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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, JANUARY 6, 1917 No. 1

OF CONGRESS JAN 9 1917

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TRIANGLE

RELEASES FOR WEEK OF JANUARY 7TH

WILLIAM S. HART

IN

"TRUTHFUL TULLIVER"

KAY BEE

An appealing, plausible, powerful drama of the old West. William S. Hart's physical energy and force, his intense personality, have full sway in this, one of the strongest plays he has ever had. The whole picture throbs with life and people, with big problems and manly deeds.

EXHIBITORS KNOW THAT *HART* IS A 100% BOX OFFICE ATTRACTION

DOROTHY DALTON
CHARLES RAY and LOUISE GLAUM

IN

"THE WEAKER SEX"

KAY BEE

A thrilling and convincing drama with a vital theme. Such a cast! Every role of importance is filled by an artist.

The Moving Picture World says:

"The whole release constitutes a valuable contribution to the art of motion-picture production."

Beginning the week of January 14th, the Triangle Program will consist of six reels released on Sunday and six reels released on Thursday. There will be two five-reel subjects made by Kay-Bee or the Fine Arts Company, as before, each accompanied by a one-reel Triangle Komedy.

S m. 24/XI/17

Scene from "Three of Many," a new Triangle-Kay Bee production starring Clara Williams

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, JANUARY 6, 1917 No. 1

Film Men Hold Mass Meeting

WILL TAX THEATERS THREE CENTS PER SEAT FOR CAMPAIGN FUND

IF anyone doubts that the film men are in earnest in their fight against the Sunday closing law their opinion would have been changed if they had attended the motion picture industrial rally held in Wurlitzer Hall, which was attended by owners, managers, exhibitors and influential factors of the motion picture industry, clergymen, and scores of disinterested onlookers. This mass meeting was conducted under the auspices of the National Association of the Motion Picture Industry and the Exhibitors' League of America.

The text of every speech and plea was the determination to fight any law which closes the motion picture houses on the Sabbath day. Some of the speakers pointed out that the entertainment obtained in a motion picture theater is an influence for good morals, good citizenship and the maintenance of law and order on Sunday. There appeared to be a unanimity of opinion that not only are pictures, properly presented, instructive and uplifting, but a deterrent on crime in any large community.

For the purpose of fighting the recent decision of the Appelate Division the theater owners and managers have engaged legal talent represented by John B. Stanchfield, Samuel Seabury and William M. Seabury. It was estimated that a fund of $40,000 will be sufficient to carry on their campaign. To raise this necessary money a resolution was passed to tax each theater proprietor on a basis of three cents per seat in his house, which will mean a sum of more than $10,000 in New York City alone.

Mayor Mitchel Sends Message

Mayor Mitchel sent to the meeting as his representative Fire Commissioner Robert Adamson and the latter read the following letter from the city's chief executive:

"I am in favor of the Sunday exhibition of clean, instructive motion pictures. Since Sunday is the one day of the week when the great majority of the people of this city are able to enjoy relaxation and diversion. Occasionally I enjoy this sort of entertainment myself and certainly see no harm in it. As to pictures devoted to educational subjects certainly there is as much reason for permitting their exhibition as for permitting lectures on Sunday. If the Court of Appeals should render against this rule, the question would become one of public policy for the Legislature to deal with. If it should do so by enacting appropriate legislation, along the lines I have indicated, I would give my approval to such legislation."

Many Opinions Expressed

Commissioner Adamson said that the city and the mayor stood ready to aid in any possible way a change in the law. He also lauded the instruction offered by the pictures and expressed his opinion that it was no crime to receive instruction even on Sunday, and he was quite sure the Legislature could be made to see the matter in this light.

State Senator John J. Boylan described the feeling in the Legislature, and he warned the motion picture men that they had a fight on their hands. He offered his help and said he would introduce a bill to meet the situation. Similar assurance of help was given by Assemblyman Joseph M. Callahan.

The one note of dissension during the meeting was due to a desire to thank the Democratic County Committee for having indorsed the idea of Sunday pictures. No sooner had the motion been proposed than an attempt was made to include in the motion those Republicans who have come out for the measure. There was considerable discussion about the matter and a warning that the injection of politics would mean certain trouble, and finally the resolution was tabled.

Sunday Shows Ruled Legal

A strong blow was dealt the Sunday closing law when Supreme Court Justice William P. Platt, at White Plains upheld the legality of Sunday shows in the First and Second Departments of the Appellate Division. This decision is directly contrary to the law laid down by the Third Department of the Appelate Division a few weeks ago, and will go far toward assisting the film men when their appeal is urged before the Court of Appeals next month in Albany. This ruling covers Greater New York, Long Island, and all the Hudson River towns south of Ulster and Columbia counties.

This ruling was brought out in a case in which the village of Ossining was the plaintiff. President Albert W. Twigger endeavored to force Louis Rosenberg, proprietor of the Alhambra Theater, to keep his house closed on Sunday. This brought out another good friend of the film industry for when President Twigger endeavored to engage Corporation Counsel Fagan to prosecute Rosenberg, Fagan refused to take the case and would have nothing to do with it because he claimed that motion picture shows are legal.

Justice Platt, in making his ruling, declared that the only law applicable to the prohibition of Sunday motion picture shows is Section 265 of the Penal Code. This section prohibits certain specific performances or

shows, but Justice Platt pointed out, it is inactive when applied to the films for the simple and all-sufficient reason that motion pictures were unknown when the law was adopted and nobody at that time had even conceived of operating films for pay.

TRIGGER LEAGUE PRESIDENT

Motion Picture Exhibitors' League of Manhattan Elects Samuel Trigger President, Needle Treasurer and Howard Secretary

The annual election of officers of the Motion Picture Exhibitors' League of Manhattan resulted in the following officers being chosen: Samuel Trigger is the new president; first vice-president, C. R. Martinau; second vice-president, Ike Harstall; treasurer, M. Needle; secretary, T. Howard; chairman of finance committee, William Hilkemeier; sergeant-at-arms, Gus Keonigswald; chairman board of directors, Sidney Ascher; chairman arbitration committee, Charles Steiner; chairman grievance committee, Sidney Cohn; chairman welfare committee, S. L. Rothapfel, Rialto Theater; chairman ways and means committee, Charles Haring; chairman house committee, I. Hartstall; chairman publicity committee, M. Oestreicher; chairman auditing committee, Charles Steiner.

Immediately after his election Lee A. Ochs introduced the new president of the league and Mr. Trigger responded with a brief talk in which he urged his fellow officers to co-operate with him in his effort to make the organization even more significant than it has heretofore been in the industry in the past.

Lewis Blumenthal, the retiring treasurer, turned over to Mr. Needle more than $6,000.

New Members for St. Louis Association

At the weekly meetings of the Theater Managers and Motion Picture Exhibitors' Association of St. Louis, held on December 8 and 15, the following new members were accepted: Fred Demko, Shenandoah Theater; Christ Zotos, Family Theater; J. F. Brinkmeyer, American Theater; and Spyros P. Skoures, New Lafayette; Mr. Seivers, New Grand Central; Steve Kaiman, O'Fallon; W. Slinger, Excello and Nick Angellich, Rainbow.

The following interpretation was made to the resolution adopted by the association covering deposits on serials: "Members of this association are not to pay any deposit or in any way advance money on any episode of serials, but if exchanges require it members should pay C. O. D. for each episode."

The legislative committee called on Governor Frederick D. Gardner and the governor invited them to appear before the special taxation committee where the exhibitors can present their view on the proposed new taxation by the state on motion picture theaters.

Peacocke Writes Book of Poems

Captain Leslie R. Peacocke, well known for his many successful photoplays, has issued a little book of verses entitled "Devil Visits" which are very much worth while and contain a humorous and satirical twist which makes them mighty good reading.

The poems making up the book include "The Devil's Invention," "The Devil's Advice," "The Devil Dances," "The Devil in Love," "The Devil in Heaven," "The Devil's Warning," and "Sisters of the Great White Way," "On the Beach," "Don't," "Unshriven," "The Sidewalk Is the Stage," and "My Masterpiece."

Captain Peacocke is now writing original feature scenarios for the Balboa Feature Films. He has just completed a five-reel story "The Lure of Innocence" in which Jackie Saunders is to be starred, and is now collaborating with Dan F. Whitcomb on a five-reel story in which Kathleen Clifford will make her initial bow on the screen.

FILM STUDIOS FOR HAWAII

Large Patronage of Picture Theaters and Ideal Climatic Conditions Leads to Proposed Establishment of Film Colony on the Islands

The scope of the film industry is ever broadening, and not only the finished pictures are being shown in all parts of the world but also the production of the films is spreading over a greater area. Now comes forward an advocate for the Hawaiian Islands as possessing ideal locations and suitable climate for the taking of motion pictures.

A. P. Taylor, a correspondent of the Bureau of Foreign and Domestic Commerce, foresees the establishment of a film colony in the islands. Negotiations are at present under way for the founding of a film studio there, about $50,000 capital to be furnished by persons already on the ground, the rest by producers of this country.

In addition to this, Mr. Taylor writes that so large has the patronage of the "movies" grown in the islands that a theater in Honolulu has installed a $10,000 pipe organ of a well-known make. The transportation charges from the factory to the city of Honolulu added fully $1,000 to the price of the instrument.

"Motion picture theaters," he goes on, "were first established here about ten years ago, and were then merely 'holes in the wall.' With the rapid development of the artistic side of motion picture filming, the class of theaters in Honolulu has been raised, until at present the city has several first-class houses. The largest has a seating capacity of 1,800. The architecture of this place of amusement is suited to the climate; plenty of ventilation is afforded through rows of shutter windows.

"Ten years ago the highest price paid for admission to motion picture theaters was 15 cents, ranging from that figure down to 5 cents. Today the standard high price is 30 cents for reserved seats, with a 50-cent charge for box and loge seats. The Honolulu public, with its large tourist population, demands the best pictures, and the leading theaters are now on the circuits of the foremost producers of New York and California.

"The exchange system permits the same pictures to be sent to the outlying islands, so that even in small plantation towns on the island of Kauai, the westernmost of the Hawaiian group, 2,400 miles from San Francisco, the pictures that are produced in the leading theaters of Honolulu are given before an audience composed principally of Japanese, Chinese, Koreans, Filipinos, Porto Ricans, Spaniards and Siberians. Where no theaters have been built, in some of the outlying districts, enterprising motion picture managers have large tents of the circus type erected. By a system of rotation a tent is seen in a village about every two weeks."

"The Cruise of the Alden Besse," a five-act sea drama, is nearing its completion at Universal City. Myrtle Gonzales plays the principal role.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, Motography *will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs.* The *theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

THE SUNBEAM, with Mabel Taliaferro (Metro)—"Very good picture. A fair box office attraction. This star is well liked by the people and is always a pretty good drawing card."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

THE HONOR OF MARY BLAKE, with Violet Mersereau (Bluebird)—"This was a very good picture for one of its kind. The acting is good and the people liked the story."—George L. Madison, Logan Square Theater.—*Catering to a high-class patronage.*

THE HONOR OF MARY BLAKE, with Violet Mersereau (Bluebird)—" A very good little production. This went over very good with my audience. The star is not well enough known to be a good drawing card but nevertheless I had a very good attendance that evening. I think that the title was a catchy one and drew the people."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

HEART OF A HERO, with Robert Warwick (World)—"Very good story. It is well acted and well directed. The picture was liked by everyone."—Ed Dlouhy, Vitagraph Theater.—*Catering to the middle classes.*

A CORNER IN COLLEENS, starring Bessie Barriscale, ably supported by Charles Ray (Triangle)—"A five reel production above par. This comedy-drama is one which will please any audience. Action and photography good. A wonderful Sunday show."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.—*A very high class theater.*

UNCLE'S WARD (Mutual's regular program)—"This is a fine offering and a very good subject for any mixed program. The photography is good and the star is good."—George L. Madison, Kozy Theater.—*Downtown house.*

THE SINS YE DO, with Frank Keenan (Triangle)—"This is the best picture Frank Keenan ever appeared in. It is too bad that the Board of Censors made it come out under a pink slip because this hurt the business greatly. The receipts were fair, however."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

THE CHALLENGE, with Helene Chadwick (Pathe)—"The photography is very good in this picture. The story and acting are also good but the ending is poor—the people did not like it."—George L. Madison, Logan Square Theater.—*Catering to a high-class patronage.*

JIM GRIMSBY'S BOY, starring Frank Keenan (Triangle)—"This production proved to be a real disappointment to my audiences. The picture is rather repulsive to the female photoplay fans as it deals with the cruel manner a backwoods girl is treated by an alleged beastly father. Story is overdrawn and sub-titles too coarse for the average audience. A very good Sunday show."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.—*A very high class theater.*

THE TAINT, with Creighton Hale (Pathe)—"The actor takes his part very well. This is a fair subject for a split program."—George L. Madison, Kozy Theater.—*Downtown house.*

THE LAST MAN, with William Duncan (Vitagraph)—"Picture was A1. The photography is good and the acting good. This picture should please any audience."—George L. Madison, Logan Square Theater.—*Catering to a high-class patronage.*

ROMEO AND JULIET, with Frances X. Bushman and Beverly Bayne (Metro)—"Took a real flop on three days showing of this Shakespearian production. If you can rely upon college students and followers of Shakespeare no doubt the show will go over for you. The photoplay fan does not want this costumed stuff and it was ably demonstrated with me. As a Shakesperian production the picture is great. Francis X. Bushman as Romeo and Beverly Bayne as Juliet take their respective roles in splendid style. The Metro production is much better than Fox's version of Shakespeare's immortal masterpiece." F. W. Burke, Strand Theater, Cedar Rapids, Iowa.—*A very high class theater.*

THE MEN SHE MARRIED, with Gail Kane (World)—"This picture did not turn out very good. The people did not seem to care about it."—M. J. Weil, manager Lake Shore Theater.—*Very high class patronage.*

THE CHILDREN OF THE FEUD, with Dorothy Gish (Fine Arts-Triangle)—"Fine picture, well liked by patrons. The star's acting is very good. This is a fair box office attraction." Ed Dlouhy, Vitagraph Theater.—*Catering to the middle classes.*

"LIBERTY" (Universal)—"This serial sure is great. It gets the money. My patrons can hardly wait for the next episode. I would welcome the news that this serial was to be extended."—Jos. Zinkl, Parke Theater, Milwaukee, Wis.

THE LASS OF THE LUMBERLANDS, with Helen Holmes (Mutual)—"This is a great picture and is packing the house both afternoon and evening performances. Have had to close the ticket window several times as there was no standing room to sell. We can draw crowds where

Helen Holmes is."—Mrs. Laura Hathaway, Theatorium, Indianapolis, Indiana.

The Blue Envelope Mystery, with Lillian Walker (Vitagraph)—"This is a very weak offering for a Vitagraph production. The photography, however, was good and the star did her part to make it as good as possible."—George L. Madison, Logan Square Theater.—*Catering to a high-class patronage.*

Road to Love, with Lenore Ulrich (Paramount)—"Very good production. Great box office success. The people were well satisfied with it."—M. J. Weil, manager Castle Theater.—*Downtown house.*

Atta Boy's Last Race (Triangle)—"To the admirers of Dorothy Gish 'Atta Boy's Last Race' is one of the best she ever appeared in. It is a corking story of the race track, nothing exceptional, but a very pleasing show. Will get an exhibitor money."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.—*A very high class theater.*

Less Than the Dust, with Mary Pickford (Artcraft)—"This production is about the biggest lemon that the exhibitor has had handed to him in a long time. It is a failure as a box office attraction. The public does not want that sort of subject. They have seen too much of these uninteresting and tiresome subjects. Then along comes one of our biggest stars with a picture of this class and the exhibitor is compelled to charge the public fifteen cents admission. The public see the picture and come out and say 'stung.' So that when the exhibitor has a chance to run a subject that he can get fifteen cents for and it is worth it the public won't bite again. When a manufacturer thinks that the public will pay big admission prices to see big stars without any story or plot—he's wrong. The public today demands the story as well as the star. Another production like this one will not help the popularity of Mary Pickford."—George L. Madison, Logan Square Theater.—*Catering to a high-class patronage.*

Battle of Life, with Gladys Coburn (Fox)—"Fine picture and was liked by the patrons. It is, however, a very poor box office attraction."—Ed Dlouhy, Vitagraph Theater.—*Catering to the middle classes.*

Oliver Twist, with Marie Doro (Paramount)—"Very good production. This is a good money getter and it appeals to everyone that reads books."—M. J. Weil, manager Castle Theater.—*Downtown house.*

Arms and the Woman (Pathe)—"This is a great picture. It was a splendid attraction in my house."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

Plain Jane (Triangle)—"Bessie Barriscale and Charles Ray get over fine in this exceptional photoplay from the pen of C. Gardner Sullivan. It is a story dealing with life in a college town and one that should please any audience. Picture will prove to be a great money getter in a community where a college is located providing the exhibitor uses the right form of publicity and advertising."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.—*A very high class theater.*

Then I'll Come Back to You, with Alice Brady (World)—"Very poor picture. It was not liked by the patrons. The film brought fair business."—Ed Dloughy, Vitagraph Theater.—*Catering to the middle classes.*

The Price of Silence, with Dorothy Phillips (Bluebird)—"This was a pleasing box office attraction. The patrons liked both the story—which is very good—and the acting of the star."—George L. Madison, Logan Square Theater.—*Catering to a high-class patronage.*

World and the Woman (Pathe)—"This picture was only fair. The story went over pretty good with my patrons and I did a fairly good box office business."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

A Dream of Two Ago, with Mary Miles Minter (Mutual)—"This picture will please all classes of people. The star's acting is perfect and she is a very good drawing card. The story is also pleasing."—George L. Madison, Logan Spuare Theater.—*Catering to a high-class patronage.*

His Busted Trust (Keystone)—"A comedy starring Slim Summerville that is not up to the usual Keystone standard. Just fair and nothing to brag about. Some patrons think is as funny as a crutch. I'll second the motion."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.—*A very high class theater.*

Phantom Buccaneer, with Richard Travers (Essanay)—"This picture was a good attraction but I do not think it is up to the Essanay standard."—George L. Madison, Logan Square Theater.—*Catering to a high-class patronage.*

"Tillie's Terrible Tumble," with Dan Russell and Alice Howell (L-Ko)—"One big scream from start to finish. My patrons think these two stars are the best comedy people the picture field has."—D. S. Pruitt, Gem Theater, Tilton, Oklahoma.

The Stolen Triumph, with Julius Steger (Mutual)—"This picture took well with my patrons. I consider it a very good feature from all points."—George L. Madison, Logan Square Theater.—*Catering to a high-class patronage.*

Moss Play Clean

"Diogenes struck the father when the son swore."
—*Robert Burton.*

Diogenes knew where to place the blame, yet in all the intervening centuries society has failed to learn this lesson as applied to the erring daughter who is far oftener the victim of parental neglect.

It is on this subject that the latest Moss photoplay sensation, "The Girl Who Doesn't Know" has to deal. Marie Empress has the leading role.

To those who are shocked even at the mention of this subject, "The Girl Who Doesn't Know," will assume the aspect of heresy even though it is handled with rare delicacy.

True, the very nature of the subject necessitates outspoken, frank presentation but those who view such things in a broad-minded way—those who are ready to accept the message as a serious preachment on a vital topic will find no speck of unseemly suggestion—not wit of immodesty.

Association Spreads to Pacific Coast

EMBLEM OF THE NATIONAL ASSOCIATION WIDELY USED IN INDUSTRY

THE organization of an advisory committee of the National Association of the Motion Picture Industry on the Pacific coast will probably be completed in January, when P. A. Powers, treasurer of the Universal Film Manufacturing Company, a member of the executive committee of the National Association, and Donald J. Bell, president of the Bell & Howell Company of Chicago, and a vice-president of the National Association, will be in Los Angeles and San Francisco. A joint meeting with the film interests of the coast will be called, and the plans for the advisory committee, already inaugurated under the auspices of Judge A. P. Tugwell of Los Angeles, a director of the National Association, will be completed.

The California committee will include representatives of all the film interests in San Francisco, Los Angeles, and other parts of the coast. This move has already received the endorsement of a number of the executive officials of the big producers and distributors who founded the National Association. The recent official statement of the Board of Directors, explaining that exchanges owned by the big distributors who are members of the association were never expected to pay the initiation fee of $50 set for independent exchanges, has removed a misunderstanding which has delayed the organization of the important exchange branch of the California committee.

Dinner for General Division

The general division of the National Association of the Motion Picture Industry will hold its quarterly meeting in January in the form of a dinner and entertainment. The plans for the party will be in the hands of the entertainment committee.

The general division is made up of the personal members of the National Association, such as stars, actors, studio directors, camera men, employes of motion picture companies, newspapers, trade and general magazines, program publishers, architects and builders, bill posting companies, transportation and express companies, insurance companies, banks, employment agencies and advertising agencies.

Many Calls for Cuts of Emblem

The call for the cuts of the emblems of the National Association of the Motion Picture Industry indicates that before the new year is very old the spreading eagle of that insignia will be familiar to the trade through the advertising and stationery of such distributors of pictures as Artcraft, Cosmofotofilm, Ivan, Erbograph, Evans Manufacturing Company, Gaumont, International, Metro, Pathe, Paramount, Thanhouser, Universal, Vitagraph, World, etc., besides such supply men as J. H. Hallberg, J. P. Seeburg Piano Company, Motion Picture Supply Company of Cleveland, Ohio, etc., and the individual members who are using the emblem on their personal letterheads.

In addition to the cuts, the National Association is issuing proofs of the emblem for the use of artists in incorporating into advertising designs. These were sent out to the advertising members last week.

Two Reels for "Annual Review"

Films are already coming in for the first issue of the "Annual Review" of the year's great pictures to be distributed by the National Association of the Motion Picture Industry shortly after the first of the year. The first two reels, "Greatest Love Scenes" and "Greatest Fights of the Films," will be assembled at the same time, and will be released through the exchanges of one of the members of the National Association.

Special posters will be prepared, publicity sent out, and the merchandising of the reels handled in the usual manner. While the "Review" will go out one reel at a time, it will be booked as a "feature," as the interest already created, and the publicity given it in the daily newspapers of the country indicate that the "Review" will appeal to the public and to the exhibitors wherever it is spoken of.

NEW JERSEY SUNDAY SHOWS

Charles H. Hesspe, President of New Jersey League, Urges Exhibitors of State to Fight for Sunday Picture Shows

Every exhibitor in the state of New Jersey, every owner of motion picture theaters, and hundreds of owners of candy, cigar and drug stores, baseball parks, etc., are urged by President Charles H. Hesspe, of the Motion Picture Exhibitors' League of New Jersey to join in a campaign for a modification of the Blue Laws of the state which will allow the Sunday entertainments in motion picture theaters.

"The Motion Picture Exhibitors' League of the state of New Jersey proposes to enter this campaign and not let up until its efforts are successful.

"The exhibitors of New York state at the present time contemplate legislative enactment that will assure them the protection of the Sunday show for all time. It will be of material benefit to the exhibitors of New Jersey to have a bill for Sunday pictures before their legislature at the same time.

"The president of the state league has every assurance that the common people of this state not only have no opposition to the Sunday shows but have a strong desire for them.

"At the last legislative session a Sunday bill was introduced and at its hearing fifty ministers of the state opposed it and one-half dozen of exhibitors were for it. Had we the same number of exhibitors and showed the same co-operation as our opponents, we would by this time have been well on the road for Sunday shows.

"I would like to meet you personally and talk over with you matters of general interest. If you have a local organization in your district I would be glad to visit you at any time you can arrange a meeting. If you have no local send $6 to our secretary and enroll yourself as a state member. The protection of your business demands it.

"Join this organization and let New Jersey stand foremost in the ranks of organized exhibitors."

New York Rector's Views on Films

St. Michael's Episcopal church in the borough of Manhattan, New York, comes in definite contact in its religious and social work with about 3,000 people. In addition, the parish exerts an intangible influence upon many other persons in the vicinity. Its rector, the Rev. John P. Peters, D. D., is vitally interested in all matters affecting his community and has lately made a study of motion picture theaters in the neighborhood. His opinions upon the subject are interesting.

"What we need and have needed lamentably in this country is healthful places of entertainment for families and family groups. The saloon has developed its evils because of the lack of something of this sort. If the motion picture shows will fill this need their doing so will cover the multitude of sins. While I cannot say of my own observation that pictures have quite done this, as I have observed the motion picture shows in small towns they have certainly furnished a much needed form of amusement for the people. Our country and small town life was lacking in some rational form of social amusement, and so far as I have been able to observe the motion pictures, they have come nearer to filling this gap than anything else.

"Something of the same sort they have done in the city, but there they were not so much needed. In my own very decent neighborhood I have visited the shows and had their pictures and their presumptive effects tabulated to attempt to draw some conclusions as to their general influence mentally and morally. My conclusion is that there is very little uplifting or educative in the picture shows hereabouts. On the other hand, there is very little which is immoral, and that of an insidious and elusive character which it would be difficult to censure. What is to be hoped for is that in the moving picture business, as in the press and on the stage, there may be a sufficient number of idealists struggling for higher standards to exert a gradual influence of uplift in conceptions of humor, of art, of intellect, and socially and morally. The possibilities of the motion picture are enormous, if up to the present time they have not been as effective as some enthusiasts had hoped they might be."

Baseball Played With Screen

That the scope of the motion picture is unlimited is again illustrated by "Movie Baseball," a new game which bids fair to push the ancient, "knock the nigger baby down" game into oblivion.

The apparatus has just been perfected and the first equipment is now in use in Chicago. As seen by the spectator it consists of what is apparently a regulation motion picture screen. It is placed at the end of a hall or room with the projection machine twenty-five feet from the screen. A counter or shelf, similar to those used in all ball games, is placed about thirty feet from the screen, in front of which the player stands.

The picture of a catcher and a home plate is projected on the screen, a pictured batter walks to the batter's box and the projection machine is stopped, the picture remaining stationary as shown in the illustration. The player now starts throwing the ball in an effort to put one over the home plate. When he is successful, the projector automatically starts, the pictured batter swings his bat and then starts toward first base. It now devolves on the player to put out the runner at all four corners of the diamond, which requires some speedy action as well as accurate throwing. The writer, an ardent baseball fan, spent about fifteen minutes playing the game and developed as

"Screen baseball"—a new angle of motion pictures. When the player throws "over the plate" the projector automatically starts, showing the batter running the bases. The player must hit a base to put the runner out.

much interest as he ever manifested during a big league game. That "shadow baseball" will become a popular game can hardly be doubted considering the universality of our national pastime.

Argosy Presents New Style Comedy

"Where D'ye Get That Stuff," the first release of the Argosy Films, Inc., claims to be the craziest picture ever filmed. It was written by H. C. Witwer, whose stories in the *Saturday Evening Post* have amused thousands, and H. H. Van Loan, who is recognized as the greatest humorist in the film world.

It has been asserted time and again by eminent authorities on motion pictures that it was absolutely impossible to produce a feature film burlesque that would ever be a success. They declared that there was no market for such a film, but when the material of Mr. Witwer and Mr. Van Loan was submitted to Mr. H. J. Shepard of the Argosy he decided that here was a rare opportunity to test the critical opinion.

"Where D'ye Get That Stuff?" was produced entirely with the object of creating laughs, which it accomplishes tenfold, and it is a very distinct departure from the hackneyed slapstick, custard pie, funny walk, type of comedy.

This comedy was tried out at the Stanley Theater on an audience of blasé Broadwayites, and at the North Star Theater, a typical neighborhod playhouse. In each instance it invoked hearty laughter and the managers pronounced them the funniest pictures they had ever seen.

There is a novel twist to the story of "His Sweetheart" in which George Beban is to be starred on the Paramount Program by the Oliver Morosco Photoplay Company, in that the innocuous golf ball is turned into a deadly weapon by the Italian in his search for revenge.

MOTOGRAPHY, Chicago:

I wish to state that I think MOTOGRAPHY is the livest and most advantageous motion picture trade journal on the market today.

Sincerely yours, G. F. FULLERTON, *Liberty Theater, Seattle, Washington.*

Rare Treats for the Youngsters

LOS ANGELES THEATER HAS MODEL ENTERTAINMENTS FOR THE LITTLE FOLKS

By B. F. Barrett.

IF you were a boy or girl boasting of from five to twelve years and received an invitation reading: "Boys and Girls: Have you seen the Woozy? Do you know what became of the three hairs from the end of his tail? Do you know the Patchwork Girl? and Ojo? and Unc Nunkie? and the beautiful Jesseva? and the wicked Jinjuir Girl? Come and see them at the Children's Matinee at the Theater De Luxe, Saturday morning at 10:30 and hear the fascinating story. Bring father and mother—it will do them good. Remember this is your very own matinee"—don't you think that your interest and enthusiasm would immediately be aroused and you would accept that invitation with alacrity?

That is just what the children in the vicinity of the De Luxe Theater, Los Angeles, California, are doing. They let nothing interfere with the acceptance of the invitations for Saturday mornings for they know some rare treat is always in store for them.

The parents were not forgotten when this invitation was sent to the kiddies, for with it went a message to them explaining just what these special performances would mean to the child. Their message read: "Parents: Do you want to have a part in making it possible for your children to see the class of pictures best fitted for their entertainment and development? Of course you do. These Saturday morning matinees at the Theater De Luxe are a part of a nationwide movement for better films for children. The programs will be clean and entertaining, and only films especially adapted for children will be shown. Many special features, such as story telling, whistling solos, bird calls, and special music will be introduced, making a real morning of joy for the boys and girls. If it isn't the liveliest and best program you have ever seen don't be afraid to tell us. A reception committee of prominent women will act as hostesses each Saturday to look after the little ones who come alone. We desire the active support and co-operation of every father and mother and everyone interested in the welfare of children. Express your approval by coming out Saturday morning."

These special matinees for the children at the De Luxe are under the personal supervision of Mrs. Clara M. Greening, and that she knows just what the children like and how to give them a royal good time each Saturday morning is shown by the programs chosen and the surprises planned.

This first program, the invitation to which is quoted, included as the feature the whimsical extravaganza "The Patchwork Girl of Oz," augmented by a travelogue, a juvenile comedy, a story teller, a whistling girl, and special music by Dr. Bruce Gordon Kingsley, the theater organist.

Each week the entire back page of the house program is given over to the children's matinee, carrying a special invitation to the children and telling what new pleasure is in store for them. The price paid for these mornings of "real sport," which begin at ten-thirty and end at twelve, is only five cents for children and ten cents for adults.

Among the pleasures planned for the little folks was the appearance of Baby Marie Osborne herself at the time the film of "Little Mary Sunshine" was shown. The diminutive star not only appeared but talked to the children, and as each one went out she presented them with a picture of herself as a souvenir of the happy morning they had spent together.

Another week Mary Pickford in "Cinderella" was shown, accompanied by the usual juvenile comedy, travelogue, story teller and special music.

"The Patchwork Girl of Oz" proved so popular that the children asked for another Oz story, so "The Wizard of Oz" was given them, and not only the picture was shown but Frank L. Baum, the author of the books, was present and spoke to the children, and they in turn had an opportunity to talk to him about his fascinating characters at an informal reception after the program was completed.

Other pictures which have been used on these programs and were real joy givers are: "The Little Lumberjack," "The Spirit of Audobon," "Sunny Jim," "Midnight Ride of Paul Revere," "The Three Bears," Marguerite Clark in "Still Waters," "Too Much Turkey," "The Submarine Pirate," "Little Red Riding Hood," "Children of the Netherlands," "The Land of Oz," "The Birth of the Star Spangled Banner," "Little Boy Blue" and "Kittens."

Mrs. Greening, in panning these entertainments, has not depended upon the pictures entirely to hold the interest of the kiddies, but has instituted a contest each week, in which the children write letters telling about the program they saw at the theater that morning. A prize of one dollar is awarded for the best letter. Also at each entertainment the child who won the one dollar the week before tells the other children how he spent the money.

To make the children feel a real personal ownership in the morning performances she allowed them to help her manage these breakfast matinees. The lady hostesses were replaced by six chosen from the little girls, and twelve boys were also selected as ushers. These hostesses and ushers are changed at each performance so that all the children have a chance to assume this responsibility.

The De Luxe, of which Frank L. Schaffer is manager, is one theater which is running an ideal entertainment for children. They are not only being amused and educated by the pictures chosen for their pleasure but are also learning to assume responsibility themselves, and the writing of the letters about the pictures they have seen and the little speech telling how they spent their prize money is splendid practice for them. The scheme as worked out by Mrs. Greening shows what great things can be accomplished along this line if the theater manager will give the proper thought and attention to the matter. These matinees are a great success financially in California. Why cannot they be made equally attractive from the box office standpoint in other places?

Frank Daniels, the irresitable comedian, is working in a new style comedy under the direction of Van Dyke Brooke.

TEN KINDS OF INSURANCE

First Bulletin of the National Association of the Motion Picture Industry to Be Issued Soon Treats of Fire Insurance

The producers, exchange men and exhibitors of the whole country will soon get a straight-from-the-shoulder talk about fire prevention measures from the National Association of the Motion Picture Industry in the first of the Fire Prevention Committee's bulletins. A four-page leaflet, to be distributed the first of the year, headed "Stop the Fire Before it Starts," which makes a frank pocket-book appeal in these terms:

You want lower insurance rates.

We believe the insurance companies want to give you lower insurance rates.

And here is the way for you to get lower insurance rates.

It is pointed out that fire losses will decrease, the confidence of the insurance men will increase, and the rates will drop when better conditions prevail.

The meat of the pamphlet is on the last page, however, where are listed "Ten kinds of fire insurance that won't cost a cent of premiums." This list not only tells what ought to be done, but why the precautions are desirable. The ten kinds of insurance are as follows:

1. Keep plenty of water handy: (a) In an automatic sprinkler system suitable to your conditions. (b) In convenient buckets. (c) In faucets with an inch and a quarter hose and nozzle attached. (d) Furnish fire extinguishers which everybody is shown how to use. (e) Keep sand bags handy. Sand will smother a small film fire quicker than anything else, and does not ruin the stock.
2. Keep film in containers when not actually in use. The time loss in replacing it is nothing. Naked film is the one condition that guarantees that a little fire will get beyond control in a few seconds.
3. Throw film scraps into self-closing metal cans; never into open waste baskets.
4. Keep the cutting room, etc., well swept. The tiny pieces of film that fly about make the dust as dangerous as so much gunpowder.
5. Have a professional electrician do all your wiring, in accordance with every city ordinance, no matter how "unreasonable" it seems. Have the light globes caged—a broken globe may make only one spark, but that can ignite $1,000 worth of film. Handle no film by any artificial light but electricity.
6. Box your radiators and steam pipes. The film that touches a hot pipe and crinkles up might just as easily have burst into flame.
7. Enforce the "no smoking" rules. Give the boys a smoking room if they need it, and make the boss and his guests who are looking over the place leave their cigars, cigarettes and pipes outside, as they would if they stepped into a theater for a glimpse of the picture.
8. Banish the "strike anywhere" match. Furnish boxes of safety matches free, if necessary. But don't have anything that will light except when it is intended to.
9. Keep only enough cement, gasoline or collodion on hand for the day's work. They are all highly inflammable, and should be stored where they can do no harm.
10. Appoint one man or woman as fire monitor and let him know it is all his job is worth to fail to call the boss or the office boy for any carelessness.

Lesser and Supreme Combine

Sol Lesser, president of the All Star Features Distributors, Inc., of San Francisco, has sold out his Denver holdings, including the Triumph Film Corporation's production, "The Libertine," and the Mutual's special production "Purity" featuring Audrey Munson, for the states of Colorado, Wyoming, New Mexico and Utah, to the Supreme Photoplay Corporation of Denver. The Supreme Photoplays Corporation will handle all of the big independent features that Lesser buys for that territory. As a result of this arrangement, Mr. Lesser will, in the future, include these four states in his state right feature purchase; making a total of twenty-four states.

Hobart Henley is producing at Universal City a five-reel feature, "Enmeshed."

Universal Director George Cochrane is filming "The Web," featuring Cleo Madison.

Screenshine

By Mel Ody

AN Englishman claims to have invented a projection machine which will run itself. All you will need after that is a dime-in-the-slot cashier and audiences that will find their own seats and bring along their own ukeleles to furnish the music.

EXHIBITOR'S NEW YEAR'S RESOLUTION

I promise not to run, rent, steal or give
Censorable pictures while I live.
From all misleading advertising I'll abstain;
And never take the name of producers in vain.

GLUCK AUF!

The Cinema Camera Club of New York is now issuing a magazine. May their columns be clean and may they never lack material to filum. Our only comment is that the editor is likely to get cranky in his editorials.

COMEDY EFFICIENCY

Manager Davis of the New York Unicorn Exchange has discovered a new prodigy in the comic line. Here's the letter that unearthed him:

Deer Sir:—I am (double jointed) and have all of the (latest) funny walks. Only one like Chaplan. I am a (contorsionist and a achrobate). Have you any sircus pictures or any kind comedies. I have never ben in pictures or vandeville. I would like to get in the pictures. I want to get in comedies.

Mr. Davis do you know of an companies that want double jointed men for funny walks. I have heard that moving picture actors pant their faces yellow. I could save you much money on greese pant, as I have already jaundice. *Harold Krist, 119 Broadway, Elmhurst, L. I.*

When a certain Chicago celluloid gentleman read the announcement that Apollo Pictures would give a prize of one hundred dollars for the best trade mark design his entire artistic nature was aroused. He at once resolved to induce an artist friend to sketch some designs. "The figure of Apollo Belvidere may be used in the design," read the notice. When he came to that phrase the film man's indignation was stirred:

"What the deuce do they want to go and use some ham actor's picture for?—for a trade mark! Where in thunder can I get a picture of that geek?"

MENU FOR SICK EXHIBITORS

Gold Seal Cocktail
Mustang soup
Fricasee of Gold Rooster
Bluebird on toast
Fox steak — Bison chops
Cub salad — "Yellow Menace" dressing
Emerald peas — American cheese
Fruit:
Paramount preserves
Kay-Bee honey — Joker cigars
Signal of distress

GOODBY CRISMUS! HELLO '17!

Whether your stocking was or not, we hope you got your cash box full for Christmas.

And during 1917 we hope you sail with Motography right along to bigger and better business.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Exhibitor Establishes Charity Event

BY A. R. M. SUTTON.

EVER since writing the article entitled "Trials and Triumphs of an Exhibitor," featuring H. T. Moore, manager of the Colonial Theater, Tacoma, released by MOTOGRAPHY last July, I have thought of going over to Tacoma to see Mr. Moore's theater and to pay a visit to the other exhibitors whom I so often meet in Seattle. At last I went this week.

At the Colonial we stood and watched the people coming in crowds to see Mary Pickford's film, "Less Than the Dust." I soon discovered, however, that, in spite of Miss Pickford's popularity, it was not the picture alone which drew the patronage. In the lobby was a card announcing that this was Thanksgiving Fund Week, and Mr. Moore explained that he had proposed to donate the entire net profits of the week to fill Thanksgiving dinner baskets for the destitute families of the city. He had laid his plan before several of the charitable organizations of the city, saying that he would turn over the money to them for distribution, that he might be sure that deserving families received the gifts.

The societies accepted his proposal gladly and went to work to help him make his Thanksgiving Fund Week a success. The Orpheus Club, the city's well known Glee Club, furnished special music for the opening day, and there were three other days with added attractions, viz., solos by a boy soprano, contralto solos by a society girl and soprano solos by a society woman. That the affair was going over big was quite evident and Mr. Moore said that they had found that to the 53 destitute families already reported they could give shoes and clothing for the children, as well as the Thanksgiving dinners. For this same purpose last year a special children's matinee was given at The Colonial, and he intends to make the Thanksgiving Fund Week an annual event. In this way Mr. Moore not only finds satisfaction in doing a great deal of good in a big way, but he is adding materially to the prestige of his theater.

Busy though he was the Colonial's manager kindly acted as my guide on my visits to the other exhibitors. At the Apollo we found A. C. Anderson just back from Seattle, where he has been convalescing for several weeks from an operation on his knee. During his absence Grattan Guerin, leader of the Apollo orchestra, has been acting manager, and Mr. Anderson said that he didn't believe that the theater or anybody had missed him one bit, but that he was glad to get back to work just the same, even if he did have to go about it on crutches. The Apollo is not a large house, having a seating capacity of only about 650, but it is a very good looking theater both outside and in. The interior decorations, in fact, are very unusual for a house of its size. The painting and decoration of the ceiling is beautiful and a very attractive feature are the side windows curtained in thin colored silk with colored lights behind them.

Clarence Summerville was holding the fort at the Hippodrome, which has just been turned from a picture house into a legitimate theater. He opened it November 12 with musical comedy and road shows. This and the Melbourne, which is only a few doors down the street from it, are two of the oldest picture houses in the town. Mr. Summerville manages both.

At the three smaller five-cent theaters, the Shell, the Palace, and the Bijou, where the respective managers are Mr. Berg, Mr. Drinkwine, and Mr. MacNish, business seemed to be going on very smoothly.

These six complete the list of downtown motion picture houses in Tacoma, since the Regent was transferred from the picture to the vaudeville field. This theater was originally built by Sullivan and Considine as one of their string of Empress vaudeville houses. After several years under this management it was bought last year by the Greater Theaters Company of Seattle and, after being entirely redecorated, was opened as The Regent. A few months ago it again changed hands when it was bought by Ackerman and Harris to be used as one of their Hippodrome circuit, and was opened last week with six acts of vaudeville, two Gold Rooster plays and Pathe News service.

When we returned to the Colonial the crowds were still coming and inside a very clever speaker, who Mr. Moore said had been an actor, was telling the people that the manager wanted them to feel that this charity event was theirs, that the dinners and clothes given to the poor of Tacoma this Thanksgiving were their gifts. It seemed to be hitting the audience in the right spot. Mr. Moore's progressiveness is shown no less by the house which he has built than by his clever and original ways of going out after the people. The Colonial is true to its name in architecture, its front of red brick and white columns making a striking picture, while the interior decorations and fittings are richly simple. The seating capacity is something over a thousand.

New Lighting Idea Conceived by Exhibitor

A. G. Schubert, manager of the Arcadia Theater, Gooding, Idaho, recently conceived a very clever idea for the projection of pictures which added not only to the attractiveness of the features shown on the screen, but also to the wonderful effect produced by the simple usage of green, red and amber lights backed with reflectors.

In speaking of his latest conception he said, "I would like to call your attention to this lighting effect by which I have been obtaining a much better, in fact a wonderful picture, by using colored lights on the screen. We use red, green and amber lights with a

reflector above and below the screen, sitting out about ten feet, and throwing the light directly on the screen as evenly as possible. The picture positively cannot be compared with a picture projected without lights. The light gives a wonderful effect, and upon demonstrating it to a number of fellow-exhibitors, they all remarked upon the wonderful effect."

Adventures of Chicago Theatrical Man

By Ralph T. Kettering.

"I am going to America to earn my fortune and when I have succeeded and made good in that great new land I will come back for you—until then, auf wiedersehn."

Speaking thus, the dark-eyed young man kissed his boyhood sweetheart and embarked for America. This was in 1892.

Adolph Linick, prominent Chicago film man.

This youngster was born in Frankfort on the Main, Germany, in 1869, and was the second boy of nine children. In 1884 he graduated from public school and was apprenticed at the age of 14 to a wholesale notion house at the large salary of one dollar per week, which amount was turned into the household treasury to help feed eleven mouths. For eight years he remained with the firm and then came the burning desire for America.

He landed alone in Chicago with a note to a friend who ran a dry-goods store on Milwaukee avenue. He was employed there for $6 per week, but remained only long enough to acquaint himself with the language when he became a clerk in a wholesale notion house in the loop. In 1896 he decided to embark in business for himself, and taking his life's savings he chose the manufacture of slot machines.

Two years later the young man's fancy turned to thoughts of love, and taking an ocean gray-hound he sped across the deep to the town where he was born, and there in the spring of 1898 Adolph Linick was married to Augusta Faller.

He brought her back to America, and on his return enlarged his business and formed a partnership with a young man friend of his by name Aaron J. Jones. Linick & Jones organized the Midland Machine Company and began building and operating penny arcades in Chicago, starting with one on State street near Van Buren and branching out all over the country. Soon they had branches in St. Louis, Kansas City, New Orleans and Atlanta.

In 1905 he became active in the building of White City, Chicago's $2,000,000 amusement park of which he has been a director for the past ten years. The following year with his partner, Jones, he formed the Hyde Park Construction Company, which built scenic railways, roller coasters, figure eights in all amusement parks of America.

The story of Jones, Linick & Schaefer is the story of the first motion picture house in the state of Illinois, for Linick and Jones in company with Peter J. Schaefer, whom they had met in White City, formed the firm of Jones, Linick & Schaefer and opened what is said to be the first motion picture house in the state of Illinois, in Chicago on State street, on the location now occupied by Browning, King and Company. In 1907 they began operating Hale's "Tours of the World" and built the Orpheum Theater.

While Adolph Linick prospered he did not forget his brothers, sisters and parents back in the old country, for when he had made his fortune he brought them to America and has provided for them and built for them a great fortune. Mr. Linick has two children, Elsie, aged 18, and Leroy, aged 10.

His hobby is farming.

His country home is in Flossmore, Illinois, and is one of the show places of suburban Chicago.

He is a member of the Elks, Dearborn Lodge, Corinthia Chapter, St. Bernard Commandery, Oriental Consistory, Mystic Shrine, Illinois Athletic Club, Idlewild Country Club, and the Rotary Club.

New "Duplex" Cleveland House

The new Mall theater, the only duplex theater in Cleveland, was recently opened. It has two auditoriums, one with an entrance on Superior avenue and another above it with an entrance on Euclid avenue. The Euclid avenue auditorium will not be ready for occupancy until after January 1.

At 9 a. m. of the day set for the opening the theater was opened free of charge to the general public. The program consisted of several short pictures, special musical numbers by vocal soloists and the concert organ. The theater remained open, with invitation to all to visit it, until midnight.

The manager of the theater, Louis H. Becht, is one of the pioneers in motion picture exhibiting business in Cleveland. He has incorporated many original ideas in the old Mall. Among other things Mr. Becht proposes to give midnight shows on Saturday nights for those employed during night hours.

Two Potatoes Admission Price

"ADMITTANCE, 2 POTATOES"

That was the sign above a moving picture theater in Waukegan, Illinois, recently. The theater is owned by Mr. and Mrs. Carl Muller, and the day's receipts totaled nearly three barrels of potatoes.

"Groceries are so high that the poor will have a hard time getting along Christmas this year," said Mrs. Muller. "Next week the admission will be an onion or a cabbage, and then I am going to try to get the bakers and grocers to indorse the movement with some mince pies and coffee.

"We are going to provide materials for a number of good dinners to the poor."

Frederick Warde, Thanhouser star, is now in the first scenes of a modern photodrama, following the completion of "The Vicar of Wakefield," a painstaking version of Goldsmith's classic novel which is to be released through Pathe exchanges in March. Mr. Warde's Thanhouser series has included "Silas Marner," "King Lear," and "The Vicar of Wakefield."

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE Parkway Theater, Baltimore, Maryland, showed "An Enemy to the King" for the entire week before Christmas and gave a percentage of the receipts to the Auxiliary of the Maryland Branch of the American Red Cross Society.

Denham Palmer has been transferred from Denver to take charge of the new Vitagraph office in Omaha.

D. C. Branson, proprietor of the Electric Theater, Clear Lake, Iowa, has decided to retire from the motion picture business.

W. V. Bahmer, of the editorial staff of the *Pittsburgh Press,* has been engaged as publicity agent for the Pitt Theater of Pittsburgh.

C. B. Price, general manager of the Mutual exchanges in Canada for the past two years, has resigned to become a division manager for Super Pictures, Inc.

Edward Greene, of the Mutt & Jeff Film Company, has left for Argentine, where he will be film supervisor for the South American Films Service Corporation.

M. Chivers, who has been operating the opera house at Necedah, Wisconsin, two nights a week, will show every night in the future. Mr. Chivers also plays five other towns in the vicinity of Necedah.

C. A. Watson, a former automobile salesman, has joined the World Film Company's forces, succeeding E. R. Haas, who resigned to assist Sidney B. Lust in marketing the Louis J. Selznick productions.

C. E. Holah will be manager of the newly opened branch office of the International Film Service in Cincinnati. Mr. Holah says he has always been ambitious to be connected with the Hearst organizations.

A reel of film that had been placed behind a steam radiator, according to firemen, caused a small fire recently in the room used as headquarters for the Motion Picture Machine Operators' Union in Indianapolis. The loss was estimated at $100.

Thomas Hildebrand, who recently resigned from the Fox sales forces to assume management of the Strand Theater, Baltimore, Maryland, has been succeeded by Frank A. Brown, who was formerly with the Metro Film Service of Washington.

The mayor of Springfield, Missouri, is a good friend of the motion picture theater exhibitor. He takes the stand that if there is any censorship of films it should also include musical comedies as well as pictures as some shows are worse than most theaters.

A fund is being collected by the National Association of the Motion Picture Industry to fight the anti-Sunday legislation. Telegrams urgently requesting contributions were sent to the heads of all film concerns by William A. Brady and Lee A. Ochs of New York.

The Garden Theater, Des Moines, Iowa, dedicated its new $15,000 Kimball pipe organ on Thanksgiving. In addition to the pipe organ there is an orchestra of eight pieces and the pipe organ and the orchestra alternate during the twelve hours that the theater is open daily.

The Hoyburn Theater, Evanston, Illinois, issues a program consisting of eight pages. It contains besides the program for the week a synopsis of two of the most important features and a number of local advertisements. The admission price charged is ten cents in the afternoons and fifteen cents in the evenings.

According to *Le Cinéma,* of Paris, says the London *Bioscope,* the Russian picture theaters are about to be nationalized. "In order to create an additional source of revenue," says our contemporary, "a new law, now awaiting the Tsar's signature, will give the state the trading monopoly of all cinematograph establishments."

Exhibitors: Here's another new manager to get acquainted with. B. M. Moran, who has been traveling through the West and Northwest as a special representative of George Kleine, has been assigned as manager to the Kleine-Edison-Selig-Essanay New Orleans Branch, where, until Monday, December 18, J. C. Ragland was in charge.

An abrupt halt was called on prosecutions of motion picture theater owners under the Sunday "blue law" in Indianapolis, enacted more than fifty years ago when a jury acquitted A. C. Zaring in the court of Justice Holm. Zaring admitted his theater was in operation on Sunday. The case has been watched with much interest by exhibitors in all parts of the country.

N. M. Trafton, of Trail, B. C., and head of the O-Row-Nay circuit of theaters, has just announced that the local Knights of Pythias Lodge, No. 23, of which he is a member, has decided to build a theater for pictures on a plot of ground 75 by 100 feet, which is owned by the lodge. The building is to cost $20,000, and on completion will be leased to Mr. Trafton, who will add it to his string of houses.

Exhibitors of Cuba are soon to have a new exchange to draw from. Through Louis Camer, veteran exchange manager in Cuba and in Mexico, the Signal Film Corporation is at present negotiating for the opening of an exchange for the handling of their films in the Island Republic. As planned at present, the agency will be located in Havana and through it the entire Cuban territory will be handled.

Authentic report has it that theaters in Quebec Province will remain open on Sunday, if the action of the Casino Theater, Sherbrooke, is unquestioned. Mr. Grequire, manager of this house, states that he has had

his lawyer go fully into the question, but there is not anything in the laws of the province to prevent them from opening on Sunday. Montreal shows at present remain open seven days in the week; therefore it seems very likely that theaters in the province will follow suit.

E. O. Weinberg, manager of the Elmwood Theater, Elmwood, New York, issues a very neat little three-page folder program printed in black on orange stock. The program is changed four times a week and a double feature program is run. The back page of the folder contains a form on which it is asked that the patrons write criticisms of the program and hand to the doorman or usher. For the week of December 18 an additional little folder 1½x2½ was included. On the first page is printed "The funniest man in the world." Inside are two drawings of Charlie Chaplin and the announcement of the run of his new play, "The Rink."

The program of the Stillman Theater, Cleveland, Ohio, under the caption "What You May Expect to See Here" carries the following message:

"Broadly speaking the Stillman intends to show the best films it can buy—excluding only long spectacles, such as Griffith's 'Intolerance' and Ince's 'Civilization,' etc. Any feature film which is not more than six or seven reels in length, and is so good that it stands out among current releases, properly belongs on the Stillman program—and we will secure it if we can. We will not show any film, whatever name it bears, whoever it features, or under whatever auspices it is released, that we do not believe to be a good film—a film notably better than the average production. We intend to show only such picture plays as will make you feel sure of always finding a good feature here."

The Folly Theater at Oklahoma City, has been unionized, and the pickets withdrawn. As a consequence of renewed activity of the pickets at the Lyric, Peter Sinopoulo Monday caused the arrest of P. Walker, L. E. Irwin, Mrs. Eva Sweitzer, Sid Pollard and W. A. Salter, whom he charged with disturbing the peace and his audience by loud talking on the street immediately in front of the theater. Sinopoulo swore out warrants against all the defendants, as patrolmen declined to make arrests under the ruling of the criminal court of appeals, which had granted a writ of habeas corpus in the case of Mrs. Sweitzer, who was arrested to make a test case of the emergency city ordinance which prohibited picketing. In police court Walker was fined $10, Mrs. Sweitzer and Irvin $5 each, and Pollard $1 and costs. The charge against Salter was dismissed. The cases will be appealed to a higher court for review and action.

Selig at Work in Chicago

Director Al Green and the members of the Selig Stock Company are home in Chicago after a sojourn in Mississippi and Tennessee, where they filmed scenes for "The Princess of Patches," the Selig Red Seal play soon to be released in Kleine-Edison-Selig-Essanay Service. Southern scenes called for in Mark Swan's play, including cotton plantations, etc., were filmed. The company is now hard at work in the Selig studios, Chicago, taking interior scenes for the new drama.

Sherman Sells Rights on "The Crisis"

Harry A. Sherman, president of the Sherman-Elliott Company, has completed the sale of Selig's production, "The Crisis," in the territory in the United States. It is just six weeks since Mr. Sherman started negotiations for the sale of state rights for "The Crisis," and he has completed sales totaling half a million dollars.

Mr. Sherman started showing "The Crisis" in his western territory on December 24, opening at Minneapolis, Chicago, Milwaukee and Denver.

H. M. Warner, president of the Dispatch Film Corporation, New York City, has purchased from Sherman-Elliott the rights for the state of New York for $50,000. Mr. Warner announces he opened "The Crisis" in a Broadway theater the second week in December and shortly after sent out two road companies to the larger cities.

Fred W. Faulkner, manager of the Master Photoplay Company of Newark, N. J., has purchased the rights for New Jersey.

John H. Kunsky of Detroit, Michigan, opened "The Crisis" at the Washington Theater, Detroit, to a packed house. The Detroit papers were very enthusiastic and laudatory in their remarks.

Form Exchange for Christie's Comedies

Charles Christie, business manager of the Christie Film Company, producers of one and two reel comedies, during his stay in the east has interested William H. Kemble and H. Clark Mooney, prominent film men of Brooklyn, in the output of the company with the result that they have formed the K. & M. Film Exchange for the purpose of marketing these pictures in New York state. The present office of the exchange is located at 587 Fulton street, Brooklyn, but Messrs. Kemble and Clark are already planning to open exchanges and offices in other districts of the state. The Christie comedies are already running on the Loew and Keith circuits in New York, while from time to time they have held the screen at the Strand and have been very well received. A. W. Blankmeyer, a well known exchange man of Detroit, Mich., operator of the Tri-State Film Exchange, Inc., has signed for Al Christie's comedies for the states of Ohio and Kentucky.

Exchange Man Fined

By William Noble

Special Correspondent for Motography.

A traveling representative for a moving picture supply house at Dallas, Texas, was fined $15.00 in police court at Dallas on evidence of Fire Marshal F. F. Bennett. According to Mr. Bennett, he happened into the salesrooms of a moving picture company at Dallas and found about 1,000 reels of films scattered about the room and on the floor, where a number of young women were working. He testified that if a fire had started in the building or if one of the films had caught fire the entire block of buildings would probably have been set afire and been destroyed because of the highly inflammable material used in the films. Under the city ordinance the films must be kept in fireproof vaults. The traveling representative explained that the company was preparing to ship the films out of Dallas. An appeal will probably be taken.

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The Ever-Changing Exhibitor

THE majority of film brands are as well known to the average exhibitor as his own name. The makers of pictures have it to their credit that they have been able to establish their trademarks as household words. That the trade papers have been the chief means to this end we can assert without egotism; for the film trade paper is the only place where producers gather on an equal basis to talk to exhibitors. The individual producer's house organ flies but a single banner; a complete collection of all producers' house organs distracts by its diversity and multiplicity. But the convenient and compact trade journal goes on, week after week, pounding home the names that become more and more familiar.

One might suppose that in due time, by this means, everybody would know everybody else, and repetition would be useless. And so it would if anything in life were permanent; if established theaters continued to operate under the same management forever. But in every line of business there is continual change; and in the motion picture theater business the rate of change is extraordinary.

MOTOGRAPHY'S list of picture theaters in the United States and Canada carries about seventeen thousand names. Of these approximately ninety-three hundred are paid subscribers; the rest are "prospects." It requires the time of three employes to keep these lists straight. Notification cards from the post office, returned first class mail, and changes of address ordered by subscribers totaled something like three thousand items in the last year; and of course there were many more changes of ownership of which we were not notified because the subscription order was in the name of the theater and not of the owner.

These many changes mean that there are thousands of new exhibitors and new managers entering the field every year. Doubtless they all know some of the film names; but that is about all they do know. Their useful information is no more extensive than that of the average man on the street. Indeed, it is from the ranks of the average man, who knows little about the film business, that the new exhibitors are recruited.

We are all prone to overestimate the extent of our reputations. We think, because we have worked hard and advertised and achieved big success, that everybody knows us. Then when we find someone in our own business who never heard of us we are shocked by his extraordinary ignorance. And ignorance it is, of course—the common human characteristic that so often upsets our fine egotism and keeps us everlastingly at work building up a greater and greater names for ourselves.

The biggest and most widely known companies advertise the most instead of the least. The fact that reputation is established does not mean that it is self-sustaining. The price of commercial fame and honor is eternal publicity, ceaseless advertising, constant hammering of the old facts into the ever new and ever changing public mind.

A Bill to Diminish Trade Paper Reading

A DEFICIT in a branch of governmental public service so universally important as the Post Office Department has no real significance. The object of the post office is to serve the people, not to make money out of them. If there were stockholders in the enterprise who demanded dividends on pain of electing new directors, it would be a simple matter to increase letter postage fifty per cent. A three-cent rate instead of a two-cent on first class mail would pay a handsome profit; and it would not appreciably diminish business, because the majority of sealed mail must go whatever the cost. And as the post office has a monopoly of its business, the public would have to stand it.

But the post office is not a stock company. It is a mutual organization whose stockholders are the public. They get their dividends in cheaper postage and better service. The only point of similarity is that they do, most emphatically, elect the directors of the organization. Those directors work under the real necessity of delivering good service at a minimum cost, and under the urge of vanity and ambition to establish a record by showing a proper profit. It is easier, and more desirable for internal reasons, to increase revenue than to reduce expenses. The groping mind of the post office systematizer, seeking the branch of its activities where public resentment will be least, accepts eagerly the superficial evidence that the second class department is the logical victim.

But any meddling with second class rates must give immunity to the newspapers. The unfortunate fate of a former attempt to impose a level two-cent rate demonstrates that. Those who live in the public eye must retain the friendship of the newspaper press. A cleverly arranged zone system is the politically obvious answer. It throws the whole burden on the educational publications (which includes all trade papers); and, as everybody knows, they have little political influence and control few votes.

The rider to the regular post office bill, which the House Post Office Committee has reported favorably, establishes the following rates on second class matter: Under 300 miles, one cent; 300 to 600 miles, two cents; 600 to 1,000 miles, three cents; 1,000 to 1,400 miles, four cents; 1,400 to 1,800 miles, five cents; more than 1,800 miles, six cents. The average increase is one hundred and fifty per cent over present rates. Postmaster General Burleson himself advocates an increase of but thirty-three per cent, and recommended a postponement of the question pending investigation. Not the least remarkable feature of the situation is that Representative Randall, the author of the rider, is from California; and his constituents are in the six-cent zone, figuring from the only publishing centers in the country!

Postage is one of the big expense items of the trade paper publishing business. Of the thousands of trade papers which perform their weekly or monthly educational tasks in this country, we know of many in other industries whose net profit scarcely equals their postage bills. A one hundred and fifty per cent increase in postage would put them out of business. If the bill with its rider should pass, the weekly paper with ten thousand subscribers and an issue weighing one pound would have to pay an extra postage tax of over seven per cent on one hundred thousand dollars!

We can conceive of no greater calamity to the industries of this country than to be deprived of their trade papers. They represent the highest development of practical educational method; they are the agents of industrial and commercial efficiency, and the mediums of inspiration to ambitious workers. Not because we are trade paper publishers, but because we are where we can observe the readers of all three classes of periodicals—the newspaper, the popular magazine, and the trade paper—we unhesitatingly give first place in importance to the trade paper. There can be no question that it has done more than any other class of reading matter to build up the business supremacy of this nation. To place a prohibitive tax upon it is to strangle the industrial progress of America at a time when encouragement is most vital to its future welfare.

Even the post office never seems to grasp the truth that trade papers originate more first class mail—the profitable class—than any other kind of periodical. One page of advertising in MOTOGRAPHY a few weeks ago, for example, has been responsible so far for nearly three thousand two-cent stamps. The total amount of first class mail set in motion by every issue of a trade paper exceeds the second class postage of the paper itself.

Vitagraph Announces Six Week Schedule

ELEVEN VITAGRAPH STARS AVAILABLE UNDER NEW PLAN

ACCORDING to the new release schedule recently announced by Walter W. Irwin, general manager of Vitagraph-V.-L.-S.-E., which promises that henceforth all the Blue Ribbon box-office stars will be seen regularly in rotation every six weeks, commencing in January, Anita Stewart; Earle Williams; Edith Storey, Antonio Moreno and William Duncan; Alice Joyce and Harry Morey; Peggy Hyland and Marc McDermott; and Lillian Walker and Walter McGrail will be available to exhibitors, and every sixth week the stars will return in the groupings just named.

The productions in which these Vitagraph stars will be seen have been selected under the personal care of J. Stuart Blackton and Albert E. Smith with the sole idea of the fitness of these stories for the stars and for their remarkable variety of theme. A cameo synopsis of the new schedule is as follows:

January 1—"Indiscretion," by William Addison Lathrop, featuring Lillian Walker, in a story dedicated to youth and showing the tragedy that lies beyond the wall of convention.

January 8—"The Man of Mystery," by Archibald Clavering Gunter, featuring the most famous actor of the stage, E. H. Sothern, supported by the popular stage favorite, Charlotte Ives. "The Man of Mystery" is the dramatic story of a man who returned from the valley to live again among those who thought him dead.

January 15—"The Glory of Lolande," by Mabelle Heikes Justice, featuring Anita Stewart in a drama of a girl who chose Siberia and the man she loved to luxury and pretense.

January 22—"Blind Justice," written and produced by, and featuring Benjamin Christie.

January 29—"Her Right to Live," written by Paul West, featuring Peggy Hyland and Antonio Moreno in the heart story of a child-waif whom Fate has made mother-bird to the fledglings in the family nest.

February 5—"Money Magic," from Hamlin Garland's novel, featuring Edith Story, Antonio Moreno, and William Duncan, in the story of a woman's sacrifice on the altar of duty and a man's payment of life itself.

February 12—"Who Shall Cast the First Stone?" by Milton Nobles, featuring Alice Joyce and Harry Morey in an intense story concerning the mistaken love of a noble woman for a man who leaves her heart an empty shell.

February 19—"Kitty Kackay," the big Broadway stage hit of last year by Catherine Chisholm Cushing, featuring Lillian Walker.

February 26—"The More Excellent Way," from the book of the same title by Cyrus Townsend Brady, featuring Anita Stewart in a story that tells of man's duplicity and his escape by the aid of the one he holds most dear.

March 5—"Arsene Lupin," the famous detective play of the same name by Paul Potter, featuring Earle Williams; the story of a master criminal's regeneration through a woman of his own class.

March 12—"The Grand Duke," by Mabelle Heikes Justice, featuring Peggy Hyland, Marc McDermott, and Bobby Connelly in a story illustrating the resourcefulness of a woman contesting with unscrupulous diplomatic agents of a foreign principality.

March 19—"Aladdin from Broadway," from the book and play of the same name by Frederick Isham, featuring Edith Storey and Antonio Moreno: the adventures of a good fellow who wins love and fortune.

March 26—"The Countess," by Adrian Gil Spear, featuring Alice Joyce and Harry Morey, in a story showing the strength of the weak in crises that call for the supreme heights of self-denial.

April 2—"Sally in a Hurry," by A. Van Buren Powell, featuring Lillian Walker in a drama of a lowly girl.

April 9—"Happiness," by Marguerite Bertsch, featuring Anita Stewart, a beautiful conception written especially for Miss Stewart.

April 16—"The Hawk," the famous stage play produced by William Faversham, featuring Earle Williams: the heart tragedy of a man who buries his better self and is redeemed through a woman's love.

April 23—"The Green God," from the book of the same title by Frederick Arnold Kummer, featuring Peggy Hyland and Marc MacDermott; an absorbing mystery story revolving about the loss of a sacred relic and the murder of the man who stole it.

April 30—"The Captain of the Gray Horse Troop," from Hamlin Garland's famous book of the same name, featuring Edith Storey and Antonio Moreno: the battle of a man for a downtrodden people, aided by a big woman.

May 7—"Northward Ho!" by Harry James Smith, featuring Alice Joyce and Harry Morey; a thrilling drama of a man and a woman in the Arctic.

May 14—"Princess of Park Row," by Paul West, featuring Lillian Walker in a romance of a little princess who flees a royal match and is won by a prince of good fellows.

May 21—"Babbette," from the book of the same name by Berkley Smith, featuring Anita Stewart: the influence of an innocent girl who saves a criminal from a terrible vengeance.

May 28—"Apartment No. 29," by E. J. Montagne, featuring Earle Williams in a story that proves truth stranger than fiction.

June 4—"The Agony Column," from the *Saturday Evening Post* serial story by Earl Derr Biggers, featuring Peggy Hyland and Marc MacDermott in the quest of a wife for a man through a number of astounding mysteries.

June 11—"The Magnificent Meddler," by Laurence McCloskey, featuring Edith Storey and Antonio Moreno; the struggles of a young man who set honor above love.

June 18—"The Human Desire," by Violet Irwin, featuring Anita Stewart in a story of a convent girl who gave all for love.

Three Special Features

In addition to these regular program features from the Vitagraph studios, there will be at least three special features. Miss Stewart will shortly be seen in "The Girl Philippa," by Robert W. Chambers, which has been booked by S. L. Rothapfel of the Rialto Thea-

ter to inaugurate his new Vitagraph program; "The Battle Cry of War," written and produced by Commodore Blackton; and Alice Joyce and Mary Morey in "Within the Law," Bayard Veiller's famous stage play which made Jane Cowl a star over-night.

Re-Issues Also Available

Mr. Irwin believes that no company has ever been able to go before the exhibitors with such an assured profit-making program, and for so long in advance. Besides preparing these new productions for Vitagraph exhibitors, de luxe edition reissues have been prepared of "My Official Wife," "A Million Bid," and "The Christian." The ensuing six months are, therefore, filled with Vitagraph value to every theater and Mr. Irwin has increased the importance of the Greater Vitagraph schedule by adopting a booking policy which permits all exhibitors to use these program features.

ANITA STEWART IN NEW ONE

"The Girl Philippa," Sumptuously Staged, Opens at Rialto on December 31 for Its World Premiere

"The Girl Philippa," the eight-reel Vitagraph presentation of Robert W. Chambers' recent story of the same name in the *Cosmopolitan Magazine* and with charming Anita Stewart in the title role, will have its premiere performance at the Rialto Theater, New York, on December 31.

"The Girl Philippa" is the picture with which, says Samuel L. Rothapfel, presiding genius of the Rialto, "will start the New Year right." Mr. Rothapfel will shatter all precedent by opening the doors of the Rialto at ten o'clock every morning during the run of "The Girl Philippa."

Anita Stewart was never seen to greater advantage than in this colossal dramatic version of Mr. Chambers' equally stirring story. S. Rankin Drew directed "The Girl Philippa," and plays the leading male role opposite Miss Stewart, leaving the spectator bewildered as to whether Mr. Drew is greater as an actor or as a director. The whole production was made under the supervision of Albert E. Smith, president of Greater Vitagraph.

This eight-reel Greater Vitagraph special is the first of the Vitagraph-V. L. S. E. pictures to enter the Rialto under the new contract by which the Blue Ribbon program features become the basis and nucleus of Mr. Rothapfel's 1917 feature entertainment.

To comment on Miss Stewart's loveliness in "The Girl Philippa" is to "paint the lily and adorn the rose." The whole picture is bewildering in its masterliness; it is a composite of splendid acting by Miss Stewart and her stellar supporting cast, of real genius in directing, of unusual skill in assembling and cutting, of the utmost daring in staging.

For probably the first time in motion picture production there is, in "The Girl Philippa," a dramatic story and not merely a spectacle in an eight-reel photoplay. Many of the exterior scenes are in themselves Corot-like in their arrangement and composition. Whole villages were built to accommodate the swiftly moving spirit of "The Girl Philippa."

There is a brief prologue—all too brief the public will find it—of about 400 feet which is the most remarkably lighted series of pictures that the writer has yet seen on the photoplay screen. This prologue shows the capture of a tiny Balkan princess after the assassination of her parents. The princess is the girl, Philippa. But to try to tell the plot of a Robert W. Chambers story in a few words is to attempt the impossible. "The Girl Philippa" is its own best story.

Bessie Love in "The Doll Shop"

At the Triangle Fine Arts studio Bessie Love is busily engaged in "The Doll Shop," now being produced by Director Eddie Dillon. In the role of the girl who has an intense hatred toward all rich people and then falls in love with a millionaire's son, whom she thinks is a chauffeur, Miss Love has a splendid opportunity for displaying her remarkable ability for enacting light comedy roles, while at the same time blending with this her characteristic sweet appeal.

Roy Stuart plays opposite Miss Love. Max Davidson appears as the uncle, while Carl Stockdale has the role of the factory owner. "The Doll Shop" was written by Anita Loos.

Director Swickard is filming at Universal City a five-act drama, "Beyond the Pale."

The vivacious and popular Anita Stewart in the new eight-reel Vitagraph version of Robert W. Chambers' story, "The Girl Philippa," which is to be presented at the Rialto in New York for the first time on New Year's eve.

Fourth Mutual-Richard Bennett Feature

OVEY COMEDIES TO REAPPEAR ON MUTUAL PROGRAM STARTING JAN. 4

THE Mutual Film Corporation's first offering for the year 1917 will be Richard Bennett's fourth Mutual Star Production, "The Gilded Youth," which will be released January 1. In this picture Mr. Bennett impersonates a young scion of a wealthy family, who is reduced to poverty and want through gambling and drink. There are some good race track scenes in the production in which the hero wins and loses a fortune, finally becoming a jockey in order that he may follow the horses.

Supporting Richard Bennett are Rhea Mitchell as a little boarding house slavey, Adrienne Morrison, as a wealthy girl, George Periolat and Alfred Hollingsworth.

On January 1, also will be released "Pangs of Jealousy," a two reel drama in which Ethel Grandin is starred.

"Tours Around the World," in one reel picturing Rio de Janeiro (capital of Brazil) and a ramble around Luchen will be offered on Tuesday, January 2.

"Mutual Weekly" No. 105, presenting the world's most important and interesting happenings together with "See America First" a one-reel scenic showing the beautiful scenery around Pasadena, California, "The City of Roses," on the same reel with "Miss Catnip Goes to the Movies," "Kartoon Komics" by Harry Palmer will be released on January 3, 1917. On Thursday, January 4, a one-reel comedy will be offered. J. Warren Kerrigan in a one-reel American drama will be shown on Friday, January 5.

Lois Meredith in "The Girl Who Can Cook," another of the one-reel Mutual Star comedies, will appear on Saturday, January 6. The story of this comedy tells of how the uncle of a rich young bachelor tries to make a match between a girl at a house party and his nephew. Finding that she cannot cook, he decides on a plainer and simpler girl, who cooks a delightful meal, in the absence of the cook. Of course the nephew is also fond of good cooking and asks the simpler miss to marry him.

"Reel Life" the film magazine from the Gaumont studios and "The Land of Nowhere" a two-reel Vogue comedy featuring Rube Miller, will be released on Sunday, January 7. "The Land of Nowhere" is a typical Vogue comedy and deals with the mishaps Rube has in a Bowery dance hall.

Ovey Comedies for Mutual

President John R. Freuler of the Mutual Film Corporation, and David Horsley, manufacturer of the Cub brand of comedies, have closed a contract whereby George Ovey in Cub comedies will reappear among Mutual short feature releases.

Ovey is making a series of one-reel comedies of the type in which he gained his name and fame with the Mutual. The first to be released is entitled "Jerry's Double Header," which will be offered to exhibitors on January 4.

Press Book on "Girl Reporter" Series

The publicity department of Mutual has compiled a very clever press book presenting to the exhibitors stories on the Edith Sessions Tupper novels "The Perils of our Girl Reporters," which were released on December 28. A new story will be presented each week for fifteen weeks. The initial release being "The Jade Necklace." In this book press stories on each of the releases and cuts of the stars are offered.

These are column length stories on each of the fifteen releases, together with synopsis and short press stories. Cuts of Helen Greene, Earl Metcalfe, Zena Keefe and William Turner, who are starring in the "Perils" series are also presented in the book with a short biographical sketch on the life of each of them. These cuts may be purchased by the exhibitor from any of the Mutual exchanges.

Nell Shipman Writes for William Russell

William Russell's next Mutual-American drama will be a play of southern life during the reconstruction period, and it is from the pen of Nell Shipman, the well known motion picture actress. The title of the picture is "A Son of Battle," and in it are depicted the hostilities of two families, formerly warmest friends, after the war with the north, in which the menfolk of the households had fought in opposing armies.

"A Son of Battle" makes a charming introduction for Francelia Billington's charms to Mutual Star Productions. It will be her first drama in support of William Russell since her recent contract with the American.

Agnes Eyre to Support Nance O'Neil

Frank Powell has engaged Agnes Eyre to appear in a prominent part in support of Nance O'Neil in the picturization of Gertrude Atherton's novel "Mrs. Balfame." The first of the O'Neil series of feature pictures now being produced by the Frank Powell Producing Corporation and which will be distributed through Mutual.

Miss Eyre has won for herself a wide following through her work in Essany and Selig productions. In "Mrs. Balfame" Miss Eyre appears as "Alys Crumley," one of the most appealing characters in that engrossing mystery story.

Miss O'Neil is also supported by Robert Elliott, Anna Raines and Frank Belcher, players of note, in this production.

Douglas Fairbanks to Work in East

Compliments of the season from the west to the east were carried to Mayor Mitchel of New York from Mayor Woodman of Los Angeles by Doublas Fairbanks, the Triangle Fine Arts star when he reached New York last week. Fairbanks, with his famous contagious smile, received the Christmas message from Mayor Woodman, in the latter's office, which was delivered to Mayor Mitchel Christmas morning. Fairbanks left for New York to put on his next comedy, now being written by Anita Loos. Mildred Harris, the new fifteen-year-old leading lady, will play opposite Fairbanks. John Emerson, who directed "The Americano," Fairbank's latest comedy, will direct the New York production. Included in the party who made the trip to New York were cameraman Victor Fleming, Jack Scott, Emerson's assistant, Glen MacWil-

liams, assistant cameraman, and Anita Loos, who will write all the Fairbanks' comedies. Bennie Zeidman, Fairbanks' personal representative, also accompanied the party.

Mary Miles in Pink Pajamas

Never before has Mary Miles Minter been so stunningly, not to say astoundingly gowned in any picture drama in which she has ever appeared as in her next Mutual Star Production, "The Innocence of Lizette,"

Mary Miles Minter in her latest American-Mutual play, "The Innocence of Lizette."

which has been completed at the studios of the American Film Company at Santa Barbara and will be released Christmas week.

Her costume is sometimes a pair of dainty pink silk pajamas. Again it is a severe black riding habit, with a shiny black hat. And then, still again, it is the sort of costume the screen public has come to love best when watching Mary Miles Minter on the screen—that of the appealing child of poverty.

The story of "The Innocence of Lizette" is built on one of those delightfully humorous plots which are seldom found among picture plays. Because of the innocence of her innocence, Lizette, a poor child, daughter of a once famous actor now dead, adopted into a rich and adoring family, tries to pass off a baby she has taken from its rightful mother as her own. The results prove highly dramatic as well as amusing, and the play is as full of thrills and big suspenses as it is of delightful humor and heart appeal.

Dustin Farnum, one of the latest additions to the imposing array of William Fox luminaries, has begun work on his first Fox production, under the direction of William Desmond Taylor, who came with Mr. Farnum from the Morosco company.

ART DRAMAS BOOMING

Applications for Distributing Franchises Received From Practically Every Independent Exchange —First Release, "The Lash of Destiny"

Remarkable confirmation of the Art Dramas theory of film distribution is seen by the officials of that company in the number of applications for the territorial rights that have been received by them. Despite the fact that the advertising matter of the company carries the names of the distributors who are to handle Art Dramas pictures, wires and telegrams are still coming in.

The plan of operation of the Art Dramas, Incorporated, contemplates the elimination of the profits of the central exchange inasmuch as the company is owned directly by its producing factors. By reason of this also it is expected that Art Dramas features will be of a higher quality than is customary in the ordinary five reel program pictures.

Speaking of the progress of the new organization since its inception a few months ago one of the officials of the company said:

In all my experience as a manufacturer and distributor of motion pictures, I have never seen such unanimity of opinion among the exchange men as exists in the case of the Art Dramas proposition. As is well known, the greater part of the territory for the distribution of our pictures was sold before any public announcement was made concerning the formation of the company. The few states that had not been sold before the announcement were quickly purchased. As a result of the wide latitude which rested with us for our choice of distributors, we have secured as our representatives in the various territories a group of men whom we consider to be the foremost exchange people in the country.

Since the announcement of our first four releases, our exchange representatives have advised us of the great number of inquiries and advance bookings they have received from the exhibitors in their territories. Our first release, "The Lash of Destiny," featuring Gertrude McCoy, was manufactured by the Van Dyke Film Corporation. The release date of this production has been set for December 14. It is a story of wide appeal, and I am sure that it will prove profitable to the exhibitors who show it. On the week following the U. S. Amusement Corporation production "Whoso Findeth a Wife," featuring Jean Sothern, will be released. In addition to a strong story picturized from a well known novel which was written in answer to Hall Caine's "The Woman Thou Gavest Me," this production will carry with it the advantage of a national publicity campaign inaugurated by the McCauley Company, who published the original book.

Our third release will be founded on one of the few really great plays of recent years, "The Rainbow," in which Henry Miller and Ruth Chatterton achieved such great success. The calibre of this play makes it worthy of production as a special release, as indeed was contemplated by Mr. Sherrill, the head of the William L. Sherrill Feature Corporation. However, it will go out on the Art Drama program featuring Dorothy Bernard with Robert Conness and Jack Sherrill in supporting parts.

"Intolerance" in Two Other Cities

The number of organizations presenting D. W. Griffith's "Intolerance" was increased last week by openings in Philadelphia at the Chestnut Street Opera House, in Pittsburgh at the Pitt Theater, and in Montreal at His Majesty's Theater.

This week will be the final one of the big spectacle's long and successful run at the Liberty Theater, New York.

Ruth Stonehouse is filming another of her "Mary Ann" series, this one being entitled "Mary Ann's First Love Affair." Miss Stonehouse in addition to having written the story is also playing the lead.

First Aid to Theater Men

PRACTICAL HELP ON THE PROBLEMS OF RUNNING A PICTURE HOUSE

THE young theater man—that is young in experience in the motion picture theater game—is liable to become rather discouraged this time of the year for during the holidays business is very slack, and it does not pick up again while the weather is so cold and unsettled. Do not let this dishearten you, however, for you know every business has its slack periods and this is the "off time" for the picture shows. As soon as the thermometer comes up and the storms cease the people will flock back in greater numbers than ever, hungry for the pictures which they have been missing.

Advertising Relatives

116—While visiting in an adjoining town I noticed that one of the exhibitors there was running a film with Lottie Pickford in it and he had a great big banner out in front reading "Mary Pickford's Sister," and the people were going in in crowds which I know Lottie Pickford never would bring and I believe that his advertising that way was what did it. It just occurred to me that I am going to run a picture soon which has Owen Moore in it and I wondered if it would not be a good stunt to advertise him as "Mary Pickford's husband," or do you think this is rather a flashy and foolish way of doing things?

Almost any kind of advertising is legitimate that will bring the money into your box office—that is as long as it is honest advertising. A man has no right to deceive the public by his publicity into believing that he has something which he has not and he will hurt himself and his house very much if he does so. It is a fact, however, that Lottie Pickford and Owen Moore are related to Mary Pickford and I think the man was a clever advertiser who took advantage of this fact and heightened the value of his film in this way. The name of Mary Pickford is good as a drawing card any time and while her husband and sister probably would much prefer to stand upon their own honors a little advertising of this kind does not hurt them in the least, and is perfectly legitimate. Exploitation of this kind because it is out-of-the-ordinary, will cause comment and anything which attracts attention in a genuine way is good advertising. Go ahead and copy your fellow exhibitor—he is evidently a man quick to grasp opportunities.

"Would You Drop to Five Cents?"

117—I have been running a theater for the last year charging ten cents admission and am making money on it, but I wonder if I would not make more money if I charged five cents. There are four other theaters in this part of the city in pretty close proximity and they all charge ten cents and fifteen cents when they have a special feature. Don't you think I would be showing originality and perhaps get in strong with the people if I put my price down to five cents? I believe I would get a whole lot of the trade that I do not get now if I did this.

A couple of years ago your scheme might have been a good one but nowadays the public has become accustomed to ten-cent shows as the average and also to fifteen and twenty-five-cent shows. The old idea that the exhibitor has no right to charge more than five cents for his show has been overcome. As the conditions are at present and with the increased expenses which a good exhibitor has to meet I do not think it is feasible to try this scheme and believe that you will regret it very much. Remember that it takes just twice as many nickels to make a dollar as it does dimes. Look at the matter squarely from this standpoint—do you think by charging five cents you can get just twice as many people to come into your theater as you have now? This plan has been tried before but almost without exception has failed. It is a fact that quality films in nickel houses rarely pay.

My advice to you is do not try it. As long as you are making a success with your house as it is why try an experiment which will undoubtedly lead to a falling off of your box office receipts. The people have grown to be rather afraid of five-cent theaters for they think they are not going to see the best pictures there. They have been educated to the ten-cent price for the good show and why not keep up the standard.

"What Shall I Do With the Kids?"

118—Here's another one for your elastic think tank. It is real nice to have someone standing near with broad shoulders upon which we can shift our problems. I am running a downtown theater which is right at a busy corner and my trade is made up entirely of shoppers who stop in to rest for an hour. I am doing a splendid business, have a line standing outside waiting most of the time. But I have had a good many complaints lately because so many of the women have small children with them and the kids have been dragged around all day shopping and are tired and cross and they cry a lot and wiggle around and don't care anything about the picture and cause a lot of disturbance to which the other patrons object. I can't very well keep all children out because that would mean a big loss of patronage and probably cause a lot of hard feelings besides. Can you tell me what the dickens to do with those kids?

There is no doubt whatever that crying children or youngsters who are talking out loud all the while do irritate the people in motion picture theaters very much and you cannot blame them for complaining. Also if you have a line of people waiting all the time you could use to advantage the seats which are occupied free of charge by these children. Have you no available space about your theater which you could partition off and make into a regular nursery for the youngsters? This would not have to be very large and could be down in the basement or up off the gallery or any out-of-the-way corner which is not used for anything else. Have a maid in charge to look after the children and some couches where they can lie down and have a nap or rest if they are tired, and also have picture books and toys for them. This would not only take care of the children nicely and remove the irritation from the other patrons but would also allow the mothers to enjoy the show much better when relieved of the responsibility of the children. I believe that this little plan would increase your patronage greatly if you advertised this nursery for all the mothers would rather come to yours than any other house downtown. I know this scheme has been tried out successfully in neighborhood theaters and see no reason why it should not be just as feasible in a downtown house.

Miss Clay Carroll, a late addition to Thanhouser forces, is a Southern beauty and gives promise of doing some fine work in support of Florence La Badie.

TRIANGLE HANDLES KEYSTONE

Advertisement of Open Booking Plan Gives Many Impression That Keystone Would Be Released Independently

Charles Kessel, speaking for Messrs. Kessel and Bausann, wishes to correct a mistaken impression which appears to have been created by an advertisement in the trade papers of last week concerning the Keystone comedies. Mr. Kessel says:

"Since the advertisement of last week concerning the new open booking policy for Keystone Comedies has seemingly caused the belief that Keystone Comedies would be released independent of the Triangle offices, I wish to state that there is no ground whatever for this impression. As heretofore Keystone comedies may be had only through the Triangle exchanges, and by arrangement with the Triangle Film Corporation or its associated organizations.

"The new releasing plan is created in deference to the demand for Keystone Comedies on the part of exhibitors who may have contractual arrangements with other programs. Under the new plan, as stated in the advertisement referred to, these comedies may be had quite independently of any program arrangement that may exist or that may have existed. If an exhibitor wishes to arrange for Keystones it will be his privilege to do so, but the arrangements must be made through the Triangle exchanges, for our product will only reach the exhibitor through those channels. We believe that the new arrangement is a distinct step in advance, and one that will work for the advantage of the exhibitor throughout the country. All inquiries for bookings for the Keystone Comedies should be addressed to the Triangle branch offices."

J. Warren Kerrigan Company

While the destiny of J. Warren Kerrigan was apparently flying in every direction through space, with many rumors crediting him with having affiliated himself with practically every motion picture producer throughout the country, this screen hero has been quietly negotiating to settle his own future, with the result that he will shortly be seen as the head and star of his own company.

Backed by eastern capital, Mr. Kerrigan has placed his signature to a long term contract. Work on the construction of a studio for the new Kerrigan company, it is said, will be started immediately, the location being Hollywood, California. Everything will be in readiness for the filming of the first story by March 1.

The supporting company for the star is now being considered and negotiations are under way to secure one of the most successful directors in the film world. Powerful dramas are being carefully selected for Mr. Kerrigan, each subject to be taken from the best books obtainable for picture purposes.

"Womanhood" is the name finally chosen for the huge production upon which J. Stuart Blackton has been working for the last year, and for which a release announcement is awaited from Vitagraph at an early date. The working title of the great film epic has been "The Battle Cry of War." It is the sequel to the immensely successful special feature "The Battle Cry of Peace." The theme is on American military preparedness and the vital interest of woman in national welfare. The principal players include Alice Joyce, Harry Morey, Joseph Kilgour, Peggy Hyland, Walter McGrail, and other favorites.

OLGA PETROVA A LASKY STAR

Former Metro Star Signs Long-Time Contract With Jesse L. Lasky Feature Play Company— First Release in April

The Jesse L. Lasky Feature Play Company has taken another gigantic stride forward in the signing of a contract with Mme. Olga Petrova, who has created a sensation in the photoplay world by her marvelous emotional acting in Metro productions. In order to give ample time for the presentation of her first photoplay for the Paramount program the release date of her initial appearance under the new management has been set for April.

Mme. Petrova will spend half of each year at the Lasky studio in Hollywood, California, and the other in New York.

The fact that Mme. Petrova and Jesse L. Lasky are now allied on the Paramount Program recalls the fact it was Mr. Lasky who first introduced the great actress to America. A few years ago, while Mr. Lasky was making his customary trip to Europe in search of new talent for his "Folies Bergere," he heard of a remarkable young girl at the Tivoli in London, who had created a sensation by her singing. He attended the performance, was greatly impressed, and proceeded to negotiate with her to make her American debut under his management.

Two Fifteen-Year Stars with Triangle

Two of the fifteen-year-old leading ladies at the Triangle Fine Arts studio appear in "The Bad Boy" featuring Robert Harron. They are Mildred Harris, who will play opposite Douglas Fairbanks in his next comedy, and Pauline Starke. Chester Withey is directing the production. The scenario was written jointly by Frank E. Woods, manager of productions of the Fine Arts plant and Director Withey.

Six genuine, dyed in the wool, "hoboes" appear in the Triangle Fine Arts production, "The Bad Boy." Director Chester Withey was not satisfied with the way in which some of his players made up as "knights of the road." He determined to secure the real stuff and went to one of the outlying railroad yards where he picked up six of the "bummiest" bums that every were thrown off a railroad train. The hoboes registered beautifully but after Withey finished with them, they didn't want to quit. Each thought he had a brilliant future in pictures, if only given half a chance.

Carlyle Blackwell, who usually has Ethel Clayton as vis-a-vis in World-Brady picture plays, will be seen opposite the sumptuously lovely Gail Kane in "On Dangerous Ground," the next release of this company. The secene of this drame is laid in Cologne and on the Belgian frontier at the outbreak of the war, and concerns the efforts of a French spy (Miss Kane) to escape with valuable military secrets to her native country. She is aided by a young American surgeon, personated by Mr. Blackwell, who is very nearly bereft of his life and completely loses his heart during the progress of the story.

A row of William Fox Cooper-Hewitts—Gladys Brockwell, Stuart Holmes, Valeska Suratt, George Walsh, Virginia Pearson, and Art Acord.

70 Features and 52 Comedies for Fox

WINIFRED KINGSTON ENGAGED TO PLAY OPPOSITE DUSTIN FARNUM

THESE are William Fox's picture promises for 1917:

For the next year Mr. Fox will present to the exhibitors and the public 70 productions varying in length from 4,500 to 6,000 feet. These cinema features de luxe will be on a magnificant scale and will maintain the Fox standard.

William Fox will also produce 52 comedy features of 2 reels each, released one every week.

These are William Fox's picture achievements during 1916:

Mr. Fox produced and presented to the public "A Daughter of the Gods"—the picture beautiful—with Annette Kellermann.

He also produced "The Honor System"—the greatest human story ever told, staged by R. A. Walsh, which will be the sensation of the coming season.

He also produced 52 big features during 1916, headed by 100 celebrated box office names. The William Fox organization includes such notables as: Theda Bara, William Farnum, Annette Kellerman, Virginia Pearson, Gladys Brockwell, June Caprice, Winifred Kingston, George Walsh, Harry Hilliard, Anna Luther, Mary Martin, Dustin Farnum, Jane and Katherine Lee, Charles Arling, Hank Mann, Walter Law, Valeska Suratt, Tom Mix, Carmen Phillips, Stuart Holmes, Vivian Rich, Gladys Coburn, Jewel Carmen and 500 others.

Beginning with "The Price of Silence," on January 8, William Fox inaugurates his policy of giving the public film masterpieces starring Theda Bara and William Farnum—each appearing in eight or ten. Miss Bara's premiere production for the super de luxe cinema achievements is "The Darling of Paris," a remarkable photoplay suggested by Victor Hugo's deathless story, "The Hunchback of Notre Dame."

During January, "A Daughter of the Gods," now playing in its fourth month in New York City to capacity business at the Lyric Theater will have its New York showings at the Academy of Music.

Fox Engages Winifred Kingston

Winifred Kingston, who has appeared in support of Dustin Farnum in photoplays during the last three years, will continue in her "playing-opposite" capacity with Mr. Farnum, for Miss Kingston also has been added to the William Fox forces in the California studios.

The first picture in which Miss Kingston and Mr. Farnum acted together was "The Squaw Man." That was late in 1913. Since then, the two have been working before the same camera almost completely.

Miss Kingston came to the United States from England just six years ago. Previous to this, she had been acting through the provinces and in London productions. Her first part on the stage was as Polly Love in "The Christian."

In America she joined one of the road companies of "The Servant in the House," and later had an important part in the New York production of "Thais" which starred Tyrone Power and Constance Collier.

Motion pictures followed. Beginning with the Lasky company, Miss Kingston's career continued through work with Thanhouser, Famous Players, Bosworth, Morosco and Pallas. Her present change to the William Fox company is her most important since entering the silent drama.

Fox Signs Ralph and Vera Lewis

In continuance of his policy of increasing still more his great list of photoplay luminaries for 1917, William Fox has just signed two stars who are one. They are Mr. and Mrs. Ralph Lewis. Mrs. Lewis is known professionally as Vera Lewis.

Ralph Lewis, who has been hated in every country in the world where motion pictures are projected, undoubtedly achieved his biggest success in the silent drama when he gave his remarkable impersonation of Stoneman, the ruler of the South, in "The Birth of a Nation."

Within a few days, the new Fox player will begin acting before the camera in the role of a genial, kind-hearted father, whose son accomplishes wonders and then returns to the parental roof.

Vera Lewis, who will be seen in the same production with her husband, also enjoys a long record of stage and screen successes. She comes, too, from Griffith's Triangle company. She acted recently in "Intolerance," where she had the part of Miss Jenkins, the selfish philanthropist.

June Caprice a Modern Cinderella

June Caprice is more charming than ever in the "neglected sister" role which she plays in "A Modern Cinderella," which William Fox announces for release on January 8, 1917.

Miss Caprice is ably supported by Frank Morgan.

The rest of the cast is made up of Betty Prendergast, Stanhope Wheatcroft, Grace Stevens and Tom Brook.

A Plea for Child Factory Slaves

A stirring plea for the little slaves of the factory, is the theme of "The Price of Silence" William Fox's newest photodrama with William Farnum playing the leading role, and directed by Frank Lloyd. Supporting Mr. Farnum in this wonderful production aptly called "The Uncle Tom's Cabin" of to-day are, Vivian Rich, Charles Clary, Frank Clark, Brooklyn Kellar, Ray Hanford and Gordon Griffith.

"The Price of Silence" is a wonderful story of love and renunciation, woven into a theme of great public interest—"child slavery." What "Uncle Tom's Cabin" did for the negro slaves, William Fox's "The Price of Silence," will do for the underfed, illy-nourished, hard-working little factory slaves.

The picture is released for January 8, 1917.

President and Mrs. Wilson See Fox Film

President and Mrs. Wilson attended the opening performance of the William Fox million dollar picture beautiful, "A Daughter of the Gods," starring Annette Kellermann, at the Belasco Theater, Washington.

Both the President and Mrs. Wilson have seen motion pictures before, but never at a theater. Hitherto they have seen photoplays either at the White House or at private entertainments. They selected "A Daughter of the Gods" as their entertainment for their first wedding anniversary which occurred Monday.

The President was greatly pleased with the picture. He thanked Manager Taylor, of the Belasco, personally and said that "A Daughter of the Gods" was a wonderful and unusually beautiful film.

The presence of the President and his wife at a theater is considered the highest compliment that can be paid an attraction. It is only during the administrations of the last two or three Presidents that theater-going has been popular with the Chief Executive.

By his attendance at the opening performance of "A Daughter of the Gods" President Wilson has not only endeared himself to Washington's motion picture fans, but to the 70,000,000 or 80,000,000 photoplay patrons in the United States.

All feel a closer and more personal touch with the nation's head and his wife since their attendance at a regular film entertainment.

Exhibitors and others now believe they can truthfully say the motion picture is the American diversion; not peculiar to the "four hundred" or the "million" but for the masses and the classes.

Exhibitors in Washington feel that the President's attendance has given a distinct impetus to the comparatively new industry which now ranks fifth among this country's. His visit stamps officially with his approval the motion picture as an institution. It furnished renewed proof that he and his wife are essentially of the American people.

Frank Lawrence New Vitagraph Manager

Frank Lawrence, recognized as one of the cleverest film cutters in the business, has been made manager of the largest film factories in the world, those of the Greater Vitagraph.

Ever since his boyhood Mr. Lawrence has been employed by this concern. At first in the capacity of an operator he was employed by William T. Rock in an amusement house in 125th street, New York City. In his new capacity, Mr. Lawrence controls Vitagraph's negative room, cutting room, printing department, joining room, perforating, developing, drying, shipping and still-picture departments.

Building Operations at Fine Arts

When improvements now under construction are completed, the Triangle-Fine Arts studio in Los Angeles will be one of the most complete and splendidly equipped picture plants in the country.

To make room for a greatly increased volume of production and in anticipation of a winter season that is expected to be one of the busiest and most prosperous in the history of the studio, a large new light studio and elaborate scene docks are being built, in addition to two new stages. The property rooms also are being remodeled and the old light studio greatly enlarged.

With these facilities it will be possible for more than a score of companies to work at the plant simultaneously. The improvements are listing approximately $10,000.

Standing is Mary MacIvar, Triangle ingenue opposite Bill Hart, encircled below. The turbaned smile is Carmel Myers, new Fine Arts star. Keith Armour and Roy Stuart, in the panels, are Fine-Arts-ers. The seated lady is Miss Betty Marsh, niece of Mae Marsh and youngest Keystone comedienne.

What Artcraft Distribution Means

GEORGE M. COHAN WILL RUN GUM FACTORY FOR WEEK

FEWER and better pictures has often been preached but never has an organization pointed toward this trend more effectively than Artcraft. Our very foundation indicates bigger and better pictures with longer runs which of course mean fewer releases. This is undoubtedly the trend of the motion picture future and that Artcraft will play a most important part in the evolution of the photoplay which will have its effect during the next twelve months, is readily apparent.

The advent of any new force in the motion picture industry is often looked upon with fear by exhibitors, particularly when it calls for a longer run of the attraction, a higher charge of admission and an increase in the cost of rentals. At the same time, many exhibitors realize that it was due to the entrance of just such forces into the business several years ago that resulted in the great improvement evidenced during the past few years. Exhibitors who at that time feared to raise their admission price from five to ten cents are today selling their twenty-five cent seats faster than their ten cent seats.

Thus when Artcraft entered the field several months ago and offered new ideas and policies to the exhibitor, many managers did not realize that this was merely another step toward their own advancement as well as that of the industry in general. Artcraft is primarily intended for the improvement of conditions affecting the exhibitor—the fifty-two-weeks-a-year exhibitor whose theater is a regular motion picture house, whether it is a palatial institution or a small town odeon. In the past this exhibitor has shown pictures of ordinary merit year in and year out and when a big production came to his town it was given to the opera house or the regular dramatic theater, whilst he was forced to offer as opposition his mediocre pictures. This is the situation in which Artcraft protects the exhibitor. In other words, Artcraft gives the exhibitor a chance at the big stuff which in the past was given to the owner of the regular "legit" theater.

In place of running the mediocre film three days and a week, Artcraft supplies these houses with productions that will not only stand an increase in admission price but a longer run. In other words, Artcraft not only places the unusual attraction within the reach of the regular exhibitor whose palatial theater is the logical place to show the production, but gives him the opportunity of placing his house on a still higher plane by increasing the run of the subject and justifiably asking more for admission.

As to the smaller exhibitor, Artcraft offers to him the very thing for which every live-wire showman is ever on the lookout, namely, a "special attraction" or stimulus for his business. To the small exhibitor who is showing the usual film Artcraft is as important as it is to the owner of the immense motion picture palace. Where heretofore it has been impossible for him to secure the big production until long after its initial appearance, Artcraft now makes it possible for him to show the so-called "big stuff" occasionally, thus not only increasing the prestige of his house but actually injecting new blood into the box-office veins of his business.

To the producer Artcraft offers a distribution such as has never been evidenced before. It not only saves him the laborous and expensive proceedings in connection with the simultaneous presentation of a big production throughout the country but places at his disposal the very best theaters in the land. At the same time Artcraft's scope is not limited to the activities and ideas of a set of producers. Any author, artist or producer will find in Artcraft an outlet for ideas or productions that are in keeping with the standard it has already established.

Geo. M. Cohan Annexes Gum Factory

And now George M. Cohan has added another vocation to his remarkable career. As an actor he first gained wide fame, then as an author his plays and songs proved big hits, finally as a producer of plays he added even greater laurels to his previous fame. Now he is entering a new enterprise, something entirely different from any previous undertaking, namely, the management of an immense chewing gum factory.

It is his idea to give the public a gum that will not only meet with its instantaneous approval but will be in great demand immediately after it makes its initial appearance on the market.

For this purpose the famous actor-author-producer of the theatrical and motion picture world has taken over the gum plant of William J. Wischmann, in Brooklyn, N. Y. It is understood that he will personally take hold of things immediately after Christmas and will assume the management of the Wischmann plant —for one week, or as long as it takes to obtain the necessary scenes for his first Artcraft photoplay, "Broadway Jones."

Mary Pickford's second Artcraft release appears on January 8. As is well known to the trade now, its title is "The Pride of the Clan," in which "Little Mary" becomes a Scotch lass for the first time. The picture below shows a scene from the play in the filming.

The little "Scutch lassie" with the tam, the plaid and the pail is Mary Pickford at work. The scene is one in the creating of "The Pride of the Clan," the newest Artcraft play featuring America's best girl.

Theda Bara Signs Strange Contract

It is said that one of the strangest contracts ever entered into between star and manager was consummated when Theda Bara, the world famous screen star, a few days ago signed a new three years contract submitted to her by William Fox.

Hereafter only the camera is to gaze on these features.

In signing this unusual document Miss Bara virtually becomes a recluse. The terms of the agreement prohibit her showing her physical features to the public, but can be only shown through the medium of the screen, or by photographs supplied by the William Fox organization. Immediately after leaving the studios, Miss Bara must seclude herself from the gaze of the multitude. No one, according to the terms of the contract, is allowed to look upon her strange features.

Miss Bara has agreed, and has bended herself to abide by the following stipulations:

Miss Bara will not marry within a period of three years.

Miss Bara is not to appear in public unless heavily veiled.

Miss Bara must not ride in a street car, in the subway, or on the elevated.

Miss Bara must not go shopping unless heavily veiled.

Miss Bara must not go to her costumer unless her features are entirely covered.

Miss Bara must not appear in any theater for a period of three years.

Miss Bara must not take her daily constitutional by the light of day. She must do so at night, and then must be veiled.

Miss Bara, when riding in her limousine car, must have the window curtained.

Miss Bara must not permit any snapshot photographs to be taken of herself.

Miss Bara must have all photographic negatives for which she poses delivered to the office of William Fox.

Mr. Fox, in view of Miss Bara's acquiescence to the contract, promised his world-famous star that he contemplated sending her to Morocco and Tangier, in Egypt in the coming spring, where he has under consideration the production of several photodramas.

Elfs Service Company Formed

Frederick Russell Clark, president of the Fort Dearborn Photoplays Company, has organized another company to be known as the Elfs Service. The name is taken from the service which the company wishes to give—education, lectures, films, service. The plan of this new organization is to furnish programs to churches and schools for appropriate motion picture entertainments. A list of educational subjects, films suitable for churches, and juvenile pictures, has been compiled. The company will not only furnish the pictures but also the projection machine as well as it is handling different makes of machines, and will also furnish a lecturer or supply the lecture to be given by someone else. It will plan special programs for exhibitors if they desire, or arrange benefit entertainments for the churches and schools to he held in the theaters.

Mr. Clark's plan is to ultimately go further than this and picturize the text books which the students use in schools—to go right into the laboratories and take pictures of the experiments, tests, etc., and also to produce in pictures the literature which they are studying, thus having a complete supplementary course of pictures to be given in connection with the school course.

MOROSCO-PALLAS STANDARDS

These Companies Aim for Perfection in Pictures Through Efficiency and Art in Studio Work as Well as Carefully Chosen Casts

The Morosco-Pallas Companies have set as their goal the manufacture of the best photoplays in the world, and to attain this end are working toward efficiency in the studio which will gain the results on the screen, as well as the "typical Morosco casts." This desired perfection will be due to the application of the best known efficiency methods of the mechanical end of the Morosco and Pallas studios.

In describing this efficiency, Carl H. Pierce, B. A., says: "On one occasion not long ago I stood on the stage at the studio two hours before the set was shot. The stage was empty and there was no sign that there would be anything doing in that particular quarter during the morning. To my surprise on returning two hours later, the entire set had been erected and everything was in perfect order for the taking of an exact reproduction of the best New York studio which it has been possible to find. There was no confusion. There was no loud or harsh words, but so perfectly had the units, which comprised this set, been ordered and made that the entire set seemed to fall together as if by magic. Those who are familiar with the old time conditions at the studios still marvel at the system which has been installed at the Morosco-Pallas plant.

"If exhibitors will take such points as these mentioned above in exploiting to their patrons the means used by Paramount Manufacturers to produce the best pictures in the world, it is reasonable to suppose that this information will not only be interesting to the public but will tend to increase the attendance in their theaters because such matters are really of news interest. Having been told about the new method of constructing pictures, 'fans' will talk these items over with their associates, and people who perhaps have not been previously interested in pictures will come to see the new style productions.

"For example, the exhibitors can say to their patrons in a little press notice which might be issued in the house organ that the Oliver Morosco Photoplay Company and the Pallas Pictures do not use the ordinary faked-up sets of stereotyped stock or of stuff built after out-of-date motion picture tradition, and this is one of the reasons that everyone is remarking at the excellence of their sets."

Joseph Maurice Attie, the French tragedian, will sever his connections with the Palace Players after the first of the year. Mr. Attie was leading man and assistant director of the company for the past year.

Edith Ellis Joins Goldwyn Pictures

CRITICS HAVE VARIOUS OPINIONS OF MAE MARSH BUT ALL PRAISE HER

Mae Marsh.

THE Goldwyn Pictures Corporation, with an organization made up of well known playwrights, has added another to its role in the person of Edith Ellis, author of "Mary Jane's Pa," and half a dozen other successful plays produced here and abroad.

Miss Ellis is to be the literary adviser and judge of all manuscripts and stories submitted to the producers of Goldwyn Pictures. Working in co-ordination with Margaret Mayo and Edgar Selwyn, these three playwrights will, from the outset, insure quality for Goldwyn pictures and impart to them a definite standing, not merely for individually brilliant films but for all of the productions of the company.

Among Miss Ellis' manifold activities in the dramatic field in recent years are a dramatization of Tolstoi's "Anna Karenina;" an adaptation of Ferencz Herczegh's "Seven Sisters;" the production of a musical comedy, the "Charity Game;" and the libretto of an operetta, "The Love Wager," in which Fritzi Scheff was starred; the dramatization of E. P. Roe's "He Fell In Love With His Wife;" and a three-act light operetta, "The Amethyst Ring."

Goldwyn Pictures entire fabric is being perfected on the basis of expert service—executive management by men identified with the better phases of the industry from its beginnings; the co-operation of a group of internationally known authors and playwrights and stars of only the first magnitude.

The greatest safeguards have been placed around the manuscripts and stories to insure the first requisite—perfection of dramatic elements and their production.

Critics Praise Mae Marsh

Mae Marsh, the first star announced for Goldwyn Pictures, has been universally praised by the critics, on whose estimates hinge the success or failure of a man or woman on the stage or screen.

Ashton Stevens, Chicago *Examiner*: "The most wonderful of Griffith's women stars is not beautiful at all. She is Mae Marsh and as monkeyish as Maude Adams. She is the first actress in my experience to possess a mental magnetism translatable to celluloid."

Kitty Kelly, Chicago *Tribune*: "Mae Marsh is one of the sort who give us hope that brains, not beauty, will be the acid test of the future in establishing screen stars."

Charles Darnton, New York *Evening World*: "Mae Marsh is a vivid, electric actress."

Louella Parsons, Chicago *Herald*: "Mae Marsh is the best actress on the screen."

William Hardy, Boston *Post*: "Mae Marsh is a girl of smiles and tears—a remarkable screen figure."

Rob Reel, Chicago *American*: "Mae Marsh is becoming the most popular star in America and deserves to attain that eminence."

R. G. McCoy, Pittsburg *Leader*: "Mae Marsh's ever-changing, mood-adapting face is the most valuable in all the long list of film favorites. She is the girl of a thousand faces."

Life of Mae Marsh

Mae Marsh, the first great star of Goldwyn Pictures, is just twenty years old and David Wark Griffith, who discovered, trained and featured her in all of his greatest pictures, has predicted that she will become the greatest of all screen celebrities.

Miss Marsh is a little "railroad girl" and was born in Madrid, New Mexico. Her father was the auditor of the Santa Fe Railroad, and her earliest recollections are of eating tortillas while seated on the dirt floor of a Mexican cabin.

Mae Marsh was at Sacred Heart convent when the big fire and tremblor hit San Francisco. For three days she and her mother lived in a tent in Golden Gate Park with thousands of other refugees. After the San Francisco disaster the Marsh family moved to Los Angeles and there an older sister went into motion pictures. Soon after this Mae Marsh entered screenland. David Wark Griffith saw an appealing and pathetic little extra girl sitting on a tree stump outside a studio waiting for work and immediately picked her out of more than three hundred other children waiting for the one open job. The very first part she ever played was that of Applepie Mary in "Home Sweet Home."

In screenland Mae Marsh is looked upon with the same sympathetic regard that the intellectual and thoughtful critics bestow upon Maude Adams, Mrs. Fiske or the great Bernhardt.

Mae Marsh is slender and delicately fragile. She is golden-haired and blue-eyed. A matter of great importance is that she has not the faintest trace of "big head." She has little idea of her own importance and by no means realizes the extent of her popularity.

New Ivan for New Year

The Ivan Film Productions, headed by Ivan Abramson, who during the past year has created numerous highly interesting and timely photoplay subjects, will open the 1917 period with what he terms the most remarkable of all his documents—"Enlighten Thy Daughter."

Next in importance to the story, which is in eight reels, comes the highly illuminating cast of players.

No less than ten principals characterize the important parts.

Frank Sheridan, who starred in "The Struggle," Zena Keefe, formerly with World Film and Vitagraph, James Morrison, former Vitagrapher, and Marie Shotwell, recently co-starred in "The Witching Hour," share honors with the noted screen and stage personage, Katherine Kaelred. Miss Kaelred secured her screen experience with both Equitable and Triangle,

and before that was the vampire in "A Fool There Was," during its stage popularity.

The assembling of characteristic casts, such as have obtained in former Ivan features, asserts itself in the general satisfactory tone of "Enlighten Thy Daughter" also. The production is a special release, and will reach the market about January 10.

FULL OF GASPS AND GRINS

McClure Pictures Makes Announcement Regarding Features in "Envy," Opening Play of "Seven Deadly Sins" Series

McClure Pictures has announced the details of "Envy," the initial one of the "Seven Deadly Sins," the series of five-reel features to be released by Superpictures, Inc., through the Triangle exchanges beginning in January.

Ann Murdock, star of "Envy," will be supported by Shirley Mason and George Le Guere. Miss Mason, talented sister of Viola Dana, has played many leading parts in Edison pictures. Others in the cast are Lumsden Hare, Jessie Stevens, William Wadsworth and Robert Cain.

The opening play of the group of the "Seven Deadly Sins" introduces Eve Leslie (Miss Mason) and Adam Moore (Mr. Le Guere), whose love story is carried through the entire series.

Eve is first tempted by envy. She is a little country girl and she wishes she could have the things seemingly possessed by Betty Howard, a great actress. Miss Murdock plays "Betty Howard."

The country lass is willing to do almost anything to attain her ambition. She is ready to cast aside Adam Moore, who loves her, to marry a rich man she does not love, in order to attain what she believes to be happiness. Betty Howard, the famous actress, is far from happy. She has found her lost brother in a low dive. She tries to help him, but does not tell of her relationship. Complications ensue.

An accident throws Eve and Betty together. Betty's sweetheart turns to Eve. The brother begins blackmail. Eve finds herself in a terrible predicament, learns that Betty after all is not to be envied, and her troubles all are straightened out when Eve realizes that the life of a little country girl is the happiest after all.

The play abounds with touches of comedy, as well as with thrilling moments. A battle for Eve's life aboard a yacht ends with Miss Murdock and Miss Mason diving overboard to escape, after Miss Murdock and Mr. Le Guere have reached the yacht in a wild ride through a raging storm in motor car, motor boat and aquaplane.

Having conquered Envy, Eve is tempted by the second of the "Seven Deadly Sins," "Pride," which is the second of the series of five-reel features. Holbrook Blinn is the star.

Kerrigan to Tour Country

In his new capacity as star and head of the J. Warren Kerrigan Feature Film Corporation, Mr. Kerrigan will shortly leave Los Angeles on a three months tour which will take him to the principal cities of the country. Mr. Kerrigan is aiming for closer relationship between the photoplay star, the motion picture loving public and the exhibitor, and this tour is a response to the thousands of letters and telegrams he has received during his screen career.

During his absence from Los Angeles the construction of a new studio in Hollywood will be pushed so that everything will be in readiness for his first production when he returns. Before his departure the more important members of his company will be selected and a contract with a successful director will be signed.

The schedule of Mr. Kerrigan's tour, with the exception of a number of side trips, is as follows: El Paso, San Antonio, Waco, Fort Worth, Dallas, Houston, Galveston and Beaumont, (Texas); New Orleans, La.; Mobile, Montgomery and Birmingham, (Alabama); Nashville, Tenn.; Atlanta, Ga.; Charlotte, S. C.; Richmond and Norfolk, Va.; Washington, D. C.; Wilmington, Del.; Baltimore, Md.; Philadelphia, Pa.; New York City, N. Y.; Boston, Mass.; Buffalo, N. Y.; Cleveland, Toledo and Cincinnati, Ohio; Detroit, Mich.; Chicago, Ill.; Milwaukee, Wis.; Minneapolis, St. Paul and Duluth, Minn.; St. Louis, Mo.; Kansas City, Mo.; Omaha, Neb.; Denver, Col.; Salt Lake City, Utah; Spokane and Seattle, Wash.; Vancouver, B. C.; Tacoma, Wash.; Portland, Ore.; Sacramento, San Francisco and Los Angeles, Cal.

Willat Making Colored Productions

C. A. Willat was formerly technical expert with the New York Motion Picture Corporation, and at

Below is the Tchnicolor camera that is expected to catch natural colors — and Technicolor's special car. C. A. Willat at right.

the presiding desk of the Willat Studios and Laboratories at Fort Lee, N. J.

Recently there has come the announcement of the organization of the Technicolor Motion Picture Corporation of Boston, a concern which claims the perfection of natural color motion picture photography and which concern has been quietly at work for many years in the perfection of its inventions. Associated with the Technicolor Company in the capacity of director of policy and manager general of productions is "Doc" C. A. Willat. For the past eight months, "Doc" has been in close consultation with the inventors of Technicolor at their Boston laboratories.

"Doc" is at present in Jacksonville, Florida, having preceded his cast of players who will enact Technicolor's "The Little Skipper," an eight reel production in natural colors which is expected to create a good deal of attention.

According to William Fox's present plans, Gladys Coburn's second photoplay will be released for the week of January 22, 1917. Fritz Leiber, the Shakespearian actor, plays opposite Miss Coburn in this film.

Tom Mix Will Make Foxfilm Comedies

VICTORIA FORD WILL CONTINUE TO PLAY FEMALE LEADS FOR MR. MIX

FOR the first time in his screen career Tom Mix, cowboy, rough rider, motion picture actor, scenario writer and director, will appear under other than the Selig banner. Mr. Mix has signed with the William Fox forces and will immediately begin work on a series of western comedies for the Foxfilm comedy program.

The Mix pictures will be the most pretentious comedies ever offered by any producer and men in the film industry are confidently expecting that Mr. Fox will write another chapter to motion picture history. For staging these offerings, Mr. Fox has leased a large tract of land on the Winna Brown ranch near Los Angeles, erected a complete western city from dance hall to undertaking establishment and arranged for the maintenance of a large stock farm to furnish horses and cattle for the films.

Opposite Mr. Mix when he begins work for Foxfilm comedies will be Victoria Ford who has played his female leads ever since he has been in pictures.

Tom Mix is one of the most picturesque figures on the Pacific Coast. He is typically a westerner and unmistakably a cowboy, always wearing a sombrero which fits exactly with his rugged virile features.

The career of Tom Mix is fully as picturesque and romantic as is the man himself. It began in the western country. He was a cowpuncher.

Then came an international argument involving the United States and Spain and Tom Mix enlisted with the Rough Riders.

The Rough Riders came home covered with glory and Tom Mix sought new worlds to conquer. Motion pictures sounded interesting and finally he tried them. He is now one of the best known exponents of the silent drama.

Lehrman Making First Fox Comedy

Motion picture comedy in its highest development today is the product of the brain of one man. That man is Henry Lehrman, hardly thirty years old, who has gained fame for himself as director, actor and producer.

Within a few weeks Mr. Lehrman's first comedy for William Fox's Foxfilm brand will be released. He is making it now and all the genius which has been manifested in his previous comedies will be used to evoke laughs from the most serious-minded observer.

Henry Lehrman began work in motion pictures while they were still in their infancy. He started with the Pathe company as an extra, but quickly rose to the fore as a comedy actor.

He soon joined with Mack Sennett in forming the Keystone company. This partnership lasted about three years. Then Lehrman withdrew and took charge of the Ford Sterling company which released through Universal.

A short time later he formed the L-Ko company, continuing to release on the Universal program. With this company he remained until his recent arrangement with William Fox.

The first comedy which Mr. Lehrman is making for William Fox has a cast headed by himself, Billie Ritchie, Gertrude Selby and Dot Farley, "Montana Kid," the famous comedy dog, is also down among the principals.

Billie Ritchie Adds to Foxfilm Fun

Billie Ritchie, comedy idol of screen followers all over the world and creator of a make-up that is much copied by screen comedians, is now working with the Henry Lehrman company which is producing Foxfilm Comies in Los Angeles.

Ritchie has been on the stage and in pictures the greater part of his life. His stage career covers vaudeville and musical comedies. His debut in England was in 1887, wearing a replica of his present attire.

In the character of the young Londoner, Mr. Ritchie created a new style of comedy. It was a combination of unusual facial expression and acrobatic ability and it had not been seen in the United States up to that time.

In his picture career he follows the same style. Practically all his motion picture work has been done with the L-Ko-Universal companies, for which he appeared in one, two and three-reel farce comedies.

Hank Mann Begins New Foxfilm Comedy

Hank Mann, noted picture comedian who has been starring in Foxfilm comedies under the direction of Charles Parrott, will begin a new picture for the Fox forces Christmas week under his own direction.

This adds another comedy company to William Fox's already big organization. At present six companies are at work on Foxfilm comedies.

Mr. Mann is rapidly organizing his new company, although no word as to its personnel has as yet been given out. Four of the Foxfilm comedies have featured the Mann mustache, eyes and feet. These are "Chased Into Love," "The Cloud Puncher," "There's Many a Fool" and one not yet named.

Director Parrott is soon to bring out another leading man to fill the place left vacant by Mr. Mann's move.

Sothern Talks at Chicago Theater

E. H. Sothern appeared in person at the Ziegfeld Theater, Chicago, on December 21 and reveiwed the production in which he has been featured by the Greater Vitagraph Company, "An Enemy to the King."

The afternoon had been set aside for Mr. Southern's appearance, and the house was filled with the most representative society people of Chicago, all eager to see Mr. Southern and hear what he had to say.

After viewing himself as others see him, Mr. Southern made some very pleasing and interesting remarks, proving conclusively that the motion picture screen cannot be regarded as anything but a substantial and permanent amusement, wherein a recognition must be given to the screen by the legitimate stage and stars performing thereon.

Mr. Sothern brought out forcefully the fact that it was a source of mystery to him how a costume picture would be received by the public and as a satisfaction to that curiosity, made a particular point in his address that costume plays would undoubtedly prove successful, if properly presented and performed by

actors and actresses of consequence who appreciate the necessity of artistic work, and who had studied throughout their stage career, historical costumes and mannerisms.

He exemplified his remarks by stating that, in a conversation with Mr. S. L. Rothapfel, of the Rialto Theater, New York, it was brought out that the first week's engagement of "An Enemy to the King" was a tremendous success and that the receipts for that first week were $13,700, and further expressed gratification at the engagement of the Ziegfeld, which has, in its three weeks existence thus far proven itself an excellent success.

METRO SERIAL FOR JANUARY

Bushman and Bayne Featured in Fifteen Chapter Serial—Ethel Barrymore in "The White Raven," January 15.

On New Year's day will be released the Metro-Quality serial in fifteen chapters "The Great Secret," with Francis X. Bushman and Beverly Bayne as stars. Six hundred people take part in this production which cost more than half a million dollars to produce. The basic action of the story centers in and around the operations of a band of unscrupulous men, known as the Secret Seven, who operate in all avenues of human endeavor to further their ends. Through each chapter runs a stirring love story, between a wealthy New York clubman and a poor girl.

Mr. Bushman assumes a variety of roles. He is seen as the wealthy man-about-town, the trained athlete, disguised as a gangster, an East Side Italian, a longshoreman and a real Chinaman. He is supported by a specially chosen cast containing such names as Edward Connelly, Fred Stanton, Helen Dunbar, Bell Bruce, Dorothy Hydell, Sue Balfour, Tammany Young, Ed. Lawrence, Chas. Ripley, Art Ortego, John Leach, Baron Wenther, Wm. J. Calhoun, Fred Roberts, Robert Carson, Tom Blake, W. J. Butler, Charles Fang, Lillian Sullivan, Marie de Chett and others.

Ethel Barrymore's next vehicle will be "The White Raven," a five-part feature adapted from the original story by Charles A. Logue. This will be released on the Metro program January 15.

In "The White Raven" Miss Barrymore is supported by a notable cast including William B. Davidson, who plays "The Stranger," Walter Hitchcock, (John Blaisdel), Ethel Dayton, Viola Fortescue, George A. Wright, H. H. Pattee, Mario Majeroni, Phil Sandford and Ned Finlay.

The New Jersey Metro Film Service, 71 West Twenty-third Street, through its president, Herman F. Jans, announces the purchase of the New Jersey rights to "The Witching Hour," a Frohman picture production. Accompanying this is a statement from Mr. Jans, in which he announces an arrangement with the Frohman Amusement Company whereby the New Jersey Metro will handle all the Frohman picture productions for New Jersey.

Already, Mr. Jans has booked "The Witching Hour" at the Goodwin Theater, Newark, for seven days beginning Sunday, December 24, at a rental of $1,000.

Florence Ashbrooke, now in Stuart Holmes' supporting cast, was once a dancer.

Special Music for Pickford Play

Particular care is being devoted to the musical settings of the new Mary Pickford production, "The Pride of the Clan," to be released by Artcraft on January 8. For this work Artcraft has secured the services of William C. Stickles, the well known composer. Mr. Stickles and his associates have made eighty-five orchestra scores.

This canny Scotch lassie is a screen actress named Mary Pickford.

One of the features of the musical accompaniment for "The Pride of the Clan" will be displayed in the fact that the entire score can be presented as a piano solo. The piano sheets in such musical scores in the past have never in themselves presented a comprehensive accompaniment for the picture. "The Pride of the Clan" piano score will offer a distinct departure from the usual picture music in that it fits a perfect accompaniment in itself and can be handled entirely separate from the complete score. In addition to this the new Pickford music is being arranged so that any orchestra ranging in size from two to forty pieces will be able to present a complete accompaniment from the sheets. Each scene in the photoplay, even to the flash, is cued in the score sheets, thus making perfect synchronization an easy matter even for the most ordinary musician. This also prevents trouble in the event of the loss of several feet of film from the picture through wear, etc.

"The Pride of the Clan" offers particular opportunities in the way of unusually attractive musical settings. Most of the score now being prepared by Mr. Stickles will present original themes interpolated by old Scottish folk songs. The score will be published by Schirmer, Inc., the well known music house.

Four of the eight theaters in principal centers in Los Angeles were recently given over to Mutual Star productions with Mary Miles Minter at Tally's Broadway, "The Pearl of Paradise" at The Superba, Charlie Chaplin in "The Rink" at the Garrick, and "A Lass of the Lumberlands," at Pantages.

A dramatization of "Gallagher," the famous newspaper story that first brought the late Richard Harding Davis to the attention of the literary world, has just been completed at the Bronx studio of Thomas A. Edison, Inc., and it will be released at an early date under the brand of Conquest Pictures.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is now a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

I am in trouble and need your help. I am in the motion picture business on a small scale. But I know that the people appreciate good pictures, and I have an Edison machine. I gave it a good cleaning the other day, and have not been able to get a good picture with it since. The picture flickers so bad that you can see every revolution of the shutter shaft. Would you please be so kind as to advise me what to do? Your courtesy would be highly appreciated.—*John Musick, Iberia, Missouri.*

Your question is not clear enough for me to tell just what might be the matter, but I should say that the trouble lies in the way you have your shutter set. You do not say whether you have an outside shutter or one of the old style inside ones. If you have an inside one set the shutter as follows: Loosen set screws on shutter so that it revolves freely on the shutter shaft. Then turn the intermittent sprocket very slowly by turning the fly wheel in the direct-current direction. As the intermittent sprocket starts to move, set the top edge of the solid wing so that it is covering one-half of the aperture plate; then tighten screws. Now turn the fly wheel until the intermittent sprocket stops, then see that the lower edge of the shutter is about the center of the aperture.

Next project a few feet of film on the screen and if streaks should show at the top edge of letters in the title set the shutter up a little on the shaft; if they appear at the lower edge of the letters set the shutter back a little. In setting the shutter be sure the framing lever of the machine is set at center and be sure to use the solid blade of the shutter to set by. Pay no attention to the filtered blade.

To set the outside shutter proceed as follows: Loosen the three-clamp screws on shutter so that it revolves free on hub, then proceed the same as above. If you are using a two-wing shutter use either blade to set by but if you are using a three-wing be sure to use the wide blade to set by.

If the above suggestions do not help you out in your trouble, I would be pleased to hear further from you but wish that you would be a little more definite in your questions.

I would like to learn to be able to use a motion picture camera, and would like a bit of advice on the subject. What is the best way to go about it? Get in connection with some film company and learn from practical experience, or just what would be the best way? My idea was to get in connection with some film company and in some way assist their camera man and thoroughly learn the use of the camera. Could you suggest the name of some company where I might find employment in that line?— *Frank McBee, 404 East 10th Street, Kansas City, Missouri.*

My advice to you would be for you to try to get located with some commercial photographer located in your own city, so that you can get some of the fundamental principles of the craft and after you have served your time as an apprentice with them, then make application to one of the big producing companies and if you are real lucky you may get a position with them.

In almost every city of any size you will find one or more commercial companies doing business on a small scale and as a rule they employ from one to two experienced camera men, and if you can get located with this kind of a firm you would learn the A B C's of the game and that would place you in a position so that you would be of some value to the larger firms.

I cannot give you the names of any firms who are in need of camera men or assistants but write to any of the film companies and make your application and possibly they may use you. But I believe the best way would be to get in with a smaller firm first.

We are using two Power's machines 6A, and for the last week or so we have had trouble with our intermittent sprocket. When the film comes down from the upper magazine the intermittent sprocket will rip the sprocket holes out of the film and then wind them around the intermittent sprocket teeth causing considerable jumping in the picture. I notice that the intermittent sprocket teeth are a little cut—do you think this might be the cause of the ripping? We put on a new sprocket about four months ago.—*J. C. Fisher, 1424 N. 8th street, Philadelphia, Pennsylvania.*

I think that your trouble is caused from the intermittent sprocket being under-cut on the teeth and it may be that the tension springs are set too tight, or the intermittent roller may be set too close to the intermittent sprocket and be worn flat on one side causing it to catch on the edge of patches in the film and thereby tearing the film.

Look at the tension springs, aperture plate, intermittent sprocket and intermittent roller and see that each part is in good condition and properly adjusted and when you have done this I am sure your trouble will be at an end.

What would you do in a case like this: My manager has just installed two Power's 6B machines with a new screen and all new equipment throughout the house. I am using D. C. current, 110 volts and 45 amperes with an 86 ft. throw. Now the manager is criticizing my projection and the only fault he has is the light. I have requested a certain brand of carbons but he insists that I use another brand as they are a trifle cheaper than the ones I have been asking for. I don't believe in being a crank about anything but I have given both brands of these carbons a fair test and I know that I can't get the results from one brand that I can get from the other one. What would you do—quit the job or try and convince the manager?

The question you ask is a funny one to answer and to be real frank with you I don't know just what I would do, quit or try to convince the manager that he is wrong.

I believe though that I would stick it out and con-

vince him that your judgment as an operator working in the booth is better when it comes to booth equipment than his judgment of booth equipment when the chances are he is not in the booth once a week.

I contend that any operator must have the best of everything to give the best results but I will admit that I have seen and worked with operators who are set in their ideas and once they get an idea in their head it settles there and no amount of argument will change their minds.

There are several brands of carbons "Made in America" and they are giving excellent results. I do not know which one you or the manager favor but it seems to me that if you would have him spend an hour or so in the booth with you, you could convince him that you were right in the argument or he would convince you that you do not know what you are talking about.

Trim one of the lamps with your brand of carbon and trim the other one with the carbon he wants you to use and have him watch both of them under actual working conditions. Let him watch the projection on the screen and at the same time he can see the way they act in the lamp. If your contention is right and the brand you favor shows up to the best advantage then I don't believe that the manager will hesitate to supply you with them without any argument.

No doubt he is as honest in his argument as you are in yours and the only way to settle that kind of differences is for one side to convince the other one that he is wrong and I know that no manager of this day and age is going to let a few cents stand in the way of good projection in his house. But on the other hand he does not feel like spending any more money on supplies than he has to.

I am using a mercury arc rectifier with two machines and have 110 A. C. with a 30 amp. tube. I tried to steal the arc from one lamp to the other and the tube broke. Please tell me what caused this.

The tube was made to carry 30 amps. with a slight overload and when you cut in the other lamp you overloaded it beyond capacity and broke it. If you want to use the tube on both machines you had better get a 40 amp. tube, but I wouldn't advise you to do it even then.

If you do try it again, be sure that the rectifier is not fused above its capacity and then as you get ready to make the switch in the light have the carbons on the one that is already in operation open as far as possible you can then start the other lamp and steal the current from the first one.

I know several operators that are working that way but I believe that if you would use a rheostat in connection with the rectifier as per diagram and instructions on Page 1247 of Motography issued December 2 you will get better results and run no chance with the tube. Connect up the same as shown in the diagram except connect the rectifier leads instead of the generator leads at the four pole switch.

This is not a regular "trailer." It's the new camera truck invented by Al. G. Heimerl, manager of the photographic department of the American studios. Above is the new drama-chasing machine in use while the camera was absorbing the last Mutual Kolb and Dill play, "Lonesome Town."

Mignon Anderson With Universal

After having played leading parts in Thanhouser films, Mignon Anderson has joined the acting forces of Lois Weber at Universal City and is playing opposite Ben Wilson in a five-reel current production.

Mignon Anderson, New Universalight.

Miss Anderson is a native of Baltimore and when six months old began her stage career by being carried before the footlights by Margaret Mather. Her parents were well known professionally and with them the little girl played in "Rip Van Winkle" with Joseph Jefferson and later in repertoire with Richard Mansfield.

Miss Anderson was educated at the Brooklyn Model School and in a seminary on Long Island. Later she returned to the stage and was finally drawn to the pictures. Among her screen plays are "Mill on the Floss," "The Price of Her Silence," "The Substitute," "Her Menacing Past," "The Tin Soldier and the Doll" and "The City of Illusion."

Change in Release

Kleine-Edison-Selig-Essanay made the announcement that "The Master Passion," an Edison production, featuring Mabel Trunnelle and Robert Conness, in five acts, will be released January 8, instead of "Little Shoes," an Essanay play, as was first planned.

Parke an Astra Director

William C. Parke, who as a Thanhouser director, directed "The Shine Girl," one of the best photoplays of the year, has been engaged by the Astra Film Corporation to direct "The Double Cross," a serial which is now being made for Pathe.

Rupert Julian is directing and enacting the principal role in "Marcel's Birthday Present," a five-act Universal drama.

NEW PARAMOUNTS

Another Dickens Adaptation to Be the Feature on Paramount Program for Week of January 8. Louise Huff and Jack Pickford Will Co-Star

Charles Dickens, the immortal English writer whose beloved characters have been handed down in literature, has proved to be the source for the most splendid material for the photoplay that can be found among the writers of old. The success of "Oliver Twist," the Lasky production on the Paramount Program a few weeks ago, proves that Dickens offers splendid material and for the week of January 8, Paramount will release the Famous Players production of "Great Expectations" another of this writer's works.

Louise Huff and Jack Pickford, who secured such a success when they appeared in Booth Tarkington's "Seventeen," will co-star.

The story of "Great Expectations" details the thrilling adventures of Pip, a young orphan who is brought up in the family of his brother-in-law, a blacksmith. Pip's adventures and love affairs, together with the well known story of the mysterious legacy which makes him independent, and the final shocking discovery of the source of all his wealth, are all factors in this absorbing story of this photoplay produced in a way that the pen pictures of these wonderful characters are re-immortalized on the screen.

The other feature of the week will be the Lasky production of "A Mormon Maid" in which Mae Murray leads. This is a thrilling story of Mormon life in Utah, and the picture contains more action than any other in which Miss Murray has appeared since her adoption of the screen in preference to the stage. Special accessories, advertising and publicity have been prepared by Paramount for this production.

Surrounding the program for the week of January 8, will be three single reel "little features," including the 48th edition of the Paramount Pictographs, the magazine-on-the-screen; the 49th of the series of "Weekly Trips Around the World," in which Burton Holmes will take his fellow travelers to "Quaint Quebec"; and a Black Diamond comedy entitled "Braving Blazes."

The 48th edition of Paramount Pictographs contains four exceedingly interesting subjects of which the first is "Fine Arts with Hammer and Anvil," which deals with the artistic work that has been accomplished in shaping metals at Columbia University. The pictures were posed especially for Paramount by Professor Edward Thatcher, who holds a chair at this University.

The second subject deals with the interesting subject, "Experiments in Physics," telling of the great problem of vibration. Another subject is "The Remaking of Useful Citizens," photographing the "Children's Village" at Dobbs Ferry, New York, where a great deal of usefulness has been given the young children by combining both out-door advantages of the country, vocational training recently taken up by the board of education, and the idea of self government, which is an important factor in training children and giving them self reliance.

The closing subject deals with "How Niagara is Harnessed," and shows how the twenty million tons of water flowing over these falls each hour, are harnessed and made to do the work which lights the many towns throughout the State of New York.

Burton Holmes, in his 49th "Weekly Trips Around the World," takes his fellow-travelers this week to "Quaint Quebec," in which little travelette he introduces his fellow-journeyers to the most picturesque of all Canadian cities, and which is the most foreign looking city in all North America, having taken its name from the Indian word which means "The Strait," as the city itself dominates a narrow straight of the St. Lawrence River, the city being dominated by a citadel mounted behind the city on a lofty bluff.

A comedy full of rollicking fun, which will be released this week, is "Braving Blazes."

Paramount having started its co-operative service of "exhibitor first," for the year 1917, has planned many additional services for the presentation of the features on the Paramount Program and the single reel features surrounding it for this week. One, three and six sheets of every description, together with cuts, mats and other necessary advertising accessories, are being issued through the exhibitors in accordance with the co-operative plan, which will enable a Paramount exhibitor to better present these "better pictures in better theaters to a better public."

Ivan's "Enlighten Thy Daughter"

Ivan Abramson, whose picture, "Enlighten Thy Daughter," created a sensation at the Broadway Theater recently at a trade showing, is a graduate of the lower East Side theaters.

His education, to quote him. "was earned in those theaters, which depended entirely on the spoken word and dramatic effect, minus glaring scenery, for success."

Often has Ivan Abramson staged a four-act play without other scenery than a black panorama drop curtain.

Hence his delving into the deeper senses of the silent stage.

"Enlighten Thy Daughter," as shown at the Broadway Theater, attracted every important film magnate in the east, and upon the completion of the performance arrangements were made to produce the picture on Broadway shortly after the new year.

Story first—then cast, is Ivan's belief, and the excellent ensemble characterizing "Enlighten Thy Daughter," carries the belief out.

Frank Sheridan, Katherine Kaelred, Zena Keefe, Marie Shotwell, James Morrison, Arthur Donaldson, Ruby De Reimer and Violet Horner play the eight leading roles.

"Enlighten Thy Daughter" was originally written by Mr. Abramson as a five-act film play, but the subject grew on him to such an extent that before he had gotten through the first fifty scenes he decided to lengthen it, with the result that it is now in eight acts, three hundred scenes and required over three months to complete.

Ruth Ann Baldwin is producing at Universal City a two-act drama, "When Jimmie Straightened Out," featuring Irene Hunt and Clyde Benson.

Every factory worker of the Vitgraph Company enjoyed "The" bird at their dinner on Christmas Day. The Vitagraph Company ordered hundreds of turkeys, ranging from twelve to fifteen pounds, to be presented to all the workers from stars to stage-hands the Saturday before Christmas.

WORLD FORECAST FOR 1917

The World Film Corporation Promises Only Big, Clean, Virile Pictures to Increase and Continue Patronage

The World Film Corporation has issued to its exchanges and exhibitors a Christmas "broadside" in colors, which in addition to its pictorial attractions contains a number of interesting declarations of policy and fact.

The forecast for 1917 promises that:

"World Pictures will be produced by and bear the official O. K. of William A. Brady.

"All World Pictures Brady-made will be released on the World program—(no specials).

"The policy of the World permits only the filming of big, clean, virile pictures that make for increasing and continuing patronage.

"World Pictures Brady-made will be made months in advance—a guaranteed product not marred by the necessity for hasty release.

"Dependability will be the keynote in production; seat selling the accomplishment of a highly developed, keen distributing organization."

Elsewhere in the "broadside" the portraits of the stars and principals appearing in current and coming World pictures are printed. The list includes Alice Brady, Kitty Gordon, Ethel Clayton, Gail Kane, Marie Dressler, Clara Kimball Young, June Elvidge, Gerda Holmes, Muriel Ostriche, Evelyn Greeley, Doris Kenyon, Olive Tell, Maude Evans, Robert Warwick, Lew Fields, Carlyle Blackwell, Alexis Kosloff, E. K. Lincoln, Arthur Ashley, Montagu Love, Johnny Hines, Edward Langford, George McQuarrie, Rockliffe Fellowes, John Bowers, Henry Hull, etc.

Mr. Brady's personal "Merry Christmas" to the employees of the World Company took on a note of sincere friendly enthusiasm, as follows:

"This has been a great year for World Pictures, for various reasons.

"They have kept up to the promise I made you concerning them months ago. In some instances they have far excelled that promise.

"There has been no time when any of your patrons could accuse you of over-embellishment of World products, or you could feel otherwise than proud of your association with them.

"On the other hand, I feel in similar measure proud of the allegiance of men like you, individually and collectively. You have been on deck at all times, every man at his post, knowing what to do—and doing it.

"I am profoundly grateful to you for your very important part in producing this result—but more than this, for the spirit, the loyalty, the enthusiasm, the man-to-man determination with which you have carried forward the conquest."

Historical Research Department

A special department for historical research has been established by Thomas A. Edison, Inc., for the purpose of insuring the absolute accuracy of the settings and costumes that will be used in making the pictures that will appear on the Conquest Pictures program. Among these new Edison productions will be a large number of stories of adventure in various parts of the world and in different eras of history and an unprecedented degree of attention will be paid to the task of making them as perfect as possible in every detail. As previously announced, the stories for the greater part will be those relating to the exploits and adventures of young people. It is the intention of the Edison Company to make these productions as diversified as possible and in order to do this it will be necessary to film stories of all ages and all races.

Shirley Mason—McClure Pictures

Shirley Mason, one of the seven stars of "Seven Deadly Sins," the McClure series of five-reel features, is only about 16 years old and she is the tiniest star in picturedom—with one exception. Marguerite Clark is the exception and Shirley, standing fifty-nine inches in her bathing suit, tops Miss Clark by one inch.

She toddled onto the stage when she was four summers old—and that wasn't so very long ago.

Viola Dana is Shirley Mason's older sister — older by about a year—and the competition between the two young actresses has been keen. Miss Mason, until she joined McClure Pictures, was with Edison, playing leading parts under her own name —Leonie Flugrath.

Shirley was born in Brooklyn and has been on the stage since she was four years old when she appeared on Broadway in a part that she created all by herself. She was "Little Hal" in "The Squaw Man," in which William Faversham starred. She played "Little Meenie" in "Rip Van Winkle" and was "Peter" in "Passers-By."

Viola Dana made a great hit in "The Poor Little Rich Girl" and Shirley was her understudy, playing the part several times in New York and inheriting the leading role in the company that went on tour.

With the Edison Company Miss Mason was exceptionally successful in ingenue roles. She was in "Mary Had a Little Lamb," "Vanity Fair," "The Littlest Magdalene," "Lucia," and other successful Edison Photoplays.

In the "Seven Deadly Sins" Miss Mason is the girl around whom the stories revolve. She is tempted by the seven sins, one after the other, and with George Le Guere, who is the youth who loves her and wants to protect her from temptation, she appears in every one of the seven features.

Miss Mason is a great favorite with all the other McClure stars—Nance O'Neil, Ann Murdock, Charlotte Walker, Holbrook Blinn, H. B. Warner and George Le Guere all watched over her during the making of the series, helping her in her eager desire to learn every angle of her chosen profession.

"Seething Humanity" is the title of a five-act photoplay under production at Universal City.

VITAGRAPH SERIAL STRENUOUS

Actors Undergo Many Hardships in Filming—All Fifteen Episodes Ready for Release—First Episode December 25

Real honest-to-goodness hardships and misery have been the lot of the actors and actresses in "The Secret Kingdom," the new fifteen-episode adventure serial which is released through the Vitagraph-V. L. S. E. exchanges December 25. Life has been anything but simple for the stars, Charles Richman and Dorothy Kelly, and the next to kin, Arline Pretty and Joseph Kilgour.

Arline Pretty in the torn and burned dress which went (partly) with her through a stunt scene in Vitagraph's "The Secret Kingdom."

Arnica and lint were the constant companions of Mr. Richman and Miss Pretty. From riding half-broken Texas horses to being blown up in a boiler explosion at sea; from terrific fights in a rocky cave to clambering 300 feet above the sidewalks, over roofs and steeples; from climbing dead trees that threatened every moment to break, to diving off a burning pier—these are a few of the things that kept life from getting monotonous for the players in "The Secret Kingdom."

But the hardest luck of all came in the very last scene of the serial. The final scene—that is the final one to be filmed—was a retake in the twelfth episode. It fell to Arline Pretty's lot to have to go through it alone.

Under the direction of Charles Brabin a counterpart of the pier hut had been constructed. Flares, smoke-pots, hay, and the other ingredients of a motion picture fire had been carefully prepared. No rehearsals were called for; all felt that Miss Pretty had done her share of real stunt work without rehearsing her in a little fire scene.

Little fire scene? This one did not work out according to Hoyle.

The minute the assistants started the blaze going and Miss Pretty began acting, to the soft purr of the camera, one after another of the fire-making devices went wrong, and soon the whole scene was an ardent little blaze. Miss Pretty was caught between the outside wall of flames and the back-wall of the set. She finally fought her way through the smoke and flames and got herself pretty well singed.

But now the whole fifteen episodes of "The Secret Kingdom" are safely filmed; positive copies have been shipped to all the Vitagraph-V. L. S. E. exchanges; bookings are pouring nicely in; and "The Secret Kingdom" has been launched for what seems certain is a new high record for serial photoplays.

Kitty Gordon begins work at once upon the first of the three plays positively contracted for by World-Brady pictures. The tentative name of the drama is "The Haunting Shadow," but this is almost certain to be changed before release. Montagu Love and Alex Francis are to have the two principal male roles. "The Haunting Shadow" is a play of the type most often described as "emotional," meaning that it carries a heart story of moving and sometimes lachrymal quality.

BILLY WEST COMEDIES POPULAR

Unicorn Film Service Reports Rush of Business on these Short Comedies as Reported From Its Twenty-Eight Exchanges

Manager H. M. Davis of the New York Branch of the Unicorn Film Service Corporation reports rush of business with the "Billy West Comedies" which are being produced by the Unicorn concern.

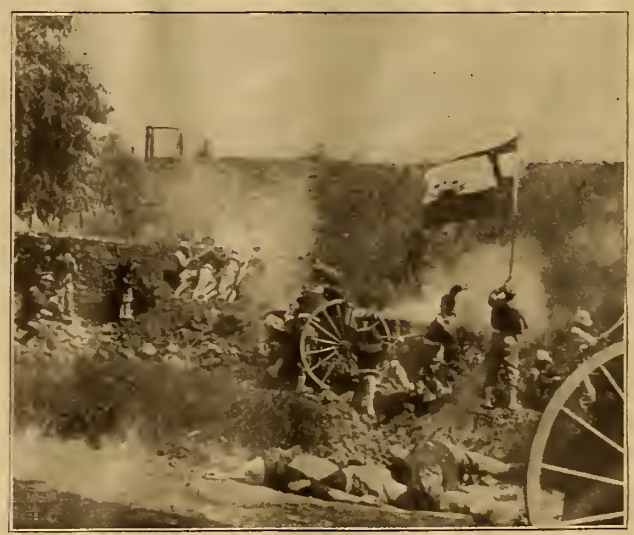
"These two reelers," states Mr. Davis, "have been booked by every exhibitor in the New York territory, and the same holds true of the volume of business done by the Unicorn exchanges of which there are twenty-eight throughout the country. This proves that there is a distinct demand for brisk and smart modern comedies, which, while they are clever and brilliant in theme, are still not of the slap-stick variety.

The Billy West Comedies already released are "His Married Life," "Boarders and Bombs," and "His Waiting Career." Director Fritz Wintermeier is busily engaged on the production of a series of succeeding "Billy West Series," the titles of which will be announced shortly.

Among the theaters which Mr. Davis reports to have booked the Billy West Comedies are:

In Manhattan and the Bronx: The B. F. Keiths houses; the Riverview; Burlands; Bronx Strand; The Regun, One Hundred and Sixteenth street and Lenox avenue; The Webster Theater, One Hundred and Sixty-seventh street and Webster avenue; The Myron Schneider Houses; Lee Och's Concourse Theater, the Bryant Theater on West Forty-second street, and several other equally prominent houses.

In New Jersey among the larger theaters booking the Billy West Comedies, are the Strand, Paterson; the Colonial, in Paterson; the Washington, in Paterson; the Eureka, in Hoboken; the Star, in Newark; the Franklin, in Union Hill; the Bijou Royal, in New Brunswick, and Elizabeth; and the Pleasant Hour, in Passaic.



The one remaining piece of territory which has not been invaded by the Thomas H. Ince spectacle, "Civilization," is the South. The film is making its way all over the rest of the world. E. R. Champion has gone to Florida where the picture soon will have its first showings at St. Augustine, Miami, Jacksonville, Ormand and Daytona.

"THE ETERNAL SIN"

Herbert Brenon's Production for Selznick-Pictures, Featuring Florence Reed, Almost Completed

Herbert Brenon has returned from St. Augustine, Florida, where he passed nearly two weeks in making more than a hundred scenes for his next Selznick-Pictures production, "The Eternal Sin," in which Florence Reed will be seen as Lucretia Borgia. "The Eternal Sin" is now almost completed, the few remaining episodes being interior scenes, elaborate settings for which were built in the big studio on Hudson Heights while the company was in the sunny south.

Absolute fidelity to all detail is one of Mr. Brenon's fixed principles, and a great deal of research was necessary in building the magnificent palace scenes. The throne room, the banquet hall, the library of the Duke d'Este, Lucretia's husband, and all the other spacious rooms, were copied from rare prints and authentic copies of famous paintings.

There are few historical characters concerning whom the records are so contradictory as they are about Lucretia Borgia. It is certain that she sprang from a family which was intensely hated for its cruelties and oppression. The Borgias in general were characterized by unscrupulousness in their public acts and vices in private life. Some historians declare that Lucretia was as bad as any of the others, and was placed outside the pale of humanity by her wantonness. But more recent researches bring this view into question. They state that there is no evidence that she was the poisoner tradition accuses her of being, but on the contrary the one redeeming element in the Borgian regime. Her influence, they insist, was always toward refinement of conduct and mercy toward offenders. She was a liberal patroness of all arts, and did as much as, if not more than, any other person to make the period stand for what it does in the history of painting and sculpture.

It is this view of Lucretia Borgia which is taken by Victor Hugo in his drama from which "The Eternal Sin" has been evolved by Herbert Brenon, and the dramatic story of the great tragedy of her life promises to be a distinct sensation, not merely as a masterpiece of beauty but as an absorbing story.

Mutual-Fischer Series Great Success

"The Pearl of Paradise," Margarita Fischer's play which marks her return to the Mutual cohorts and to the screen after an absence of a year, is proving a remarkable drawing card for exhibitors everywhere.

In Syracuse, N. Y., "The Pearl of Paradise" had its first run at the Strand Theater and drew a line of waiters that extended many blocks from the box office window.

At Youngstown, Ohio, it was shown at the Park Theater, and the dramatic editor of the Youngstown *Vindicator* said of it, "Lovers of the spectacular romance with a touch of the sensational will have their innings at the Park Theater Friday afternoon and evening, when as chief attraction on a photoplay program that will embrace many startling features Manager L. B. Cool shows for the first time in any theater the thrilling drama of love and adventure, 'The Pearl of Paradise.' The settings for this picture are tropical masterpieces and the play bristles with action."

J. D. Wineland, manager of the Hippodrome Theater of Joplin, Mo., wrote after seeing "The Pearl of Paradise," at a pre-view showing, "After seeing 'The Pearl of Paradise,' which features Margarita Fischer, I hasten to request as early booking on this subject as possible. This picture is one of the best I have ever seen, and I know that the public will appreciate it."

In Baltimore, Md., Miss Fischer's picture was shown at the Wizard and at the Lyric. In Minneapolis the picture ran for the first half of the week of November 12 at the Lyric Theater. It was shown at the Strand Theater in St. Paul, at the Crystal Theater in Dallas, Tex., the Hipp in Omaha, Neb., the Alhambra in Ogden, Utah, at the Happy Hour Theater in Rochester, N. Y., the Boston in Boston, Mass., the Princess in Hartford, Conn., and scores of other theaters the country over.

Ben Judell, manager of the Chicago branch of the Mutual, says that "The Pearl of Paradise" is one of the most successful pictures ever handled through that branch. It was shown at the Orpheum, Star and Theatorium Theaters down town in Chicago the first week, and has been booked up almost solid in his territory, including Chicago theaters and such places as the La Salle in South Bend, Ind., the Lyric in Springfield, Ill., the Star in Evanston, Ill., the Lyceum at Peoria, the Princess at Joliet, and the Star at De Kalb, Ill., until February 22.

Mr. Judell says that Miss Fischer's second picture, "Miss Jackie of the Navy," released the week of December 11, is having a tremendous booking, being engaged as far ahead as March 5. The picture is being shown at the Orpheum and Pastime theaters down town the first week and at the Hamlin, Logan Square advance neighborhood theaters, the Princess in Joliet and the Colonial in South Bend, Ind.

New Robert Harron Play

Robert Harron will be headlined in a Triangle-Fine Arts play early in the new year, entitled "The Bad Boy." Mildred Harris, who has been selected to act as Douglas Fairbanks' leading lady during his winter sojourn in New York, will appear with Harron in his first starring venture before she goes to the New York studio of the Triangle during January.

"The Bad Boy" is said to contain many human interest situations in which Harron should appear to excellent advantage. His rise to stellar honors has been the least sensational of any of the recent film favorites. It has been the result of continual work and faithful service. Harron is perhaps the only actor in motion pictures today with more than three years' experience who has been under the same direction during the entire period.

Leaving school at about fourteen years of age, he was glad to get a job as messenger boy at one of the New York studios. Attracting the attention of one of the directors, he was given a chance to appear before the camera, and promptly made good. When the general reorganization of film interests took place some time ago, which resulted in the formation of the Triangle Film Corporation, Harron found himself a member of the Fine Arts stock company, under the same direction that he had made his entry into filmdom.

With Ella Hall as his featured player, Director Conway is filming at Universal City a five-act drama, "Polly-Ooley."

A Dixie Star

Evelyn Greeley, principal player with the newly formed Dixie Film Corporation, made her first bow to the screen patron in "Tempest and Sunshine."

And the rise of Miss Greeley to featuredom is by no means the story usually tacked onto a personage who rises to a measure of success.

Evelyn Greeley of Dixie.

Miss Greeley is one of the heirs of the great Greeley estate. Her home is at Chicago. A year ago she came to New York and secured work in various studios as an extra girl. She would note the efforts of a director, then go see the finished work on the screen—and thus taught herself what she knew she lacked.

Her first work in a studio was as an extra girl in the Equitable production of "A Daughter of the Seas." Miss Greeley was an extra and earned two dollars for nine hours work. Then the Dixie studio saw her, tested her and sent her east for the principal female role in "Tempest and Sunshine" and when, upon the completion of this feature, she fulfilled every expectation, she was given the star part in "Just a Song at Twilight," in which she co-stars with Mr. Cordoba, who recently played opposite Geraldine Farrar in "Carmen."

"Just a Song at Twilight" was released shortly after "Tempest and Sunshine." Both reached the trade just before the New Year.

Hart as Newspaper Man in Ince Film

William S. Hart will make his appearance in a distinctly new characterization, when he is presented by Thomas H. Ince in the Triangle Kay-Bee play from the pen of J. G. Hawks, entitled "Truthful Tulliver." This is the drama that has been heralded as Hart's "western editor" story and it is expected to win new laurels for the popular Ince star.

"Truthful Tulliver" is the tale of a fighting newspaper man, who drove iniquity out of "Glory Hole" and, in acomplishing it, became instrumental in the culmination of a pretty romance. Its action is laid in a small Arizona mining hamlet in the early sixties, and revolves about the timely advent of a journeyman editor, with a big heart, a clean soul and two guns to carry out its dictates.

Hart is seen in the title role and his portrayal is declared to be equal if not superior to anything he has yet attempted. From the moment of his introduction, he is the same rugged, fearless he-man that he has been in all his successes, and more than his share of big situations, it is said, has enabled him to surpass them.

A new leading woman—new, at least, as an Ince player—is introduced opposite Hart in this subject, in the person of Alma Rubens. Miss Reubens has the role of an orphaned girl of the village, who becomes involved in the proceedings started by "Truthful Tulliver."

The remainder of the cast consists of Walter Perry, Norbert A. Myles, Nina Byron and Milton Ross. The production was photographed by Joe August, with art direction by Robert Brunton.

Terry Ramsaye Serial Author

The novelized version of "The Sequel to the Diamond from the Sky," which is being published by the *Chicago Tribune* and about a hundred syndicate newspapers, was written by Terry Ramsaye, formerly a magazine and newspaper special writer, now publicity director of the Mutual Film Corporation.

Mr. Ramsaye's story, in a series of four chapters, closes the long, long story written in thirty chapters by Roy L. McCardell, the winner of the $10,000 contest in which the scenario for the original "Diamond from the Sky" production was chosen.

It is an interesting bit of coincidence that Mr. Ramsaye was at the time of the "Diamond contest" a member of the *Chicago Tribune's* staff of special writers and that he read the contest manuscripts as they arrived, selecting Mr. McCardell's manuscript as the first to be submitted to the board of judges. By curious turn of fate Mr. Ramsaye has just concluded the literary project which he saw launched two years ago.

Grace Darmond in Technicolor Play

Grace Darmond, who has been most deservedly termed the "Lillian Russell of the screen," has been selected to play the leading role in the forthcoming natural color eight-reel production, "The Little Skipper," which is at present in the making by the Technicolor Motion Picture Corporation at Jacksonville, Florida. Miss Darmond's selection comes after a rigid search by Technicolor for the most beautiful girl obtainable, a condition made doubly important by the fact that in their process of taking pictures in natural colors no makeup can be used and the beauty must therefore be there without the aid of grease paint, powder and rouge.

Miss Darmond was formerly with Selig and also played the lead in Pathe's recent serial, "The Shielding Shadow."

Farrar Film Opens in New York

The Forty-fourth Street Theater, New York City, was the scene of a brilliant opening on Christmas night. The photoplay was "Joan the Woman," in which Geraldine Farrar plays the name role. The elaborate production was made last summer by Cecil B. De Mille. A criticism of the play will appear in next week's issue of MOTOGRAPHY.

Kessel Sails

Adam Kessel, Jr., president of the New York Motion Picture Corporation, has sailed for Havana. Mr. Kessel has been confined by illness to his home and the trip to Cuba has been forced on him by his physician in order that he may get in proper shape to

put through successfully the many big things which are already planned for the Kay-Bee and Keystone productions in 1917. Mr. Kessel will return about the middle of January.

STATE RIGHTS BUYER SHERMAN

President Harry A. Sherman of the Sherman-Elliott Company Controls Rights to "Birth of a Nation," "Ramona," and "The Crisis"

This is the story of Harry A. Sherman, one of the foremost buyers of photoplay productions and state rights in this country—the "miracle man" of the motion picture industry—the maker of state-rights-selling history—president of Sherman-Elliott Company—and the newest "movie millionaire."

A typical westerner, yet a product of New England is Harry. He was born in Boston in 1884. About two years ago, Sherman and his partner, Jack Elliott, were "broke." Shortly afterwards with $500 raised by Elliott and backed by Sherman's nerve, Sherman & Elliott were again doing business in Minneapolis.

From this humble beginning Harry Sherman secured the rights for "The Birth of a Nation" for seventeen western states, and for the first time in this country started to show a big motion picture production like a legitimate, theatrical road attraction, exploiting it in the larger theaters at a two-dollar top. His road companies carried an orchestra of twenty-five pieces, advance men, managers, stage managers, electricians, property men, two operators and their own projection machine. He wanted to make absolutely sure that his productions would be put on properly.

Sherman in the last year has operated eight companies showing "The Birth of a Nation" in the western states at one time, and the receipts of the "Birth of a Nation" companies to date total very close to a million and a half dollars. He is now operating four "Ramona" companies on the same plan in the west and by the first of the year intends having not less than six companies in this same territory showing the Selig production, "The Crisis."

Sherman has a reputation as a quick trader and in "The Crisis" deal with Selig there was no quibbling. Mr. Selig projected "The Crisis" for Mr. Sherman and afterwards said he wanted a quarter of a million dollars for the rights for United States and Canada. Sherman said, "You're on," thus completing in record time the biggest individual picture purchase in the history of the industry. In the short time that he has been exploiting the sale of territorial rights for "The Crisis" in the United States all territory has been disposed of to film men of keen judgment.

Clara Williams as a Pianist

The Ince players heard Clara Williams play "Believe Me if All Those Endearing Young Charms" so constantly on the piano recently, that for awhile the beloved piece promised to become the official studio anthem. It happened during the production of "Three Of Many," the Triangle Kay-Bee play by C. Gardiner Sullivan, in which Thomas H. Ince presents Miss Williams as star, and it was all because of the fact that Miss Williams didn't—or couldn't—play anything else.

Miss Williams has been on the stage since she was a small child; hence, she never has had a chance to study music. And thereby hangs the reason of her inability to play anything else but "Believe Me if All These Endearing Young Charms," which "she picked up" without coaching, once, while on tour.

During the earlier scenes of "Three Of Many," Miss Williams is shown, as a young Italian-American trained nurse, in the act of entertaining the other guests of a Harlem boarding-house, by strumming the baby grand. And in enacting the part, she played, in every scene, the only piece she knew.

"Can't you play something different?" inquired Director Reginald Barker, when the strains of the historic ballad had driven him almost to nervous prostration.

Embarrassed, Miss Williams confessed her musical deficiency. And the entire company continued to listen to what was her complete repertoire. For several days thereafter, everyone on the Ince "lot" was humming or whistling the old air. None could help himself.

Fannie Ward in New Story

Though California gives to the motion picture screen more settings than any other state in the Union, it seldom is made the acknowledged background for a photoplay. In the Lasky production "Betty to the Rescue" in which Fannie Ward stars on the Paramount Program January 15, California gold mines and orange groves give a genuine Golden Gate flavor to the story. The scenes were all taken within a comparatively short distance of the Lasky studio in Hollywood. In the cast are included Jack Dean, Lillian Leighton, Charles H. West, James Neill and Ted Duncan.

The ranks of the heavyweights at Universal City have been augmented by the arrival of Ralph McCommas, the well known comedian.

It's always May when Miss Allison is present. Note the springtime smile. At the foot of this shrine of Monterey, California, are Harold Lockwood and Producer Fred J. Balshofer. The occasion was the filming of Harold MacGrath's "Pidgin Island," a recent Yorke-Metro drama.

Essanay Buys Cohan and Harris Plays

Three of Cohan & Harris' "best sellers" of the stage have been purchased by President George K. Spoor of the Essanay and the work of picturizing them will commence soon after January 1. The plays are "Hawthorne of the U. S. A.," "Young America," and "On Trial."

James K. Young, one of the best known directors of the motion picture industry, has been obtained to produce these features, each of which will be designed for a screen time of approximately one hour and twenty minutes. Mr. Young's career on the stage and in pictures has given him an excellent record, with many strong Vitagraph, World and Lasky features to his credit.

No cast for any of the three productions has yet been announced by Essanay.

Competition to get the rights to the Max Linder comedies is strong and arrangements are already under way whereby the films produced by the new Essanay comedian will be shipped to Europe, Asia, Australia, Africa and South America.

Linder has been given carte blanc in the management of his fun factory by President Spoor, and is following the lines by which he achieved his fame in Europe. In the introduction of European producing methods in his work, Linder has practically had to reconstruct that portion of the Essanay studio to which he has been assigned. For instance, one side of the big studio has been ordered torn out for the projection of scenic effects. Meantime, Linder has completed his company, which will consist of nearly 200 persons, and has filmed many of the lesser scenes of his first production. The title of the first Linder comedy will be announced soon.

Show How Newspapers are Made

The high cost of living may have reduced the purchasing power of a dollar bill, but the Paramount Pictographs, the magazine-on-the-screen, in one of its recent editions, shows conclusively that when you buy a newspaper, you get the biggest value in the world for a cent.

These pictures show how the facts from every section of the world are gathered with exceptional speed, and put into cold type, about as soon as the incident written about has actually happened. To do this, there are nearly as many operations required as to manufacture the average automobile.

Starting with the "Sherlock Holmes" reporter, who gets a clue that a news story is "breaking," you travel along with him, in the pictures, and watch him secure a "beat" on the other news "hounds," and then race against time to get into print. Everything is orderly confusion; every nerve on edge as the story is lashed into shape; rewritten, edited, set up on the linotype machines, proofs read, revisions made, a matrix stamped from the "set up" form, molten lead joured over the mat, which is held in moulds; all this to secure the curved plates that slip into the wonderful presses that turn out 100,000 newspapers in a single hour.

Another funny Black Diamond Comedy has been made for Paramount by the United States Motion Picture Corporation, which, under the title of "He Did It Himself," will be released by Paramount on January 22.

THE WHARTON STUDIO

Many Famous Screen Stars Have Worked Under Direction of Brothers Wharton at Their Plant at Ithaca, New York

At the town of Ithaca, New York, is perhaps the most unique motion picture studio in the world. It is a studio with associations—a studio where film history has been made. Here is where the Brothers Wharton

Above, Theodore Wharton (seated), directing a scene at the Wharton studio, at Ithaca, New York. Below is Director Leo Wharton injecting punch into a scene.

work at their craft. Here are conjured the picture plays which go out to all corners of the country, labeled "Produced by The Whartons."

"The Wharton Boys," as they are known professionally, have had a hand in the development of many screen stars whose light has shown most brilliantly under their direction.

Francis X. Bushman was under the direction of "Pop" Wharton previous to the time when he was voted the most popular screen actor. Beverly Bayne and Ruth Stonehouse also worked for Wharton before attaining the height of their popularity.

Gertrude McCoy, Sallie Crute and Gladys Hulette were at one time under Wharton direction, also such well known screen celebrities as Lenore Ulrich, Billy Quirk, Paul Penzer, Arthur Donaldson, Thurlow Bergen, Rose Tapley, Bruce McRae and Ah Ling Foo.

"Get-Rich-Quick-Wallingford" was made by the Whartons, and in the former legitimate stage stars, Burr McIntosh and Max Figman scored most success-

fully. Mr. McIntosh's "Wallingford" and the Blackie Daw of Max Figman are not soon forgotten.

A distinct triumph and one of the most popular and successful feature series of recent years was the "Elaine" series, featuring Pearl White, Arnold Daly and Edwin Arden. In this series also appeared such stars as Sheldon Lewis and Creighton Hale, both known all over the world for their excellent work in this and other pictures. The Whartons also made the feature entitled "The Black Stork," a very unusual production.

"Garden" Full of Love

Love interest frequently makes or mars a motion picture production. If the drama is devoid of love interest it often fails to please. On the other hand if a production for the screen abounds in strong, passionate love scenes and love episodes it is almost certain to strike the popular chord and to enjoy a long life. However, the love interest portrayed in motion pictures must be artistically presented and sincerely enacted.

Thomas Santschi and Helen Ware in a poignant love scene in Selig's coming special, "The Garden of Allah."

Authorities who have been permitted to see private showings of the forthcoming Selig production, "The Garden of Allah," have remarked on the intensely interesting and absorbing love theme carried all through the ten spectacular reels. In brief, the plot of "The Garden of Allah" has to do with the acquaintanceship, the love and the final outcome of two lives, that of a strange and unusual man and a passionate, impulsive woman. Helen Ware enacts the role of the woman, and Tom Santschi that of the Stranger who, sacrificing all for love, finds that love is all. These artists are supported by a talented company of players personally selected by William N. Selig for the types they portray. There are Oriental cities, glimpses of the Sahara desert, caravans of camels, nomad tribes and all that goes for colorful atmosphere. The Selig Company will soon make definite announcement of plans for exploitation of this film.

"Intolerance" for Australia

Albert Grey, who first had charge of "The Birth of a Nation" engagements in England, has sailed for Australia to arrange, in connection with the J. E. Williamson management, for the presentation of "Intolerance" throughout the antipodes. As now scheduled, Mr. Griffith's latest spectacle will open in Sidney about the first week of the new year.

Universal Director Worthington has just completed a five-act photoplay called "Face Value."

Monkey Star in "Masque of Life"

"The Masque of Life," a film sensation in seven reels that has startled New York during a successful four weeks' run at the Park Theater, has a chimpanzee for its star.

This is one of the sensational films of the year and it has created much comment because of its novelty and the tremendous number of its thrills. The thing that most people talk about in the picture is the work of "Pete" Montebello, the monkey star who provides so much of the excitement. One of his stunts is to climb to the top of a chimney 360 feet high with a real live baby under his arm. At the top of this chimney there is a thrilling fight between the monkey and the heroine of the story, who goes up the chimney on the lightning rod wire to rescue the whild. With the roofs of a city plainly visible far below and the always imminent danger of baby, girl or monkey going down into the slanting chimney, this is a scene that makes every audience hold its breath and has resulted in not a few cases of women fainting while this event is shown on the screen.

President John R. Freuler has issued an order for the re-tiring of all motor cars of the Mutual Film Corporation with a specialty constructed non-skid tire which will write the name of Charlie Chaplin, the world's highest priced comedian, in the dust of the road three times for each wheel revolution. Between imprints of the name will be footprints, unmistakably those of the world's champion foot-worker, these being also on the tread of the new tire, which is to hit the market as the "Charlie Chaplin Non-Skid Tire."

George M. Cohan Now a Fan

No one in New York has been a more constant motion picture fan during the past month than George M. Cohan, who is going into motion picture producing on his own account, starting this week a film version of his own play, "Broadway Jones," under the direction of the well known Cecil B. De Mille. Mr. Cohan has been attending picture theaters afternoons and evenings for several weeks in order to get thoroughly saturated with the new field. He will himself write the titles and the scenarios for the pictures in which he will appear and which will be distributed by the Artcraft Pictures Corporation.

George M. Cohan getting some fine points from Jesse L. Lasky of the Famous Players-Lasky Corporation in connection with his first photoplay, "Broadway Jones," to be released by Artcraft in February. It was through Mr. Lasky that arrangements were made for Cecil B. De Mille to direct "U. S." Cohan.

Current Releases Reviewed

"A Tale from the Decameron"

Two-Reel Essanay Release of December 28. Reviewed by Genevieve Harris

THIS is one of the "Black Cat" series of short dramas. It is a briskly told story, whioh will entertain the average audience without doubt. Nell Craig, Ernest Maupain, John Cossar and Victor Benoit have the leading roles. There is nothing especially

Nell Craig in her latest play.

remarkable about the production and it can be rated as a satisfactory release. The acting, directing, and photography rank high, and the plot is interesting and not hackneyed.

The Story: Mildred Tomes' father is a scholarly gentleman with a passion for rare editions of books. The son of one of his friends, Richard Ryder, an unscrupulous man, falls in love with Mildred but Mildred loves Ryder's secretary. Ryder has inherited from his father a wonderful collection of books. While visiting at Ryder's home, Tomes yields to the temptation to steal a valuable copy of The Decameron. Mildred learns of this and goes to Ryder's library intending to replace the volume. She is attacked by Ryder, and in the struggle he falls upon a steel spindle and is killed. The secretary is accused of the murder and will not defend himself by telling of the presence of Mildred. Mildred's father confesses to the murder to save the secretary. Then Mildred convinces the authorities of the truth of her version and all ends happily.

"Vanity"

By Popular Plays and Players, Featuring Emmy Wehlen. Reviewed by Geo. Graves.

THE title of this particular drama is a misnomer, in so far as its application to the theme of the story is concerned, it really having nothing to do with the plot, as it is worked out in the final analysis. The idea no doubt intended to be conveyed in the earlier part of the story that love of finery and a longing for things beyond the reach of one's pocket book, prompted by the sin of vanity, can have but one ultimate ending, has been lost track of in the trend of later events. The picture, therefore, rambles somewhat in the beginning before settling down to a definite unfolding of the plot. Once in its proper stride, it moves along at a fairly good gait, although the material in hand would hardly seem weighty enough to use five reels in the telling.

Robert Armstrong, retired banker, played by Edward Martindell, has been falsely accused of murder in a mining town years before the story opens. Tom Mason, the real culprit, turns up after twenty years to blackmail Armstrong, who confides in his son, Dick. In a struggle between Mason and the banker, the former is killed and Dick, dragging the body outside, fires a shot into it, places the weapon in the dead man's hand and returns to the house. Burke, crooked chief of police, a role assumed by Tom O'Keefe, at once discovers the difference in the bullet found in the dead man and those contained in the gun, and suspects the Armstrongs. Phyllis Lord, played by Emily Wehlen, a clothes model, craving the finery she cannot buy, risks her salary at the gaming table in a house run by Burke. Seized with an idea, the detective chief accuses her of stealing. Caught in the net, she becomes a stool pigeon and is instructed to secure a confession from young Armstrong.

The banker's son quickly falls in love with the pretty model and reciprocating his affection, Phyllis is torn between her fear of the law through the charge Burke has framed on her, and her desire to save young Armstrong. In her apartments Dick tells her of the tragedy in which he is implicated, and Burke, having placed a dictaphone in the next room, arrests him on a charge of murder. The young fellow, put through the third degree, finally has a confession sweated from him by Burke, at which moment the father enters with a written statement that he alone is guilty of Mason's murder. Father and son are jointly charged with the crime. Phyllis, in answer to a summons from a dying woman whom she has befriended, arrives at the hospital to find the woman dead, and a letter asking her to find the man who has caused her disgrace. From a photograph enclosed Phyllis identifies the man as Burke. Rushing to police headquarters, she accuses him of her betrayal, and armed with the photo and letter, forces the police chief to release Armstrong and his son, giving him the incriminating evidence in return for the confessions of the two men. Needless to say, Dick and Phyllis are reunited, and all ends happily, as per the custom in all well regulated films.

In a role which calls for pronounced emotional abilities, Miss Wehlen meets the requirements nicely, but the balance of the cast, with the exception of Paul Gordon, as Dick, was wooden in the extreme, detracting by their listless work from the melodramatic possibilities of the story. A beautiful array of the latest modes in women's gowns is shown in the first reel, which will no doubt appeal strongly to the feminine contingent of any movie audience.

The action throughout the entire picture is not what one might call fast and due to the rather slender thread upon which the plot is suspended, the story slumps a trifle midway in its recital. However, it is the type of film well fitted to entertain the average audience, and as usual in Metro productions, is photographically beautiful, finely staged and has a wealth of atmosphere. Jack B. O'Brien directed, Aaron Hoffman wrote the story, and Wallace C. Clifton is responsible for the scenario.

"The Ninety and Nine"

Five-Part Vitagraph Blue Ribbon Feature. Released December 25. Reviewed by George Graves.

"THE NINETY AND NINE," featuring Lucille Lee Stewart and William Courtenay, supported by a cast of unusual excellency, is an intensely human play not lacking in interest and attraction. It is a wholesome offering, morally,

Lucille Lee Stewart in "The Ninety and Nine."

it has thrills, particularly in the last reel, and altogether it makes an attractive feature picture, with little to find fault with. "The Ninety and Nine" is a screen version of Ramsay Morris' stage production of several years back. The story

centers about a sincere, broad-minded girl and a drunkard whom she pulls back into shape through her tender womanly ways and common sense. Circumstantial evidence makes things appear wrong to the girl's bigoted father, who, thinking she has been partaking of a secret love with the man, turns her out.

In a nearby town Ruth again meets Blake and this time succeeds in reforming him completely. The latter part of the picture has to do with the rescue of the girl's parents, and, in fact, her whole home town, from a forest fire. No one else volunteering to perform the heroic act, Ruth and Blake run a train of box cars through to the fire-encompassed town and save its inhabitants, who are hovering about the station. This act makes the narrow-minded father see the light and he opens his arms once more to Ruth.

Lucille Lee Stewart is ideal in her part. She is all that the author could have intended and nobody will doubt for a moment the effect she had on her lover. William Courtenay, too, acquits himself very creditably. Josephine Lovett, Frank Currier, William Lytell and William Dangman are in the support.

It is to be regretted that the forest fire scenes could not all have been convincing. Some of them were very much so, while others failed to register the right effect. It will be hard for some to believe that a forest fire of very great danger to the community can exist where there is no thick timber land. Many of the scenes showed just ordinary open country with a tree here and there, but mostly low bushes. This part of the picture would have been much better if taken in a mountainous forest region, for you certainly can't have a forest fire without a forest.

There are some good points scored in this drama in the way of common sense religion versus hypocrisy. The types in the small country town are very accurately drawn, and the atmosphere also is very correct, as any one who has intruded into some of our country districts can testify. Ralph W. Ince directed.

"Truthful Tulliver"

Five-Part Triangle-Kay Bee. Released December 30. Reviewed by George Graves.

THERE will be no dozing among the spectators sitting in front of this picture, for each one is kept so busy and thrilled watching the redoubtable William S. Hart clean up the town of Glory Hole that there is not even time for the

William S. Hart in "Truthful Tulliver."

usual chatting or love-making in the ranks of the spectators. All these things must wait until Mr. Hart has righted all wrongs, brought back the runaway lover who had wronged his (Hart's) sweetheart's sister and taken the girl of his inspiration into his arms for the final fade-out.

For real red-blooded action and a story of unwavering interest, "Truthful Tulliver" ranks among the best of the Hart pictures and quite eclipses most of them. No stunt that he ever did could have been more sensational than his riding on horseback into a saloon, lassoing two men, and riding out a window at the other end of the room, dragging the men after him and out into the street. This is the biggest of the picture's thrills. The Western atmosphere of these Ince productions seldom varies in excellence, and it certainly has not dropped any in this picture. Alma Reubens has the part opposite Mr. Hart, carrying it effectively. Norbert A. Myles, Nina Byron, Walter Perry and Milton Ross are in the cast. J. G. Hawks, the author, is to be highly complimented for the skill shown in the story's structure, as well as the originality of the whole.

Up to the beginning of the fourth reel the story occupies itself with the cleaning up of this crude, unlivable mining town by "Truthful," an honest and iron-hearted individual who settles there to run a newspaper. At this point begins a sub-plot, which, due to the author's skill, does not cause the slightest slump in the interest. This second plot has to do with one of the villains who has been banished from the town. This man has wronged the sister of a girl "Truthful" loves, and at the girl's bidding, "Truthful" does not hesitate to start out after his man. He gets him after a sensational chase of the "Limited" and brings him back to the town. "Truthful" has been laboring under the belief that it was the girl of his heart who has been mixed up in the secret love affair, but he is finally disillusioned, and as the sister and the captain are married, "Truthful" and his sweetheart exchange understanding glances.

We unhesitatingly recommend "Truthful Tulliver" as a "winner."

"Indiscretion"

Lillian Walker in Five-Part Vitagraph. Reviewed by George W. Graves

POINTING a really excellent moral to young girls who have arrived at the "dangerous age," and furnishing a vehicle peculiarly adapted to the star's talents, "Indiscretion" stands out as a superior Vitagraph feature offering. The picture has a certain wholesomeness to it which will appeal to all screen patrons who like clean film entertainment. Photographically it is a gem, and the locations have been chosen with a splendid eye for the beautiful, forming a most artistic and pleasing background for the filming of the story.

In the role of a self willed, spirited and unconventional young girl who has been reared under the fond but none too wise influence of a doting father, Miss Walker's acting is indeed a delight. The freshness of her beauty and the spontaneity of her characterization, entirely devoid of all artifice, makes her portrayal one of the most convincing seen in some time. Bereft of a mother's guiding hand at an early age, she grows up entirely unschooled in the ways of the world, with no knowledge of its wiles and pitfalls. Responsive to every whim and caprice of her pure young mind, she outrages the sensibilities of her staid neighbors until they prevail upon her father to send her to boarding school, where her unconventional pranks scandalize the teachers, and furnish much diversion for her companions. The sudden death of her father causes the girl to abruptly end the so-called "civilizing process" at school, and momentarily sobered by the loss of her only adviser and guide, she becomes a recluse in the lonely mansion. The son of her father's oldest friend finally prevails upon her to visit them. The intimacy of the pair which naturally ensues brings the young man to a realization of his great love for the impulsive, innocent orphan. Shortly afterward, Evelyn is introduced formally into society by the friends with whom she now makes her home and immediately is marked as a victim by a married man, loose of morals, and of course, charming of manner. To the guileless, whimsical girl, who brooks little of what lies beyond the walls of convention for those bold enough to defy its standards, his engaging personality and wide knowledge appeal strongly, and the two become constant companions. Seeing the danger from afar, Paul begs her to become his wife. She is shaken with merriment at the idea of marriage, and when he warns her of the dangers of indiscretion, is requested to mind his own business. Urged on now by a desire to pique Paul and utterly disregarding the conventionalities, she slips away for an auto ride with her married companion while a dance is in progress at the country club. Stopping at a road house on a pretext of seeing a friend, he discloses his true colors, and Evelyn is placed in a compromising position.

Suspecting the turn of affairs, Paul arrives in time to save Evelyn from the result of her wilful escapade. She is named as co-respondent in the suit for divorce instituted by the outraged wife. Brought to a full realization now of the folly of indiscretion, and at last understanding the strict limit of conduct placed upon her sex, Evelyn explains her innocence of any real wrong doing to the wife and her name is withdrawn from the case.

Wilfred North has given the picture competent and intelligent discretion, and the supporting cast is excellent, Walter

McGrail and Thomas Mills contributing much to the support of Miss Walker in the stellar role. The story swings along at an even tempo throughout, and the interest of the audience will be held by the naturalness of the situations and the charming winsomeness of the star in a part which fits her like a glove.

"On Italy's Firing Line"

Three Reels of European War Pictures Released January 1. Reviewed by Genevieve Harris

THE value of this offering depends upon the interest your patrons have in war pictures generally. If they are not interested in the subject, these pictures will not make them so. If they are, especially in the Italian army, they will be interested in all that pertains to it, including these scenes.

Many of the scenes are gruesomely vivid. They are varied and give a clear idea of the general hardships encountered by the troops. They show the soldiers in their efforts to scale the mountain heights, their charges through barbed wire entanglements, etc. The photography is good and many of the scenes among the mountains are picturesque, while the night scenes of the firing between the armies are thrilling.

The pictures give the impression of having been obtained with much effort and danger. They are brief glimpses of situations in the great conflict, and are of interest because of the events of which they form a minute part.

"The Heiress at Coffee Dan's"

Five-Part Triangle-Fine Arts Drama. Released December 23. Reviewed by George Graves.

THIS is a light drama that doesn't pretend to be serious. Its purpose seems to be to keep Bessie Love in the foreground, and this it does, giving Miss Love ample opportunity to get in some comical touches, but not offering her anything very substantial for dramatic interpretation. Miss Love, however, is always pleasing, and her work cannot fail to satisfy her admirers. She is cast as Waffles, a waitress at "Coffee Dan's" quick lunch, who, it appears, is an heiress. Two crooks take advantage of this, and Mrs. Johnstone, the "lady" crook, convinces the lawyer of Waffles' identity and manages to be appointed guardian of the girl. But this is not enough,—she wants to get Waffles married to her pal, but the heiress is already in love with an eccentric musician, a

The sparkling Bessie Love in "The Heiress at Coffee Dan's."

friend of bygone days. This eccentric stuff, by the way, is overdone.

Waffles has Shorty Olson, the cook at "Coffee Dan's," established as the chef in her mansion, and this move later proves to be her salvation, for Shorty discovers the thieves' plot and is instrumental in having them turned over to the cops. The dreaming musician also has a part in this round-up, although it may seem very funny to the spectator. At the close of the story is a surprise. Unfortunately, however, it is a surprise which many of those in the audience will already have guessed was coming. It is this—that Waffles is not the real heiress at all. But this misfortune does not spoil everything, for the three pals receive $1,500 for the capture of the crooks. Max Davidson gets in some enjoyable comedy, as Shorty. He is a picturesque type, and is just the person for this part. Frank Bennett is the musician. Lucille Younge and Alfred Paget are the crooks.

If this picture had been made into a straight comedy it might have been better. As it is, one hardly knows what sense to take in it. Some of the things that happen are so impossible that they cannot be dramatic. But Bessie Love and her splendid support do wonders to keep interest alive, and a large number of people will consider the picture entertainment because of the acting. The direction by Edward Dillon is adequate.

"The Weaker Sex"

Five-Part Triangle-Kay Bee Drama Released December 30. Reviewed by George Graves

WITH the exception of an impossibly stupid chief witness in the court scene, a witness who, himself really the guilty party, gives himself away without any reasoning whatever, and the improbability of a lawyer's prosecuting his own son in a murder case, this picture has little to find fault with. It certainly has practically nothing to complain about in the way it has been produced and acted. In spite of some unconvincing things the story holds in an excellent manner and some of the developments prove to be quite novel. The situation in the court room where we find a young man being opposed by his father and defended by his step-mother, a former brilliant lawyer, is at least novel.

Dorothy Dalton, as the woman lawyer, who becomes a "flower in a hot-house" immediately after her marriage with John Harding, an eminent lawyer, never fails to convince that she is a woman who can do things. This is the finest dramatic interpretation that Dorothy Dalton has accomplished in some time. The cast, too, is unusually strong. We have Louise Glaum as the loosely gowned vampire who entices Jack Harding (Charles Ray) and pretty nearly gets hold of his fortune. Mr. Ray gives his usual sterling performance. Robert McKim, Charles K. French, and Margaret Thompson are also in the cast.

Alice Brown's story is a remarkably effective one, taken as a whole. Aided by Raymond B. West's direction it is engrossing right through from the initial subtitle to the final familiar exit sign—"The End." While talking about the story, there is a little piece of psychology having to do with the lawyer-husband and the lawyer-wife which may not convince some. Before marriage Harding has admired the woman for her brilliance in the practice of law—in fact, she has convinced him that the feminine mind's interpretation of certain things is conducive to a higher form of justice. This was brought out in a very convincing way in the first part of the picture. But after he has married Ruth he will not even allow her to assist him, a fact which represents him as growing suddenly and unreasonably narrow-minded.

The picture has been produced with great artistic taste manifested in settings constructed to an exactness in detail. None of the effect of this is lost through poor photography. "The Weaker Sex" is bound to satisfy public demand.

"The Traveling Salesmen"

Five-Part Famous Players-Paramount. Reviewed by George W. Graves.

PERHAPS "nobody loves a fat man," but everyone is bound to love this particular fat man—Bob Blake, played by Frank McIntyre in the adaptation of the stage play by James Forbes. The traveling salesman has a smile "that won't come off," and his optimistic disposition which this indicates is just as ineradicable. Frank McIntyre certainly gives the picture its "pep," ably aided by the spirited, charming Doris Kenyon, who plays the part of a country girl whom the salesman saves from the hands of those who are scheming to get hold of her property. Many of the scenes in which the star and Doris Kenyon appear all by themselves for comedy purposes are extremely risible, and this in a large part is because they are so true to human nature.

The first reels of the picture are in humorous vein, while the end becomes decidedly dramatic. Bob Blake, a jovial salesman, learns that Drury, a capitalist in the small town where the story takes place, is planning to buy the property of Beth Elliott, which is to be sold for taxes, intending later to sell it to the railroad and make a big profit. Blake's growing love for Beth and his dislike for Royce, his rival and Drury's henchman, leads him to go the limit to get the best of the plotters and to save the girl's homestead for her.

Blake's intentions are misrepresented to the girl by Royce, and it seems for a while as though Royce was going to be too sly for his opponent, but, after some good dramatic developments Blake's victory is complete.

Harry Northrup is capital as Royce, the "heavy." Russell

If all country girls were like Doris Kenyon agriculture would be easy.

Bassett is Martin Drury, and the others in the cast are Julia Stuart, Harry Blakemore and James O'Neill, Jr. For an interesting, zestful combination of comedy and drama, with a great deal of clever characterization, this picture falls not short of fulfilling its mission. "The Traveling Salesman," is a clean, distinctive offering which no one will regret laying down his money to see. Quite a little of the Christmas spirit has been drawn into the picture, which makes it doubly attractive for the holidays.

"The Innocence of Lizette"

Mary Miles Minter in American Drama Released December 25. Reviewed by Genevieve Harris

THE intention of the producers of this five-reel picture is evidently to provide a light, frivolous entertainment, with many features of sure-fire appeal to all audiences and with a slightly different flavor. In this they have, to some extent, succeeded. There are a number of humorous scenes which will cause gales of laughter, while the introduction of the many child players will please the average patron.

It is probable that this humor and the human touches, together with the appeal of the star, Mary Miles Minter, will carry the picture into favor in spite of the obvious defect of the plot. It is impossible to take the story seriously for the reason that no sane adults would act as the people do in this play. The children might, but not the grown-ups.

The exhibitor whose patrons like Mary Miles Minter, like light and humorous plays and are not bothered by anything like probability, will like this. It will be entertaining to audiences who accept situations in plays without questioning their relation to real life. In short, it will be enjoyed by patrons who accept it as a farcical comedy. Miss Minter is as usual very good. The supporting cast which includes Eugene Ford, Harvey Clark, Eugenie Forde, Ashton Dearholdt, Blanche Hanson and Mr. Newton, have roles fitting into the story well and act them in spirit. The direction is good. James Kirkwood directed the play from a story by Bessie Boniel.

Mary Miles Minter in her latest play.

The Story: Lizette is left alone when her grandfather dies and is adopted by Granny Page, his landlady. The girl assists Mrs. Page's grandson, Paul, at his newsstand. There she attracts the attention of an elderly gentleman of wealth, who adopts her. During his absence from home, she returns for a two months' visit to her old friends, Paul and his grandmother. When she comes back to her rich home, she finds a baby left in a basket on the doorstep. Lizette has always been fond of children and babies and had spent much of her time entertaining the children of the neighborhood. Now, believing that "findings are keepings," she claims the baby as her own.

She tells the butler and the two women who have been her tutors that she is the mother of the child. They believe the absurd statement and inform her guardian on his return. Questioned as to the baby's father, Lizette names a man with whom she has a speaking acquaintance, and he is visited by the angry guardian. Because he wishes to blackmail the guardian, he acknowledges the charge. But the baby's mother returns to claim it, and things are straightened out, with only a few feelings damaged.

"The Lash of Destiny"

Five-Part Art-Dramas Picture, Produced by Van Dyke Film Corp. Reviewed by George Graves.

GERTRUDE McCOY has a truly emotional role in this picture, one of the most advantageous roles ever coming her way, and she uses it to good advantage, convincing those

There's lots of punch and grip in "The Lash of Destiny."

in the audience that she really has an appreciable feeling of what the author intended her to feel and intended her to transmit to the spectator. The story, which is from the stage production, contains plenty of suspense. It has strong situations finely worked up and detail is exceptionally fine. The producers have evidently tried to make things appear reasonable as possible. Only in a few places was logic awry, and one of these was the detectives' failure to find a bullet in the wall behind the man who was killed. Bullets from two revolvers were shot at him. One caused his death, and the other must have gotten peculiarly capricious, since it was not found in the plaster anywhere.

After the picture gets really under way, it is alive with action. Myra Fielding, in order to get money to help her sick mother, accepts $500 as a loan from Wayne, who she does not know is married. This money he has stolen from his wife. There is a quarrel about it and Wayne deserts Edith. The accidental death of a pickpocket who has stolen Wayne's wallet enables the latter to assume a new identity, since it is reported to his wife and the world in general that he is dead. Years later he returns to harass Edith who has married again and has a child.

Myra, in the meantime, has made what restitution she

We Bow to Mr. Thanhouser

That the motion picture industry is deeply indebted to the trade journals covering its province is the opinion of Edwin Thanhouser, president of the Thanhouser Film Corporation.

"I am positive that without the intelligent guidance obtained from our trade papers, the industry would be years behind its present development," Mr. Thanhouser said.

"We have a business in selling films that is much more sensitive than any manufacturing of everyday commodities. If we didn't have efficient publications keeping us advised of public sentiment, giving us expert disinterested advice, acting as a bridge between exhibitor and manufacturer, we would have a chaotic condition that would have made the cinematograph industry a gamble that few would want to invest in.

"My compliments to the trade journals!"

could for her act, since the other woman could not help but believe she was in the wrong with Wayne. When Wayne returns, however, Myra offers to handle him, and thus perhaps atone for her unintentional wrong. But Wayne is aggressive, and forces Edith to come to his apartment. Myra arrives just in time to shoot the man as he is attacking Edith. Later, however, it is discovered that the bullet which killed Wayne was not from Myra's revolver. This leads to the conviction of the right party, an enemy of Wayne's who had shot from the window.

Arthur Housman, in the "heavy" part, is particularly deserving of favorable mention, for he is not a villain of the standard theatrical type at all. He does not rely on facial contortions to make us understand that he is a thoroughly despicable character. He makes his Wayne thoroughly bad in a true-to-life way. Duncan McRae, Helen Green and Mabel Scott constitute the rest of the strong support.

If your audience is looking for a stirring drama, well produced and well acted, this is the picture for them. It is engrossing from start to finish.

Editor Praises "Giggle Foundry"

Ralph H. Spence, of the El Paso, Texas, *Times*, recently wrote and published an article headed "The Keystone Giggle Foundry."

Editor Spence seems to possess a keen appreciation of Mack Sennett's efforts. He has evinced a remarkable knowledge of film technique and at the same time his article displays a sense of humor that would do credit to some of our greatest writers of wit and slang.

The Texas editor's article in part follows:

The Keystone Giggle Foundry comprises the largest organization of mirth manufacturers in the world. Here everything from a giggle to a guffaw is made, and, when running at full capacity, which is usually the case, the factory turns out more than a million assorted laughs per day, all neatly packed in round tin boxes ready to be served through projecting machines to fifty million fans in the United States.

Mack Sennett is the sturdy foreman of this hilarity factory. Mr. Sennett, whose only rival as a laugh inventor is Mr. Laughing Gas, has conceived some of the best comedy scenes since Henry Ford thought of the peace ship.

Mr. Sennett sits at his broad desk in Los Angeles and personally inspects every package of "squirrel food" turned out by the Keystone factory. Nary a foot of celluloid goes into the market until he has reviewed it personally in the Keystone projecting room. If Roscoe Arbuckle pulls a scene with a giggle in it that might have been made into something stronger, Mr. Sennett is quick to recognize the opportunity and sends that part of the film back to the director with a note something like this: "Scene 43 gets by as a giggle-coaxer, but it seems to me that Fatty ought to get a 'guffaw' out of this. Have him try something like this." Then Mack goes on and explains a human whirlwind or two.

The lead in "The Reward of His Government," a five-act Universal drama, is played by Allen J. Holubar who also directs the production.

Mack Sennett Talks on Comedies

Mack Sennett left Los Angeles, where he is at the head of the Keystone Film Company studios, some weeks ago for an extended business trip to New York City. The *Saturday Evening Post* furnished a strong example of Sennett's editorial recognition when a recent issue of this most conservative of all popular publications devoted two pages to an intimate talk by the great comedy director.

In one of his interviews Sennett said: "Whatever success I may have won in my work or whatever fame I may have achieved as a producer has been the result of untiring work and incessant activity." No statement could better exemplify the true Mack Sennett characteristics than this. He has been termed by those who know him intimately a "human dynamo." It is not uncommon for Sennett to spend from sixteen to eighteen hours a day at the Keystone studios planning, directing and supervising the making of film plays.

In reply to a recent inquiry relative to his estimation of the future for the screen comedy Mr. Sennett expressed himself as follows: "My opinion, based upon a careful analysis of the psychology of the public, is that the demand for high-class film comedy will be greater year by year. Life witnesses enough of tragedy and tears that it cannot avoid. Comedy is the sedative and tonic; that is why its popularity will ever be on the increase. Today more people are patronizing theaters where film plays depicting high-class comedy are featured than ever before. Tomorrow the makers of strong, wholesome, humorous film pictures will have more than they can do to supply the wants of the seekers after laughs."

Here are a couple of kids of the American-Mutual studios playing. The lad behind the big smile on the left is Jim Kirkwood, Mary Miles Mutual Minter's director. Just as you see him here he's continually at work directing her course "onward and upward."

Sifted from the Studios

PACIFIC COAST NOTES

Herbert Standing of the Morosco and Pallas companies recently gave a party to celebrate his seventieth birthday.

A member of the faculty of the University of Southern California has requested **Crane Wilbur**, the popular Horsley star, to address the student body on motion pictures in the near future.

Claire Alexander, leading woman for **George Ovey** in Cub comedies, is ill in a Los Angeles hospital. During her absence, her place is being taken by **Goldie Colwell**, who was Ovey's leading woman when the Cub brand was originated over a year ago.

Tony Gaudio has recovered from his recent attack of pneumonia and has returned to the Yorke studio, where he is chief cameraman with the **Harold Lockwood-May Allison** company.

Constance Crawley and **Arthur Maude**, the well known motion picture authors, have entered into an agreement with **Jack Warren Kerrigan**, former Universal star, to supply him with scenarios for his new company, now in process of organization.

A life-size portrait of **Crane Wilbur** is to be hung in the Louvre at Paris. Mr. Wilbur has consented to pose for a painting, "The American Gentleman," to be done by **Lucini Lombardi**, the famous Italian painter.

Marie Robertson has "broken" more than fifty horses for circus work. Miss Robertson featured with Ringling Bros.' circus as a bareback rider.

Beatrice Burnham of the Morosco players is learning telegraphy, so as to be proficient in a part she is to play in the near future.

Among the holiday features to be offered this year will be a picturization of Charles Dickens' famous story, "A Christmas Carol," in which **Agnes Vernon** will appear with **Rupert Julian.**

Charles Gunn has begun work as leading man in the Ince-Triangle five-reel picture, "The Snarl," with **Bessie Barriscale** and **Howard Hickman.** This is his first appearance as leading man under his new two years' contract with **Thos. H. Ince.**

Frank Borzage is playing opposite **Mae Murray** in her newest screen play, "The Mormon Girl," a "forty-niners" production.

Vivian Rich has been "borrowed" from the Fox Company, where she is leading woman for **William Farnum**, to playing the leading role in an eight-reel Selig drama, "Beware of Strangers."

A street one hundred by sixty feet representing Mecca, the holy city of the Moslems, is being built at the Western Vitagraph studio for "Aladdin of Broadway." Many thrills are expected to happen there to **Antonio Moreno** and **Edith Storey.**

The Christie Film Company this week shipped the first Christie comedy to the Philippines.

Hobart Bosworth, the Lasky star, has entirely recovered from his recent accident and has begun work in the new Mae Murray production.

Rhea Mitchell, formerly with the American company at Santa Barbara and whose last appearance was in the **Richard Bennett** pictures, has gone to New York, where she will probably return to the speaking stage in Bennett's company.

Twelve-year-old **Eleanor Crowe** has appeared in **William Farnum's** last four pictures, in each playing the role of a girl at least eighteen years of age.

Anna Luther will soon be seen in her second five-reel Fox drama. **George Walsh** plays opposite, with **Otis Turner** as the director.

Nicholas Duneau, for eighteen months with the Eastern Vitagraph forces, is now working at Universal City under **Rex Ingram's** direction.

Vola Vale, until recently **Vola Smith**, has been cast in her second Lasky feature, which will be directed by **George Melford.** She has just completed the lead opposite **Sessue Hayakawa** in Director **Edward J. LeSaint's** company.

Bennie Suslow, Universal's boy-actor, has completed the principal role in **Director Henry McRae's** three-reel dramatic picture, "The Pirates of Phantom Island," and has been cast for a comedy role with **Eddie Lyons** and **Lee Moran.**

Margaret Shelby, who appeared with her sister, **Mary Miles Minter**, in the American picture, "Faith," has returned to the speaking stage and is leading lady with the Baker Stock Company in Portland, Ore.

With the reopening of the David Horsley studios, it is announced that **Crane Wilbur** will be featured in a series of strong five-reel features, under the direction of **Thomas Ricketts.**

The cast of the Lasky production of "Oliver Twist" includes **Marie Doro** in the title role, **Tully Marshall**, as Fagin; **James Neil**, as Mr. Brownlow; **Hobart Bosworth**, as Bill Sykes; **Ray Hatton**, as The Dodger; **Elsie Jane Wilson**, as Nancy, and **Jack Sacker**, as Charlie Bates.

Anna Little has gone to New York for a vacation, deserting, temporarily, her new husband, **Alan Forrest**, who continues his work at the American studios at Santa Barbara.

Tony Gaudio, the Yorke-Metro cameraman, is ill with pneumonia.

Edna Payne will be seen soon in a Mutual picture, "The Eternal Challenge," a two-reel drama from the pen of the **Rev. Clarence J. Harris**, who left the ministry to become a scenario writer.

Thanksgiving night witnessed the Annual Ball of the Motion Picture Directors' Association, at the Hotel Alexandria, Los Angeles, California. **Chief Director Otis Turner** of the Association worked night and day to further the success of the affair. The headquarters of the Association are in the Hotel Alexandria, consisting of lodge and meeting rooms.

Director William Robert Daly and **Fritzi Brunette (Mrs. Daly)** have returned to Los Angeles, after a few weeks of touring in Southern California by way of a vacation after their several years of constant film work.

Several days were spent recently by **William V. Mong**, actor-author-producer of Universal films, on the Mojave desert, where he made scenes, in a "gold rush"

FILM MARKET QUOTATIONS

Supplied by Butler Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	74	82
Biograph Company	3	15
Famous Players-Lasky Corp.	82	100
Lone Star Corporation, pref..	98	103
Lone Star Corporation, com..	37	42
Mutual Film Corporation, pref.	35	40
Mutual Film Corporation, com.	24	32
North American Film Corporation, com.	25	33
States Film Corporation, com.	20	33
Thanhouser Film Corporation	1¼	2¼*
Universal Film Manufacturing Company 145		..
World Film Corporation.....	1	2½*

*Par $5.00.

(Exclusive to Motography)

Lone Star Corporation: Considerable common stock has been offered between 40 and 42. This security seems to have struck a rut. The Chaplin magic has not reflected itself in the securities of the company founded on his genius.

Famous Players Lasky Corporation: There has been a considerable "backing and filling" amongst a number of stockholders who apparently wish to sell good size blocks of stock, but who are averse to establishing a market price for the same. Stock may be had around par with bids 15 to 20 points under.

Mutual Film Corporation has organized a new company which is to feature Marie Dressler. The New York brokerage firm of Livingston & Co. will handle the details in connection with the financing of this project. A two-reel feature will be released each month based on "Tillie's Nightmare." Mr. Freuler, president of the Mutual, is also identified with the enterprise and, as distribution will be made through the Mutual company, an additional source of revenue is thereby promised the latter company. However, the good news does not seem to improve the market condition and stock is offered without buying power in evidence.

States Film Corporation: Common stock has been heavy for the past three weeks with buying orders for small lots at between 20 and 25.

North American Film Corporation: A dragging market of between 22 and 30 represents the stockholders' attitude on this company during the last two weeks.

picture entitled "In the Days of '49." The whole company was nearly overcome with thirst when the water supply ran out.

Lloyd B. Carleton, Bluebird director, is using a lot of new effects in his latest picture, "Of Such Is the Kingdom of Heaven." It is said that Mr. Carleton is doing things never before attempted in motion pictures.

Fred Church, the Universal actor, will leave in a short time for Alaska, to make scenes in a five-reel feature. On his return to California, Mr. Church will then embark with **Lynn Reynolds** on a trip to China, where a number of Oriental pictures will be made.

Ralph Lewis, formerly of the Fine Arts studio, the actor who played Stoneman in "The Birth of a Nation," has signed a contract with the Fox Film Corporation to appear in a series of pictures under the direction of the **Franklin** brothers.

E. A. Kaufman, free lance scenario writer, acepted an order for a feature script, wrote and delivered it within a week.

Director Oscar Apfel has gone to the Little Bear region for scenes in the underworld feature written by **Reid Heustis,** publicity man at the Fox studios.

Frank Borzage, having completed his contract with the American Film Company, has gone to Salt Lake City for a two-weeks visit with his mother.

Within three days after her return from a week of camping in the Sierra Mountains, **Nell Shipman** finished a five-reel feature, complete with continuity.

Bess Meredyth, who has charge of Don Meaney's scenario department, has had an average of five and one-half reels of stories produced each week for over three years.

Alan Forrest has renewed his contract with the American Company.

William V. Mong, the Universal director and actor, is at work on a pretty Christmas story.

Will E. Ritchey of the Balboa company is writing another serial, "The Neglected Wife."

Edward Sloman is directing **William Russell** in a five-reel drama, "Lone Star," in which Russell plays the role of an Indian.

George Melford is soon to start the filming of a five-reel picture featuring **Fannie Ward.** The scenario is written from "The Winning of Sally Temple," by **Rupert S. Holland,** and the action is the picturesque late eighteenth century.

Myrtle Stedman and **Kathlyn Williams** are again acting in the same studio, the Morosco. They were formerly together with the Selig Company.

Marie Doro is planning to spend her Christmas holidays in New York.

Leona Hutton, film actress recently with the American Company, is the author of the photoplay which **Bessie Barriscale** is now working in for Triangle. Miss Barriscale plays a dual role. She is supported by **Howard Hickman** and **Charles Gunn,** under the direction of **Raymond B. West.**

Hobart Henley is directing and playing the leading role in "Enmeshed," a five-reel play written by **Elliott J. Clawson,** at Universal City. **Gertrude Selby** is leading lady.

Margarita Fischer, who has just finished work in "The Butterfly Girl," is soon to appear in a play which will recall her former success, "The Miracle of Life." **Harry Pollard** will direct. **Jack Mower, Monroe Salisbury** and **Kathrine Kirkham** are in the cast.

Charles Ray and **Dorothy Dalton** are acting in a Triangle comedy-drama in which they will be co-starred.

Fritzi Brunette, who plays a "vampire" role in the Selig feature which **Colin Campbell** is directing, has new ideas on the costuming of such a character and announces that she will wear dainty and demure gowns instead of the snaky kind.

When the manager of the Woodley Theater, Hollywood, decided to give away souvenirs on Christmas Day, he appealed to **Mae Murray** to aid in selecting the gifts. Miss Murray worried that no one will like her selections.

Douglas Fairbanks and **Charlie Chaplin** did a comedy turn before the camera recently. However, the picture is not for release. Chaplin visited Fairbanks at the studio while the latter was making "The Matromaniac," and romped around together, but the hard-hearted director ordered the scene cut out.

George Fisher filled a special engagement with the Yorke-Metro Company in the new Yorke-Metro **Harold Lockwood-May Allison** story, "The Promise," which was directed by **Jay Hunt.**

Bess Meredyth, the well-known scenario writer, has returned to her Los Angeles home from San Francisco, where she was guest of honor at a dinner given by the San Francisco Press Club. Miss Meredyth will start work immediately on a five-real feature to be produced by a well-known company.

Fritzi Ridgeway has signed a long-term contract with the Universal and will be featured in some of the more important plays of that company within a short time.

Beatrice Burnham, the well-known motion picture actress, is writing a book in which she will give some sound advice to young women who are seeking careers as motion picture actresses.

Frank Fisher, Fine Arts leading man, is playing opposite **Dorothy Gish,** in "Nancy, the Yank," now being filmed.

Eileen Sedgwick, the clever comedienne of the Universal forces, is planning a visit to her home in Galveston, Texas, during the Christmas holidays.

Mack Sennett has succeeded in engaging the youngest moving picture star in the world. Her name is **Shuahua Boulden**—and she is twelve days old! In the picture Shuahua is to be captured and kidnaped by "Teddy," a Great Dane dog who weighs 130 pounds.

A car load of new arrivals for the Selig Zoo has arrived at Los Angeles, Cal. They were purchased by **William N. Selig** and were five months enroute to the Selig Zoo from their native land. The incoming members include whole families of kangaroos, odd little wallabies an animal of the kangaroo species, oppossums, and crates of beautiful and odd parrots, cranes and other birds of beautiful tropical plumage.

Thomas Santchi plays the role of an iron-willed head of a crime syndicate in a forthcoming Selig feature play.

J. G. Hawks, of the Ince-Triangle staff of authors, has written a secret-service drama in which the mystery about which the story revolves will not be solved until the scene before the last.

William Russell has begun work on the new series of William Russell Productions, the first of these to be a story written by **Nell Shipman** and entitled "My Fighting Gentleman." It is a strong dramatic story with a Southern locale and was the unanimous choice of **President S. S. Hutchinson, J. R. Crone,** studio manager of the American Company, **Director Ted Sloman,** Mr. Russell, and scenario editor **Clifford Howard.** It also marks the first appearance of **Francelia Billington** opposite Mr. Russell.

Harvey Gates is at the Morosco Studio, serving as a special writer for **George Beban.** Mr. Gates is one of the most progressive of the industry's scenario staff writers and for two years was a most valued member of the Universal staff.

"LITTLE" MISS CLOY

Here's "little" Miss May Cloy, charming ingenue of Mutual Star Productions who plays in support of the stars, Kolb and Dill, in the costume of a belle of the

Miss May Cloy is the sweetness in Mutual's "A Peck o' Pickles," featuring Kolb and Dill.

Civil War days when every girl wore fetching curls and carried a fan. But without the bonnet and the mitts she does not look so unlike the modern maidens of today. While actual hoop skirts have not been the fashion and lace-edged pantalets have not been seen on Fifth Avenue, there has been just enough of the dainty frills of the wearing apparel of the belles of '76 in this season's smartest garments to bring up reminiscences of those picturesque days.

In this costume Miss Cloy appears in a very charming role in the five-part comedy-drama, "A Peck O'Pickles," a Mutual Star Production, in which Kolb and Dill are featured.

Jack Cunningham, after writing six acceptable scripts in one week for the Universal Company, where he enjoys the distinction of being a scenario staff writer, quietly, but decidedly, succumbed to la grippe and for several days was confined to his Hollywood home.

Chester B. Clapp has accepted the position of staff writer at Universal City, where he formerly had the position of scenario editor. Mr. Clapp was one of the original Griffith constitutents at the Biograph Studio, then came with him to the Coast, where for two years he worked with **Frank Woods** at the Griffith Studios. Recently he came from the Famous Players' scenario department in New York to the Keystone Company, which he has just left for his present affiliation at Universal City.

Paul Willis, the clever sixteen-year-old boy who played "Billy Holland" in "The Fall of a Nation," has a splendid role with the Yorke-Metro Company in its picture entitled "The Promise."

Doris Baker is playing **Edith Storey** as a child in a Vitagraph picture featuring Miss Storey. Nine-year old Doris recently finished a successful engagment at the Los Angeles Burbank Theater.

Frank Borzage recently finished the lead opposite **Mae Murray** in **Robert Leonard's** picture. Being directed by somebody other than himself is a new experience for Mr. Borzage, as for the past year with the American he served as his own director, also his own leading man.

Vola Vale is cast in a new Lasky picture under **George Melford's** direction. It calls for Miss Vale's change to eleven costumes of the 1917 variety.

Jassalyn Van Trump, who formerly appeared with **J. Warren Kerrigan** in American and Universal plays, has decded to re-enter pictures, after an absence of several months.

William Russell will have **Francelia Billington** as his leading lady in the new series of pictures which he will make for the American Company. **Charlotte Burton,** his leading woman for the past eighteen months, has gone to the Essanay studio in Chicago to play opposite **Henry B. Walthall.**

Nicholas Dunaew, Russian author and actor, is said to have given a very unusual impersonation of an Italian in the leading role of the Universal production, "Humanity."

Vivian Rich, now a member of the Selig forces, is very ill at her home in Los Angeles.

Eugenie Besserer is an ardent supporter of the French Red Cross work and had contributed much of her time to its activities.

In the current photoplay, in which he plays opposite **Bessie Barriscale,** under the direction of **Thomas Ince, Charles Gunn** is to dive from some unbelievable height to the water and climb up the sides of a burning yacht, a cannon is to be fired in his face, and then to ride a runaway horse. At this rate Mr. Gunn should soon qualify for Keystone tactics.

Margaret Shelby, having been well started on her road to fame via leading woman honors with the Baker Stock Company in Portland, Oregon, was left there, mistress of her apartment and her maid, last week by her mother, **Mrs. Charlotte Shelby,** who then returned to Santa Barbara and the chaperonage of her younger daughter, **Mary Miles Minter.**

Fritzi Brunette is playing a distinctive lead with the Selig Company in a five-reel feature under the direction of **Colin Campbell.**

A charming new view of a charming little actress. It's Ella Hall of Universal.

Ruth Stonehouse has again been given a company of her own to direct, and is playing the lead in the story, "Red Dick."

The collapse of the floor of the second story of a saloon and gambling house, during the production of a scene in the eleventh episode of "A Lass of the Lumberlands," resulted in the injuring of three of the extra men working in the scene. The building was supposed to be one of the flimsy, rough board structures that usually spring up in mining camps. A free for all fight starts upstairs and in the middle of the melee, the floor collapses, the fighting men falling with it to the floor below.

William Desmond, who is a total abstainer, is having a difficult time this week in his efforts to render a faithful interpretation of the part he is playing in **John Lynch's** new Ince-Triangle drama, under the direction of **Walter Edwards.** In portraying the role of a ne'er-do-wellson, his "business" is that of appearing in a state of intoxication throughout 125 scenes.

Chas. Bartlett, for two years a member of the American producing staff at Santa Barbara, has returned to Los Angeles from New York and made final arrangements with director general **J. P. McGowan,** of the Signal Film corporation, for the use of the Signal studios in South Pasadena for a period of several weeks, during the production of a multiple reel feature which he is to produce on the west coast.

In the production of the eleventh episode of "A Lass of the Lumberlands," the Signal Film corporation had built a placer mining camp in the bed of Arroyo Seco that would have done credit to the Sutter Creek country back in the days of '49.

Carmen Phillipps, Foxfilm comedy player, has two ambitions in life. One is to become a grand opera singer and the other is to own an aeroplane. She practices voice culture twenty hours a week and already has learned to operate a plane under the instructions of **Walter Brookins.**

Louise Glaum was the honored guest, this week, at an elaborate Thanksgiving Eve celebration in Fresno. The "vampire de luxe" of the Ince-Triangle forces went to the Northern city at the invitation of the Fresno exhibitors and, on the arm of **Mayor Snow,** led the grand march at their annual reception and ball.

J. Warren Kerrigan has secured for his new company **Constance Crawley** and **Arthur Maude,** formerly of the American Film Company. They are at present collaborating upon the scenario for the first production of Mr. Kerrigan's company. They will also be in the cast. The releasing agency of the new organization has not been announced.

Margarita Fischer has commenced work on the fourth of the Mutual Star Productions, "The Devil's Assistant." The plot of this drama is founded on the subject of birth control.

William Randolph Hearst has arrived in Los Angeles. He spent the first few days of his stay watching the filming of **Mrs. Vernon Castle's** picture for the International "Patria."

Violet McMillan, after a vaudeville tour, is at Universal City for a short stay. She has been featured in the varieties as "The Cinderella of the Screen," and part of her act is to answer all questions regarding the films put by the audience, that is all she can answer in fifteen minutes. She will resume her tour in about a month.

Preparations are under way for the annual ball and dinner of the employees of the Universal Film Company. The place and date have been set for Reisenweber's on Saturday, January 13. Ever since the formation of the concern it has been the custom to set aside one night a year for merriment. Last year **Carl Laemmle** went disguised as an old woman and almost won one of the costume prizes.

Fritzi Brunette entered motion pictures at the age of sixteen as one of the orginal members of the famous Biograph company. She left that company when they departed from New York to California,

her mother objecting to her leaving home.

Clarissa Selwynne, English actress, who recently joined the Selig Company, has received the saddening news of her mother's death in England.

Scenes in the Sahara desert in which fierce nomads charge down upon a defenseless caravan are features of "The Garden of Allah," soon to be released as a feature production by the Selig Company.

ATLANTIC COAST NOTES

Harry Hilliard of the William Fox forces has been around the world twice.

The new illustrated titles for the World Film's special **Clara Kimball Young** service have been so exceptionally well received that the corporation has permanently engaged the corps of artists chosen for this work and they will decorate all future World-Brady picture plays.

Ethel Barrymore's forthcoming Metro-Rolfe production, as yet unnamed, brings to the screen **Viola Fortescue,** the daughter of the famous comedian, the late **George K. Fortescue.** Miss Fortescue has had wide experience on the legitimate stage. She toured through England in the title role of "The Belle of New York" and in this country was with **Maxine Elliott** in "Myself, Bettina"; Mrs. Simpson in "Rebecca of Sunnybrook Farm," and "Snake-in-the-Grass" in "The Poor Little Rich Girl" with **Viola Dana.** Her first professional appearance was in the city of Hobart, Tasmania, her first theatrical season being spent in Australasia. Her versatility was taxed to the utmost, for she acted, sang and danced in both dramatic and musical productions. She toured the West Indies and South America with **Mr. and Mrs. Russ Whytal's** company, of which her present director under the Metro banner, **George D. Baker,** was a member. Miss Fortescue's most recent New York appearance was as Mlle. Chanteuil in Brieux's "La Femme Seule," which was given a private production in the ballroom of the Plaza Hotel last spring under the translated title, "Woman on Her Own."

A young telegrapher, who becomes station agent where there is no town, marries an Eastern girl who loves him, and takes her out to live in the ghastly railroad shack, furnishing groundwork and atmosphere for the story of **Alice Brady's** next motion picture, "A Woman Alone."

Director Eugene Nowland of the Metro-Rolfe forces is busy assembling his recently completed five-reel photo play, "Threads of Fate," in which **Viola Dana** is starred.

Robert Henry Fitzsimmons, with the William Fox forces, has a right to be called a cosmopolite. He was born in Roumania; worked as an engineer in Germany; then entered the silent drama in Italy, but soon joined a company in Spain; acted in the London Hippodrome; jumped to South America as a "strong man," and wrestled and defeated 426 men in ninety days; married in Russia. His father was born in Turkey; his mother, in Austria.

Robert Walker, who recently finished in **Mabel Taliaferro's** Metro play, "Jerry of the Emerald Isle," directed by **John H. Collins,** has been cast by Director Collins to play opposite **Viola Dana** as the husband, in the new Metro-Rolfe feature play, "Mortal Sin."

For the first time in her career on either the speaking stage or in motion picture work, **Ethel Barrymore** did a song and dance in a recent scene made at the Metro-Columbia studios. The scene was laid in an Alaskan "honkatonk" or miners' dance and gambling hall and more than two hundred extra people in rough attire and spectacular make-up were used as a setting for Miss Barrymore's acting.

A film version of "Pendennis," based on the Thackeray story, as is the **John Drew** play, "Major Pendennis," will be made in New York early in the Spring. The central figures will be the **Fotheringays,** father and daughter, and **Jane Houston,** now playing Emily in the Drew play, will be cast for the same part in the picture.

Edward Jose directed some scenes the other day which to him were the most interesting he has ever done. The subject was a motion picture study of his baby daughter, of whom he plans to take yearly films in order that when she grows up she will have a whole record of her life before her.

Creighton Hale, hero of several blood-and-thunder film serials, has temporarily forsaken his pursuit of the "villyun" to play the role of the prince in the Famous Players adaptation of "Snow White," in which Marguerite Clark is soon to star.

Morgan Jones, formerly with the Thanhouser Company, has joined the Regal Company in Jacksonville and will take the "heavy" parts in the production of "What Becomes of the Children," adapted from the pen of **Cora Beach,** sister of **Rex**

Thomas Meighan, the Lasky player, has arrived in New York from Hollywood, Cal., and is now at work at the Famous Players studio. His transfer is made possible by the merger of the producing companies on the Paramount program.

Mabel Taliaferro, Metro star, has been selected as the ideal type of American beauty by **Cartaino S. Paolo,** a noted sculptor, who is making a marble bust of her which will be exhibited at the National Academy.

H. E. Herbert, one of the best known English leading men in this country, plays opposite **Florence La Badie** in **Philip Lonergan's** newest feature, "Enemies of Society." Mr. Herbert came to the United States four years ago to support **Billie Burke** in "Mind the Paint."

The Thanhouser production of "King Lear," with **Frederick Warde,** was released a short time ago through Pathe. Colleges, schools, women's clubs and lyceum courses are especially interested in this production.

"Enemies of Society," **Florence La Badie's** picture, a story of modern prison conditions, was recently made at the Thanhouser studios for release on the Pathe program. **Frederic Sullivan** is the director and **Charles W. Hoffman** the camera man. Miss La Badie will be supported by **H. E. Herbert, Ethyle Cook, Harris Gordon, Sam Niblack, Arthur Bauer** and **Gene La Motte.**

Robert Warwick has resigned from the World Film Corporation's roster of stars.

Pauline Frederick killed **Willard Mack** the other morning so artistically that he showed his appreciation by inviting her to luncheon. The murder was committed in a scene for "Nanette of the Wilds," Miss Frederick's next play, which Mack wrote and in which he plays a part.

Nell Shipman, now in New York, has received an order from **Grosset & Dunlap,** publishers, to write four books, one of them to be the story of "The Son," which will be the next feature to be put into production by **William Russell's** company at the American Studio. The remaining three will have no connection with screen subjects.

Marguerite Clark will wear a dress four years old in the Famous Players adaptation of "Snow White." It is the beautiful costume which she used in the speaking stage production of "Snow White" in 1912.

Harris Gordon has returned to the Thanhouser Company and is supporting Florence La Badie in "Enemies of Society." He will also have an important part with **Charlotte Walker** in "Mary Lawson's Secret." Previous Thanhouser pictures in which Gordon has appeared are "The Picture of Dorian Gray," "The Mill on the Floss," and "The Price of Her Silence." He will be seen soon in "The Image Maker," starring **Valkyrien.**

Second Week of January Universals

The releases of the Universal Film Manufacturing Company for the week of January 8, 1917, are headed by the five act Red Feather feature production, "Fighting for Love," January 8.

Under the Nestor brand, the one act comedy, "One Thousand Miles an Hour," will appear on the same day.

During the week the third episode of "The Purple Mask," entitled "The Capture," will be released.

On January 9, the Gold Seal three-act drama, "The Mystery of My Lady's Boudoir," will be released.

On January 10 the two-part L-KO comedy, "A Limburger Cyclone"; "The Face Downstairs," a one-act drama under the Laemmle brand, and the regular issue of the Universal Animated Weekly will appear.

"When Damon Fell for Pythias" is announced for January 11. The Big U Western drama, "Shattered Ideals," is scheduled for release on the same day.

Three photodramas are offered January 12. The Imp one-act drama, "Honorably Discharged"; a two-act Rex, "The Whispered Name," and the Victor release, "The Wrong Mary Wright."

The feature release for January 13 is the two-act Bison drama, "The Bad Man of Cheyenne." The Joker comedy, "Mines and Matrimony," and the Imp drama, "John Bates' Secret," appear on the same day.

"Midnight," an Imp drama, will be released January 14. The Big U two-act drama, "The Call for Help," and the Powers split reel, "Mr. Fuller Pep" and "Wonders of the Orient as Seen by Dr. Dorney," round out the program.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D	12-18	The Five Franc Piece (Edith Johnson).....2, Selig	21541–42
C	12-18	A Lesson for Somebody.....1, Vitagraph	21543
T	12-18	The Selig-Tribune No. 101.....1, Selig	21544
D	12-18	The Conscience of Hassan Bey (Lillian Gish)..... .....1, Biograph	21545

Tuesday.

C	12-19	The Little Brown Mole (Lillian Drew, Sydney Ainsworth) .....2, Essanay	21546–47
C	12-19	The Fatal Violin (Ethel Teare, Henry Murdoch)..... .....1, Kalem	21548
D	12-19	A Daughter of Earth (Gretchen Hartman, Jose Ruben) . .....2, Biograph	21549–50

Wednesday.

C	12-20	Taking the Count (Ben Turpin).....1, Essanay	21551
D	12-20	The Girl From Frisco, No. 20 (Marin Sais, True Boardman).....2, Kalem	21552–53
C	12-20	They Practiced Economy (Henry Meyers, Rosemary Theby).....1, Vim	21554

Thursday.

T	12-21	The Selig-Tribune, No. 102.....1, Selig	21555
C	12-21	Title Not Reported.....1, Vim	21556

Friday.

D	12-22	The Dawn of Wisdom (Frank Mayo).3, Knickerbocker	21557–58–59
D	12-22	Grant, Police Reporter, No. 10 (Ollie Kirkby, Geo. Larkin).....2, Kalem	21560–61
C	12-22	A Bit of Bent Wire (Mary Anderson)....1, Vitagraph	21562
C	12-22	Reckless Romeos.....1, Vim	21563

Saturday.

D	12-23	Dancing with Folly (Marguerite Clayton, Sidney Ainsworth).....2, Essanay	21564–65
D	12-23	The Vanishing Box Car (Helen Gibson).....1, Kalem	21566
D	12-23	The Man Who Might Have Been (Robyn Adair, Eugenie Ford).....1, Selig	21567

Monday.

D	12-25	The Golden Thought (Tom Mix) .....2, Selig	21567–68
C	12-25	A Journey to Nowhere, S; Some of Our Biggest Star Performers, S .....1, Vitagraph	21569
T	12-25	Selig-Trihune, No. 103 .....1, Selig	21570
D	12-25	Two Men of the Desert (Henry Walthall)..1, Biograph	21571

Tuesday.

D	12-26	A Tale from the Decameron (Nell Craig and Ernest Maupain) .....2, Essanay	21572–73
C	12-26	The Quest of the Golden Goat (Ham and Bud)..... .....1, Kalem	21574

Wednesday.

C	12-27	Canimated Nooz Pictorial, No. 21. Scenic..1, Essanay	21575
C	12-27	A Financial Frenzy (Meyers and Thehy).....1	21576
D	12-27	The Girl from Frisco, No. 21 (Marin Sais, True Boardman) .....2, Kalem	21577–78
D	12-27	The Rehearsal (Vera Sisson and Jose Ruhen)..... .....2, Biograph	21578–80

Thursday.

T	12-28	Selig-Tribune, No. 104 .....1, Selig	21581
C	12-28	Title Not Reported .....1, Vim	21582

Friday.

D	12-29	Grant, Police Reporter, No. 11 (Ollie Kirkhy and George Larkin) .....1, Kalem	21583
C	12-29	Dangers of Doris, No. 2 (Mary Anderson)..... .....1, Vitagraph	21584
C	12-29	Before the Show (Pokes and Jahs).....1, Vim	21585

Saturday.

D	12-30	Is Marriage Sacred? No. 3 (Clayton, Arnold and Ainsworth) .....2, Essanay	21586–87
D	12-30	A Race with Death (Helen Gibson).....1, Kalem	21588
D	12-30	The Right Hand Path (Rohyn Adair and Virginia Kirtley) .....1, Selig	21589

V. L. S. E. Program

12-25		Captain Jink's Getaway (Frank Daniels)....Vitagraph	1000
1-1		The Soul Master (Earle Williams)	5000
1-1		Speed and Spunk (Hughie Mack).....	1000
1-1		Captain Jinks' Love Insurance (Frank Daniels).....	1000

Mutual Program

Monday.

D	12-25	Indiscretion (Ethel Grandin).....2, Mutual	05246–47
D	12-25	A Lass of the Lumherlands, No. 10 (Helen Holmes) .....2, Signal	

Tuesday.

T	12-26	Mutual Tours Around the World.....1, Gaumont	05248

Wednesday.

T	12-27	Mutual Weekly, No. 104.....1, Mutual	05249
S	12-27	See America First, No. 67.....s, Gaumont	05250
C	12-27	Kartoon Komics, No. 67.....s, Gaumont	

Thursday.

C	12-28	Peter's Perfect Photoplay (Bud Ross).....1, Mutual	05251

Friday.

	12-28	Title Not Reported.....1	05252

Saturday.

C	12-30	Grimsey, the Bellhop (Alexander Clark).....1, Star	05253

Sunday.

C	12-31	Jealous Jolts (Ben Turpin).....2, Vogue	05254–55
T	12-31	Reel Life .....1, Gaumont	05256

Monday.

D	1-1	Pangs of Jealousy (Ethel Grandin).....2, Mutual	05257–58

Tuesday.

T	1-2	Mutual Tours Around the World, No. 9....1, Gaumont	05259

Wednesday.

T	1-3	Mutual Weekly, No. 105.....1, Mutual	05260
S	1-3	See America First .....s, Gaumont	05261
C	1-3	Kartoon Komics .....s, Cartoon	

Thursday.

C	1-4	Title Not Reported (J. Warren Kerrigan)..1, American	05262

Friday.

D	1-5	Title Not Reported (J. Warren Kerrigan)..1, American	05263

Saturday.

C	1-6	The Girl Who Can Cook (Lois Meredith).....1, Star	05264

Sunday.

C	1-7	The Land of Nowhere (Ruhe Miller).....2, Vogue	05265–66
	1-7	Reel Life .....1, Gaumont	05267

Universal Program

Monday.

C	12-25	Pretty Baby (Eddie Lyons, Lee Moran, Edyth Roberts) .....1, Nestor	02030
D	12-25	Liherty, No. 20 (Marie Walcamp, Eddie Polo)..... .....2, Universal	02047

Tuesday.

D	12-26	Birds of a Feather (Mong, Nellie Allen)..3, Gold Seal	02030
C	12-26	Such Is Life in Alaska. Cartoon.....1, Powers	02032

Wednesday.

D	12-27	Stronger Than Steel (Allen Holubar, Louise Lovely) .....2, Laemmle	02033
C	12-27	The Perils of a Plumber (Dan Russell).....1, L-Ko	02034
T	12-27	Animated Weekly, No. 52.....1, Universal	02035

Thursday.

C	12-28	Good Morning, Judge (Polo, Cunard, Shields).2, Victor	02036
D	12-28	Title Not Decided.....1, Big U	02037

Friday.

D	12-29	Toto of the Byways.....2, Imp	02038
C	12-29	Phil's Busy Day (Phil Dunham).....1, L-Ko	02039
D	12-29	Title Not Decided .....1, Rex	02040

Saturday.

D 12-30 Giant Powder (Edith Johnson, Fred Church)..2, Bison 02041
C 12-30 Mines and Matrimony (Gale Henry, Wm. Franey)..1, Joker 02042
D 12-30 Title Not Decided.....1, Laemmle 02043

Sunday.

D 12-31 The Prodigal Daughter (Holubar, Agnes Vernon)....1, Rex 02044
C 12-31 Sammie Johnsin Slumbers Not (Cartoon)....s, Powers 02045
T 12-31 Dr. Dorsey. Educational .....s, Powers 02045
D 12-31 Title Not Decided.....2, Big U 02047

Monday.

C 1-1 Practice What You Preach (Eddie Lyons, Lee Moran).....1, Nestor 02050
D 1-1 Liberty, No. 20 (Marie Walcamp, Eddie Polo).....2, Universal
D 1-1 The Purple Mask, No. 2 (Grace Cunard, Francis Ford).....2, Universal 02067

Tuesday.

D 1-2 An Old Soldier's Romance (Wm. V. Mong).3, Gold Seal 02051
C 1-2 Bombs and Bank Notes (Wallace Beery)....1, Victor 02052

Wednesday.

1-3 No Release This Week.....Laemmle
C 1-3 On the Trail of the Lonesome Pill (Phil Dunham)..2, L-Ko 02053
T 1-3 Animated Weekly, No. 53.....1, Universal 02054
D 1-3 Alone in the World (The Smalleys).....1, Laemmle 02055

Thursday.

D 1-4 The Red Stain (Molly Malone, Jack Nelson)....2, Rex 02056
1-4 No Release This Week.....Powers
D The Uprising (Mona Darkfeather).....1, Big U 02057

Friday.

D 1-5 The Moral Right (Douglas Gerrard).....2, Imp 02058
T 1-5 Screen Magazine, No. 4.....1, Universal 02059
C 1-5 How to Be Happy Though Married.....1, Victor 02060

Saturday.

D 1-6 Blood Money (Harry Carey, Louise Lovely)..2, Bison 02061
C 1-6 No Release This Week.....Laemmle
C 1-6 Love in Suspense (Gale Henry, Wm. Franey)..1, Joker 02062
D 1-6 Title Not Decided (Pauline Bush, Wallace Reid).1, Rex 02063

Sunday.

D 1-7 The Whelp (Edith Roberts, Malcolm Blevins)..1, Imp 02064
C 1-7 The Trials of Willie Winks. Cartoon and Educational.....1, Universal 02065
D 1-7 Title Not Decided .....2, Big U 02066

Miscellaneous Features

Whoso Taketh a Wife.....Art Dramas, Inc. 5,000
The Rainbow .....Art Dramas, Inc. 5,000
Charity.....Frank Powell Prod. 7,000
Robinson Crusoe.....Warner Bros. 5,000
Jimmie Dale, Alias the Grey Seal.....Monmouth Film Corp. 32,000

Bluebird Photoplays, Inc.

Released Week of

12-4 The Sign of the Poppy (Robert Henley, Gertrude Selby).. Bluebird 5,000
12-11 The Price of Silence (Dorothy Phillips, Lon Chaney) Bluebird 5,000
12-18 The Honor of Mary Blake (Violet Mersereau)....Bluebird 5,000
12-25 The Right to Be Happy (Rupert Julian).....Bluebird 5,000

Fox Film Corporation

Released Week of

12-4 The Vixen (Theda Bara) 5,000
12-11 The Battle of Life (Gladys Coburn)..... 5,000
12-18 The Love Thief (Gretchen Hartman)..... 5,000
12-25 The Victim (Valeska Suratt) 5,000
1-1 The Island of Desire (George Walsh)..... 5,000
1-1 Social Pirates (Charles Arling) 1,000

International Film Service, Inc.

12-8 International News Pictorial, No. 98..... 1,000
12-12 International News Pictorial, No. 99..... 1,000
12-15 International News Pictorial, No. 100..... 1,000
12-19 Hearst International News Pictorial, No. 101..... 1,000
12-22 Hearst International News Pictorial, No. 102..... 1,000
12-25 Cartoon and Educational, No. 36..... 1,000
12-26 Hearst-International News Pictorial, No. 103..... 1,000
12-29 Hearst-International News Pictorial, No. 104..... 1,000

Kleine-Edison-Selig-Essanay

Released Week of

12-18 The Phantom Buccaneer (Richard Traverse).....Essanay 5,000
12-25 The Truant Soul (Henry B. Walthall).....Essanay 8,000
12-26 A Tale from the Decameron, (Nell Craig, Victor Benoit) .....:Essanay 30 Min.
1-1 The Last Sentence (Marc McDermott, Miriam Nesbitt) ..... Edison 5,000

Metro Features

Released Week of

11-27 The Sunbeam (Mabel Taliaferro).....Metro 5,000
12-4 The Black Butterfly (Mme. Petrova) .....Metro 5,000
12-11 The Stolen Triumph (Julius Steger).....Metro 5,000
12-18 The Awakening of Helena Richie (Ethel Barrymore).... Metro 5,000
12-25 Pidgin Island (Harold Lockwood, May Allison)..... Metro-Yorke 5,000
1-1 Vanity (Emmy Wehlen) .....Popular Plays and Players 5,000
1-1 The Matinee Idol (Ralph Herz).....Rolma 5,000

Mutual Master-Pictures

Released Week of

11-13 Immediate Lee (Frank Borzage, Anna Little)..5, American 153
11-20 Title Not Announced.....5, Film D'Art 154
11-20 Lone Star (William Russell).....5, American 155
11-27 A Dream or Two Ago (Mary Miles Minter).....5, Minter 156
12-4 The Valley of Decision (Richard Bennett).....5, American 158
12-11 Lonesome Town (Kolb & Dill).....5, American 159
12-11 Miss Jackie of the Navy (Margarita Fischer)....5, Fischer 160
12-18 The Innocence of Lizette (Mary Miles Minter)....5, Minter 161
12-11 Miss Jackie of the Navy (Marguerita Fischer)....5, Pollard 160
12-18 The Twinkler (William Russell).....5, American 161
12-25 The Innocence of Lizette (Mary Miles Minter).5, American 162
1-1 The Gilded Youth (Richard Bennett).....5, American 763

Paramount Features

Released Week of

12-18 The Traveling Salesman (Frank McIntyre).Famous Players 5,000
12-18 Going to Halifax.....Paramount-Burton Holmes 1,000
12-18 Paramount Pictographs Weekly Magazine.....Paramount 1,000
12-18 In Society and Out. Klever Komedy..... 1,000
12-21 The Right Direction (Vivian Martin).....Pallas 5,000
12-25 Their Week End.....Black Diamond 1,000
12-25 The Land of Evangeline (Burton Holmes)..... 1,000
12-25 Snow White (Marguerite Clark).....Famous Players 5,000
12-28 The Redeeming Love (Kathlyn Williams, Thomas Holding) ..... Morosco 5,000
1-1 The Slave Market (Pauline Frederick).....Famous Players 5,000
1-1 He Meant Well .....Klever Komedy 1,000
1-1 From Bay of Fundy to the St. Lawrence....Burton Holmes 1,000
1-4 The Evil Eye (Blanche Sweet).....Lasky 5,000

Pathe

Released Week of

12-30 Pathe News, No. 105.....Pathe 1,000
12-31 The Shielding Shadow, No. 14 (Barry, Kellard, Darmond).. 2,000
12-31 Pearl of the Army, No. 5 (Pearl White)..... 2,000
12-31 Joy and the Dragon (Baby Marie Osborne)..... 5,000
12-31 Luke's Shattered Sleep (Lloyds, Pollard, Daniels)..... 1,000
12-31 Silk Industry (Educational)..... 2,000
12-31 Florence Rose Fashions, No. 12.....Florence Rose 1,000
1-3 Pathe News, No. 1..... 1,000
1-6 Pathe News, No. 2..... 1,000

Red Feather Productions

Released Week of

12-18 Mixed Blood (Claire McDowell, Roy Stewart).....5, Red Feather 02086
12-25 A Child of Mystery (Hobart Henley, Gertrude Selby).....5, Red Feather
1-1 Polly, Put the Kettle On (Douglas Gerrard, Ruth Clifford) 5,000
1-15 The Double Room Mystery, (Hayward Mack & Ed. Hearn) .....5, Red Feather 02087

Triangle Film Corporation

Released Week of

12-2 The Criminal (Desmond-Williams).....Kay Bee-Triangle 5,000
12-9 The Wharf Rat (Mae Marsh, Robert Harron).....Fine Arts-Triangle 5,000
12-9 Bawbs O' Blue Ridge (Bessie Barriscale).Kay-Bee-Triangle 5,000
1-16 The Matrimaniac (Douglas Fairbanks)...Fine Arts-Triangle 5,000
12-16 The Sins Ye Do (Frank Keenan).....Kay-Bee-Triangle 5,000
12-23 The Heiress at Coffee Dan's (Bessie Love).....Fine Arts 5,000
12-23 A Gamble in Souls (Dalton, Desmond).....Kay-Bee 5,000
12-31 The House Built Upon Sand (Lillian Gish).....Fine Arts 5,000
12-31 The Female of the Species (Dalton-Markey-Hickman).... Kay-Bee 5,000

Unicorn Program

Released Week of

12-18 Mary's Mixed Company.....1, Jockey 1144A
12-18 The Call of the Open Road.....2, Sunset 1144B
12-19 On the Alter of Honor.....3, Supreme 1145A
12-19 The Dove of Peace.....1, Gaiety 1145B
12-20A Thou Shalt Not Covet.....2, Buffalo 1146A
12-20B Lost in the Shuffle.....1, Hippo 1146B
12-21 The Voice in the Night.....2, Utah 1147A
12-21 Blowing Up Broadway.....1, Jockey 1147B
12-22 The White Man's Squaw.....2, Hiawatha 1148A
12-22 Algernon's Affinity.....1, Gaiety 1148B
12-23 Shackles of Conscience.....2, Supreme 1149A
12-24 Some Girls Do and Some Girls Dont..... 1, Judy 1150A
12-24 The Prodigal Son.....2, Buffalo 1150B

World Features

Released Week of

12-11 Broken Chains (Ethel Clayton, Carlyle Blackwell)...World 5,000
12-18 The Rise of Susan (Clara Kimball Young).....World 5,000
12-25 The World Against Him (E. K. Lincoln, June Elvidge).... 5,000
1-1 A Woman Alone (Alice Brady) 5,000

Brief Stories of the Week's Film Releases

General Program

When the Man Speaks—(29 Minutes)—Essanay.—No. 4 of series, "Is Marriage Sacred?" With Edwin Arnold, Marguerite Clayton, Sydney Ainsworth, Thomas Commerford, John Cossar. The failure of a man to resent insults often is mistaken as cowardice. It was the case with James Gordon. He killed a man in a fit of anger and afterward resolved never again to lose his temper. Gordon weds Irma Alvord, a social butterfly, who worships courageous men. However, she detects him passing off an insult from his secretary and immediately is disgusted with him. She makes no secret of her disgust and it influences her friends to begin to loath Gordon. Finally, driven to a frenzy by the taunts of his wife and friends, Gordon breaks his resolution. He invades a party in his home and virtually "cleans house," hurling guests right and left. By such cave man tactics he wins back Irma's love and the respect of those who once had sneered at him.

On Italy's Firing Line—(Three Reels)—Selig—January 1.—War pictures described elsewhere in this issue.

The Girl God Made for Jones—(33 Minutes)—Essanay—January 2.—Comedy drama, with Bryant Washburn and Alice McChesney. Jones was searching everywhere for the girl he wanted for his wife, and all the time she was literally sitting beside him. It happened this way: Jones was in a railroad wreck. Pinned beneath the cars with him was a girl. Death hovered over them. It was dark and Jones could not see the girl's face, but from her voice and her bravery he knew he could love her if he lived. They are rescued and separated, but immediately Jones gets out of a hospital he begins his search for the girl. In this Jones obtained the aid of a magazine editor friend who suggested he write the story of the wreck. The editor sent Faith Garland, his secretary, to Jones to take dictation of the story. Lo, and behold, Faith was the girl God had thus made for Jones.

A Dollar Down—Essanay—January 3.—Split reel comedy, with Yosemite Valley scenic. A vaudeville actor lands at Banana Harbor and soon wins the queen of the settlement away from the boss of the gang of stevedores because of his smart appearance in his "dollar down" suit. He becomes a subject for violence on the part of the harbor front workers and it is only when he resorts to a grotesque makeup that he frightens his foes and has the field to himself. The reel is shared by five hundred feet of beautiful scenic taken in Yosemite Valley.

In Payment of the Past—(One Reel)—Selig—January 6.—With D. J. Brady, Robyn Adair, Virginia Kirtley and Eugenie Forde. Written by Marc Jones, produced by Burton L. King. First part of story set in ancient Roman days, when the emperor's favorite loved a slave girl and sacrificed his life for her. In the modern story, the characters have been reincarnated and the girl repays with her love the sacrifice the man made in their first existence.

Selig-Tribune No. 102—December 21.—Seattle, Wash.—In hopes of making a record flight, Herbert L. Munter leaves for Portland in an aeroplane. Denver, Colo.—Miss Clara Ruth Mozzer, first woman in the United States to be appointed assistant states attorney general. Denver, Colo.—Manual high school pupils make countless wooden toys for the Christmas joy of Denver's poor children. New Orleans, La.—Fifty families are rendered homeless when fire destroys a residential block, causing $100,000 loss. Barnegat, N. J.—The United States transport Sumner goes ashore in a heavy fog. San Mateo, Cal.—The 1916 polo season of the San Mateo Polo Club is opened with a fast, snappy game. Mare Island, Cal.—Two thousand persons witness the baptism of the new torpedo boat destroyer Shaw. Paris, France—Church ceremonies mark the obsequies of Prince Orloff, a wealthy Russian nobleman. Richmond, England—At the water carnival held here. British marines play an exciting game of water polo. New York, N. Y.—Fifth avenue, the most expensive shopping district in the world, is thronged all day with Christmas crowds. Brooklyn, N. Y.—With the consent of President Wilson, the U. S. Navy collier Caesar is loaded with a $500,000 cargo of foodstuffs for starving Syrians and Armenians.

Selig-Tribune No. 103—December 25.—Turkey Creek Canyon, Colo.—The start of supplies for many thousands of Christmas trees. Marfa, Texas—Army officers inspect new type of caterpillar tractors about to start for Mexico with supplies. San Francisco, Cal.—Federal naval commissioners named to recommend a site for a $25,000,000 naval base. Cornwall, Pa.—Increased demand for pig iron causes old furnaces, cold for 15 years, to be reopened and fired. Kufro, German East Africa—General Smuts' advance in German East Africa is hampered by the use of native wagons and oxen for the transportation of his supplies. Aldershot, England—Princess Henry of Battenberg, mother of the queen of Spain, presents the colors to the New Foundland regiment starting for the trenches. Chicago, Ill.—With mercury hovering near zero, Miss Anna Morcroft takes a cold plunge in the Chicago river. Brooklyn, N. Y.—Dignitaries of financial, diplomatic and social world are present when the Christmas ship Caesar sails. Boston, Mass.—Society cuts capers on "Crystal Ice," a brand new substitute. Oregon, Ill.—Frank O. Lowden, governor-elect of Illinois at his residence with the family.

Mutual Pictures

A Lass of the Lumberlands—(Two Reels)—Signal—January 1.—Chapter 11.—Featuring Helen Holmes. To prevent the building of the railroad connecting the mill with the camps, Holmes draws away the laborers by the report of a gold strike near by. Also he plans to have part of the completed track blown up. Helen again saves the life of her half-brother, Stephen, when bandits rob him of gold nuggets found on his claim. Stephen defies his father when the latter continues his plots against those building the railroad, and offers to aid the latter. This leads to a quarrel and Holmes now turns his evil plots against his son.

The Land of Nowhere—(Two Reels)—Vogue—January 1.—Featuring Rube Miller. Rube has a Bowery belle for a sweetheart. He meets another girl and falls in love with her. As a result of the double love affair Rube gets mixed up in a series of combatative complications. After cleaning up the dance hall Rube is hit upon the head with a bottle and knocked out. His spirit is seen to leave his body and ascend to one of the oddest heavens ever seen. The locale is a fanciful spot somewhat Confucian, yet one of the most delightful places that one would wish to be in. There are a royal queen, dancing girls, woodnymphs, coryphees and female disciples of Venus. Rube is welcomed at the gates and after entering proceeds to enjoy himself. After some time Rube awakens and finds himself on an operating table in the hospital. He reduces the hospital to wreckage and finally is subdued by a policeman's club.

Three Cooks—(Two Reels)—Star—January 6.—Cast of the comedy includes Lois Meredith, Theodore Babcock, Paul Edwards and Ann Warrington. At the house party the wealthy bachelor Robert Blake, with his uncle, are guests. Julia Wilks, a beautifully dressed young woman desires Blake for a husband because he can pay her bills for her. She is admired by both Blake and his uncle, and in fact the uncle tells Robert to marry the girl. About the time that Blake is ready to propose to Julia, the cook leaves and some one must take up the task for one night. Mary Sheldon, a prim and shy girl, a veritable Cinderella, who has not even been noticed by Blake, is present at the party also. The task of cooking a meal falls to Julia and the results are terrible. Mary volunteers to get up a real meal. Blake's uncle is rather skeptical but after eating it he pays much more attention to Mary and finally she catches the eye of Robert, who also loves a good meal, and before the house party is over Mary has won the rich bachelor.

Universal Program

The Purple Mask—(Two Reels)—Episode 2—January 1.—With Grace Cunard and Francis Ford. Patricia, as this episode opens, is sheltered from the keen eyes of Detective Kelly by a woman living near the Apache cafe. Afterwards Kelly descends upon the cafe with some police and there is a terrific fight. "Pat," as this episode closes, is about to have handcuffs snapped on her wrists by Kelly for robbing a pearl dealer.

Practice What You Preach—Nestor—January 1.—With Eddie Lyons, Edith Roberts and Harry Nolan. Paul Clemmons, a matinee idol, cultivates the friendship of his admirers. His wife determined to punish him by practicing his theory of the freedom of married people, makes an attempt to go to Honolulu with Ned, a friend of Paul's. As the steamer is about to depart, Paul comes dashing up and claims his wife, resolving that she is the only admirer he can afford to cultivate.

An Old Soldier's Romance—Gold Seal—(Three Reels)—January 2.—William V. Mong, Nellie Allen, Charles Dorien and Harry Holden make up the cast. Ezra, veteran, and inmate of the Soldiers' Home, is wonderfully fond of children and cannot go on any errand without stopping to play with all the babies in sight. One day he lingers in the park with the children and forgets to deliver a note. The next day he is called on the carpet but to his surprise learns that he has inherited a lot of money. He takes Joe, one of the soldiers in whom he is interested, to live with him, but he is unhappy with only the servants. He brings a number of babies from the orphan asylum and all the servants leave. He and Joe attempt to care for the babies. Ezra goes to a grocery to buy supplies and rescues a fainting woman and her baby. She is taken to his house and revived. Ezra gives her complete charge of all the babies and she tells him her story. Her husband was a bank teller and in order to get money to care for the family and pay large doctor bills he raises a check. He is now in hiding in a cave. They go to the cave and a detective who has been following arrests her husband. From an inscription in an old bible the husband is identified as Ezra's son. Ezra makes up the deficiency in his accounts and the bishop uses his influence so that Charles, the son, is allowed to go free.

The Red Stain—(Two Reels)—Rex—January 4.—With Molly Malone and Jack Nelson. Santley thinks he is in love with Cecile Forrest, a hard-hearted and wordly girl, but it needs only a little show of bravery on the part of Dorothy, her sister, who really loves him, to convince Santley that it is really Dorothy who is deserving of his love. Dorothy keeps her father from stealing some of Santley's belongings and so proves her love for the young man.

The Moral Right—(Two Reels)—Imp—January 5.—With Douglas Gerrard and Francelia Billington. Gerrardi, an Italian, is expecting his sweetheart, Francelia, on a boat from Europe. The boat comes in, but Francelia, unfortunately, has fallen into the hands of an unscrupulous artist. The latter evades the waiting lover and takes the girl to his home, where she can do no other than accept her fate. But the inevitable meeting between the lovers at last occurs and there is a severe reckoning, the artist paying the penalty.

How to Be Happy Though Married—Victor—January 5.—With Agnes Vernon and M. K. Wilson. In this comedy Steve effectually cures his wife of the careless dressing habit, and things end happily for all, since both husband and wife realize that "clothes make the woman."

Blood Money—(Two Reels)—Bison—January 6.—With Louise Lovely and Harry Carey. Cheyenne Harry, a desperate robber, nonchalantly defies the authorities. He sustains an injury by falling from his horse, and seeks refuge at a cabin where live Belle and her drunken husband, Sam. The latter, eager for the money, attempts to turn the disabled robber over to the sheriff. He receives the money, which in his reckless hands, easily leads him to doom. Belle, realizing Cheyenne Harry is much more of a man than her husband, helps the thief to escape.

Love in Suspense—Joker—January 6.—With Gale Henry and William Franey. This comedy introduces three characters—a village constable, his daughter, in love with Heinie, and Bill, a traveling salesman for a fake jewelry company. In spite of the allurement of jewelry, it finally turns out, after some desperate encounters for the lady's hand, that Heinie gets the girl's hand.

The Whelp—Imp—January 7.—With Edith Roberts and Malcolm Blevins. Andy McCall, a detective, runs down a girl pickpocket in this story and tries to force himself upon her. The girl's younger sister, however, runs for the sergeant and the detective is discharged with ignominy. The sergeant takes the girl and her young sister to his home to be cared for by his mother.

The Trials of Willie Winks—(Split Reel)—Powers—January 7.—Willie Winks is a friend of our old acquaintance, Sammie Johnsin. He has had an unfortunate experience with a goat, and goes to get his dog to chase the offending animal. The goat, however, chases the goat

instead. Willie finds pressing business elsewhere, and warns his friend Sammie to look out for trouble. They are not quick enough in getting away, however, and the picture ends in a series of bumps. On the same reel is an educational, title not yet announced.

The Tale of Turk—(ONE REEL)—JOKER—DECEMBER 20.—With Wm. Franey, Gale Henry, Lillian Peacocke, Milburn Moranti and Jack Conally. The story of a henpecked husband who goes to buy a turkey for the Christmas dinner, how he attends a raffle in a saloon, spends all his money for chances only to have it won by his neighbor. He is afraid to return home without the turkey and there follows racing, scuffling and slugging. The turkey in the fight is shoved through a window into the room occupied by the Smith family. The Christmas bells stop all the parley, and fill the men with the spirit of good will. Callahan extends an invitation to Millie and Milt to dine with him and Gale and they soon are lined up to a lunch counter.

The Gilded Life—REX—(ONE REEL)—DECEMBER 20.—Two sisters take different paths in a great city. One marries a poor, honest workman; the other takes the "gilded path." The poor husband on duty as night watchman is killed by the falling of the safe door, which he finds is being robbed. Alice, his faithful wife, secures work to care for her children, and Helen, her sister, sends an offer of help. This is refused. The mission workers send some one each day to care for Alice's children and Helen goes to her home to be taken for Alice. Phil, the man with whom she has been living, is deaf to her appeals to give her the name of wife but upon learning that she is joining the mission, repents and is deeply moved. Phil goes to Alice's home and is ordered to leave by Alice. Helen then arrives with the old minister and the marriage ceremony is performed. Alice forgives and every one is happy.

The Purple Mask—EPISODE ONE—THE VANISHED JEWELS—UNIVERSAL—(TWO REELS)—DECEMBER 25.—Patricia Montez, beautiful society girl, and her mother are Lady Bountifuls to the poor of Paris, where they have joined the American colony. Patricia is a most popular girl and spoiled by the attentions of every one. Phil Kelley, a famous detective, known as "The Sphinx," snubs her on the occasion of their introduction and Patricia is piqued. Patricia, in order to retaliate, steals her mother's jewels and hides them in the drawer of her dressing table. They are stolen by Jacques, the butler, who takes them to the rendezvous of the Apache gang. Pat has noticed his suspicious conduct and follows him to the cafe. She manages to knock the jewels from the butler's hand and when they spin across the floor she grabs them and runs. As she dashes through the door she meets Phil Kelly and in her surprise drops the jewels. She makes her way home and Kelly picks up the jewels.

The Flash of Death—BIG-U—(ONE REEL)—DECEMBER 28.—Mary, a country school teacher, is insulted by Jack, who is a drunkard. The superintendent of the school sees this and gives Jack the beating of his life. Mary thanks the superintendent for his kindness to her. They see that they love each other. They are married. Jack hears of this and plans revenge on Harry for what he has done to him. Jack fires a shot at him and he drops to the ground in front of the door. Mary hears the shot and opens the door to find her husband mortally wounded. She drags him inside, and fearing that Jack may kill her, too, bolts the door. But Jack makes his way in as Mary sends their pet dog to the village with a note in his mouth. Jack is about to grab Mary in his arms when a bolt from heaven strikes him. By the time the people from the village arrive Jack is dead. Harry regains consciousness and the both are very happy to have escaped their peril.

Feature Programs

Christie Comedies

His Model Wife—(ONE REEL)—JANUARY 1.—Directed by A. E. Christie, featuring Harry Ham and Billie Rhodes, supported by Neal Burns, Eddie Barry and Lillian Marshall. Mr. and Mrs. Newlywed quarrel when the former forbids the latter to visit the studio of Henri de Brush. Mrs. Newlywed disobeys. Snoop, a family friend, learns of the visit and believes the woman is posing for de Brush. He tells the husband, who arrives with a gun. There follows a thrilling chase, but everything ends all right when the mistake is explained.

International Film

Hearst International News Pictorial No. 101—DECEMBER 19.—Barnegat, N. J.—The U. S. transport Sumner driven ashore in a storm, lies helplessly aground, being hammered to pieces by wind and wave. Washington, D. C.—President Wilson is visited at the White House by a party of several governors who are here attending the ninth annual conference of state executives. Mare Island Navy Yard, California—The Shaw, latest and fastest type of torpedo-boat destroyer, is christened and launched here. Presque Isle, Michigan—Scores of wild deer, unable to find food in the snow covered woods, are made tame by hunger and accept proffered food at the hands of island farmers. Fashions de Luxe—The latest gowns created by Lady Duff-Gordon (Lucile). On the Austro-Russian Front—An armored train carries a scouting battery through territory infested by hostile Allied forces, without exposing the men to shell fire. Marquette, Michigan—The blast furnaces of the large iron plants in this section are working day and night to turn out war orders. Pictures show one furnace from which is flowing fifty tons of molten metal. Manchester, N. H.—A goat farm modeled after those in Greece is operated here on an extensive scale and several hundred goats are herded in the woods. Hampton Roads, Va.—Josephus Daniels, secretary of the navy, and delegate to the Southern Commercial Congress, reviews the Atlantic fleet from the deck of the president's yacht, "Mayflower." New York City—More than twelve inches of snow falls in this city in the first snow storm of the season, impeding traffic and furnishing employment for hundreds of men.

Hearst International News Pictorial No. 102—DECEMBER 22.—New York—With more than twelve inches of snow covering the city of New York, remarkable views are obtained from the top of the Municipal Building. At Tuxedo Park, winter sports are in full swing, scores indulging in the fun of skiing, skating and coasting. San Diego, California—More than 5,000 pigeons swarm about the buildings of the San Diego Exposition. New York City—Miss Anna Held, the noted actress, dressed in her gorgeous peacock gown, poses for Miss Beatrix Sherman, the society silhouette artist. Chicago, Illinois—Braving snow and zero weather, ninety husky long distance runners compete in the Douglas Park marathon of the A. A. U. San Francisco, California.—The Hunters Point Dry-dock, largest structure of its kind in the world, is inspected by the naval commission of experts. Allston, Mass.—Fred Mitchell, formerly of the Boston National League baseball team, and selected to manage the Chicago Cubs during the 1917 season, poses for the Hearst International News Pictorial at his suburban home. Hillsborough, California—Society folk in this section of the state follow the beagle hounds on the unusual hunt of the season. Footlights and Fashions—Miss Gail Kane, star of the "Harp of Life" at the Globe Theater, New York City, poses exclusively for the Hearst International News Pictorial in gowns of her own creation. Brownsville, Texas—A realistic battle between Mexican bandits and National Guardsmen of the United States border patrol forces, is staged near Brownsville. Brody, Galicia—Captive Russian soldiers are put to work clearing snow off the streets of Brody. Exclusive pictures of the Austrian army in Galicia.

Hearst International News Pictorial No. 103—DECEMBER 26.—San Francisco, Cal.—A Christmas caravan of circus animals and performers visits the hospitals of this city under the auspices of the San Francisco Examiner. Llano Grande, Texas—National Guardsmen of Indiana, Iowa, Louisiana and Minnesota hold an artillery competition in which they make excellent scores firing shrapnel shells at moving targets. Bourndale, Mass.—The whaleback collier, "Bay Port," goes to the bottom of Cape Cod Canal with 2,400 tons of coal on board. Philadelphia, Pa.—Speed is the advantage of the new armored motor truck which is capable of going 65 miles an hour. Nantucket Island, Mass.—The scallop industry furnishes livelihood for many fishermen along the New England coast. Brooklyn, N. Y.—In snow-covered Prospect Park children with sleds take advantage of the natural coasting grounds and enjoy the sport of tobogganing. In the Somme Region—Remarkable pictures showing French soldiers moving through shell-battered communicating trenches to replace their comrades who have fallen. With the Austrian Army—Italian prisoners, captured near Gorizia, are marched into the city by their Austrian captors. Footlights and Fashions—Miss Anna Held, star of "Follow Me," at the Casino Theater, New York City, poses in gowns of her own creation, wearing a half million dollars worth of jewels.

K. E. S. E.

The Last Sentence—(FIVE REELS)—EDISON—JANUARY 1.—Features Marc MacDermott and Miriam Nesbitt. Reviewed in this issue.

Red Feather

Polly Put the Kettle On—(FIVE REELS)—JANUARY 1.—Directed by Douglas C. Gerrard, who plays the role of Chester Creigg. Others are Ruth Clifford as Polly Vance, Thomas Jefferson as Mr. Vance, Miss Maddox as Miss Johanna Webb and Marvel Spencer, Lena Baskette and Zoe Rae as the three Vance children. Polly Vance finds that the tea cannister contains only a few tea leaves and that there is not much else in the house to eat, although the children cry for her to "put the kettle on." She urges her father to see their poverty and to do something besides work on his invention, which he is confident will bring them riches. She secures work reading to a quarrelsome old spinster, Miss Johanna Webb. Chester Creigg, Miss Webb's nephew, is returning to college for his last year and enters the sitting room, where he finds Polly and his aunt. He is much impressed with Polly's looks. Mr. Vance takes his invention to a manufacturer who tells him such an invention is already on the market. Chester wants to be a playwright because he has won a prize for his play at college, but his aunt wishes him to enter a bank. He leaves her house and about the same time Polly is dismissed. Mr. Vance falls and is injured and Chester arrives in time to care for him. Polly enters a hospital to take training for the nurses' profession and while she is there Chester cares for the children. He is injured by the explosion of chemicals in Mr. Vance's house and made blind. Polly goes to the old aunt and tells her of Chester's plight. He has sworn not to touch a

The first two pictures you come to above are "Jealous Jolts," Vogue-Mutuals that just squeezed into the old year, on December 31. The other picture is a scene from Mutual's "Fickle All Around."

cent of his aunt's money, so they hit upon a plan to tell him she is dead and that he has inherited the money. His play is sent to a broker, his old friend Pendleton, a famous oculist comes to see him, performs an operation which saves his sight and there is a happy reunion between Chester, Polly, his aunt and the children.

SOME NEW THEATERS

Indiana

T. N. Sinderson has purchased the Mystic Theater in Albion, and also the moving picture business in Cromwell, of Mr. and Mrs. F. D. Walters and has taken possession.

The new Court Theater in Auburn has opened.

The Old Traills Theater in Centerville has been opened under the management of A. J. Miller.

Iowa

Cal Branson has sold the Electric Theater at Mason City to Charles Carragher, owner of the Palm Theater. Possession will be taken immediately and, no doubt, one of the places will be closed during the winter months.

F. L. Dyer is making arrangements to open a picture theater at Rippey. The building of J. M. Paris will be remodeled and the work rushed.

The Ozone, a picture theater at Highland Park, Des Moines, has been purchased by three Ames citizens, Mrs. Nana Pickett, Walter Pickett and John Arnold. The new management is now in charge of the theater.

J. E. Hostettler of Wayne, Neb., has purchased the Crystal Theater, located at 212 East Fourth street, Waterloo, and has taken possession. The Crystal was built six years ago and was operated for a time as a vaudeville house.

December 5 the new Willard Theater at Creston opened. The theater contains seats for 700 people and is managed by Louie Rosenfield.

The city council at Cedar Rapids declined to grant Dr. B. H. McKeeby a license to operate a moving picture theater at First avenue and Fifteenth street.

Bids on the $100,000 theater building, which the T. S. Martin estate will erect on Nebraska street, Sioux City, for the Orpheum circuit, will be received shortly after January 15. This announcement was made by J. Earle Martin, who, with Jules Martin, has returned from Chicago, where a conference was held with representatives of the theater circuit.

Kentucky

The business section of Stamping Ground, Scott county, was almost entirely wiped out by flames that started in the motion picture theater of Adams & Jameson. Loss $2,000.

Louisiana

The Bijou Theater in New Orleans has changed its policy from a first-run-feature house to a mixed program.

Lols Brothers, large general grocers in Algiers, have purchased the Elysium Theater at New Orleans and are making extensive improvements. The theater will be made into a modern picture theater. The name will be changed to the Theoda.

The Princess Theater, the only one in operation in Opelousas, has been taken over by F. J. Deetlein.

Gov. T. C. Barret has plans drawn for a strictly modern moving picture playhouse which he will erect at once on the vacant lot on Texas street in Shreeveport. The lot is 50x150 and the new theater will cost $50,000, exclusive of the furnishings. The building will be absolutely fireproof and there will be installed a cooling plant that will regulate the temperature of the hottest summer day. The projecting apparatus will be the best that money can buy, a magnificent pipe organ will be installed and the house will seat 1,250 people in perfect comfort.

Herman Fichtenberg, head of the Fichtenberg enterprises, will shortly have his new theater, the Globe, in New Orleans, ready for the grand opening, which will probably be held late in December. The Globe replaces the old Frey grocery, which burned several months ago. It now is in the final stages of construction. The front of the structure is finished in white terra cotta of semi-gloss effect, bedecked with an ornamental iron railing and balconies. A huge electric sign of the changeable letter type is set into the face of the building for advertising the program, while another electric sign, spelling the name of the house, sets upon the upper extremity of the front.

Maryland

The new Dunbar Theater, 619 North Central avenue, Baltimore, owned by J. Diggs and H. S. Trimble, opened November 22. This theater has a seating capacity of 400 and is for the pleasure of the colored folk.

Michigan

The Temple Theater in Charlotte, which has been under the capable management of Will Wright for several years, has been sold to H. M. Dupraw of Flint, who will remodel it and put on some new features, such as news films and children's matinee.

Work on the New Oakland Theater, Detroit, which has been delayed because of trouble in getting structural steel, is now being rushed but it will require several weeks to complete it.

H. L. Armstrong of Oxford has purchased the Jerry Bartholomew moving picture business at Orion.

Minnesota

The management of the Majestic Theater at Moose Lake will discontinue all feature plays the first of the month and will run nothing larger than three reels.

Ed. Englestad, H. C. Megrund, Theo. Hanson and G. F. Mauritsen have taken over the moving picture business of Fred Pearson in Shelly and the company will be known as the Shelly Movie Company. The theater will be improved.

Missouri

The Trio Theater at Chillicothe opened Thanksgiving Day. Joe Leininger, manager.

Montana

T. A. Marlow and associates of Helena have announced a $100,000 theater for Helena, on which ground is to be broken as soon as weather will permit. The money has been subscribed by prominent citizens and J. E. Oppenheimer of Butte has been given a lease on the theater.

New York

The Star Theater on the Southside, Elmira, opened to a large and appreciative audience. Manager Burrell was compelled to turn many away on the opening night.

Articles of incorporation have been filed recently by Bay State Film Sales Company, Inc., motion pictures, $50,000; E. Trotta, M. Kjorback, A. Yuzzolino, 438 Eighty-first street, New York.

Exploration & Research Film Company, Inc., motion pictures, apparatus, devices, exhibitions, vaudeville, $10,000; C. De F. Pryer, J. B. Budworth, F. M. Willis, 1947 Broadway, New York.

Arizona Film Company, New York; ing picture machines and the taking of moving pictures. Arthur W. Britton, Samuel B. Howard, Louis H. Gunther, all of New York.

A moving picture theater is to be built on the south side of De Kalb avenue, west of Sumner avenue, Brooklyn, on a plot 65x100, according to plans filed with the Brooklyn building bureau by Shampan & Shampan, architects for the owners, the M. & Z. Realty Company. The structure will be semi-fireproof, one story high, with a well at the rear. The roof is to be so constructed that it may be opened for summer open air exhibitions.

Louis Schlesinger, Inc., leased for Mrs. Ida Duesel the moving picture theater at 650 Bergen street, near Clinton avenue, Newark, formerly known as the Star Theater, to Anthony Cece.

Problem Producing Corp., moving picture machines, production films, theatrical proprietors, managers, $100,000; G. N. H. Clement, S. F. Freidman, A. C. Thomas, 2 Rector street, New York.

The Princess Theater in Corning has been sold by J. J. Kelly to D. H. Tobias.

Charles P. Gilmore has taken over the Gem Theater at Oswego. Mr. Gilmore controls other houses in that city.

J. M. Schine has sold the Hippodrome Theater in Syracuse to James Greig of Toronto.

The Buffalo Picture Playhouse Directory Co. has been organized in this city with a capital of $5,000. The directors are Victor F. Vieregg, Ira M. Mosher, Perry R. Cant and Edward Regester.

While the Hudson Theater in Peekskill was crowded with matinee-goers a short time ago fire broke out in the moving picture machine booth and a small panic reigned. Nevertheless the entire audience left the theater through the numerous exits and no one was hurt.

Bastine & Company have leased the building at 304 West Thirty-seventh street, New York, to the Favorite Amusement Company, a motion-picture concern. The tenants will alter the property and connect it with their present theater on Eighth avenue.

Fire did $6,000 damage to the Oriole picture theater, 1604 Genesee street, Buffalo. Caused by an overheated furnace.

Angela Yuzzelino, Marjoric Kjorback and Emanuele Trotta of Brooklyn are directors of the Bay State Film Sales

Company of New York City. Incorporated with a capital of $50,000.

Ocean Film Corporation, 220 west Forty-second street, New York, motion picture production and distribution, has filed a petition in bankruptcy with liabilities $39,232 and assets $5,300..

Lachman & Murphy are preparing plans for a three-story brick, steel and concrete theater building, 70x100 feet, at Broad and Lombard streets, for the Quality Amusement Company, of New York.

Ohio

The Liberty Theater at Lawrence avenue and Monroe street, Toledo, has been opened.

Reed Boyd, of Tipp City, is planning to open a moving picture house in Casstown. He will give a free show in that village and if it proves a success he will at once arrange to give performances there from two to three times a week.

Pennsylvania

New chairs, carpets, draperies, curtain and screen have been installed in the Ridge Avenue Theater in Philadelphia.

The new Shapiro Theater at Mt. Union will be opened around Christmas.

E. J. Goldstein, formerly assistant manager, has become manager of the Morris Theater, Pittsburgh.

Rowland & Clark Theaters have leased for a term of years the Liberty Theater, Penn avenue, Pittsburgh. The deal was consummated on in November.

The moving picture theater at Winburne was recently destroyed by fire.

A first class moving picture theater opened in the Twelfth street theater building, Easton, on December 4.

A film exploded in the Princess moving picture theater, 318 Brushton avenue, Pittsburgh, but was confined to the operator's booth.

A. A. and J. A. Weiland have opened their beautiful new Strand Theater in Knoxville, a suburb of Pittsburgh. The theater has a seating capacity of 1,000 and embodies the latest ideas in arrangement and equipment.

The Alpha Theater, State and Porter streets, Sharon, has been purchased by Samuel Lurie and will continue under the management of the Claffey Brothers.

The Realkraft Film Corporation, chartered in the state of Delaware, will open a branch in Harrisburg to manufacture, buy, sell and lease motion pictures and everything in connection therewith. George A. Weber, president; E. S. Teiser, secretary.

Tennessee

A new motion picture theater is being proposed for Lenoir City.

Texas

It is rumored that Dallas parties are figuring on erecting a $20,000 opera house and picture theater combined in Big Springs the first of the year. They are now negotiating for a site.

West Virginia

A deal was recently closed whereby the property at the northwest corner of Sixteenth and Market streets, Wheeling, formerly occupied by Mike Poltes' confectionery, has been leased for a long period to Jim Velas and Tom Kokenas. They have stated that a new $100,000 moving picture theater will be erected on the property at once. Work will be started next week on razing the present building. The property has a frontage of 67 feet and extends back 136 feet. The new structure will be entirely fireproof and of modern construction throughout. It will seat 2,500.

Wisconsin

The Miller Theater Company of Milwaukee, organized to conduct motion picture theaters, filed articles of incorporation in the office of the secretary of state. Capital stock of the company is $10,000. Incorporators are Frank Saxe, Walter H. Wright, Jr., and Bernard V. Brady.

The new Royal Theater in La Crosse will be completed about Christmas.

The Regent Theater Company of Milwaukee, organized to conduct a moving picture theater, has filed articles of incorporation in the office of the secretary of state. The capital stock of the company is $7,500. Incorporators are Frank Zeideback, Fred C. Seegert and C. H. Kinneke.

A moving picture theater will be opened at Ripon by W. T. Hickey, who has leased the Armory building.

The Toy Theater at Milwaukee, recently taken over by G. B. Olinger, will be known as the Paradise.

The Star Theater at Fox Lake is now owned by Henry Fanshaw.

Early in December the Regent Theater at Prairie Du Chien was opened to the public as a picture and vaudeville theater. The playhouse was formerly known as the Liberty, but the new manager, Mr. Harris, renamed it. The theater has been redecorated and other improvements made.

The W. J. Durham Lumber Company, Wautoma, now has in the course of construction an opera house which will have a capacity of more than 400. It will be 32x115 feet in dimension.

ATLANTIC COAST NOTES

Gladys Hulette, star of the Thanhouser productions, "The Shine Girl" and "Prudence, the Pirate," is at work on "Kate o' the Kitchen," written by **Agnes C. Johnston**, directed by **Eugene Moore**. **Doris Grey** and **Wayne Arey** are in the cast.

G. Vere Tyler, author of a number of photoplays, including "The Wax Model," in which **Vivian Martin** will be starred on the Paramount program, has written a novel entitled "The Superlative Masculine," published complete in the December number of *The Smart Set* and said to contain unusual screen possibilities.

In the cast of the new fourteen episode Metro-Quality serial starring **Francis X. Bushman** and **Beverly Bayne**, will be found **Belle Bruce**, who played the part of the authoress in search of thrills in the five-part Bushman and Bayne photoplay, "In the Diplomatic Service."

A famous old Alaskan dance hall is reproduced in the new Metro-Rolfe play in which **Ethel Barrymore** is starring. Both **Director Baker** and his assistant, **Charles Hunt**, have lived in the far north and are making good use of their knowledge in arranging the sets for the scenes that are laid in Nome.

The property men at the Rolfe studios recently arranged an old-fashioned minstrel show and reception which they gave at Palm Garden, December 18. **Jack Sweeney** was in charge of the arrangements.

Pauline Frederick with her Famous Players company, has departed for Cuba for scenes in her next Paramount production, the story of which transpires in the south.

Adella Barker, who played the nurse in the Metro screen version of "Romeo and Juliet," with **Francis X. Bushman** and **Beverly Bayne**, plays the role of a woman of the underworld in the Metro-Quality serial with these two stars.

"The Rise of Susan," with **Clara Kimball Young** as its star, was released upon the regular World Film program December 11. This is not a part of the World's special Clara Kimball Young service and has never been shown outside the corporation's own projection room.

Carlyle Blackwell rescues **Ethel Clayton** from the back of a runaway horse in "Broken Chains," in new World-Brady picture in which Miss Clayton plays the daughter of a southern planter.

The title of the World-Brady picture, "On Secret Service," has been changed to "On Dangerous Ground," to prevent confusion with the stage play on the first name, which the picture does not resemble. **Gail Kane** and **Carlyle Blackwell** are the stars of the play, to be released in January.

Paul Everton, who has been seen in many Metro wonderplays, has an important part in the forthcoming Metro-Rolfe production starring **Emmy Wehlen**, a picturization of **Ella Wheeler Wilcox's** poem, "The Belle of the Season." **S. Rankin Drew** is directing "The Belle of the Season" and will have the leading male part.

There will be no co-star with **Ethel Clayton** in the new World-Brady picture, "A Law Unto Herself," a January release. For this production Miss Clayton will be supported by **Rockliffe Fellows**, **Arthur Ashley** and **Henry Hull**.

CHICAGO GOSSIP

Keith Armour, the new Fine Arts leading man who made his first appearance with **Dorothy Gish** in "Atta Boy's Last Race," is **Raymond Jerome Binder**, formerly a Chicago business man whose entrance into pictures was brought about by **Don Meaney**, formerly a newspaper man of Chicago. Keith Armour is now working in a new picture under the direction of **Lloyd Ingraham**.

Kathleen Kirkham, who played the heavy lead in "The Eyes of the World," will lecture on the picture when it opens in Chicago.

Mary Charleson, who plays opposite Henry B. Walthall in "The Truant Soul," being filmed by Essanay, was born in Ireland and comes from a family of actors.

Colin Campbell, director of Selig productions, has arrived in Chicago from Los Angeles with the first prints of "The Garden of Allah," said to be the most expensive picture that William N. Selig ever filmed. Mr. Campbell is in Chicago to supervise the cutting of the film, which will be presented in twelve or more reels.

ACTOR BEGS

"The work in motion pictures," declared Thomas Jefferson, one of the best known actors at Universal City, "is a clean, wholesome, healthy life, with 'early to bed and early to rise.'"

However, there are some things the actor does not like and one is working on the streets of the city before the camera.

"I never felt so unhappy in my life," said the actor, "as I did when I was required to stand on a prominent corner, playing the part of a begging violinist and with a tin cup for pennies of the passersby."

Alice Hegan Rice, the well known story writer, whose "Mrs. Wiggs of the Cabbage Patch" has brought her undying fame, was a recent visitor at Universal City. Mrs. Rice spent several hours at the big white motion picture city, where she saw nearly all the thirty-eight companies in operation.

"A very wonderful place, and I have enjoyed every moment of my visit here," said Mrs. Rice enthusiastically to Vice President and General Manager Davis before leaving.

THE INCE VAMPIRE

Louise Glaum, the girl, is a totally different person from Louise Glaum, the actress. Such a statement may appear as an absurdity to many who have been gripped by Miss Glaum's sinister characterizations in Triangle plays, but it is a fact that none who knows this "vampire of the screen" will deny.

For nearly two years, Miss Glaum has been appearing under the Thomas H. Ince banner, and each of her performances has been that of the adventuress—the type commonly known as a "vampire," but more clearly defined as as a sensual daughter of idolatry. And yet, strange as it may seem, she is, in private life, the meekest, humblest, and most docile being of the feminine contingent at the studios. She radiates childlike innocence and without indicating affectation gives the impression that she has not yet graduated from the shy and unobtrusive class.

A recent Glaum characterization is in "The Wolf Woman," the Triangle play by C. Gardner Sullivan, in which she is presented as co-star with Charles Ray. Her performance is said to be the crowning achievement of her career to date and it is therefore interesting to note her observations anent the part.

"I found the part of 'Lelia Aradelle' in 'The Wolf Woman' to be the hardest I have ever undertaken," says Miss Glaum, "and yet I never can thank Mr. Ince enough for giving me the opportunity. It was the fulfillment of a long-fostered ambition—an ambition to create a character of some power—and that is why I am grateful for it. The welcome part of it is that the woman painted by Mr. Sullivan in his play is far removed from the common, garden-variety 'vampire.' She is young in years, but with the wisdom of an older woman—and this combination, I think, makes the type unusual."

A reel "leopard lady" and her "real leopards."—In other words, Louise Glaum and a pair of little kittens.

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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, JANUARY 13, 1917 No. 2

NORMA TALMADGE, SELZNICK-PICTURES

ALL PERMANENT successes in motion picture production have been founded on the greatness, the vitality and power of *the plays* offered to the public. After centuries, no one has improved upon Shakespere's *"The plays's the thing."*

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TRIANGLE
RELEASES FOR WEEK OF JANUARY 14TH

FRANK KEENAN
MARGERY WILSON
IN
"THE BRIDE OF HATE"
KAY BEE

A distinctive drama of the old South. A mystery play with its suspense predominant to the very end. Boldly presented, powerfully told, original and convincing. Frank Keenan's most impressive characterization.

DOROTHY GISH
IN
"THE LITTLE YANK"
FINE ARTS

She's a real live girl and she took a thrilling part in the struggle between the North and South. She was a border girl, torn between loyalty to the Union and love for a Southern officer. It's the different story of the Civil War, exciting and appealing.

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A VALUABLE ADDITION TO THE TRIANGLE PROGRAM

An advance view of "The Deemster," filmed by Arrow from Hall Caine's noted novel.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, JANUARY 13, 1917 No. 2

Uncle Sam Will Deliver Films

FILMS MAY NOW BE SENT BY PARCEL POST

MOTION picture films may now be sent out to exhibitors through parcel post, according to an announcement which has reached the headquarters of the National Association of the Motion Picture Industry.

This new postal policy took effect on New Year's day. This very welcome decision does not come exactly as a surprise, for the members of the motion picture chamber of commerce have been working on the problem for the last few weeks and had an inkling from time to time that their efforts were bearing fruit in the national capital.

The ruling was not, however, expected so soon, and it is a further indication that the National Association is reaching a place of influence in the affairs of the world and that the motion picture industry must be recognized as one of the most important of the great businesses in this country.

Great Aid to Industry

The value of the means of transporting films is at once apparent. Not only will it obviate the delays of express transportation but it will also increase the scope of distribution, since the films can now be quickly sent to any village or out of the way place which the United States mail reaches, but the express companies do not find. This dependence on the express shipments alone has been a handicap in many parts of the country, motion picture men declare. A large number of communities have been deprived of pictures and the film companies have been put to heavy expense to provide extra prints because of this handicapped distribution by express.

When the National Association took up the transportation problem, shortly after its organization, it found that virtually no effort had been made toward the obvious solution of part of the trouble through recourse to parcel post.

The express companies were first approached on the subject of handling the film shipments. These companies were glad to deal with a committee from the film organization, representing the whole industry, rather than representatives from the various individual film manufacturing concerns. In recent conferences the traffic managers of all the great express companies personally met the representatives of the national association and progress is being made toward a solution of many difficulties.

Elliott Makes Statement

In discussing the bearing which the new ruling will have on the motion picture business, Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, said:

"This news is as fine a New Year's present as could have come to the industry and the patrons of the motion picture theaters of the country from any source. The time of every meeting of distributors or exhibitors has been largely occupied in the past with discussions of the transportation problem. The inability of the express companies to adjust their organizations to the vital work of transporting films on schedule has caused serious losses, and the National Association a month ago took up the matter for the first time with the Post-office Department.

"The use of the parcel post will be merely a larger development of the transportation opportunities of the industry, and we hope it will result not only in a larger distribution of motion picture films to small towns, but will supplement the express service, on which we must of course still depend for the greater part of our delivery system. I imagine the public hardly realizes the tremendous machinery of film distribution which has made the low priced motion picture theater possible, a system which with the aid of the parcel post will be able to cut down the distribution cost with inevitable results in yet finer pictures and better theaters."

Public Would Decide Sunday Question

In connection with the closing of motion picture theaters on Sundays, Walter E. Greene, president of the Artcraft Pictures Corporation, handling Mary Pickford and George M. Cohan productions, said:

"The photoplay is one of the few forms of Sunday entertainment left to the public. Aside from the fact that it is in many cases the very backbone of the exhibitor's success and looking at it purely from the standpoint of the public, it is a difficult matter to believe that the vast army of this state's population, as represented by the devotees of the Sunday motion picture entertainment, would be in accord with the Sunday closing law.

In New York City, for instance, many thousands of persons are disappointed each Sunday evening because of their inability to gain admittance to the crowded photoplay theaters. That many more theaters could play to crowded houses on this day needs little observation. One has but to view the long lines of patient waiters in front of the film theaters to get an idea of the popularity of this form of Sunday entertainment. Not only do these Sunday shows entertain, but as a rule they also educate.

It is hardly necessary for me to go into the matter of the educational value of the screen as evidenced in the average photoplay, to say nothing of the scenic

films and news events which are placed before the eyes of the patron of the motion picture theater.

As far as New York is concerned, if it were left entirely and exclusively to the public to decide for all time whether or not there were to be Sunday motion pictures, the exhibitor would have no cause for worry on this score."

FIGHTS DEPOSIT SYSTEM

Samuel H. Trigger Sends out Letter to All Exchanges Demanding Deposits Pointing Out the Hardships It Works on the Exhibitors

One of the first acts of Samuel G. Trigger, as president of the New York branch of the Motion Picture Exhibitors' League of America, was to send out a letter to all exchanges demanding deposits from exhibitors. This is to be the entering wedge in an effort to abolish deposits. The letter reads:

"The sentiments of the exhibitors against the Deposit System now in vogue between them and the exchanges is so universal that I feel it is up to me as president of the New York City Exhibitors League to register my protest with theirs for its withdrawal. As you are aware, it involves quite a hardship on the majority of exhibitors.

"Now, with the Hoy System, which the exchanges have adopted, it does seem like adding insult to injury. I know you do not want to antagonize the exhibitor; nor do I, as their representative, wish to antagonize the exchanges, but I am simply trying to arbitrate and adjust matters amicably and with a fairness to all concerned.

"Isn't it reasonable to assume that the Hoy System covers the question and there is no need of deposits? This system makes it impossible for the exhibitor to get more than one week's credit; if he does not fullfill his obligations he cannot procure service in Greater New York.

"I am heartily in favor of this protection which the Hoy System gives, and sincerely believe it covers the exchange fully against loss. If so, why continue the Deposit System?

"As stated above, the exhibitors are perfectly willing to arbitrate in any way that we can agree upon. We have not as yet been accorded a hearing on this subject, and in belief of the exhibitors, I respectfully request an interview so we may arrange for an appointment when we can get together and discuss the question from our different viewpoints.

"Hoping to receive an early response, and wishing you a very happy and prosperous New Year, I am, very sincerely yours," *Samuel Trigger.*

A meeting of the newly elected officers of the League was held on December 26. At this meeting the proposition was made that no initiation fee would be paid from this date. This proposition was received with gratification by the standing committees. It was also agreed that the chairman should call the respective committees to meeting once a week and that a general meeting of the whole body should be held once a month.

A series of interesting experiments in physics are being made for screen production by the editors of the Paramount Pictographs, the "magazine-on-the-screen." The series of experiments are being made by Prof. R. P. Nichols of Cornell University. In this series the fact has been brought out that the atmosphere is capable of the most extraordinary phenomena when the normal conditions are upset.

AMERICAN HISTORY IN FILMS

Realkraft Picture Corporation Is Now Organized—Will Show Complete Story of United States from Beginning

The Realkraft Film Corporation has been organized for the purpose of visualizing in motion pictures the history of America, from the time of the discovery of the continent by Christopher Columbus throughout the various stirring epochs of its development inclusively to the present day.

The plans of the new film concern are ambitious in purpose and comprehensively broad in scope, embracing the production of a five-reel installment monthly of a subject that contains more genuine human interest, intense action, startling dramatic values and pure romance than all the fiction ever written, acted or screened.

Special attention will be given, of course, to the history of the United States. Every event of the slightest importance identified with the settlement of the colonies, Declaration of Independence, Revolutionary War, the great Civil Conflict, and the Spanish-American War will be chronologically depicted, with due regard for historical accuracy.

In relation to the above it is interesting to note that the project has the indorsement of the greatest educational factors in America. Prominent among those who have promised to co-operate in every way possible in the production of this truly remarkable series devoted to the setting forth of the wonderful story of the United States is George H. Brecht, Commissioner of Education for the State of Pennsylvania.

A. Reeder Ferriday is the president of the Realkraft Film Corporation. Mr. Ferriday is a manufacturer of Harrisburg, Pa., and while a newcomer to the film business, brings to the enterprise a reputation for mercantile executive ability that is vouched for by such representative citizens of his native city as Vance McCormick, editor of the Harrisburg *Patriot* and recently prominently before the country as chairman of the National Democratic Committee.

Studios will be erected in Philadelphia, unless a plan to lease one of the largest plants in the state of Pennsylvania, inactive for the past six months, is consummated. Production under the direction of George Brengle Ten Eyck, who is known to fame as the man who gave Mary Miles Minter her initial opportunity, will be started immediately in a studio near New York, pending the result of current negotiations for the Pennsylvania plant.

Temporary offices have been established in Philadelphia, Harrisburg, Pa., and Springfield, Massachusets. Distributing plans now formulating will be announced later. The Realkraft Film Corporation holds a Delaware charter and is capitalized at $300,000.

Velma Whitman, in George Walsh's new supporting cast, began her stage career at the age of seven, with Corse Payton's company.

Director Joseph Henbery has started rehearsals for the Triangle Fine Arts production, "That Colby Girl," featuring Dorothy Gish.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, MOTOGRAPHY *will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs.* The *theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* MOTOGRAPHY *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* MOTOGRAPHY, *Chicago.)*

THE TRAVELING SALESMAN, with Frank McIntyre, (Famous Players)—"A very good production. Proved to be a great box office success. It should be pleasing to every picture fan."—M. J. Weil, Castle Theater.—*Downtown Theater.*

THE VICTORIA CROSS, with Lou-Tellegen. (Lasky). —"I billed the star as 'Geraldine Farrar's Husband,' and the daily papers scoffed at me, but I did an increased business because of it. Lou-Tellegen is a good star alone, that is true, but he proved an even better box office attraction with the added interest of being Geraldine Farrar's husband. (I also always bill Owen Moore as 'Mary Pickford's husband.') I did better business with 'The Victoria Cross' than with the last Mary Pickford. This is a good picture—pleased an audience until four o'clock New Year's morning."—M. J. Weil, Castle Theater.—*Downtown house.*

OLIVER TWIST, with Marie Doro, (Lasky)—"A very good production. Marie Doro does the best work of her career as 'Oliver.' Tully Marshall and Hobart Bosworth also do excellent work. We did very good business with this offering."—M. J. Weil, Castle Theater.—*Downtown house.*

ALL MAN, with Robert Warwick. (World)—"Went over fair. Warwick is not very well liked in this neighborhood. The picture is pretty good."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

THE BLACK BUTTERFLY, with Mme. Petrova, (Metro)—"A very good picture which went over big. It is Petrova's best performance. It proved a wonderful box office success."—M. J. Weil, Lake Shore Theater. —*Very high class patronage.*

THE BLACK BUTTERFLY (Metro)—Olga Petrova. "We ran this picture on Christmas day and did a rushing business all the time we were open. It's an excellent feature."—Charles Hagen, Kenmore Theater.—*Catering to the better classes.*

THE BATTLE OF LIFE, with Gladys Coburn, (Fox)— "We did a poor business on this because it is a rotten picture. It seems to be a foul ball."—Charles E. Hagen, Kenmore Theater.—*Catering to the better classes.*

THE RISE OF SUSAN (World)—Clara Kimball Young. "We did a poor business on this because the weather was bad. We are going to repeat it again next week as it is a fine picture."—Charles Hagen, Kenmore Theater.—*Catering to the better classes.*

THE BATTLE OF SEXES.—"This is an old picture featuring Lillian Gish, Robert Harron, Owen Moore and Fay Tincher when they were just beginning to get into the game. It is a pretty good picture, for an old one. People came in out of curiosity to see the present stars when they were 'young'."—Charles Hagen, Kenmore Theater.—*Catering to the better classes.*

SALVATION JOAN (Vitagraph), with Edna May. "An A number one feature. It holds the interest of your audience from start to finish. An out of the ordinary story, with a pleasant surprise at the end. The photography, as usual with Vitagraphs, is fine."—W. A. Peterson, Scenic Theater, Mt. Vernon, South Dakota.

THREE OF MANY (Triangle)—Clara Williams. "I held them out for several hours with this picture on New Year's day. It is a fine feature. I talked with several patrons and they were all well pleased with it. The story is interesting because it has no ending. It can't end because the war isn't over yet."—Manager Lamoreaux, Lakeside Theater.—*Residence house catering to the better classes.*

THE STOLEN TRIUMPH (Metro)—Julius Stegar. "This is a very strong play and our patrons were very well pleased. We played to big houses with it all New Year's day.—Charles E. Hagen, Kenmore Theater.— *Catering to a critical clientele.*

THE WHARF RAT (Triangle)—Mae Marsh. "This picture doesn't come up to the usual standard of Mae Marsh plays. Business was fair."—Charles Hagen, Kenmore Theater.—*Catering to the better classes.*

THE WHARF RAT, (Triangle)—"Mae Marsh alone would draw a good house. The story was simple but appealing. Robert Harron is a young lad who is 'coming'."—A. K. Pay, Colonial Theater, Sioux Falls, South Dakota.

"Motography Is With the Exhibitors"

MOTOGRAPHY, Chicago:

First permit me to congratulate you upon your splendid department captioned "What the Picture Did for Me." We exhibitors appreciate the courage it requires to conduct a column which may contain adverse criticisms of big advertisers, and you in doing this show that you are primarily with us.

I herewith submit a few of my opinions on films I have run. Our house is the largest in South Dakota.— *A. K. Pay, Colonial Theater Co., Sioux Falls, South Dakota.*

The Devil's Double (Triangle), with William S. Hart. "O. K. Business was big. Bill Hart is a big favorite in this section."—Charles Hagen, Kenmore Theater.—*Catering to the better classes.*

The Honorable Algy, (Triangle)—"Story slight and of hackneyed theme. Charles Ray excellent. He is our biggest drawing card, and if he were given national publicity would be recognized as the greatest male star in pictures. Support cast fine."—A. K. Pay, Colonial Theater, Sioux Falls, South Dakota.

The Wolf Woman, (Triangle)—"One of the greatest money-makers we have ever had. Louise Glaum is the most natural of vampires and understands the psychology of dress. Charles Ray gave a cameo bit of acting. Story somewhat trite. Art Director Brunton devised some marvelous settings. He is one of Ince's most reliable stars. We advanced prices and packed houses."—A. K. Pay, Colonial Theater, Sioux Falls, South Dakota.

All Man, (World)—"The old, old wild west stuff. Robert Warwick has not proved popular with our patrons."—A. K. Pay, Colonial Theater, Sioux Falls, South Dakota.

Miss George Washington (Paramount)—Marguerite Clark. "We played this fine feature to 400 people one night and we consider it one of the grandest pictures that was ever played on the screen. If we had known it was such a good production we could have as easily charged twenty-five cents admission as we did fifteen. We are repeating this picture today and will re-book it in February or March."—Henry F. Titus, Crystal Amusement Company, Daytona, Florida.

The Love Hermit, (Mutual)—"The production is fair and the star, William Russell, very good. Just a fair box office attraction. Lobby display of mounted paper no good; colored photos are neat, nifty and very attractive."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Chaperon, (Essanay)—"Starring dainty little Edna Mayo, their picture proved to be very pleasing. It is a comedy drama with good photography and a well balanced cast. Picture will please your audience, but they will not rave about it. Business was fair."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Microscope Mystery, (Triangle)—"Constance Talmadge, sister of Norma, makes her initial appearance as a star in this feature. With Wilfred Lucas supporting her it gets over nicely. Did not prove to be a very strong drawing card. (There is an uncalled for use of a punch on Triangle films of late. Found ten punch marks in one reel. Exchange manager does not tell me why they are there but just tells me to leave them alone. I've been cutting them out as it is absolutely unnecessary so far as I can see.)"—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

Musty Suffer, (Kleine)—"The one I received was all slap stick and would get over big in a nickel shooting house. Will not begin to compare with Keystone and proves to be a very poor substitute if your patrons are used to seeing the Mack Sennett kind."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

Liberty, (Universal serial)—"This draws a big crowd here and every one is very much pleased with it. Scenery seems to be talked about most."—O. M. P. Littlejohn, Hardacre Opera House, Lipton, Iowa.

Liberty, (Universal serial)—"This is an exciting serial and has proved a wonderful drawing card for me."—C. O. Davies, Wigwam Theater Co., Inc., Reno, Nevada.

Liberty, (Universal serial)—"This is the best drawing feature I have had up to date. The business increased on every installment. I have heard more compliments on this picture than on any other feature I ever ran."—Louis Kerasotes, Manager Savoy Theater, Springfield, Ill.

The Spendthrift, with Irene Fenwick, (Kleine)—"This is an old picture, of which I ran a new print in place of another offering. It is a very good picture and was well liked."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

The Right to Be Happy, with Rupert Julian, (Bluebird)—"A very good picture which was well liked. Good box office attraction."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

Three of Many, with Clara Williams, (Triangle) and *Black Eyes and Blue,* (Keystone)—"These are two very good offerings of the Triangle program, and their box office value is high. The comedy is one of the very best of Keystones."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

The Matrimaniac, with Douglas Fairbanks, (Triangle)—"Fairbank's greatest production. The star always 'packs them in.' With this picture we did wonderful business until one A. M. in a neighborhood house."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

The Challenge, with Helene Chadwick, (Pathe)—"Just a passable offering."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

A Modern Enoch Arden, (Keystone)—"Wonderful. One scream of laughter from start to finish."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

Lone Star, with William Russell, (Mutual)—"Story very good; star good. It was well liked."—George L. Madison, Logan Square Theater.—*High class patronage.*

The Devil's Prize, with Antonio Moreno, (Vitagraph)—"A great subject. Acting good and photography good. A good attraction."—George L. Madison, Logan Square Theater.—*High class patronage.*

Peck O' Pickles, with Kolb and Dill, (Mutual)—"A real comedy full of mirth. A good attraction."—George L. Madison, Logan Square Theater.—*Catering to a high class patronage.*

The Right to Be Happy, with Rupert Julian, (Bluebird)—"A Christmas story, very good for a subject of that kind."—George L. Madison, Logan Square Theater.—*Catering to a high class patronage.*

The Last Sentence, with Marc McDermott, (Edi-

son)—"This picture is great. The star and story all go to make a fine attraction."—George L. Madison, Logan Square Theater.—*Catering to a high class patronage.*

A ROMANTIC JOURNEY, with William Courtney, (Pathe)—"A feature that will please any audience. Liked by my patrons."—George L. Madison, Logan Square Theater.—*Catering to a high class patronage.*

AN ENEMY TO THE KING (Vitagraph), E. H. Sothern—"This is a mighty fine picture and we did a very good business with it all day on New Year's. The story is a particularly strong one."—Lester Cuneo, De Luxe Theater.—*Catering to a critical class of people.*

THE CHALLENGE (Pathe), featuring Helene Chadwick—"This is a fair picture and we did a fair business with it. One trouble was that the star is not, as yet, very well known."—Lester Cuneo, De Luxe Theater.—*Catering to a critical class of people.*

THE SIN YE DO (Triangle), Frank Keenan—"This is a great picture and we did big business with it. Frank Keenan is very well known to our people and is a big favorite."—W. C. Lamoreaux, Lakeside Theater.—*Catering to the better classes.*

THE HEIRESS AT COFFEY DAN'S (Triangle), Bessie Love—"This is a very clever picture—clean and wholesome. The patrons I talked with were very well pleased and said that they were glad to see a pleasant picture once in a while instead of so many sordid ones. This picture should be a good box office attraction anywhere."—W. C. Lamoreaux, Lakeside Theater.—*Catering to the better classes.*

WAR BRIDES (Selznick), featuring Nazimova—"We ran this splendid feature two days to good business. It is a wonderful production and Nazimova does superb work. This is one of the best pictures of the year."—W. C. Lamoreaux, Lakeside Theater.—*Catering to the better classes.*

THE TRUANT SOUL (Essanay), featuring Henry Walthall and Mary Charleson—"For a picture with a sordid subject this one was very well done. Walthall does splendid work and his name always pulls well in my community. We did a good business with it even though in general my patrons prefer more pleasant stories."—W. C. Lamoreaux, Lakeside Theater.—*Catering to a critical class of people.*

THE HOUSE BUILT UPON THE SAND (Triangle), Lillian Gish—"This picture is different from most others and pleased my audiences. It seems to show Lillian Gish at her best. In general I think this would pay out well at any theater."—W. C. Lamoreaux, Lakeside Theater.—*Catering to a critical class of people.*

TRUTHFUL TULLIVER (Triangle), William S. Hart—"William Hart at his best. A wonderful picture, liked by everybody. A great Sunday show."—E. Dlouhy, Vitagraph Theater.—*Catering to a middle class of people.*

THE HEIRESS AT COFFEY DAN'S (Triangle), Bessie Love—"A very pleasing comedy drama, liked by patrons."—E. Dlouhy, Vitagraph Theater.—*Catering to a middle class of people.*

MY OFFICIAL WIFE (Vitagraph, re-issue), Clara Kimball Young—"The greatest of all Clara Kimball Young's pictures. Liked by all my patrons. Clara Kimball Young's acting is very good and she has a very good supporting cast."—E. Dlouhy, Vitagraph Theater.—*Catering to a middle class of people.*

BROKEN CHAINS (World), Ethel Clayton and Carlyle Blackwell—"A very good picture, well produced, with beautiful scenery. Liked by all my patrons."—E. Dlouhy, Vitagraph Theater.—*Catering to a middle class of people.*

A WOMAN ALONE (World), Alice Brady—"A fair picture not liked by patrons. A weak story and the star's acting rather poor."—E. Dlouhy, Vitagraph Theater.—*Catering to a middle class of people.*

THE FEMALE OF THE SPECIES (Triangle), Dorothy Dalton, Howard Hickman and Enid Markey—"A very good vampire picture, liked by all my patrons. The acting of the stars is very good. Wonderfully produced, a strong story."—E. Dlouhy, Vitagraph Theater.—*Catering to a middle class of people.*

Screenshine

BY MEL ODY

AN exhibitor was recently discussing picture titles with Paramount's publicity manager at the Pittsburgh office. An announcement of a picture title "Race Suicide" was lying on the publicity manager's desk, and Mr. King asked the exhibitor what he thought of the title, "Race Suicide." The exhibitor replied; "There, that's what I call a dandy title!" A few seconds elapsed and the exhibitor twisted in his chair and inquired, "What's it mean anyhow?"

OUT-COONING THE COON

A number of southern born cotton pickers of dark complexion were basking in the sun behind a set at the Pallas studio.

Over the top drifted the sound of some one talking the ante bellum negro dialect, in fact it was so extravagant that one of the dusky loafers slanted his hat over his eyes and lazily remarked, "That fool Joe am acting 'nigger' before Director Taylor."

"No! that ain't Joe's voice," drawled the other.

A long silence while all the drifting thoughts could be brought to bear on this problem. Then the yellow boy next to the front edge of the set rolled his eyes around the corner and then sat up and gasped: "What you all think? Director Taylor am now showing Joe how to talk 'nigger'!"

A STAR VISITS CHICAGO

Louise Huff, Paramount shiner, was due to honor Chicago by her presence last week.

Her visit was highly theoretical.

Manager Rutledge and Miss Hegley, of the Paramount exchange, Ohmy Lawrence of the Post, Mae Tinee of the Tribune and us were considerably confused by the visit. We "met all trains."

Miss Tinee's confusion reached the highest state of perfection, for she published the story of Miss Huff's visit and how she was looking—and Miss Huff hadn't been here.

The following are the main reasons for all this confusion:

1. Miss Huff did not arrive when the New York wires said she would.
2. She did not leave for Los Angeles according to schedule.
3. She wasn't here at all.

Some time ago we saw Sam Spedon and he was dressed in a brown hat, a brown suit, brown shoes, and other things. We asked him how he was feeling and he said, "All to the mustard."

"How's that?"

"Full o' pep," said Sam.

And now Sam is going to open his pepper jar in the office of the *Moving Picture World.*

More pep to you, Sam.

Would Make Audience "Co-Authors"

"My aim," says Frank Powell, who with John R. Freuler, president of the Mutual Film Corporation, heads the New Frank Powell Producing Corporation which has just placed Marjorie Rambeau and Nance O'Neil under contract, "is, and always has been, to produce pictures which appeal, not only to the eye and heart, but to the intellect as well.

Frank Powell.

"I have found that in leaving to the imagination of your audience something on which the imagination may work is far better than to endeavor to show much that is needless in action, especially when that action is almost involuntarily followed in the mind and imagination of the audience. By so doing, I do not intend the elimination of any action necessary to the development of the plot, but rather to make the audience, so to speak, co-authors and thus arouse individual and personal interest in the development of the story. It is a well-known fact that the most successful plays are those in which the audience becomes in a way part and parcel of the drama enacted on the stage. So, I believe, it is in pictures."

It is this quality which has lifted Frank Powell out of the class of mediocrity and made him one of the master directors of the pictures. His ability and brains have been a real factor in the art of the picture drama, since Mr. Powell has been associated with the cinema since the old Biograph days.

It is this habit of keeping the intelligence of an audienced in mind—of never playing beneath it—which has made such productions of his as "The Children of the Ghetto," "A Fool There Was," "The Witch," "The Valley of the Missing," "The Chain Invisible," "The Ghost," some of the most noteworthy of motion picture history.

"In Miss Rambeau and Miss O'Neil, each of whom will be featured in a series of photodramas, we have two of the most gifted women now before the public. Miss O'Neil's artistic abilities have long made her a great favorite with the public. Miss Rambeau, unknown until a few seasons ago, has achieved a position earned and held by few stars.

"It will be our earnest endeavor to present Miss O'Neil and Miss Rambeau in vehicles commensurate with their abilities. The first two productions on which I am now working—'Mrs. Balfame' with Miss O'Neil and 'The Greater Woman' with Miss Rambeau—are an index to the character of those to follow. Everything that brains, time and money can contribute to the making of quality pictures of wide appeal will be found in the productions of this company.

"I find that the public is anxious to have its intelligence regarded. One of the greatest faults of the motion picture industry is that the producer has underestimated the intelligence of his audience. A vast army of thinking men and women are staying away from the picture theater for that very reason. They turn out eagerly when pictures with the intellect, as well as the heart and pictorial appeal, are shown."

Clara Kimball Young, the famous Selznick-Pictures star, has just returned to New York from a trip to New Orleans, accompanied by Director Giblyn and her company, where a picturized version of David Graham Phillips' novel, "The Price She Paid," was made.

Living Pictures in New Bessie Love Play

An artist's studio set, in which gay devotees of the Bohemian life revel at a champagne party and pretty girls pose as living models to furnish entertainment for their friends, is a colorful feature of the new Triangle-Fine Arts production, "Nina the Flower Girl," in which Bessie Love is starred.

The set has been declared by all who have seen it one of the most picturesque ever constructed at the Triangle-Fine Arts studio. A six-piece orchestra furnished music for the players during the filming of the scenes and numerous bottles of genuine champagne were used by the performers. Director Lloyd Ingraham insisted upon the genuine sparkling juice, deeming that no satisfactory substitute could be served before the camera.

The scene portrays the atmosphere in which Nina, the blind flower girl, and Jimmie, a crippled newsboy, played by Elmer Clifton, found the good angel, who brought them the best things of life.

Fifi, the moving spirit of the Bohemian crowd, befriends the waifs and shows them the road to the land where fairies dwell and miracles happen. The part of Fifi is played by Adele Clifton.

The story was written by Mary H. O'Connor, chief of the Triangle-Fine Arts scenario department. Miss O'Connor said the plot was suggested to her by an instance she witnessed in the tenement district of New York City while she was a reporter on one of the metropolitan newspapers. She had friends in a colony of artists who adopted a blind girl and succeeded in having her sight restored after financing an operation by a world famous specialist.

Elmer Clifton and Bessie Love in their new play, "Nina, the Flower Girl."

International Combines With Pathe

HEARST RELEASES ALL PRODUCTIONS THROUGH PATHE CHANNELS

THE Pathe Exchange, Inc., and the International Film Service, Inc., have reached an agreement that all of the pictures of the International including serials, features, cartoons and the Hearst International News Pictorial will be released through the Pathe Exchange, Inc. The new arrangement became effective January 1.

The agreement was concluded by Edward A. MacManus, general manager of the International, and J. A. Berst, vice-president and general-manager of Pathe.

One of the most important features in connection with the new arrangement, will be the consolidation of the two news reels—the Pathe News and the Hearst International News Pictorial. In future the combined news reel will be known as the Hearst-Pathe News. It will be issued twice weekly beginning January 10. These two news reels are the only news reels issued more than once a week. With the unsurpassed equipment of these two great organizations for gathering pictures in the entire world Hearst-Pathe News will be the most gigantic news picture service ever conceived.

Castle Feature Out January 14

The consolidation will also have an important bearing upon "Patria," the International's photoplay serial supreme, in which is featured Mrs. Vernon Castle, the best known woman in America. It was the original intention of the International to issue this great patriotic serial on January 1, as a New Year's present to the nation. With the deal pending with Pathe, William Randolph Hearst recommended the postponement of the release date of "Patria" until the consummation of the consolidation. Accordingly, it has been decided that the serial, all episodes of which are practically completed, will be released on January 14 through the Pathe Exchanges.

The Pathe Exchanges will also start to release on January 10 the International's unsurpassed cartoon series. This includes the original Katzenjammer Kids, Jerry on the Job, Bringing Up Father, Krazy Kat and the cartoons in addition to those of Walt Hoban, George Herriman, and George McManus, of Fred Opper, Tad, Jimmy Swinnerton, Tom Powers and others. Their works have become classics through their daily publication not only in the great string of Hearst newspapers but in more than 300 other newspapers, which have either been working in alliance with Pathe or Hearst interests for years throughout the United States with a combined circulation of over 28,000,000.

Berst's Statement

Great satisfaction was expressed by the principals in the consolidation over its successful consummation. Immediately upon its completion, J. A. Berst sent a telegram to William Randolph Hearst, who is spending the holidays in California, in which he said:

"I foresee an era of unusual prosperity in this move, which will work for the best interests of all concerned and by eliminating a certain amount of the waste through co-operation will advance by that much the interests of all exhibitors."

E. A. MacManus, general manager of the International, has been devoting most of his attention during the past month to the completion of the transaction. He has visited either in person or by representative, all of the fifteen branches of the International throughout the country, arranging for the transfer of the offices as well as for the contracts of Patria, Beatrice Fairfax, and The Mysteries of Myra and of Jaffery, The Ocean Waif, The Flower of Faith and The Jockey of Death, recent International features.

"The arrangement just entered into," said Mr. MacManus, "will mark an epoch in the motion picture business. Pathe picture, plus Hearst publicity and promotion will form the strongest combination ever effected in motion pictures, and will make their product the most sought for in the industry.

"All of the serials released on Pathe's $5,000,000 programme, together with those of the International, will be fully exploited in the Hearst publications, which include the following: *New York American, New York Evening Journal, New York Sunday American, Boston American, Boston Sunday American, Atlanta Georgian, Atlanta Sunday American, Chicago Examiner, Chicago American, Chicago Sunday Examiner, San Francisco Examiner, San Francisco Sunday Examiner, San Francisco Call, Los Angeles Examiner, Los Angeles Sunday Examiner, Los Angeles Herald, and Good Housekeeping Magazine, Hearst's Magazine, Harper's Bazar, Cosmopolitan, Motor,* and *Motor Boating.* In addition, there will be enormous advertising campaigns in newspapers that have been exploiting Pathe and International pictures for the past three years. The enormous quantity of publicity that has been given to "Patria" and Mrs. Vernon Castle, the star, is a good example of the manner in which we propose to exploit all Pathe pictures in the future. We propose to make the name Pathe the best known in the motion picture industry, as it will also be synonymous with the very best that there is in pictures. Under the new alliance, the publicity resources of both organizations will be greatly strengthened, assuring to all Pathe exhibitors the prestige of showing nationally advertised pictures, a demand for which has been established through advertising prior to the release.

The novelized versions of Pathe's serials, as well as of "Patria," will be published either in the morning or evening editions of Hearst publications in New York, Boston, Chicago, San Francisco, Los Angeles and Atlanta, as well as in practically every other large city in the country. Exhibitors can well foresee how important this consolidation is to their own interests. I am delighted at its successful termination. "The advantages of this alliance between the Hearst and Pathe interests are manifold," said Mr. Berst. "Pathe pictures plus Hearst publicity will be an unbeatable combination. The advertising derived from the Hearst interest will, of course, be of direct benefit to exhibitors, large and small, in every city and town in the country. This advertising will be prepared with a view of carrying out to the fullest possible extent. Pathe's policy of co-operation.

"The new Hearst-Pathe News will be the greatest news pictorial ever assembled. Already the Pathe News is an American institution. Added to Pathe's world-wide camera facilities, supplemented by the

greatest publicity organization in America. The best of the Hearst and Pathe correspondents and camera men in all parts of the world will be retained. The new Hearst-Pathe News will have the benefit of the combined efforts of executives of the two organizations.

"It has long been conceded that Pathe and International were supreme in the serial field. No better illustration of this can be found than in the two most recent serials of the two separate organizations—the International's serial supreme "Patria" in which Mrs. Vernon Castle is starred, and Pathe's remarkable picture, "Pearl of the Army," with Pearl White in the principal role. The new super-serials to be issued in future by the combined organizations will be made from stories selected in co-operation with the editors of the great Hearst newspapers and magazines. All of the world famous authors who contribute to *Cosmopolitan, Hearst's Magazine, Good Housekeeping* and other Hearst publications, will contribute to Pathe's new and greater program and these authors together with the famous Pathe scenario staff will give us a literary organization of unmatchable and unprecedented strength. For these pictures, Mr. Hearst will create a heretofore unheard-of public demand that will be a gold bond guarantee from box office receipts to exhibitors.

"The cartoon service of Pathe will be greatly strengthened by the edition of Hearst cartoonists. Alternating weekly, the work of these famous Hearst artists will appear in addition to Pathe cartoons made by the world famous Bray process.

"For months, Pathe has been building the finest exchange organization in the industry. Now this organization will be further strengthened by the addition of the best men of the International exchanges. The best office in each city will be retained and the other exchanges closed.

"Beginning January 1, International customers receive service from the Pathe office in the city from which they formerly received International service. Later service will be furnished from the nearest Pathe office."

C. R. Seelye, business manager of Pathe, sent the news to his managers as a New Year's message. He pointed out that the strength of Pathe's program and the addition of the International releases and the Hearst publicity means that all Pathe managers and salesmen will earn more under the profit-sharing arrangement now in effect.

Triangle January 21 Releases

Bessie Love and William Desmond are the stars of the Triangle feature releases for January 21.

Miss Love appears in an appealing human interest story of life in the big city, entitled "Nina, the Flower Girl," produced by the Fine Arts company. William Desmond has a distinct novelty in the Kay-Bee mystery play, "The Iced Bullet," from the pen of C. Gardner Sullivan and directed by Reginald Barker.

As "Nina the Flower Girl," written by Mary H. O'Connor and directed by Lloyd Ingraham, Bessie Love has a part in which she appears to unusual advantage. An appealing little love story is worked out between Nina and Jimmie, a crippled newsboy, who creates an atmosphere of ideal unreality for Nina by his stories, in which he appears to her imagination as a Prince Charming. When kind friends take an interest in Nina and prepare her for an operation which will restore her eyesight, Jimmie, who cannot bear the thought that his own deformity will be disclosed to her, tries to commit suicide. He is rescued, however, and in the end he himself is cured of his physical infirmity, so that both of the waifs are able to look forward to a lifetime of love and happiness.

"The Iced Bullet," in which William Desmond is starred, is a serio-comic unweaving of an unique dramatic fabric, in which an actor's ambitions mingle with a murder mystery. The play narrates the adventures of one T. Chittingham Gall-Worth, a young man who describes himself as an "actor-author-artist," in the mazes of "movieland." Gall-Worth forces his way into the Kay Bee studios at Culver City, bent on selling "the screen masterpiece of the century," and enacting the leading role thereof. How he fares in his strenuous quest for fame proves to be both surprising and thrilling in the extreme. Desmond's acting is in thorough keeping with the lively and whimsical character of the play.

Mary Miles at Work on New Play

Newest of the Mutual Mary Miles Minter features being produced at the American studio is "The Gentle Intruder," under the direction of James Kirkwood. The photoplay is a fit companion-piece to the preceding pictures of the Mary Miles Minter series that have been so popular, and gives the charming young star wide opportunity in a difficult role.

The story is an interesting one—of a young girl who has been defrauded of an inheritance by her uncle's lawyer. Into the home of the man who has taken what is hers she comes as a companion for an elderly woman and through this association finally brings the lawyer's self-seeking, society-crazed family into a realization of their shortcomings.

Miss Minter is at her best in a part of this type, and through all the scenes she manages to convey the spirit of clean, wholesome comedy that has made her work distinctive.

National Association Lunches

Prominent motion picture men, to the number of one hundred or more, met at luncheon last week at Delmonico's in New York to discuss the Sunday closing. Invitations were sent out from the National Association of the Motion Picture Industry in the name of William A. Brady, Walter W. Irwin, Adolp Zukor, Leo. A. Ochs, and Samuel H. Trigger. John R. Stanchfield and Judge Samuel Seabury were present to discuss the legal aspects and the legislative status of the Sunday closing situation. The only other speakers were William A. Brady, president of the National Association, who presided at the luncheon, and Walter W. Irwin, chairman of the executive committee.

Fox Gets New Child Player

Francis Wilburn Carpenter, the famous child actor who has been with Fine Arts for some time, has joined the William Fox forces in the West.

Francis is five years old, correspondingly small, but uncorrespondingly talented. He was born in Glenwood Springs, Colorado, and has been in films almost since his birth in 1911.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Dayton Theater on Church Site

A DEAL has been closed in Dayton, Ohio, for a ninety-nine year lease on the old First Baptist church property, and this building will be immediately converted into a motion picture house by the Dayton Theater Building company, which will be incorporated with a capital stock of $250,000 in the near future.

This company has acquired from the Associates Improvement company a ninety-nine year lease on the property, and an attractive three-story building is to be erected, with four storerooms and theater lobby on Main street, while the ground in the rear is to be occupied by the theater proper. The building on the lot at present will be wrecked completely and a new building take its place.

According to the announcement the capital for the new enterprise will be invested by prominent business and professional men of Dayton and Indianapolis. The organization is not yet complete, but among those identified with the proposition are Fred Rike, president of the Rike-Kumler company; Judge Charles W. Dale, Harry Schenck of Schenck & Williams, architects, and Sidney G. Kusworm, attorney, all of Dayton. The Indianapolis men associated with the venture are Meyer Efroymson, of H. P. Wassen & Company, and treasurer of the Circle Theater Company, Indianapolis, Isidore Feibleman, of Bamberger & Feibleman, attorneys, and Mark Gates, director of the Circle Theater Company.

The Dayton theater will have a seating capacity of 2,500. It will be devoted to motion pictures of the highest grade, presented at popular prices. When completed is will be the largest and finest in the state.

The entire stock issue of 7 per cent non-taxable preferred stock has been purchased by the firm of Breed, Elliott & Harrison, one of the leading bond firms of Cincinnati.

Schenck & Williams, Dayton architects, are busy on the plans for the new structure. They expect to visit several cities and inspect large theaters.

About Desirable Seats

From the well edited program and house organ of the Stillman Theater of Cleveland we quote the following regarding patrons' whims as to seats:

WHERE YOU SIT.

Nearly everybody who attends a certain theater with any degree of regularity becomes used to sitting in a certain part of the house. He gets to feeling that that location represents "the best seats," and he's disappointed if he has to sit elsewhere.

We aren't inveighing against this habit at all—indeed, we're sure to encourage anything that makes you feel more at home and comfortable in this theater. But we do want to remind you again that every seat is a good seat in the Stillman, and that, even if you can't be seated in the part of the house you're used to, you can be just as comfortable elsewhere.

The next time that happens try an experiment. Since you can't go exactly where you want to, decide that you'll go to a seat that's the *opposite* of your usual one. If you've been sitting near the front try the rear of the mezzanine. If you've favored the rear try the front. The chances are you'll decide that it doesn't make a lot of difference where you sit—so far as a comfortable chair and a good view of the screen are concerned.

Showed to 10,000 in Four Days

There is an old saying: "There is no fool like an old fool."

However, that doesn't mean that the "old boys" are all weak minded or that experience doesn't count. At any rate here is a young exhibitor who has made a very successful mark on the ledger of success. He has done this because he has learned his lessons of experience very quickly and has not been handicapped by the lack of progressive spirit which sometimes is a fault in older men.

This young picture man's name is Frank W. Burke and he is manager of the splendid Strand Theater of Cedar Rapids, Iowa, a 1,500-seat house.

Recently he showed "Where Are My Children" for four days and pulled in some 10,000 people. That is exceptionally good for a city of only 40,000. But as Mr. Burke says to MOTOGRAPHY "I do not think I would have done it if I had not worked mighty hard."

And, by the way, he also says in his letter, "Remember I am strong for MOTOGRAPHY and am always glad to assist you in any way that I can."

Night scene at the lobby of the Strand Theater of Cedar Rapids, Iowa. Note the beautiful design of the marquis and the window above. The little picture shows Manager F. W. Burke, one of the youngest exhibitors of the middle west.

The Americus Theater of Cincinnati pulls 'em in every evening. Here is the gathering waiting to get into the house for the second show on a recent night. Pathe's serial, "The Shielding Shadow," was being featured at the time.

Is Yours a "Pleasant" House

If a theater is "pleasant" it has a mighty powerful factor of success. The following editorial from the organ of the Stillman Theater of Cleveland is a good way to present the matter to patrons.

PLEASANTNESS

Watching the house at recent matinees we are almost tempted to start a society column. For the party habit is growing, and we see plenty of evidence that the Stillman is an institution in the minds of many Cleveland women.

Why not, pray? We are trying our hardest to earn for the Stillman the reputation of being "the pleasantest place downtown," and to encourage the habit of using it as a meeting place and the just-right background for a delightful two hours of any afternoon.

If you've been neglecting to go see Dorothy, say, or even to call her up, and you're beginning to think she'll think—oh, you know that sort of guilty feeling—then why not get her on the phone tomorrow and suggest that she join you here Monday afternoon. And whether it's just you two, or you decide that it would be nice to bring in somebody else on the party, you've arranged for a pleasure that will do more than a little toward making next week happier and easier. Try it.

And whether there are two or twenty of you by the time your party's made up, we'll do our best for you, and we'll try to give you the feeling that our sole reason for existence is to provide means for happifying people. Which isn't so far from the actual truth as it may sound when you first read it.

Every afternoon, you know, from one o'clock on. The newspaper ads will tell you just what time you ought to come to see the first of things.

Equipment of New Regent of Philadelphia

Two Simplex machines with a 95 foot projection is used. Three operators are always on hand. The booth and the rewinding room are the very latest, containing everything which will aid an operator in giving only first class projection. Special titles for pictures are gotten out by the management and used constantly.

A Kimball organ, the first to be installed in the city of Philadelphia, adds to the enjoyment of patrons, assisted by an orchestra under the able direction of Louis Van Es, a Holland violinist. At the console are Mr. Anton van den Broek and H. B. Rouillot, two well known organists. The organ chambers are located one on either side of the screen with an echo organ in the rear of the theater, next to the operating room. The motors controlling these different organs are operated by the organist from the electric console. The musical program is given especial attention by the management, featuring same in every program issued. Musical selections are rendered before the feature four times a day during which no one is ushered to a seat, and the novel dimmer system of colored lighting is used.

There are numerous exits which make it possible for the theater to be emptied within one minute. The carpets and all draperies in the interior of the theater are blue in color.

Florida House Opens

The Imperial Theater has opened its doors as a high-class amusement house in Jacksonville, Florida.

This theater, on East Forsyth street, just off Main, would never be recognized by those who saw it some months ago, and have not seen it since, for it has been completely built over, inside and outside, and is today an entirely new and different place, with a seating capacity of about 1,200, and with all the most modern conveniences and attachments.

The S. A. Lynch enterprises, which owns the Imperial, has been everything but stingy in making this theater the peer of any in the South, and its efforts to please the people cannot but be most satisfactory.

No attempt at description of the Imperial can be attempted at this time, for it is simply perfect, and those who attended the opening performance had a treat that was worth receiving.

Theaters Help Lower Eggs

The recent war on the egg speculators in New York was carried on through the local film houses. Notices encouraging the boycott movement on the hen production were flashed on the screens of the theaters in New York.

"Economy" was the slogan of the film literature and the notices, which were shown at every performance, read:

"Smash the egg gamblers. It's the man higher up, not the retailer. Practice economy in eggs. But only for the old and the children.

"Decrease the demand and watch the price come down."

This notice was shown continuously and simultaneously in several hundred theaters of New York, and those most interested in forcing down the price of eggs declare it was a powerful factor in their fight.

Booklets on Children's Films

A number of inquiries have been received in the office of Motography from readers asking the addresses to which to write to obtain copies of the three booklets on children's programs which were reviewed in the December 30 issue of Motography.

"Anita's Boy and Girl Child's Primer" may be obtained from the Fox Film Company, 130 West Forty-sixth street, New York City. Copies of "Motion Pictures for Children" may be obtained from the National Association of the Motion Picture Industry, Times Building, New York, N. Y.; and "How to Gather and Hold Audiences" is issued by the National Committee on Films for Young People of the National Board of Review, 70 Fifth avenue, New York.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

AN "atmospheric" screen sounds interesting, doesn't it? It is the name of a new picture catcher put out by a New York firm. A number of exhibitors who have tried it have found it unusually satisfactory. We hope there is not too much hot air about the stories of the new sheet.

There are two film versions of Robinson Crusoe on the market at present. Savage has one and the Universal has just announced the second.

The managers of the theaters, music halls and motion picture theaters of Newcastle-on-Tyne, England, have decided to close their houses by 10 o'clock every night.

The city council of Rockford, Ill., has closed all the moving picture shows on Sunday evenings but allows them to run Sunday afternoons from 1 to 6 o'clock.

The Idle Hour Theater of Cambridge Springs, Pennsylvania, advertises a film of pictures of the mineral water town. The slogan of the house is, "Nothing but the best, for the best, by the best, always."

Fire of unknown origin recently destroyed the People's Theater of Redfield, Iowa. The building had three stories and a basement, in which were motor cars. All were saved. The property loss is $7,000.

Huge bunches of mistletoe hung just above the two stair landings leading to the mezzanine floor at The Rialto of New York Christmas week. Special ushers were detailed to handle the congested traffic at these points.

James W. Himebaugh, proprietor of the Royal in Holland, Michigan, will soon build a beautiful new theater. And unless all signs fail, by April 1, one of the most beautiful picture theaters in Western Michigan will adorn the city.

Henry Miller, theatrical producer, is to have a New York theater of his own. He has leased the property at Nos. 124, 126, 128 and 130 West Forty-third street, just off Broadway, and will put up a building to be known as Henry Miller's Theater, with a capacity of 1,200.

Inspired, no doubt, by the Sunday closing agitation in the East, Indianapolis has taken to enforcing its ancient blue laws. Fifteen picture theater proprietors were arrested one Sunday as the result of a movement started by T. Ernest Malcolm, a local justice of the peace.

Alpha, Michigan, is to have a second moving picture house if the plans which Mr. White, proprietor of the Cosy theater of Iron River, materialize. The building next to the Alpha Candy Kitchen is to be fitted up for a play house by being lengthened and the ceiling raised.

Alfred Hamburger's Gaiety Theater in Chicago issues a program in postal card size with the features for the week listed on one side and on the other side a picture of one of the screen actors or actresses with a brief description of their personal appearance and their characteristics.

The Massachusetts branch of the M. P. E. L. of A. held a convention at the Quincy House, Boston, Thursday, December 21. New officers were elected and the percentage system, open booking, advance deposits and express charges thoroughly descussed from every standpoint.

Warren C. Seaver and Louis Zohler are building what is said will be the largest moving picture theater in Chicago at Howard street and North Ashland avenue. It is expected to be ready for occupancy by June 1. The building will be a part of a block of ten offices and thirty flats.

Leadville, Pennsylvania, has just adjusted the license tax on theaters according to their seating capacities. Formerly the Academy of Music and the three picture houses paid $75 a year each. By the re-adjustment the Academy pays $100, the Lyceum $75, and the Photoplay and Manhattan $50 each.

In appreciation of the good service rendered by its employes, the Rialto Theater Corporation of New York added fifty per cent to its total pay roll for Christmas week and distributed the extra money pro rata. The staff was paid on Friday before Christmas to allow time for Saturday shopping.

The Strand Theater of New York announces that admission prices for the rear of the orchestra have been raised from 25 to 35 cents for the evening performances on Saturdays, Sundays and holidays. The increased cost of film service and musicians' pay caused the raises, Dr. Wilson, director of publicity, says.

The Maryland Censor Board recently passed "Purity," a Mutual feature, but after hearing that Washington had banned the film because of its undraped characters, underwent a change of mind. A reexamination was ordered, which resulted in several eliminations and a condemnation of the posters.

A one-story brick picture theater to cost $30,000 will be built in New York City by the M. Z. Realty Company on the south side of DeKalb avenue, sixty feet west of Sumner avenue. The northeast corner of Varet and White streets will be the site of a four-story brick office and factory, to be built by C. Katz at a cost of $25,000.

The Hippodrome Theater, on the corner of Broadway and Yamhill street, Portland, Oregon, has been bought by Portland capital for $350,000 cash. Max Houser, grain dealer and exporter of Portland, is mentioned as the buyer or the financial representative of the Portland money which has bought the playhouse.

Detroit society people have just spent $1,600 on the making of a "400" film play. "Easy Come, Easy Go" was the title of the production, which was made in some of the aristocratic residences of Detroit and Grosse Point. The play was presented to society at the Majestic Theater a couple of weeks ago.

Parents saw the first actual working of the Minneapolis schools through films recently at East high school. Beginning with the kindergarten the views go on through high school. Needs of the schools were also shown and fire hazards in certain buildings emphasized. The films were also shown at other schoolhouses.

Several first-run picture showmen of Greater New York and vicinity held a meeting recently and formed a new booking organization, which will be known as the Exhibitors' Protective Association. The officers are Sydney Cohen, president; A. Meyer, vice-president; John Manheimer, secretary, and Abraham Wolf, treasurer.

Vernon C. Seaver and Louis Zohler have leased the Howard Theater at Howard street and North Ashland avenue, Chicago, from Charles W. Ferguson for ten years at an annual rental of $12,800. The theater is being constructed in connection with a building containing ten offices and thirty flats, to be completed June 1. The house will have a seating capacity of 2,000.

A new theater was added to Rochester's list of downtown amusement places, when the Piccadilly Theater at Clinton avenue North and Mortimer street, had a formal opening and house warming. The first opening was a private showing for newspaper men and invited guests. Mayor Hiram H. Edgerton and his cabinet, other city and county officials, and prominent business and professional men, attended the opening.

Mary Pickford's erratic dancing about and sudden jumps from rose gardens to snow storms in the film, "Tess of the Storm Country," caused a $75 loss of patronage at the Monroe Theater of Omaha, according to the verdict of a jury against the Kansas City Feature Film Company. George A. Monroe, proprietor of the theater, sued for $100, alleging that the Pickford film was defective.

The National Theater of Dayton, Ohio, formerly a vaudeville house, has been reopened. The United Booking office has taken over the houses which will show photoplays of a superior character. Feature films seen at the high-price theaters in the east will be shown at the National with other programs such as are shown at the houses at Cincinnati, Pittsburgh, St. Louis and other theaters on this circuit.

Theodore C. Chifos, manager of the Apollo Theater, South Main street, Dayton, Ohio, donated the entire gross receipts of his theater one Thursday recently to the building fund being raised for Miami Valley hospital. Appropriate decorations for the theater on that day were made, further bringing to the attention of the public the nature of the day's campaign put on by the management.

One of the first two men to establish a moving picture theaters in Cleveland has closed his house. He is Louis H. Becht, proprietor of the Mall Theater, Superior avenue, opposite the postoffice. But the following day Becht opened a new theater two doors east of the location of the present one. This one is the New Mall, a double theater, one auditorium on top of the other, with an entrance on Superior avenue for the lower house and an entrance of Euclid avenue for the upper auditorium.

"The small theater must go. Within a few years all the houses will be large ones. They will give but two shows a night and the prices will be around twenty-five cents." This is the opinion of a live Chicago exhibitor, Charles G. Stuart, manager of the Palais Royal at 1710 West Madison street. And a good many other picture men agree with Mr. Stuart in regard to the general tendency of the times.

Plans are being made for a new theater to be built in Houston, Texas, in time for the opening of the next season. According to announcements made by Clarence Weis, representative of the American Theatrical Association, the new building will be small, having a seating capacity of 1,200, and will be located on upper Main street. It will be used exclusively for the dramatic performances, for which the Prince Theater was used until this year, when all road shows are being shown at the City Auditorium.

The closing of the deal whereby the T. S. Martin estate of Sioux City, Iowa, agrees to erect a new Orpheum Theater building at 412-416 Nebraska street, was announced by J. Earle Martin. According to the agreement, the Martin estate agrees to erect a structure costing $100,000, which shall cover a ground space of 75 feet by 150 feet. The building will be two stories and is to have a seating capacity of 1,500 to 1,800. Tentative plans provide for an ornate terra cotta front.

What bids fair to be the official indorsement of Colorado as a producing center for motion pictures set upon it by men actively interested in the industry will probably be given during the month of January in Denver, when Clara Kimball Young, her entire company and her director, Albert Capellani, will arrive there to film a number of scenes for "The Easiest Way." Mr. Capellani, anxious to film the pictures in the territory mentioned in the play, is enthusiastic concerning his visit to this state.

Over a hundred and fifty employes of the Rialto of New York, with their wives, sweethearts and friends, sat down to a holiday dinner given by the Rialto Theater Corporation. When the house had emptied at the conclusion of the final performance all the guests were relegated to the loges and balcony while long tables were set up in the foyer between the main entrance and the glass-enclosed orchestra seats. A half hour's extra entertainment was given for the guests and at midnight they filed down the two big staircases to a six-course gorge, with liquid incidentals. When the banquet was fairly under way eight huge arc lights, which had been concealed in the decorations, were turned on suddenly and two camera men surprised the diners by recording the event on a few hundred feet of film. There was a little extemporaneous oratory, not exactly serious in nature, and when everyone had told everyone else what a grand time he'd had the occasion was officially pronounced a glittering success.

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If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVII CHICAGO, JANUARY 13, 1917 Number 2

New Conditions for the Film Papers

LAST week MOTOGRAPHY started upon its ninth year of service to the motion picture trade. Nine years is not a lifetime in most industries; in the film industry it is almost an age. It carries back to the period when the best theater lists totaled about six thousand names; when a thousand feet a week was the film output of the best studios; when the names of the best players were unknown to the public and unavailable to the exhibitors and the trade papers.

The trade papers themselves, which all started about that time, were pretty thin and lifeless compared with present standards; they carried few illustrations and less advertising. There was little or no discrimination in the advertisers' minds between paid subscribers and free distribution.

Organized advertising departments as a part of the producers' equipment existed at that time only in embryo. Oftentimes the responsible head of the producing company himself insisted upon placing all the advertising and even directing all the publicity—a work for which he had inadequate time and to which he gave little thought or study.

As a natural result, the publications that made the most noise and boasted the most valiantly came soonest to the attention of the producer-advertiser. Publishers' circulation claims were accepted at their face value—or, if questioned, were seldom or never investigated. Business, for the trade papers, begot business. The paper that, by reason of its shouting, secured some advertising, gained thereby the occasion for a still louder noise and so got more advertising. Advertisers who could not find time to investigate publishers' circulation claims found a different reason to buy advertising pages—their competitors were buying them. Whether the medium was really valuable or not, they could not afford to stay out while their rivals were in. And they could afford to stay in, whether it was a good buy or not, because business was good and they were making lots of money.

Because of this peculiar though perhaps not unique condition, some of the trade papers waxed fat and profitable almost in spite of themselves—and doubtless to their own amazement. Called upon for a frank and truthful statement, their publishers probably would have admitted that not merit, but circumstance, brought their success. But through its aid they were able, after success instead of before, to make themselves worthy of it.

Today there are just three trade papers in the motion picture field. We repeat the number—three—after due consideration of the claims of those who have tried, or are now trying, to enter. It is not necessary that we name the other two; but for MOTOGRAPHY we go on record here and now with the positive statement that it offers to the motion picture trade everything that a motion picture trade paper can possibly offer. And, to paraphrase the favorite catchline of a large automobile manufacturer, when a better motion picture trade paper is printed MOTOGRAPHY will print it.

MOTOGRAPHY has never carried as many pages of advertising as its eastern con-

temporaries. We can be frank in saying that, because the fact is obvious. Furthermore, it has been mostly MOTOGRAPHY'S own fault. While we have advertised producers to exhibitors, while we have advertised MOTOGRAPHY to exhibitors, we have never advertised MOTOGRAPHY to advertisers. We have worked hard and kept quiet—too quiet. Our press-agenting has all been for other people.

We confess, too, that we have been rather independent. Our policy has always been "Readers First." That means that while we have made friends of our readers, and have accumulated a lot of them (figures omitted because this is not a circulation statement), in doing so we may not always have done just what the manufacturing trade would like to see us do. That, of course, is part of the "Readers First" policy, and most emphatically does not bear upon our sincere respect and admiration for those bold and far-seeing producers who are responsible for the growth of this industry.

We have been told, too—repeatedly, and by influential persons—that if we would come to New York and publish there, we would get all the advertising there is. Possibly that is true. But we prefer Chicago. We believe Chicago is destined to be the business center of this industry some day. It may come sooner than even we expect; it may take several years. But when the motion picture headquarters moves to Chicago, as it will, MOTOGRAPHY will be here to welcome it and to serve it with increased facilities.

In the foregoing paragraphs are some of the reasons why MOTOGRAPHY carries less advertising than the New York papers; reasons which do not reflect in any way upon the value of its pages. And MOTOGRAPHY is now entering upon its ninth year of the same unchanged policy.

But the ninth year begins under different auspices. The motion picture art is enjoying a business administration. The ballyhoo no longer prevails. Advertising is bought and sold as it is in other old established industries, where merit, and not noise, dominates. The publisher must deliver the goods—not an exchange of reading-page publicity for advertising, not the appeal of good fellowship, not the perversion of friendships to the beggary of selling, but the fair sale of good value for good money.

The motion picture trade paper must place the manufacturer's announcement before as many interested exhibitors as possible. To make sure that they are interested exhibitors, they must be paid subscribers to the trade paper. No one paper can reach them all—that is humanly impossible, and no advertiser expects it. But, by diligent work, the constant effort of a corps of employes properly directed, it is possible to secure a great many. It is hard work. Possibly it is because they know how hard it is that some advertisers take circulation statements with a grain of salt. But much may be done by unremitting effort; if the first appeal or the fourth does not get them, the twelfth or the twentieth probably will. That, at least, is the only way we have found successful.

And these new, difficult conditions are the very ones that we greet with joy. For we know that we can meet them with honor. That is our specialty as publishers—the very thing we have had to do right along in other fields.

MOTOGRAPHY'S actual circulation is less than the "claims" of its eastern contemporaries. We do not wish either to disparage their claims or to question their integrity. Therefore we will drop the comparative mode in asserting that our figures are not claims—they are facts. Moreover they are facts that there is not the slightest difficulty in proving—and the proof we are willing and eager to present.

There are several ways of gaining a large distribution quickly, so that unimpeachable figures may be presented to the advertiser with a flourish. For instance, there is the ever-present newsstand. We tried that out. We gave the News Company about five thousand copies every week. It sold about four thousand and returned the balance. We never knew who bought the four thousand—but we had a pretty good guess that few of them went to exhibitors. So we made a non-returnable arrangement with the News Company. Now it orders less than a thousand copies, and we are putting the rest to better use. Newsstand sales boost "distribution"—but they don't help the advertiser.

MOTOGRAPHY will play the trade paper game with all its cards on the table, face up. Playing that way, we can challenge the whole field, with the comfortable knowledge that no one can show a better hand.

Exhibitor Gives Christmas Party

ILLINOIS THEATER MAN IS HOST TO FIVE HUNDRED ORPHANS

By B. F. Barrett

THE Christmas season with its spirit of good will toward all people brought out many "good-fellows" among the exhibitors who planned special programs for their patrons and unusual entertainments to make the children happy.

In Oak Park, Cicero and Maywood, Illinois, the name of John H. Hodgson, manager of the Oak Park Theater, will be revered next to that of Santa Claus in the hearts of five hundred children, inmates of orphan asylums and crippled children's homes who were invited by this kind hearted manager to a Christmas party at his theater on Saturday, December 23, to meet Mr. Santa Claus.

The "party" began before the youngsters arrived at the theater, for there was snow on the ground and Mr. Hodgson sent for his guests in big sleighs filled with warm fur robes. As they went into the theater every neck was craned, each eager to be the first one to discover Santa, but except for the Christmas decorations the house appeared just as on any other occasion.

As soon as the little folks were seated the questions began: "What time is Santa Claus coming?" "Is he coming down where we are, or is he just going to make a speech on the stage?" One skeptical boy remarked, "Gee, I bet they're just going to have him in a picture."

The entire program was planned with a view to pleasing the little people. The musical numbers, furnished by a four-piece orchestra composed of a piano, organ, violin and drum, seemed to be as much of a treat to the kiddies as the pictures. The selections were chosen from popular airs with which it was thought they would be familiar, and they were encouraged to all join in singing those they knew. A two-reel comedy caused much merriment, and a news-of-the-day film also interested the small audience.

As the last of the current topics faded from the screen the curtain was slowly raised revealing a gorgeous stage setting of a room in Santa's palace. Christmas greens and wreaths were lavishly used in the decoration of the room and in the center was a big Christmas tree in all its splendor of ornaments, red and green balls, tinsel and a myriad of tiny colored lights. It did not take the children long to discover on one side of the tree a box filled with oranges and on the other a big table on which were piled little pails filled with candy. As the "ohs" and "ahs" and little squeals of excitement and happiness died out Santa Claus walked out onto the stage. This was the only second in the whole afternoon that there was absolutely no sound in the theater and it seemed as if the little folks scarcely breathed as they gazed enraptured at their beloved Saint Nick.

The leader of the orchestra broke the tense silence by getting up on the rail of the orchestra pit and requesting the children to form in line in the aisles ready to march up on the stage and shake hands with Santa. They needed no second bidding. One of the ushers led the way to the stage where the children were welcomed by Manager Hodgson and his daughter Miss Frances Hodgson. The line passed on by the big box of fruit behind which stood Jack Funk, the operator, who gave an orange to each child as they filed by. Then the line of march wound slowly around the tree—slowly so that the children could enjoy the many decorations—and across the stage to where Santa sat, dressed in his red suit trimmed with white fur which just matched his long beard. Roy Dale, stage manager, posed as Santa and shook hands with the children, talked with those who were not too awe inspired to be able to talk, and presented each with a pail of candy The little tin pails held one-half pound of candy and were decorated with colored scenes from the familiar nursery rhymes. They made attractive little souvenirs of the occasion to be treasured by the children. Mr. Dale happened to know a number of the little folks, and they were startled but at the same time felt decidedly honored to have Santa call them by name and mention some little incident which they are still wondering how he knew about. Many of the youngsters lingered to whisper what they wanted him to leave in their stockings when he came down their chimney Christmas eve.

Santa remained on the stage until all were reseated so the children could have one last look at him before he left them for another whole year, and before the remainder of the program was given. As the curtain was lowered the feature of the afternoon, Douglas Fairbanks in "The Matrimaniac," was thrown on the screen and in their hearty laughter at "Doug's" athletic antics the kiddies forgot their regret at saying good-bye to Saint Nicholas. The sleighs were on hand to take the children back to the homes—each with an orange and a pail of candy tightly grasped in his hand.

The Oak Park Theater has a seating capacity of 1,300, and besides the five hundred guests it was filled with other children and adults as well. Every child in the house was invited to join the procession which received the fruit and candy.

The same program was carried out at the first evening performance and some of the older inmates of the orphanages who were unable to attend the afternoon entertainment, as well as any other children in the house, were given the same opportunity to meet Santa and were presented with fruit and candy. During the rest of the evening shows just before the feature was shown the curtain was raised so all could see the Christmas tree and Santa stepped out upon the stage and bowed to the audience, to add to the Christmas atmosphere.

In looking back over the reception given Thanhouser-Pathe Gold Rooster plays during 1916, Edwin Thanhouser, president of the Thanhouser Film Corporation, announces that his policy of five-reel features with top-notch stars in expertly developed stories adequately directed and staged, has been fully justified by results.

The film rights for "Mary Jane's Pa," the Henry W. Savage stage success, have been acquired by Vitagraph, which will begin at once to produce it with Peggy Hyland and Marc MacDermott in the leading roles.

BRADY-MADES IN EUROPE

World Film Corporation Closes Negotiations with Gaumont Company of London for Distribution of Brady-Made Pictures

For the first time the World Film Corporation has seriously considered the invasion of the foreign market and negotiations have just been completed with the Gaumont Company of London for the distribution of Brady-made picture plays throughout Great Britain.

The deal is considered of such importance at the European end of the line that twenty advertising pages of the cinema magazines are required for the initial announcement. The Gaumont concern is one of the largest distributors in Europe.

The World company has never before considered the foreign market mainly on account of the greatly disturbed situation produced by the war holding out little encouragement for the importation of film plays from any quarters.

But recent representations made to the World-Brady interests were to the effect that this very condition of disturbance had so influenced the European-made pictures themselves as to develop a market for superior material from this country.

Negotiations carried along for several months upon these lines finally caused the manufacturers to send a representative to London instructed to make a most searching investigation and report circumstantially, and as a result of this further representatives were dispatched to arrange terms and close the contract covering an extended period.

The Gaumont Company is said to be elated over its new association, feeling that the World-Brady pictures have been improving so remarkably in quality that their first showing in London is certain to create a large demand throughout Great Britain.

In the World-Brady offices also the greatest of satisfaction is expressed at having made an entry upon foreign territory under such peculiarly advantageous circumstances as those described.

"The Man Who Forgot"

"The Man Who Forgot," the newest of World pictures Brady-made, carries an unusual story with a psychological background and a large number of novel and striking complications. The play, directed by Emil Chautard, had its origin in a novel by James Hay, Jr., occupying a position well up among the "best sellers" of its time.

This is a strong preachment for prohibition and for the final scenes many Washington clergymen on a recent Sunday urged their congregations to participate before the camera, with the result that some 5,000 church members assembled for the parade, the meeting on the steps of the Capitol and the subsequent rush upon the Senate Chamber—said to be an altogether remarkable episode.

Mary Nash Now With World

Mary Nash is the very latest addition to the rapidly increasing group of feminine stars engaged by the World Film Corporation in line with the recent announcement of director general William A. Brady. The future releases of this concern now include plays the central figures in which are in the hands of Alice Brady, Ethel Clayton, Kitty Gordon, Gail Kane, Marie Dressler and Miss Nash.

The actress last mentioned will be the star of several World-Brady pictures under her present contract. This document contains a renewal clause of which the corporation fully expects to take advantage.

Miss Nash is at present playing the featured role in "The Man Who Came Back," the current all-season attraction at the Playhouse, New York. In this drama she has a personation which covers an exceptionally wide range of emotions and characteristics set in surroundings embracing a cabaret in San Francisco, an opium joint in Yokohama and a pineapple plantation in Hawaii.

The better to insure a similarly effective and fitting part for Miss Nash's debut as a World Film star, Mr. Brady has engaged Jules Eckert Goodman to write the play. Mr. Goodman is the author of "The Man Who Came Back."

Salesmen to Work with Exhibitors

An interesting and hopeful new phase of co-operation between the theater man and exchanges and salesmen was brought out at the sales meeting held at the Chicago Paramount exchange on the evening of December 27.

The new idea which is to be developed and put into practice is that the salesman is to represent his exhibitors in the Paramount office in the same way that he represents his concern to the exhibitors when he is out on his territory. Each salesman is to be responsible, in part, for the money his customers, the exhibitors, make. This will mean that the sale of undesirable pictures will be discouraged and the salesmen will place in houses only the films which will be best suited to the locality. He will also co-operate in the exploiting of Paramount pictures.

Besides Manager Frank Rutledge and Sales Manager C. E. Elliot, there were present at the meeting the following salesmen: Joseph Desberger, who takes care of the exhibitors in Southern Illinois; Henry Zapp, Central Illinois; W. E. Calloway, Northern Illinois; George Ranshaw, Northern Indiana; C. C. Wallace, Southern Indiana; H. J. Corbett, and C. E. Almy, Chicago territory.

A telegram from headquarters in New York assured the men that Paramount would be decidedly stronger during the coming year than ever before. Three new and prominent stars are soon to be signed.

Stage Warming

Director Paul Powell initiated the new electrically lighted stage at the Fine Arts studio by filming the concluding scenes of "The Girl of the Timberclaims" featuring Constance Talmadge. The new stage measures 60x140 feet and is thoroughly equipped. At least five directors can work on the new stage at one time. The scenario for "The Girl of the Timberclaims" was written by Mary H. O'Connor.

New Unity Publicity Man

Beginning the first of the year, Harry Haven, the well-known film man and newspaper man, joins the Unity Sales Corporation as manager of the publicity and advertising. A. J. Cobe, president of Unity, has several important announcements to make to the trade for the coming year which will be made in detail very soon.

The Empire Feature Film Company has purchased forty acres of ground in San Diego, California, on which it will erect a studio.

Playing in the Picture House

HELPFUL IDEAS FOR MUSICIANS AND EXHIBITORS

By MILDRED MAGINN FITZ PATRICK

(Editorial Note:—Because of the importance of the subject MOTOGRAPHY *will run a series of articles on music for the picture house. This article, by Mildred Maginn Fitz Patrick, who has played eight years before the screen in Chicago, is of interest particularly to your musicians and will aid them to render you better service.)*

NEXT to good films, the most important feature of the picture theater is good music. Of course, it is very important to have good pictures, but very often an inferior picture will be shown. It is then more necessary to make your music more interesting than the picture,

We can't put on the tremulo stop and "pity the poor piano player" as we used to. Mildred Maginn Fitz Patrick draws enough pay from Harry Miller, a prominent Chicago exhibitor, to own a Cadillac car.

so that your audience will be pleased by the music into overlooking some of the faults of the film.

Some of the smaller houses employ only pianists, but the pipe-organ seems to be the favorite instrument at the present time. We can readily see the reason for this. It not only does away with paying salaries to several musicians, which would be the case if an orchestra were employed, but it also gives much better satisfaction for the pictures.

First of all, I am going to talk to the picture organist. This discussion will also apply to pianists.

Importance of Following Pictures Closely

If it is possible to view a certain picture before you play for it, do so by all means. You have no idea how it helps you, unless you have done so before. Very often this is impossible. After you have had enough experience, you will find you can play a picture, following it properly, just as easily as you would read a sheet of music.

The first time you play a new picture, pay strict attention to the story. If it is a dramatic picture with little or no comedy running through it, introduce some light number whenever you have the opportunity so that the monotony will be broken.

I have gone to see very grewsome pictures and thought if the organist would only stop that draggy-drawn-out music and play something with a little life and color in it, what a relief it would be.

Now, by this I do not mean to play "Yankee Doodle," for a funeral procession.

While you are playing the picture the first time, think of what music you will play for each particular scene the next time. You are then able to arrange your music so that when a hurry scene appears you won't have to stop in the middle of some pretty number and stumble into your hurry music.

Some one in the audience is sure to be disappointed at this sort of thing. Instead of breaking off so suddenly, omit part of the piece you are playing and go to the finale so that it will sound finished. You will find this an easy plan when you have practiced it.

Whenever you can connect a sub-title with the name of some particular song or piece, play that song or piece. But do not carry this idea so far as to burlesque a dramatic picture.

"Faking" Time Has Passed

Whenever I go into a picture house, I can tell in a minute whether the musician is really a musician or just one of those fakers, who used to "get by," but who now is nothing more than some one sitting at the organ or piano, just making a noise to get a salary at the end of the week.

Do not forget that your employer hears other players and some day may hire one whose playing he likes better than yours, and if you are not able to produce, you will find it hard to find another employer as easy to please as the one who once thought you wonderful.

Now a few words about the kind of music to be played. Audiences expect to hear really good music now-a-days.

I remember when I began to play for pictures—eight years ago, the days of the one and occasional two reel pictures—I thought if I played a couple of good waltzes, that was all that was necessary.

Very soon this became monotonous to my own ears, and something had to be done to make my work more interesting, so I went exploring the music stores in search of better music for the pictures. I have been exploring every since and have not found the end of the trail—because there is no end.

During the course of a picture, you would please your audience very much if you would play one or two or more, if possible, good standard numbers. I have never seen a picture in which there was not an opportunity to play at least one real good number. Try to play things that have not been played to death. If you will spend a little of your leisure time hunting for good music you will find it.

I expect if some of you would look amongst your old music, you would find things which have been almost forgotten by everyone.

Most of the music used by the film organist is written for piano, which can be easily adapted to the organ. It may help you to know that there are a great many beautiful things written only for orchestra.

If you will buy the piano part of the orchestrations you will enjoy it very much. They are a trifle more

difficult to read, but practice them and your reading will be developed wonderfully in little time. What you want to do is to improve yourself. Do not stand still.

Hear Others Play

Make yourself acquainted with other players' work, and see where you can better yourself the very next picture you play. If you hear some one make what you consider a mistake, see that you do not do the same thing. There are a great many of us who will think we can do better than some others and very often we do not do as well as we think.

In any case the thing you should do is the best you can at all times, because you do not know who is listening to you. Do not "stall on the job," and the minute the "boss" comes around "fire up" as though some one had thrown a five dollar gold piece at you.

Try not to have people say, "Oh, he is a pretty good player when he feels like playing, but he does not feel like playing very often." You know, if you never do any more than you are paid for, you will never be paid for any more than you do.

Church Organists

There are some, comparatively few, church organists anxious to enter into the business of playing for pictures. They find it very hard at first but if they would stick to it and not give up, their success would be assured.

My very first organ experience was church work. It is the best foundation a film organist can have, because those who have done church work have been started on the instrument properly. But one who has had no experience except in church work, has to drop that "churchy way of playing." (as the manager would say), if he wants to make good. His repertoire must be entirely different.

Orchestras and Pictures

I have noticed that in most theaters where the orchestra alternates with the organ, there is very little judgment used in playing for the pictures. They just take turns in rendering a few selections and each one seems to be playing at the wrong time.

Once I saw a picture in which was portrayed an Easter morning scene in a church. The organist had been playing about ten minutes up this time, possible a little longer. Instead of continuing to play during the church scene, he stopped at the beginning of the scene and the orchestra relieved him, playing something inappropriate.

This sort of thing is very noticeable and with a little careful attention could be easily overcome. What if the organist did play a little over the time he was required, would it not be worth while?

No matter how large or small your audience is, there is always some one who appreciates your efforts. The more effort you make to please your audience, the more praise you will receive from them.

Have a Large Repertoire

To be a good picture player, you must have a large repertoire. There are so many pictures that call for character music of all descriptions. This part of your music library should consist of Mexican, Oriental, Chinese, Japanese, Spanish, Indian, etc.

Each week buy a little music and in a short time you will be able to go to your music cabinet and pick out music to fit almost any picture you may happen to have. You will find it more interesting to play the pictures when you keep your repertoire up to date. Do not neglect your popular music, because you know there are a great many people who prefer it.

If you use good judgment in selecting your standard music, I am sure it will please every one in your audience. The first thing they listen for is pretty melody. It is not always the difficult things that please.

Now a word about "hurry music." This is where so much faking is heard when there is a battle scene, or fire scene, or some other hurry scene. There is really no more reason to fake this part of the picture than to fake a love scene, which, of course, you would not think of doing.

There is not an operatic selection printed but that contains a little bit of music which can be used very nicely for hurry scenes. There are all sorts of ballets which also may be used. Take a day and devote it to looking up ammunition for your work.

Playing for News Pictures

I would like to say a few words in regard to playing the weekly news pictures. There seems to be more uneasiness felt in playing these films than any other. The secret of playing news films is to have plenty of music stored up in your brain so that it is ready at a moment's notice. The moment the sub-title changes, change your music to fit the picture.

Now is the chance to use your popular music and a chance to put some life into the evening's entertainment, if you had not had the opportunity before the weekly was flashed on the screen. I have never found a topic in the weekly, to which I could not fit an appropriate number.

Some times the instrument upon which you are playing is located in such a position that it is almost impossible to view the picture. In this case, arrange a mirror so that you may follow the picture by its reflection.

Kolb and Dill in New One

C. William Kolb and Max Dill have completed the last of their series of Mutual Star Productions at the studios of the American Film Corporation at Santa Barbara.

The title of this piece of screen drama is "Beloved Rogues," an adaptation from a story by Aaron Hoffman, made by Al Santell, the American scenario writer who also directed the pair in this production. It will be released January 15.

"Beloved Rogues" is full of the typical sort of Kolb and Dill humor, coupled with an ample supply of vicarious romance—since the two old schemers are inveterate match makers. Advance reports from the studio predict even greater success for this last Kolb and Dill production than for "A Million for Mary," "The Three Pals," "Peck O'Pickles," "Bluff" and "Lonesome Town."

Several members of the same strong cast who have been seen in the earlier productions are seen again in "Beloved Rogues."

May Cloy will appear as the ingenue and Tom Chatterton as the hero. In other roles Harry von Meter and Clarence Burton will be seen.

Over one hundred extras take part in this pretentious production, not the least interesting of whom were George Periolat, Franklin Ritchie and Ashton Dearholt, who took part in the last "mob" scenes of the picture just for fun.

William Mandeville has been engaged for the important part of Lindsley, in Ethel Barrymore's forthcoming Metro release, "Egypt the Gypsy," which already has been placed in production. John W. Noble is directing this seven-reel photodrama, a picturization by June Mathis of Edward Sheldon's great play, "Egypt," in which Margaret Anglin starred on the speaking stage.

Peeps through the keyhole at scenes from Vitagraph's new fifteen-episode serial, "The Secret Kingdom," featuring Arline Pretty.

Loew Books "Secret Kingdom" Solid

VITAGRAPH'S SERIAL WILL APPEAR IN ALL TWENTY-FOUR LOEW HOUSES

WHAT is reported as the best and largest serial contract ever signed by any theater owner in the country was closed when Marcus Loew booked Greater Vitagraph's new fifteen-episode adventure serial, "The Secret Kingdom," in all his twenty-four houses with solid bookings of sixty-four days for every episode.

This is said to be the largest and heaviest booking order ever entered for a serial, even by Mr. Loew, who is recognized throughout the industry as a past grand master in the art of judging the box office value of a picture before it is shown on his screens.

In addition to booking "The Secret Kingdom" solid in all his Greater New York theaters, Mr. Loew also has leased it for his Newark, Hoboken, and New Rochelle houses.

As an advance advertising campaign on "The Secret Kingdom"—which begins its Loew theater run on January 5 in the magnificent New York—Mr. Loew will distribute more than half a million postcards, two pages of which will be devoted solely to "The Secret Kingdom." In addition, Mr. Loew will use his large electric theater signs to let the people know he is running this Greater Vitagraph production, and in Brooklyn alone 200 billposting stands will be used on "The Secret Kingdom."

It is interesting to note that eleven of the Loew houses will run every one of the 15 episodes of "The Secret Kingdom" for three days each and that six Loew theaters will run each episode four days. For only seven of his 24 houses has Mr. Loew booked this Vitagraph serial supreme for less than three days to an episode.

The Loew management was very enthusiastic in its praise of the work of Dorothy Kelly, Charles Richman, Arline Pretty, Joseph Kilgour, William Dunn and the other principals in "The Secret Kingdom." Albert E. Smith, president of Greater Vitagraph, under whose supervision "The Secret Kingdom" was produced, has received a warmly congratulatory letter from Mr. Loew's office regarding this super-serial.

Walter W. Irwin, general manager of Vitagraph-V. L. S. E., is in receipt of equally commendatory notices and messages from exhibitors all over the country. Many theaters which have not heretofore exhibited serials have signed up for "The Secret Kingdom," and Mr. Irwin says that the advance bookings on this feature serial indicate that the million-dollar collection mark will be passed before June 1.

The old hut below with the hair on its back appears with Anita Stewart in her new Vitagraph feature, "The Glory of Yolande," released January 15. Miss Stewart is the quaint little peasant seen at the door of the cottage.

E. H. Sothern and Charlotte Ives in "The Man of Mystery," to make its first public appearance January 8.

The heroine a-fishing goes, in "Indiscretion," and catches a bullhead and two suckers. This new Lillian Walker play was released New Year's Day.

A strong factor in favor of the theater that uses "The Secret Kingdom" is that the manager can see any of the episodes before booking the first instalment. All fifteen episodes were completed a whole month before the release date of the first chapter.

"The Girl Philippa" at the Rialto

"The Girl Philippa," which opened at the Rialto Theater, New York, on December 31, is a film production of the story by Robert W. Chambers which appeared in the *Cosmopolitan*. As "The Girl Philippa" was in every way an unusual fiction story, "The Girl Philippa" is in every way an extraordinary photoplay production.

Anita Stewart was cast for the title role and she has played it in a manner that will delight her friends and make countless thousands new admirers not only of herself but of the screen.

S. Rankin Drew, who directed the production and plays the role of Warner opposite Miss Stewart's Philippa, has set a new height of picture production and acting. Billie Billings, playing the role of Warner's sister, is an excellent foil to Miss Stewart. The two girls are of the utmost variance of type and manner.

Anders Randolph, as Wildresse, is as complete a villain as ever trod a stage or walked through the pages of a literary masterpiece. Wildresse is such a role as Mansfield would have revelled in. To say that Mr. Randolph plays it convincingly, so that one utterly hates him one moment and sympathizes with him the next, is the highest praise that can be accorded him.

In the staging of the production, to which, as has been said, President Smith gave his personal attention, no item of time or money, effort or ability was spared to realize for the public the subtle shadings of character and locale that Mr. Chambers put into his glorious story.

To recite the many details of costuming, of whole French villages built at the Vitagraph studios at tremedous cost, only to be demolished a day afterward under furious bombardment; of a city market place with its many and ever changing streets leading to and from it constructed in exact replica of the French town of Gennevilliers; to the curious foreign commercial and military telephones imported especially for "The Girl Philippa;" to the French market carts, and to street barricades such as now are used daily in the great war would be impossible.

Suffice it to say that every one of them is but an item in realism. Yet one there is that deserves special notice.

On the broken brick wall of the French village we see a proclamation. As we read it, in the original French, it dissolves into the English translation. It is an order of mobilization for the whole French nation.

The French order shown in "The Girl Philippa" has a history. It really was posted, the very one that Mr. Smith used on the mayor's residence in Gennevilliers, near Paris, where one of the European factories of Greater Vitagraph is located. From the mayor Mr. Smith secured, under a heavy bond, the use of the real French *ordre de mobilization* for "The Girl Philippa." As soon as scene-taking with this order was finished, the original was returned to the Gennevillier's mayor via the French embassy and the Vitagraph's bond was then cancelled.

"The Glory of Yolanda," from the story by Maibelle Heikes Justice, which was directed for the Vitagraph Company by Marguerite Bertsch with Anita Stewart as Yolanda, is the Blue Ribbon offering through Vitagraph-V. L. S. E. on January 15. In this story Miss Stewart plays the role of a little Russian peasant girl.

Perhaps there is no star on the screen today who could have given the sweet, whimsical Yolanda a more appealing characterization than does Miss Stewart. She seems to live her part, and the whims of the little Russian peasant become, for the time being, her whims. Evart Overton, too, in the role of the young American artist is seen at his best and Miss Bertsch has not lost any of the charm of the original story in her direction.

Vitagraph Has Not Bought the Rialto

In spite of report to the contrary, neither Greater Vitagraph nor Vitagraph-V. L. S. E. has bought the Rialto Theater, the magnificent New York picture house presided over by Samuel L. Rothapfel.

Rumor on Broadway during the current week coupled the name of Vitagraph with the Rialto in various ways to suggest that the Blue Ribbon company had acquired Mr. Rothapfel's house and would take it over as the Vitagraph theater, retaining Mr. Rothapfel.

Walter W. Irwin, general manager of Vitagraph-V. L. S. E., when asked to make a statement to still these conflicting reports, said:

"It is in no way true that either Greater Vitagraph or Vitagraph-V. L. S. E. has acquired any interest of whatsoever sort in the Rialto Theater, always excepting that interest which these two companies have and maintain in every theater which runs Blue Ribbon productions.

"Mr. Rothapfel has contracted for Blue Ribbon features as the basis of his 1917 program. For these features Mr. Rothapfel pays a flat regular price per week the same as does every Vitagraph exhibitor.

"Outside of these conditions Vitagraph has no connection whatever with the Rialto Theater."

Mary Pickford in Carnegie Institute

Mary Pickford's picture is to adorn the exclusive walls of the Carnegie Institute at Pittsburgh. The largest collection of autographed pictures of stage celebrities in the world has just been presented to the institution and Mary Pickford's picture will be in the center of this extraordinary exhibit. The donor is Tunis F. Dean, long prominently identified with theatrical activities and who is now associated with the amusement enterprises of Harry Davis in Pittsburgh.

For a quarter of a century Mr. Dean has been making this collection which is of great value and of sentimental interest because of the personal allusion in all of the autographed inscriptions. Nearly every prominent player who has illumined stage history in this period is included. One of the rare photographs is one of Mary Pickford taken when as a child she was a member of the cast of "The Warrens of Virginia."

The motion picture is not what it was eight or ten years ago. It was then proved piffling, shocking, or inane. Out of this tertiary period it has emerged through the stone age of brutishness into the age of intelligence, aesthetics, morals, humor and social values. Some credit should be given to an art, answering many human needs, which has sprung, like Jason's warriors, into full and self-conscious manhood within some fifteen years!—*The Churchman.*

First Aid to Theater Men

PRACTICAL HELP ON THE PROBLEMS OF RUNNING A PICTURE HOUSE

THERE is nothing quite so contagious as enthusiasm. If you are enthusiastic about your house and the programs you are giving to your patrons they are liable to catch that same spirit of enthusiasm regarding what you are giving them. By enthusiasm is not meant self-assurance and an arrogant opinion that your theater is absolutely perfect and your program cannot be bettered which renders you impervious to suggestions so that you stand still and do not progress; it means being filled with the pleasure of your efforts to serve the public and with the spirit of nothing being too difficult to attempt if it is going to raise the standard of your house. Beware of becoming so confident that you stumble over your own self-conceit but at the same time do not be afraid to radiate your joy in the work and your pride in your theater.

Nothing is more desirable than that your patrons be exposed to this contagion and become infected with this same enthusiasm.

Films on Advertising

119—Will you kindly let me have a list of the names and addresses of manufacturers who have advertising films to show. How are these films sent out? What is a fair rate to charge these people for advertising their films at our theater?

In the answer to Question 106 in the December 16 issue of MOTOGRAPHY was given a list of advertising films. Any local advertising of this kind would come from the merchants themselves or any advertising film mnaufacturing company in your community. These multiple reel advertising films are usually handled by the local offices of the manufacturers and you would better take this up with any of the companies named who are in your city.

The price charged for running these is usually five to ten dollars. The long industrial films are often run free of charge at benefit performances. This saves the exhibitor the cost of film rental for the show and allows him to split with the beneficiary and still make a small profit himself.

"Variety Is the Spice of Life"

120—I am the owner of a 250 seat house in a small town, and have the only picture theater here. I have been running one feature each evening and on Saturdays and Sundays adding a one-reel comedy. I have been thinking lately that more people could just as well come to my theater and have been wondering if it would be better to run more films and shorter ones.

It seems to me that simply one feature a night must become rather monotonous—you are giving too much of the same thing. Your audience would undoubtedly be better pleased with a variety. Why don't you try running two two-reelers and a one-reeler, or perhaps vary this with a three-reeler and two single reels. I do not think you are giving your patrons sufficient short comedy, for a majority of people enjoy comedy more than anything else.

I would suggest the plan of running only a feature on two nights of the week and a program of the same length but composed of a variety of shorter reels the rest of the week. You can soon tell by your patronage which kind of program is liked the better and whether the people approve of this arrangement of varying the program on different nights.

Amateur Nights Are Popular

121—What are these amateur nights which some of the exhibitors are running in their theaters? Are they successful and do you believe they are a good stunt for a small town? How do they run them and what do they do? Do they have pictures too that night or just the amateur night—whatever that is? That is certainly a regular volley of questions isn't it? And I hope you will not get out of patience before you have answered them all.

I am always glad to answer all the questions you want to "fire" at me, so keep on coming and I will not lose patience, I assure you. I am only too happy to pass along any information I possess which may be of benefit to someone else.

Amateur nights are generally very popular in small towns, and a number of city houses which make a regular practice of using them report they are good box office attractions. As the name implies, amateur night means turning your theater over to unprofessional local talent. Sometimes their performances take the form of songs and recitations, or it may be a dancing contest or impersonations of screen favorites. A very popular "stunt" is to have a Charlie Chaplin night, when all come dressed like Charlie and try to imitate his famous walk.

The usual custom is to offer a prize for the best song, dance or characterization. This may be a cash prize or anything the exhibitor cares to make it. The actors are allowed so many minutes apiece in which to appear before the audience. After all have finished they come out upon the stage one at a time and the person whom the audience claps the most is declared the winner of the prize.

In a small town, especially, these performances always bring out a good crowd and the audience has lots of fun out of the entertainment. Sometimes there is no other program except popular songs, a slide with the words being thrown on the screen so that all can join in the singing; others have these amateur entertainments in addition to the regular program. The managers often also have contests in singing and dancing for children under twelve years. This usually brings out a large crowd, because all the parents and relatives always want to see the children. Boxes of candy are often offered instead of cash prizes at these contests.

The former stage celebrities who are now at work in the Lasky studio at Hollywood have formed a new organization—the first of its kind—called the Lasky Players. The object of the organization is the occasional presentation of one-act plays and scenes from established dramas for charitable purposes.

Louis B. Mayer and Harry J. Cohen have just left the home offices of the Metro Pictures Corporation, No. 1476 Broadway, and have started on a western tour to handle the demands from exhibitors for the new Metro-Quality serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are co-stars.

PRIVATE SHOWINGS OF "PATRIA"

Marie Walcamp Assists Mrs. Vernon Castle in International Serial. Anna Held Poses for Hearst International News Pictorial

Two private showings of "Patria," the International serial featuring Mrs. Vernon Castle, were given in Atlanta, Georgia. One was at the Georgian Terrace, before a large and distinguished audience, whose universal expression was that "Patria" is the greatest serial ever screened. The second was given at the Piedmont Driving Club, and the showing was one of the notable society events of the holidays.

Marie Walcamp, star in the serial "Liberty," and who has played important parts in other big serials and leads in many features, has been engaged to support Mrs. Vernon Castle in several of the later episodes of "Patria." Though born in Troy, Miss Walcamp is recognized as the best all-round woman rider and "daredevil" screen actress in the west and has scored many successes in roles requiring equestrian ability. In the cast of "Patria," she appears prominently in three episodes as Bess Morgan, the sister of the Channing ranch manager, and is afforded ample opportunity to display her skill in the sport at which she excels.

Several other stars have been engaged for the concluding episodes of "Patria." Among them is Arthur Tavarez, who recently appeared in "The Eyes of the World;" Wallace Beery, who portrays Villa; and William Nye, who played in "Liberty."

Jane Grey and Nigel Barrie who play the principal parts in "When My Ship Comes In," an International Golden Eagle Feature soon to be released, have just returned with the company from Douglas, Arizona, and Sunland, California, where they did the mining scenes called for in Gouverneur Morris' story. A large number of "greasers" and real miners were employed and plenty of local color to make the pictures of this new International feature all that it should be.

A brilliant addition to the list of stars in the "Footlights and Fashions" series of the Hearst International News Pictorial is Anna Held, the famous French actress. Mme. Held will appear on the screen in her wonderful peacock gown of white chenille which was designed by her and which is by far the most gorgeous costume that has been shown in any production so far this season.

Besides the gown, Mme. Held appears in close-ups showing nearly $250,000 worth of jewels, consisting of pearls, diamonds, rubies and sapphires. It is estimated that the gowns and jewels shown by Mme. Held on the screen represent an outlay of $475,000.

In making the pictures for the International's great patriotic photoplay "Patria," Mrs. Vernon Castle who plays the title role is called upon to do things which a less intrepid or capable woman would have refused or been unable to do.

Here are some of the things this daring woman does, and most of them several times over, in order that a perfect picture be obtained:

She is thrown from the back of a galloping horse; she dives headlong from the deck of an ocean going steamship and swims to a motor boat into which she climbs unassisted; she is thrown from the upper deck of a Sound steamer and in the water divests herself of her superfluous clothing; she climbs the mast of a burning ship with the flames licking the shrouds and falls with the mast into the water far below; she plunges over a waterfall into the whirlpool; she races her motor against a railroad car loaded with dynamite; she flies an aeroplane; she operates a machine gun in the trenches; she wrestles with Mexicans and fights Japs single handed; and does many other strenuous things that make you gasp. But never for a moment does she lose her dainty, graceful, feminine charm that have made her famous on two continents. Above all she can act, as her work in "Patria" abundantly proves.

"Photoplay Should Follow Book"

"There is a tendency, at the present time, to produce film versions of famous novels, which is a good idea. But the public is often misled by the impression that it is just like the book. Time and time again we see moving pictures advertised as founded on some famous literary work of art, which advertising by no stretch of the imagination could ever be justified. Outside of the title and the author's name there is absolutely no similarity, you might say, between the original and the film version. Scenes are changed, characters added; scenes left out and characters done away with, until the author can hardly recognize his own work, after the scenario writer is through with it," remarks H. A. Sherman, president of Sherman-Elliott Company.

"To console the public, the producer claims this must be done to adapt it for the screen—'scenario writers license' and that it is almost impossible to make a photodrama of the book in any other way. This is not so. There has perhaps been no novel that was more difficult to adapt to photoplay that Robert Hichens' 'The Garden of Allah,' produced by Selig. Yet Gilson Willets, after much study, was able to make a motion picture version of the book that follows the story closely. Not a scene or character omitted, and the sub-titles taken from the book.

"When I buy the rights for a feature, founded on a book written by a famous novelist, I read the book first. The fact that the visualization in moving pictures follows the book closely aids materially in my judgment as to the value of the screen version. The immense popularity of the book means crowded houses to satisfy the interest created by the horde of readers."

"Review" Held At Theater

Mary Pickford has been invited by the Women's Press Club, of Pittsburgh, Pa., to participate in the "Review of National Celebrities" to take place in that city on January 11. Women prominent in every art and activity will take part. They will be introduced in a prologue, written for the occasion, which will be recited by Lillian Russell. Harry Davis has given the use of his Alvin Theater for the review, the benefits of which will be devoted to members of the newspaper profession who have met with reverses or misfortunes in the past year.

Will Make Educationals

Another film concern has been added to the rapidly growing list now specializing in the manufacture of educationals. The latest contender for honors in the instruction field carries the title of the Collegiate Film Producing and Distributing Company.

William Fox plans to release a Valeska Suratt feature for the last week in January.

Ralph Ince First Goldwyn Director

MAE MARSH WON PLACE THROUGH MERIT—NOT PRESS AGENTRY

Ralph Ince, new Goldwyn director.

THE Goldwyn Picture Corporation is fast building up a strong organization on their already notable foundation. The first director to be engaged by this company is Ralph W. Ince, who will begin work for the new company on its first production within a fortnight.

Mr. Ince comes to Goldwyn Pictures from the Selznick organization, where he has just finished making the Warwick picture, "The Argyle Case." Prior to the Selznick connection Mr. Ince was for ten years one of the most important directors in the Vitagraph company.

Born in 1887 in Boston, young Ince followed in his parents' footsteps and went on the stage, entering Richard Mansfield's company. He has been a prominent factor in the development of motion pictures. Under his direction the first two, three and five-reel picture plays were produced. In many of these he played the leading roles besides writing or assisting in the writing of the scenarios and supervising the entire effort.

Varied Career of Arthur Hopkins

The entry of Arthur Hopkins into the motion picture industry as a partner in the Goldwyn Pictures Corporation is causing nation-wide comment and interest. Like the producing firm of Selwyn & Company, Arthur Hopkins has a distinctive record in theatrical and vaudeville management. He is also looked to for novel screen developments for Goldwyn Pictures.

For fifteen years Mr. Hopkins has been in the rough and tumble of the "amusement" business. He has produced vaudeville acts and "booked" them; has purveyed acrobats to summer amusement parks; opened the first motion picture house in an old store room in New York; has staged plays (his own and others') as a free lance manager—all in such fashion as varying resources would permit. He has had an adventurous, even an adventurer's life; has worked up and down the "show business" always experimenting, observing and striking at the root of things.

In 1905 Mr. Hopkins rented a store room at the corner of Eighth avenue and Thirty-second street, New York, put up a partition, rented some kitchen chairs, installed a cheap projection machine and inaugurated a five-cent motion picture theater. The venture immediately made money but the police closed the place. There was nothing in the city ordinance about licensing a motion picture theater, because there had never been a picture theater in the city. The place wasn't illegal, but at the same time it was not legal. It fitted into no category.

At last some resourceful person thought of putting a single slot machine into the store room and licensing it as a "slot machine parlor." Wise heads approved; legality was appeased and everyone was happy.

After venturing into the Luna Park booking business, into vaudeville theater management in Cleveland, and into vaudeville "routing" in the great middle west, he drifted behind the scenes as author, manager or producer of sketches.

Arthur Hopkins helped to bring the legitimate stars into vaudeville—which is common enough now. Blanche Walsh he starred in "The Thunder God," which he wrote for her. Under his management Arnold Daly toured in Bernard Shaw's "How He Lied to Her Husband." Everett Shinn's burlesques, "Wrong from the Start" and "More Sinned Against Than Usual," he put on the stage. Two sketches of his own writing—"Holding a Husband" and "Brotherly Love"—proved extremely popular in vaudeville.

In the field of the legitimate theater Mr. Hopkins is the producer of "The Fatted Calf" (1910); "Poor Little Rich Girl" (1913); "We Are Seven" (1914); "On Trial" (1914); "The Man Who Married a Dumb Wife," "The Devil's Garden," "The Happy Ending" and "Good Gracious, Annabelle" (1916).

Mae Marsh Wins by Pure Merit

Mae Marsh, the first big star of the Goldwyn Pictures, has reached the top of the ladder by working out her own destiny through rigorous effort and labor be-

Mae Marsh, "the girl with a thousand faces," also called "the Bernhardt of the screen," now one of Goldwyn's big stars.

fore the flaring Cooper Hewitts. She has not been made known to the millions who see her on the screen through eccentric advertising and press agent untruths. She is one of a large family watched over and guarded by a most careful and discerning mother. Mrs. Marsh has never felt it wise for her daughters to possess the eccentric things that other screen stars have. She has not wished her daughters to lose their perspective on life by coming in contact with the abnormalities of screenland. Therefore Mae Marsh owns no "villa" with a Roman bath, has no peacock farm where she raises vain birds, has invented no beauty patches and silhouette "love spots," owns no racing car with liveried flunkies on the running boards while she "burns" up the boulevards in "high," and has never capitalized the American flag for self-advertising.

Mother Marsh believes that milk baths and other trick stunts will add nothing whatever to Mae Marsh's ability and capacity as an actress. She believes that the training Mae Marsh received from David Wark Griffith is the greatest thing that could have happened for her daughter and that a still greater thing for her is the opportunity she is to receive in Goldwyn Pictures.

What Mae Marsh Has Done

The millions of devotees at the shrine of Mae Marsh will be vastly interested in the first photoplay in which Mae Marsh is to appear for her new managers, the Goldwyn Pictures Corporation. A picture chronology of her past releases, not including many of her smaller and earlier "bits" in the various Griffith masterpieces, reveals "Man's Genesis;" "A Temporary Ruse;" "The Sands of Dee;" "Judith of Bethulia;" "A Child of the Paris Streets;" "The Escape;" "The Wild Girl of the Sierras;" "Hoodoo Ann;" "The Marriage of Molly-O;" "The Little Liar;" "The Wharf Rat;" "The Birth of a Nation;" "Intolerance."

In "The Birth of a Nation" she played the role of Flora Cameron, the little sister who jumped over the cliff to escape the negro. In "Intolerance" she is the girl of the modern episode. In "The Wharf Rat" she is a boy; in "The Marriage of Molly-O" an Irish colleen. She is a primitive girl in "The Wild Girl of the Sierras;" a tenement child in "The Escape," founded on Paul Armstrong's notable story; and in "A Child of the Paris Streets" she is a fascinating Apache, who by chance looks more like Billie Burke than Billie Burke looks like her own self.

Exhibitors Strong for "Secret Kingdom"

F. F. Hartich, manager of the Syracuse branch of Vitagraph-V. L. S. E., has received a number of unsolicited endorsements of "The Secret Kingdom" from Rochester, New York, exhibitors. Among them are the following:

B. Munk, proprietor of the Park Theater, writes Mr. Hartich as follows:

I had the pleasure of viewing "The Secret Kingdom" when screened in Rochester, and I feel in duty bound to state that I consider the episodes which I saw the cleanest, strongest and most thrilling serial that I have ever seen. The acting, photography, story and settings leave nothing to be desired.

Another letter was one received from Harry E. Rose, manager of the Flash Theater, Tonawanda, New York, who says:

I wish to offer my comments on "The Secret Kingdom," which I saw screened in Buffalo recently. The cast was well chosen; the photography very good; the story is thrilling—has punch; Charles Richman's acting superb, and Dorothy Kelly played her role in great shape, as did the supporting cast.

FILMS IN MAILS

National Association of Motion Picture Industry Investigates Savings to Be Made from Uncle Sam Shipments

The National Association is gathering together material for a folder which will tell the industry how to get full efficiency out of parcel post transportation for films, and will also tell just where the mail ceases to be cheaper than express—these figures cannot yet be given out, but these facts will be of interest.

A shipping case loaded with five reels (the standard unit of shipments) weighs between 45 and 50 pounds.

The parcel post regulations admit fifty pound shipments within the first and second zones, that is, within 150 miles.

Beyond this area, packages are limited to 20 pounds, which will include two reels in the regulation packing case.

The National Association is working out a chart of comparison between parcel post rates and express rates, and this chart will show just where the mails should be used.

At this time, however, the conditions seem to indicate that, as was anticipated, the chief monetary advantages of the parcel post to the distributor will be in shipments to theaters within a short radius of the exchange.

The other advantages of the postmaster general's ruling, however, go far beyond the question of money saved on shipments. As pointed out by the National Association the advantages are the following:

The competition which it offers to the express companies may be expected to result in lower rates, as it has with other commodities carried by the parcel post.

The use of the mails will open new territories and will carry motion pictures into rural communities not now enjoying them.

Thousands of small communities can now be served through the rural parcel delivery post and at small rentals not only can the public of these back-country villages be served but old films now left idle on exchange shelves can be rented at a comfortable profit.

The protection afforded the industry in case of any sort of transportation strike can hardly be overestimated. The mails have the right of way, and with the parcel post now open to films, the crisis which faced the industry a few months ago when a national railway strike was imminent can never occur.

Besides this, the decision of the United States Bureau of Explosives, that films were safe, under present packing methods, for transportation in the mails, will have a decided effect on the public mind and on the insurance companies. The old tradition that films are likely to explode under any and all circumstances—will receive a decided blow by the action of the postoffice department, whose decision to admit films in the present type of container was reached only after a thorough investigation.

Selznick-Pictures Offerings

THREE IMPORTANT DRAMAS WITH FAMED STARS BEGIN THE NEW YEAR

NORMA TALMADGE in her first Selznick-Picture, "Panthea," the first of the new Robert Warwick pictures, "The Argyle Case," and the second Herbert Brenon-directed Selznick feature, "The Eternal Sin," with Florence Reed as Lucretia Borgia, these are the three excellent film dramas which Selznick-Pictures offers exhibitors for the first month of the new year. Each feature is sure to attract unusual interest in every theater shown.

"Panthea" Ready for Release

The first mentioned, featuring Norma Talmadge, is an adaptation of the drama "Panthea," by Monckton Hoffe, which was originally played on the stage in this country by Mme. Olga Petrova. This picture was produced under the direction of Allan Dwan, and has been given its private showing before Mr. Selznick and his personal advisors who were more than enthusiastic in their praise of the picture. "Panthea" will be given its pre-release showings in New York next week and be released immediately after for the entire country. The popularity of Miss Talmadge was attested by the great number of applications for contracts from exhibitors all over the United States and Canada, whose judgment was determined solely by the advertising of the production and their knowledge that Mr. Selznick would not release the picture unless it came up to the high standard set by the first three Selznick-Pictures on the market, the two Clara Kimball Young features, "The Common Law" and "The Foolish Virgin," and the Herbert Brenon production starring Nazimova in "War Brides."

The central figure of the story is Panthea, a Russian musician, who, suspected of revolutionary activities, escapes the surveillance of the secret service police and goes to England. There she meets, loves and marries a young English composer whose life ambition is to have one of his operas produced. Panthea's husband becomes desperately ill through the failure to secure a hearing for his opera and the physicians express their belief that unless the boy's ambition is speedily realized there can be no cure. Panthea's sacrifice for her husband, the loss of his love and the final dramatic reconciliation forms a beautiful love story.

Following "Panthea" will come the first of the new Robert Warwick features presenting this immensely popular star in a film version of one of the most famous detective dramas ever staged, "The Argyle Case." This play was the joint work of the two dramatists, Harvey J. O'Higgins and Harriet Ford, who, for the sake of fidelity to details called in as a third collaborator the famous detective, William J. Burns, to supervise the use of modern scientific instruments of detection such as the dictograph and the finger-print process.

"The Argyle Case" Completed

"The Argyle Case" was finished this week under the direction of Ralph W. Ince, who has made use of every opportunity for mysterious effects and startling lighting and scenic devices that such a story offers. The picture is said to be one continuous thrill from the introductory scenes which indicate the accomplishment of the crime to its surprising solution. Woven into the thread of the story is a delightful love interest in which Mr. Warwick is fortunate in having so charming and accomplished an actress as Miss Elaine Hammerstein for a leading woman.

The third Selznick-Picture that is expected to be released by the end of the month is Herbert Brenon's second production under the Selznick banner, a luxurious spectacle starring the accomplished American actress Florence Reed. "The Eternal Sin" is an adaptation of one of the greatest works of the immortal French author, Victor Hugo, and in addition to its unusually splendid

At the left is Norma Talmadge in "Panthea," an early Selznick-Pictures. The dark and Styxlike scene is Robert Warwick in "The Argyle Case." The lady with the poison canteens is Florence Reed in the Brenon-Selznick, "The Eternal Sin," also to appear in January.

"The Eternal Sin" is a costume play which has a big plot, lots of punch and an appealing star.

scenic settings it is said to hold as great, if not greater, a dramatic punch as Brenon's production of "War Brides."

New Clara Kimball Young Films

In February and March the exhibitors will be able to play two new Clara Kimball Young pictures, each of which should have a tremendous box office value. The first of these will be "The Price She Paid," an adaptation of David Graham Phillips' novel of the same name produced under the direction of Charles Giblyn, late of the Triangle forces. This story lends itself particularly well to Miss Young's unquestioned beauty and charm in that its atmosphere is that of the smart, wealthy set of New York and the star is enabled to wear many stunning modern costumes.

Following "The Price She Paid" Miss Young will appear in "The Easiest Way," Eugene Walter's famous Belasco drama which was generally conceded by the dramatic critics of the world to be the strongest American drama of the twentieth century. Albert Capellani, who so masterly directed "The Common Law" and "The Foolish Virgin," will produce "The Easiest Way." In this production he will have even a greater opportunity to display his craftsmanship than in any of Miss Young's other pictures as the story is unquestionably one of the biggest ever conceived. That Mr. Selznick believes "The Easiest Way" to be the greatest subject for a motion picture on the market is proved by the fact that he alone of all producers who have sought the rights to the play was willing to pay the price demanded by the author and David Belasco.

As a play, "The Easiest Way," with Frances Starr as the star, swept the theater goers of America off their feet. It was undoubtedly the most astounding success of any drama of modern American life and the advertising alone of its title and the names of Eugene Walter and David Belasco should reap a golden harvest for the exhibitor as well as the producer.

Norma Talmadge, who has been spending a month's vacation in Los Angeles on a wedding tour with her husband, Joseph M. Schenck, general manager of the Marcus Loew offices, has returned to New York to begin work on her second Selznick-Picture. Harry Rapf, president of the Robert Warwick Film Corporation, is also contemplating a number of the best known novels of recent years by way of choosing a subject for his star's second production.

Vitagraph Supplies Free Slides

Walter W. Irwin, general manager of Vitagraph-V. L. S. E., has augmented the service which the various exchanges of that company supply to exhibitors throughout the United States by adding a series of special slides which are furnished free to all Vitagraph contract exhibitors.

Included in these new free slides are those of Anita Stewart; Earle Williams; Edith Storey and Antonio Moreno; Lillian Walker and Walter McGrail; Rose Tapley; Peggy Hyland and Marc MacDermott; and Alice Joyce and Harry Morey.

It will be noted that these slides follow closely the plan which Mr. Irwin secured for the release of Vitagraph's Blue Ribbon features in a rotary system that provides for the return of each star or group of stars every six weeks.

There has also been made available for Vitagraph exhibitors special Blue Ribbon trade mark cuts in five different sizes, these cuts being intended for exhibitors' programs and exhibitors' newspaper advertising. Like the slides, these cuts are free to Vitagraph-V. L. S. E. exhibitors.

NEW PICKFORD SUBJECT

Maurice Tourneur Begins Work on the Production of "A Poor Little Rich Girl" Commenced at Fort Lee Studios

For the past few weeks the Mary Pickford studio in Fort Lee has been in charge of the carpenters and mechanics in connection with the construction of big sets for the new Mary Pickford subject, "A Poor Little Rich Girl," the famous Eleanor Gates novel, which also enjoyed a big run as a play. Immediately upon completing the final preparation of the script early last week the actual staging of the new subject was commenced under the direction of Maurice Tourneur, who recently produced the second Pickford-Artcraft picture, "The Pride of the Clan," to be released January 8.

Mr. Tourneur's work in connection with "The Pride of the Clan" was completed several weeks ago, when he was engaged to produce the next Pickford film. He immediately began his plans for "A Poor Little Rich Girl," although the actual staging of the film has only just started, this being in accordance with the Artcraft policy of allowing its directors ample time to thoroughly study and plan their forthcoming subjects before commencing the actual production. It is felt by many who have already seen "The Pride of the Clan," that this picture offers Tourneur's greatest work ever displayed on the screen. Those who are familiar with his productions will readily recognize in the new Pickford offering, the inimitable Tourneur touch which has placed him in the front rank of master-producers.

As Gwendolyn, the title character in "A Poor Little Rich Girl," Mary Pickford appears in a role that is particularly adapted to her talents. That Miss Pickford will score another triumph in this subject is readily apparent to all those who are familiar with the story.

Sherman Blazes Trails

If you are interested in the activities of a real life film man the following facts regarding H. A. Sherman will interest you.

H. A. Sherman was the first man in the country to receive $3,500 a week for a moving picture. ("The Christian," New Garrick Theater, Minneapolis, March 1, 1914).

He was the first man in the country to pay $100,000 or over for certain state rights for a picture. ("The Birth of a Nation," September, 1915. Thus showing producers the possibilities in spectacular films.)

He was the first man in the country to run a moving picture as a legitimate road attraction. ("The Birth of a Nation.")

Sherman was the first man in the country to pay $250,000 for the rights of a picture for the United States and Canada. ("The Crisis," October 7, 1916.)

He was the first man in the country to successfully exploit all state rights of a picture in the remarkable time of five weeks. ("The Crisis.")

Fox Gets New Director, Star and Player

OTHER THINGS NEW AND FOXY

Virginia Pearson wearing a coat of arms in "Bitter Truth."

WILLIAM FOX acquired one new director, another film star, and several more photoplayers in the course of the last week.

The director is William Nigh, lately with the Metro forces; the star is Miriam Cooper, who has the leading feminine part in "The Honor System," the big ten-part Fox photodrama; and the new players include Ned Finley, Pearl Palmer, Ruth Thorp and Edward Roseman, who will be in the first Nigh production, and Florence Crawford and Francis Carpenter.

Miss Cooper will appear under the direction of R. A. Walsh, who staged "The Honor System," and who is, incidentally, Miss Cooper's husband. The new Fox luminary enjoys the distinction of never having had any stage experience, despite her notable performances in "The Honor System," "The Birth of a Nation" and "Intolerance."

Miss Cooper is a native of Baltimore, but was educated in New York City.

When she was twelve years old her family moved to New York and Miss Cooper was educated at the Sacred Heart Convent and the Convent of the Holy Child.

In 1912, at the time so many of the big stars of today were undergoing their preliminary training, Miss Cooper made her affiliation with the screen. Her first production was "A Blot on the 'Scutcheon," for the old Reliance-Majestic company—and she was only an extra.

In addition to the three big specials in which she has played, Miss Cooper has appeared in several subjects for Fine Arts.

Miss Cooper is considered one of the most attractive of all screen stars.

William Nigh, the newcomer to the Fox directorial staff, makes the twentieth filmmaker now with the Fox organization. Seven are screening dramatic subjects in the West, six in the East, and seven are at work on comedy productions in California.

It was Mr. Nigh who had charge of directing "The Yellow Streak," for Metro, in which Lionel Barrymore is starred. In his premiere Fox photoplay, Mr. Nigh will play the lead himself. He often directed and acted in the same feature for Metro. Two of the subjects of which this is true are "Her Debt of Honor" and "Notorious Gallagher."

Mr. Finley, who will have the part of a western sheriff in the new Nigh photodrama, was formerly with Vitagraph. His most recent work was done in Lillian Walker's starring vehicle, "The Kid."

Like his chief, Mr. Finley is a director, too. He filmed "The Royal Mounted Police," soon to be released.

Florence Crawford comes to Fox Films to play in the Caprice subject, now being made in Georgia. Miss Crawford was formerly with Universal.

Francis Wilburn Carpenter is the famous child actor who has been with Fine Arts for some time. Master Carpenter will appear in productions of the West Coast studios. Francis is five years old and hails from Glenwood Springs, Colorado.

The William Fox studios at Hollywood, which were destroyed recently by fire, are fast being rebuilt. The new plant will be one of the most fully equipped and thoroughly appointed in the motion picture industry. It will take the form of a hollow quadrangle, with offices along the sides, and the center filled with enormous stages.

In connection with the rebuilding of the plant, the Fox company have relinquished their Edendale studio and are now concentrating their entire California force in the Hollywood studio and the large lot which they have leased across the street.

Last work was carried on at the Edendale studio on December 15. Director Richard Stanton finished the latest Gladys Brockwell photoplay there, before the place was given up.

Virginia Pearson in "Bitter Truth"

A film drama of unusual intensity, with a great

Gretchen Hartman and Alan Hale in Fox's new drama, "The Love Thief."

sacrifice for a strong climax, is "Bitter Truth," the statuesque Virginia Pearson's recently completed photoplay for William Fox.

The scenario for Miss Pearson's new screen play was written by Mary Murillo, and the direction was in charge of Kenean Buel.

Prominent in the supporting cast are Jack Hopkins and William H. Tooker. Mr. Hopkins is new to Fox Films, but Mr. Tooker is remembered for his excellent work in previous motion pictures under the Fox banner. Alice May and Sidney D'Albrook are also in the company.

"Bitter Truth," which is released on January 15, opens on the big, helpless humanity which is huddled together in Blossom Street, in the East Side's slums. The sweetest spirit of the thousands dwelling there is Anne, in love with Jimmy Graves, who she knows is a crook.

In warning Jimmy one night that the police are on his trail, she is caught in the maelstrom, brought into court with him and sentenced to jail. After she comes out of her cell's darkness, she plots revenge on the man who put her behind bars, Judge Marcus, about to be nominated for a higher position in public service.

Through a ruse, she obtains employment in the Marcus household. The judge does not recognize in his wife's secretary, the same woman who was once just a "poor Blossom Street thing." He finds that he is rapidly falling in love with her.

Anne is approached by a stool-pigeon working for Marcus's political opponents, who are trying to fasten a scandal upon the judge. Anne promises to aid them.

She agrees to put him in a compromising position that evening when witnesses will be on hand. Meantime, Jimmy Graves is released. He has been living through the years of his prison term with the face of Anne always before him. He learns that the girl is at the Marcus home, and starts for the house.

As the hour for the denouement draws near, Anne, analyzing her feelings truly for the first time, realizes she actually does love Marcus. He kisses her again and again. She notices the clock and pushes him from her just before curtains are thrust back by the politicians and Mrs. Marcus.

Jimmy arrives, and in the face of her love for Marcus, she sacrifices herself that the judge may win. The exact manner of the ending is itself a deft piece of dramatic work and camera achievement.

Authorities Praise "The Honor System"

The Co-operative Welfare Association of Western Pennsylvania pronounces "The Honor System," William Fox's de luxe film production, a masterpiece. The thanks of that body were formerly voted to the producer after seeing the picture recently at the Pitt theater, Pittsburgh. The organization comprises the executive officers of all state institutions.

As "The Honor System" does not mince words or scenes in setting forth the prison brutalities that prevailed under the old-fashioned harsh discipline, it is a very frank portrayal and might easily stir opposition among those who have the difficult task of keeping order in prisons and places of correction. But the Welfare Association is animated by a twentieth century spirit. W. F. Penn, the president, writing to Mr. Fox, says:

It was the unanimous opinion of all the members who attended that this production was a masterpiece. Your efforts for prison reform should receive the highest commendation from press and public alike. We believe that much good will result from films of this character and we sincerely hope that the good work started will continue.

Bigger Chaplins Coming

"Easy Street" is the next of the Charlie Chaplin comedies, produced under Chaplin's $670,000 contract with the Mutual Film Corporation.

"Easy Street" will be released on January 22, six weeks from the date of previous release, and this signalizes a new departure with regard to Chaplin features, decided on after a conference between the famous comedian and President John R. Freuler, as a result of which future Chaplins, including "Easy Street" are to be even more pretentious productions than those already issued.

During rehearsals of "Easy Street" Mr. Chaplin notified Mr. Freuler that owing to the large amount of extra work and the great volume of material involved in the making of this picture, he favored extension of production time to six weeks, adding that as all future productions were to be on a similarly enlarged scale, he felt it advisable to make the intervening time between releases six weeks instead of four weeks as hitherto.

While the cost of the productions is largely increased by this change, their tremendous popularity impressed Mr. Freuler as warranting the additional expenditure of time and the schedule was ordered arranged in accordance with Mr. Chaplin's suggestion.

"Easy Street" will be rushed to completion as soon as Mr. Chaplin recovers from a slight accident that took place during the filming of the piece last week. A property lamppost fell on the comedian, inflicting slight contusions from which he has now practically recovered.

This play promises to be as funny as "The Rink," which is popularly declared to be one of the most hilarious comedies Chaplin ever put out. Mr. Chaplin thinks the play will be funnier than "The Rink," since his friends "out front" will have a laugh on him as well as at him. Chaplin's encounter with the lamppost is said to be so funny it "rocks the walls" of the studio, though the encounter probably hurt considerably. Charlie upset the lamppost, which fell in his direction. He tried to elude it but failed. While making a regular "Hal Chase slide" to get out of the way Chaplin got nipped in transit and pinned to the studio floor.

Photo Copyright, 1916, Mutual Film Corporation.

Charlie Chaplin in "Easy Street," his next Mutual, to appear January 22.

JANUARY PLAYS

Metro Pictures Corporation Sets a Brisk Pace In Its First 1917 Releases—Ethel Barrymore and Emmy Whelan Appear.

Five important releases will be presented during January by Metro Pictures Corporation on its regular program. Besides this, five chapters of "The Great Secret," the serial starring Francis X. Bushman and Beverly Bayne, will be offered to the public, and five one-act comedies will be released—three Drew comedies and two starring Ralph Herz.

The year 1917 opens with the release of "Vanity," a Popular Plays and Players production starring Emmy Wehlen. "Vanity" has the advantage of combining the youth and beauty of Miss Wehlen with a story of unusual power. As Phyllis Lord, the modiste's model who leads to peril the man she loves through her desire for pretty clothes, Miss Wehlen has one of the most interesting roles of her career.

"A Wife by Proxy," with Mabel Taliaferro as star, is scheduled for the second week in January. "A Wife by Proxy" has an Irish setting, and Miss Taliaferro is seen as a sweet Irish lassie. Columbia Pictures Corporation produced it for the Metro program. In this delightful five-part photoplay Miss Taliaferro as "Jerry" McNairn, left alone in "old Ireland" by the death of her father, goes to America in search of her father's young American friend, Norton Burbeck. Burbeck is a bachelor and a millionaire, and the little Irish girl soon discovers the plot of an unscrupulous adventuress and her accomplices to get his money.

Ethel Barrymore will be seen January 15 in "The White Raven," her first production completed since her announcement that she had abandoned the speaking stage to appear in Metro plays. "The White Raven's" contrasting scenes are laid in Alaska and in New York City, metropolitan life being varied by that of the frontier. Miss Barrymore plays the part of "Nightingale Nan," a girl delicately reared who, finding herself stranded in Alaska, becomes a dance-hall singer. Determined to leave her sordid surroundings and sing before the greatest audiences in the world, she makes a startling bargain and wins her freedom. But "Nightingale Nan" Baldwin, who now becomes a prima donna known as Mlle. Nanon Boldini, has been virtually mortgaged to win her success, and at the height of her triumph the mortgage is foreclosed. This situation brings about one of the most interesting climaxes ever seen in a photoplay.

Viola Dana in "Threads of Fate" is the January 22 release. This feature photodrama is built around the struggle between labor and capital, and many of its important scenes are laid among the coal mines of Pennsylvania. Anti-vivisection furnishes a counterplot to "Threads of Fate," which was written by Richard Barry, adapted by June Mathis, and directed by Eugene Nowland, the producing company being Columbia Pictures Corporation.

Metro's final regular release for January will be "Bridges Burned," with Mme. Petrova as star. Mme. Petrova herself is the author of "Bridges Burned." The star will be seen in an Irish part in this fascinating photoplay, and further interest is furnished by its war setting. Mary Randal (Mme. Petrova), is one of those progressive, great-minded women of the type so prominent in the Ireland of the present day, the type that has helped to bring about the Celtic Renaissance in literature and other arts. Mary organizes an Uplift club in the mill in which she works, and it is cited all through Ireland as a model. The romantic incidents of Mary's life form the material for the five absorbing acts of "Bridges Burned."

The Metro comedy releases of the month are "The Matinee Idol," with Ralph Herz; "Cave Man's Buff" (Mr. and Mrs. Sidney Drew); "His Perfect Day" (Mr. and Mrs. Sidney Drew); "Married, But Single" (Ralph Herz); and "The Pest" (Mr. and Mrs. Sidney Drew).

Metro thus sets a brisk pace which will be kept up during the entire year.

Exhibitors Like Unicorns

Vice-President and General Manager Fred B. Murphy of the Unicorn Film Service is in receipt of reports from A. G. Steen, manager of the Philadelphia Unicorn Exchange, in which Mr. Steen states that the volume of business with the "Billy West" two reel comedies has exceeded all expectations. In fact, states Mr. Steen, his office is rushed with business, not only with the "Billy West Comedies," but also with the contracts for the general Unicorn Service, which consists of one, two and three reel dramas, up-to-date western pictures, and one and two reel comedies.

"Mr. Steen's report," states Mr. Murphy, "bears out my contention that there is a great dearth of short subjects of merit both in comedies and in dramatic offerings. The tendency of producers today appears to be specialized on feature and super-feature pictures. The result has been, until the Unicorn entered the field, that short pictures of exceedingly poor quality have resulted with consequent dissatisfaction among exhibitors.

"It makes no difference how good an exhibitor's feature picture may be, if the remainder of his bill is not up to the standard, and the result is certain to be detrimental to his box-office. During a recent tour of the country, I discovered that nearly every exhibitor had a 'kick' to register against the average short subject, and they all stated that the Unicorn Film Service was filling a distinct demand for excellent brief dramas, comedies and western pictures. I also found that exhibitors running excellent features, found that their evening's entertainment had been killed because of poor quality of some of the short subjects they had been handling. The psychology of the situation appears to be that the feature which remains deeply embedded in the minds of the audience referred to, is not the excellence of the lengthy feature, but the inferior quality of the remainder of the bill.

"A 'hot and cold' bill can no longer make money for the exhibitor. In other words, it cannot be a mixture of good and bad. It must achieve a high standard, and above all, be consistent. The exhibitors have told me that when they play short subjects which fall short of the mark, that there was a noticeable falling off of the receipts of their theaters for at least two days following."

Selznick Has House Organ

The field of contemporary film literature has been enriched recently by the *Selznick Pictures Magazine,* a well-edited little house organ, devoted to the exploitation of Clara, Norma, Robert and the dynamic Herbert. E. Richard Schayer constitutes the editorial staff of the publication.

In this group are some of the intensely human scenes from Sherrill-Art Dramas feature, "The Rainbow." This feature is a special production in six reels. Sherrill and Art Dramas swear that the play was so concentrated and so full of punch that in spite of all attempts it could not be cut to five reels. And who cares, if it's good? Dot Bernard is the attractive centerpiece of the play and she is supported by Jack Sherrill and Robert Conness.

"RAINBOW" IN SIX PARTS

Picturized from Stage Success, Special Release Calibre, but Distributed on Art Dramas Program—Unusually Strong Cast

Announcement has been made that "The Rainbow," William L. Sherrill's first contribution to the Art Dramas program, will be released in six parts instead of five, the customary length of the Art Dramas. According to this announcement, the strength of the story, and the exceptionally fine work of the cast, has made it impossible to cut the picture to less than six reels without impairing the artistic and dramatic value of the production.

This Sherrill Art Drama is an adaptation of the stage success of the same name. Henry Miller and Ruth Chatterton were the featured players of the legitimate production, which ran through two years at the Liberty Theater, New York City. While at this theater, "The Rainbow" made a box office record that held until it was surpassed by the wonderful business of "The Birth of a Nation," which played at the same house later.

Dorothy Bernard is the star of the screen production, with Robert Conness and Jack Sherrill in the featured supporting parts. It is noteworthy that Miss Bernard also played the leading role in "The Rainbow" while she was the leading lady of Belasco's stock company in Washington. Robert Conness plays the part that Henry Miller created in the original stage production, and the quality of his performance may best be judged from his fine work in the past. Jack Sherrill has a heavy part in "The Rainbow," along the lines that have made him such a favorite with motion picture audiences in the past.

The story of "The Rainbow" is particularly well adapted to picturization. It is one of the few plays that did not depend on lines alone for its success, but on the strong dramatic conflict which marked the action of the production. It tells of how a husband and wife are separated through a misunderstanding, that finally leads to the divorce courts. The wife takes their infant daughter to live in England, not knowing that her ne'er do well brother had squandered her estate, and that her income is being secretly supplied to her by her former husband through the family lawyer. Fifteen years after the divorce she returns to America, the daughter now a young lady. She meets the husband's sister, who persuades her to permit the daughter to pay a visit to her father. Father and daughter are overjoyed at the reunion, but the mother cuts the visit short abruptly because of some scandal she had heard regarding her former husband. In order not to hurt his child, the father tells her that the separation is only temporary. The scene of the leave taking is said to be one of the most dramatic ever screened. The mother leaves the country again, never to return, but through a curious chain of circumstances, the family is reunited, and the romance of the girl, which is unfolded throughout the picture ends happily also.

Speaking of the quality of his picturization of "The Rainbow," Mr. Sherrill said: "It is indeed a rarity to find a picture that cannot be cut down to five reels. The general rule is that it is difficult to bolster up a story so that it will sustain interest through that length. This picture, along with several others that have appeared recently, notably, 'The Witching Hour' and 'The Conquest of Canaan,' I regard as verification of my theory that the primary requisite for a good photoplay is the story. Without that element a picture cannot be a success, regardless of the popularity of the players who are in it."

Moss Sells Exchange

The B. S. Moss Motion Picture Corporation has sold its New York Exchange to the Modern Feature Photoplay Company, of which Walter Greene is treasurer. Greene is also president of the Artcraft, which distributes Mary Pickford's productions.

The only explanation made by Moss is that he was prompted by an old adage to the effect that "a man cannot dance at two weddings at the same time" and that with his producing, state righting and theatrical interests he must sacrifice something besides his health. Moss now feels that he will have time to give his personal attention to the direction of his future releases and can also expand his vaudeville interests. He will add several new houses to his collection, one being now under construction in the Washington Heights section of town.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is now a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

I am having trouble getting a clear picture. I am using 60 amp., 60 cycles A. C. current, 4½ lens tube, 60 ft. throw and at the present time am using a 6½ and a 9½ condensers. If I move my lamp forward my picture gets dark around the sides and if I move it back it gets dark in the center; will you please tell me what the trouble is?

I think that your whole trouble is in the combination of condensors that you are using.

At the throw you have with a 4½ lens tube you should use a 6½ and a 7½ condensors. Try this combination and I think you will have no more trouble.

Watch the setting of your carbons also, be sure they line up and that the top carbon is set ⅛ of an inch to the rear of the bottom one.

I am using a 6-inch lens tube on a 90-foot throw and we have just installed a new screen with a shadow box, and now the picture is about six inches too big all the way around. Can I change the size of the picture with the tube I have or will we have to buy a new one? We have been to quite an expense in remodeling the house and don't want to buy a new lens if we can use the old one. Hoping to see an answer in the next issue of MOTOGRAPHY and wishing you and the paper success with the new department, I am, yours truly, *Fred Blake, Dana, Indiana.*

Yes, it would be possible for you to cut down the size of your picture by lengthening the distance between the lens combinations, but I would not try to make the change if I were you. I would order a new lens tube of the proper size. A good lens is one of the essentials of good projection, and projection is the main asset of any picture theater.

What you will have to pay for a new lens will more than offset the results you will get from trying to save a few dollars with the old lens.

I have a Power's 6 A machine and have just had a new intermittent sprocket, apron and aperture plate put on, also new tention springs and I notice there is a side motion on the picture. There is no steady side motion but every little bit the picture seems to jump to one side. Can you tell me what to do with it?

Your trouble is caused through end motion in the intermittent sprocket and can be remedied by loosening the screw in intermittent set collar (No. 662 Power's catalogue) against end of bushing (No. 670), holding screw driver in slot of screw, with another screw driver pry gently against rim of sprocket and collar, forcing the sprocket to the right and the collar to the left against the bushing. While holding the collar over thus, tighten the screw in the collar. Turn machine very slowly, and if the intermittent binds, you have the collar set too tight. Insert end of the screw driver through one of the holes in the fly wheel and against end of intermittent shaft. With hammer tap very lightly. Try machine and do it again if necessary, try sprocket each time to be sure you have not loosened it too much. End motion in an intermittent sprocket will cause the trouble you mention and it would be a good idea to try the tension springs and be sure that there is not too much tension on them. Too much tension will cause the film to buckle and jump.

The editor has just received a very interesting letter from two brothers who are with a traveling attraction, making the smaller cities. They evidently are having some of the experiences that every operator has when they commence "Hitting the Trail."

They have promised to write an article every week, giving a few of their most interesting experiences.

The following is the letter just received by me and I would like to have the operators who are using generator sets to give the trouble mentioned here, their careful study for I think it will give them something to think about and if they have not had any trouble of this sort to contend with so far, they will be prepared for it if they study this and figure for themselves.

I would like to have the different views of the operators of this department on the subject and in the next issue of MOTOGRAPHY I will give my answer to the trouble with any answers that I receive from the readers of the department.

EXPERIENCES OF TWO ROAD MEN.

We were booked to play a small town named ———. Our outfit consists of two fine machines of standard make, one booth, panel box, cable, motors, special speed controls, in fact everything that it takes to make a complete outfit that will pass in any city in this good old U. S. A.

As our plot calls for a platform on the bottom floor, of course this causes the house manager to lose a few seats and this being a turn-away show the manager objects to taking out seats.

This manager in particular, insisted on us using his outfit, which was located in the balcony of the house.

He had the following equipment in the booth: Two machines of standard make, and a generator set 3 phase, 220 volt A. C. on the motor and 60 volts, 80 amp. on the generator. The matinee show went over without a hitch but at night the generator died like a punctured balloon, though the motor kept running just as good as when she started, the D. C. side would not deliver even a spark. There was no time left to test anything so we hooked up two compensarce and finished the show.

The next morning we tested all connections on board, field rheostat, fields and armature and found them in perfect order. In testing we used two batteries and a buzzer and then not satisfied, we used a magneto.

The house manager called in all of the experts of the town,

Gets Most Out of Motography

"I take all the trade journals, but I get more benefit from yours than any others—especially from 'The Man in the Booth' department and from 'What the Pictures Did for Me,' the exhibitors' criticisms."—H. B. McFarling, Manager Tokio Theater, Morehouse, Missouri.

including the superintendent of the light plant. They tested the same as we did and then asked us what was the matter.

Believe me, Mr. Editor, this called for a laugh, for this manager thought that we had either jimmed his pet machine or burnt it out.

We finally told him and the experts on the job just what we thought was causing the trouble and after they had held a council of war, they agreed with us as to the cause of the trouble.

I know that you know what the trouble was (I had the same experience not so very long ago—Ed.) and we are going to let you tell the boys what you know about it.

From week to week we will try to send in something of interest. It will not be practical stuff all the time, for we think that the boys will enjoy some of the comedy situations we encounter while trooping with a movie show. Wishing you a Happy New Year, Mr. Editor, we remain, *Fred (A. P. S.) Charles, on the Hick Circuit.*

The editor has just received another interesting letter from a brother who is a constant reader of Motography and the projection department of the paper.

I want to shake hands with the brother and assure him that there is no one infallible, and that we all make mistakes.

The only man who don't make a mistake is the man who never tries any thing. He is a mistake in the start.

If it wasn't for a difference of opinion, there would be no need of a projection department, and I am glad that the brother takes enough interest in the department to air his views on any subject that is of interest to him.

On the carbon question we both made a mistake and both acknowledge it, so I am like him, "Let's shake and call it square."

Again I thank the brother and will expect to hear from him real often on any matter that is of interest to him. Below is his letter:

Dec. 26th, 1916.

Dear Editor:

Let's shake hands and start the New Year as friends. You know that human beings are subject to make mistakes. The man who claims not to make any mistakes I will surely tip my hat to. You made a mistake in the issue of December 9 when you stated that the upper carbon should be extended ⅛ of an inch in front of the lower one. I made a mistake when I described A. C. current with A. N. C. How I made this mistake I can't tell, and how you made your mistake in several words perhaps you can't tell.

I wrote Brother Harminson that your answer made my hair rise on my head. I suggested to him to set the carbons the way I did and get good results, and I do not feel entitled to the name "Worthy knight of the booth" but "Worthy man in the Overalls."

I read your article very carefully and knew from it that Brother Harminson was using D. C. I did not tell him how little other people knew about setting carbons, etc., nor did I claim that my suggestion would be the right thing where D. C. was used. I made several sketches, one showing carbons in a straight line, but showing upper carbon ⅛ of an inch in rear of the lower carbon, which I find gives good results, providing the light plant supplies a steady power, if not the arc would work, or travel around the carbon and the arc would be any old place. This setting you acknowledge to be good for both A. C. and D. C. Cut the blame N out and we have it right and print my name.—*L. K. Sivertson, Velva, N. D. Iris Theater.*

Dustin Farnum, the new William Fox star, recently had a three weeks' vacation between two pictures.

He spent thirteen days thereof in traveling from Los Angeles to New Brunswick and back. He spent two more days in talking with friends in old New York.

The other six days were passed in shooting one bull moose. And the trip was worth it, Mr. Farnum said.

Stage Employes Dance

An interesting announcement has just been made that the Stage Employees of Local No. 30 of Indianapolis will give their second annual ball during January. The Stage Employees' Local Union has achieved some enviable reputation for their ability to arrange entertaining balls and festivities in years gone by, and stars, prominent actors and the Dear Chorus Girls long for the opportunity to attend the coming ball January 25 at Germania Hall.

"Miss George Washington" Makes Hit

What has proved to be one of the biggest hits in the photoplay world during the latter part of 1916 has been the Famous Players production of "Miss George Washington," a Paramount Picture. The reports that have been received during the first five weeks of the showing of this picture give it a higher exhibitors' rating than any picture that Miss Clark has ever appeared in.

The fact that the picture was based on so clever a story and that it was given a wonderful amount of comedy action and suspense, with a wallop of a climatic punch and the ever pretty ultimate justification, was the background of the picture, which when privately shown to newspapermen and Paramount and its producing companies' officials, was heralded as being the cleverest piece of comedy work Miss Clark had ever done. Many additional advertising and publicity aids were issued through the Paramount exchanges to put this picture over and it has done capacity business in practically every Paramount theater that has returned their reports.

The first Cub Comedy subject to be offered in which George Ovey, the featured comedian, is assisted in his fun-making antics by wild animals, is "Jerry and his Pal," scheduled for release through the Mutual on February 1.

Looks like a real party, doesn't it?—Edward Sloman, American director, rehearsing Francelia Billington and Jack Vosburg, at the left, in a scene in "A Son of Battle," the latest William Russell feature.

Margaret Illington Becomes Lasky Star

The most important stellar acquisition to the screen which has been made since Jesse L. Lasky induced Geraldine Farrar to become a photoplayer was made known last week when it was announced that Mr. Lasky has signed a long-term contract with Margaret Illington by the terms of which the distinguished stage celebrity abandons the stage to become a permanent Lasky star on the Paramount program. The announcement is of especial interest because of the fact that it follows so closely upon the news that Mme. Olga Petrova had joined the Lasky forces.

Margaret Illington is one of those very few stars who have resisted the steady pressure of the motion picture and its many inducements. By her superb display of histrionic genius in some of the greatest of recent successes, Miss Illington has risen to a position among the foremost stage stars of the day. Among her greatest successes have been "A Japanese Nightingale," in which she scored a tremendous hit; Henriette, in the all star cast of "The Two Orphans"; Mrs. Leffingwell, in "Mrs. Leffingwell's Boots"; "The Lion and the Mouse," in which she made her first London appearance at the Duke of York's; "Kindling"; Juliet, in "Romeo and Juliet," and "The Lie."

An adaptation of Basil King's celebrated novel, "The Inner Shrine," has been chosen by Mr. Lasky as the vehicle of Miss Illington's photoplay debut.

New Keenan Feature

Frank Keenan, the eminent American character actor, soon will be seen in another of his gripping screen portrayals, when he is presented by Thomas H. Ince in a powerful Triangle Kay-Bee play from the pen of John Lynch, entitled "The Bride of Hate." He is ably supported by Margery Wilson, the rapidly rising young emotional actress, and the combination is said to have resulted in a forceful presentation of a powerful subject.

"The Bride of Hate" is the narrative of an embittered Southerner, who resorted to racial conflict as a tool in hands that reached for vengeance. It recites the unhappy tragedy that results from a youthful romance, and the uncanny methods of the victim's uncle to avenge the transgression. The climax of the drama is declared to be one of the strongest situations ever recorded for the screen.

Keenan is seen in the role of Dr. Dupley Duprez, owner of the Bayou Petite plantation near New Orleans, and his portrayal is said to lack none of the forcefulness that always has marked his work in pictures.

Sharing honors with Keenan is Miss Wilson in the title role—that of an alluring slave-girl, upon whose antecedents the climax of the story hinges. Miss Wilson is said to be the very essence of emotion in every scene.

Metro Gives Liberal Bonus

Salary day before Christmas was one of rejoicing around the offices of the Metro Pictures Corporation. In line with other big business organizations that are distributing millions of dollars in bonuses, wage increases and extra dividends, Metro, having experienced the most prosperous year of its existence, did not forget those who have had their part in helping build the organization up to its present state of excellence.

So, on the pre-Christmas pay day, Santa Claus had a proxy in the shape of Cashier C. K. Stern. All of the employes received Christmas bonuses which, in many cases amounted to 100 per cent. Bonuses and presents also were distributed around the studios allied with Metro and all hands working under the Metro emblem, from clerks and stenographers to "supers" and stars, had cause to remember the Christmas of 1916.

Valkyrien in "The Image Maker"

Valkyrien, the celebrated Danish beauty, stars in the forthcoming Pathe Gold Rooster play, "The Image Maker." This picture has a very unusual plot, as it deals with pre-existence and tells of a love that lasted through the centuries. Valkyrien in it plays two parts —the one that of a beautiful Egyptian girl of low de-

The quaint scene below shows Frank Keenan and Margery Wilson in Kay-Bee's newest Keenan play, "The Bride of Hate."

Turn him over and you'll recognize the fellow at the end as Doug. Fairbanks. He's in "The Americano."

He looks like Peck's incorrigible youngster, but belongs to Fine Arts—Robert Harron in "The Bad Boy."

gree who wins the love of a great noble, and secondly, the incarnation of the girl in modern life in America. Such a story furnishes many opportunities for striking contrasts.

Valkyrien's charming personality never appeared to better advantage than in this picture. The atmosphere of ancient Egypt in the first part of the picture is true to history, and furnishes a great contrast to the modern life which is well presented in the latter half.

The picture was produced by Thanhouser.

NEW PARAMOUNTS

Fannie Ward, Jack Dean, Irene Fenwick and Owen Moore Stars on Program for Week of January 15.

Two powerful dramas of highest consistent quality: "Betty to the Rescue" and "A Girl Like That," produced by the Lasky Feature Play Company and Famous Players Film Company respectively, will be the features on the Paramount Program for the week of January 15. In the former, Fannie Ward, supported by Jack Dean and James Neill, will play the leading role, while in the latter, Irene Fenwick and Owen Moore will co-star.

This is Miss Ward's first appearance on the Paramount Program, since her wonderful success in "The Years of the Locust," prior to which this versatile Lasky star created a sensation in "Witchcraft" and "The Cheat." The story was written especially for Miss Ward by Beatrice C. DeMille and Leighton Osmun, and is a story especially adapted for Miss Ward. However, it is unlike anything in which she has ever appeared before. Instead of the beautiful society matron, as she was seen in "The Years of the Locust," the captivating star is now a romping hoydenish tomboy with tousled hair, bare feet, and is clad frequently in a dilapidated pair of overalls.

Irene Fenwick and Owen Moore have a most attractive drama in "A Girl Like That," which was produced under the direction of Del Henderson. The story tells of a female crook whose father is the leader of a gang of safe blowers, which gang, in order to get a line on a wealthy country bank, run across the young men who is the cashier and whom they cannot persuade to enter into any sort of an indiscriminate deal. To obtain their end they send the crook's beautiful daughter to the town, and she, after becoming his bookkeeper, falls dead in love with him, thereby refusing to allow them to rob the bank. During the brawl that follows between the leader and his gangsters, the girl's father is shot. The girl is placed in a tremendous predicament, and the dramatic climax is reached when she succeeds, by the aid of the young cashier, in rounding up the thieves in their attempt to play a double cross game.

Surrounding the program for this week for the exhibitor, Paramount will release three exceptional short reel features; the 49th edition of the magazine-on-the-screen; the 50th of the series of "Weekly Trips Around the World" personally conducted by Burton Holmes, in which he shows "Montreal, Old and New," and a one reel Klever Komedy, in which Victor Moore is starred, entitled "Did It Ever Happen to You?"

The 49th edition of the Pictrographs, the magazine on the screen, contains four very interesting subjects: "Peculiar Properties of Air," "Mining for Beauty," "Japanese Ice Box," and "On the Trail of Health and Appetite."

In a series of laboratory experiments, the fact is vividly shown in the Pictographs, that the atmosphere is capable of the most extraordinary phenomena when the normal conditions are upset and in this particular section, showing the peculiar properties of air, there is shown how nature abhors a vacuum, and what peculiar things happen to nature when liquefied air is applied.

JANE COWL WITH GOLDWYN

Successful Dramatic Actress Joins Goldwyn Pictures—To Be Starred in Productions Written Around Her Distinctive Personality

Jane Cowl, one of the greatest stars of the spoken drama and known to millions as the heroine of "Within the Law" and "Common Clay," tremendously profitable plays of recent years, is to star in Goldwyn Pictures.

After holding out against pictures for several years and holding pointed negative opinions about the cinema, Miss Cowl has been converted to a belief in the screen art and will appear for this newest of great film producing organizations in a series of pictures.

Immediately following the run of her newest stage play, "Lilac Time," soon to be produced by Selwyn & Company, Miss Cowl in the late spring will begin work in the Goldwyn eastern studios on two pictures of immense dramatic scope to be written around her distinctive personality by two of America's most important dramatists.

Each year thereafter, between her theatrical engagements, Miss Cowl will appear in other Goldwyn productions.

"I have never had a prejudice against motion pictures," says Miss Cowl in making her film debut, "but against the stupid type of pictures that many of the producers seemed to feel it was necessary to make. I have always felt that the film producers underrated the intelligence of their public. I have worked tremendously hard to gain a definite position in the American theater and because of the seriousness with which I view my professional work, I have vowed that I would not enter motion pictures—regardless of the monetary inducements—until such a time as I felt that my picture future would be placed in the hands of discerning and brainy managers with an entirely new type of motion picture ideals.

"The formation of the Goldwyn Pictures Corporation was the development necessary to interest me in appearing on the screen. My greatest dramatic success as a star was made under the management of Selwyn & Company in 'Within the Law.' I have the greatest admiration for the Goldwyn Pictures Corporation. In joining their organization I feel that I am taking no chances, as I know their tastes, purposes and high standards. Also, I am not having to become acquainted with strangers.

"From my knowledge of their plans, I feel that the Goldwyn Corporation will do more to uplift screen production and will give it more refined qualities than any similar organization that has entered this important art."

Asked about salary and other inducements, Miss Cowl said:

"Why talk of that. I am going into these pictures because I believe everything will be done to make them big and beautiful and fine. I want to try and discover if I can bring to the screen something that no one else has brought. At least I shall have the joy of trying."

New Triangle Man

Charles Gunn, the new Triangle-Kay Bee leading man, who made such an excellent impression as the young Austrian captain in C. Gardner Sullivan's latest play, "Three of Many," is considered by competent critics one of the most promising of the recent acquisitions of the screen.

He is said to be a natural born aviator. He's not the only star who is "up in the air" a good deal of the time.

To begin with, Gunn is his own hardest task-master, and believes that no pains are too great to take in "putting over" the right effect. With a creditable background of achievement in the spoken drama, he has definitely allied himself with motion picture acting, and thinks that talent and hard work will produce just as desirable results in the one field as in the other.

A native of Wisconsin, Gunn studied mechanical engineering at school and as he found tinkering with greasy carburetors much more to his liking than Latin or Greek, he went into the manufacturing department of an automobile factory upon graduation. But soon the call of the stage lured him away from the footsteps of Henry Ford, and he became known for his portrayal of the stranger in "The Passing of the Third Floor Back," Manson in "The Servant in the House," and Disraeli in the second company of George Arliss' classic.

When Thomas H. Ince began looking around for a new leading man to share honors with Clara Williams, he suddenly remembered Gunn. After a trial before the camera, Ince had no hesitation in engaging him at one of the highest salaries ever given a new screen actor.

When he can find time away from the Kay Bee studios, Gunn gives vent to his inborn love of mechanics and takes a spin in his high-powered motorboat, or journeys down to the aviation field at Venice, and treats himself to a practice flight in one of Glen Martin's aeroplanes.

Nell Shipman Writes Plays

A check received by Nell Shipman from the American Film Company in payment of the motion picture rights for "My Fighting Gentleman" makes the seventh photodrama disposed of by this popular writer since coming to New York in November, and the third purchased by the American Film Company.

"My Fighting Gentleman" will also be issued in book form by one of the leading publishers.

A three-act comedy nearly completed, and two more photo-dramas ready for release, one of which it is believed will create a sensation, is the sum total of Nell Shipman's literary activities during the past six months, during which time she also managed to play the leading role opposite Lou Tellegen for the Lasky Company in "The Black Wolf," which will be released on February 12. She also played a number of weeks in connection with the Vitagraph Exchanges on the bookings of "God's Country and the Woman."

Despite war conditions, Nell Shipman says she will take a short trip to "London-town" and back, before discussing plans for the New Year.

Christmas Tree for Horses

Human beings did not monopolize Christmas festivities, as will be seen by those who view Mutual Weekly No. 105. The Gaumont cameraman, ever on the track of the unusual, were fortunate both in Boston and Washington in securing pictures of Christmas trees for horses! Humane friends of animals decided in both these cities that some recognition should be made of the services of the animals that had been man's most faithful aid in the march of civilization from the stone age. Christmas trees were decorated with apples, carrots and other fruits that our equine friends love, and then there was a gathering of work animals to enjoy the feed prepared. The pictures will appeal to everyone who has any love for dumb animals.

Dispatch Growing Fast

Only a few months ago the Dispatch Film Exchange was an unknown quantity in the film business. With offices at 145 West Forty-fifth street, New York, Walter Scheuer, general manager, and Michael Resnick, sales manager, had some individual ideas as to how to reach the topmost rung of the exchange business.

Their first stroke was the purchase of "Purity" for New York state, which brought them forcibly to the attention of the exhibitors. The second page was the

Here are a score of years in George M. Cohan's life. His debut in the entertainment world was made as a youngster violinist on a twelve-dollar fiddle. Now the new Artcraft star could buy out Stradivarius' whole blamed shop.

entire Ella Wheeler Wilcox series and they followed this by securing "Are Passions Inherited?" for New York state.

With these features on their selling list they rapidly built up a patronage that made the big houses pay attention; but their latest move came as a thunderbolt to the film financiers who were dickering for the big Sherman-Elliott picture, "The Crisis." While all the negotiations were pending, the gentlemen from the Dispatch quietly stepped in and met the enormous price without a murmur. This gives them a commanding position in the field. Mr. Scheuer now announces that while he was out consummating a deal which will bring "The Crisis" to the Strand in the middle of January, his hustling lieutenant secured a contract from Jos. Dailey of the United Booking Offices by which "Are Passions Inherited?" goes into the Proctor Houses.

The Dispatch Exchange further announces that the campaign on "The Crisis" will include fence and railroad advertising throughout the territory so that the best returns may be gotten from a strong publicity campaign.

Tribute to "Daughter of the Gods"

What have you done, William Fox?

You have rifled the storehouse of Fairyland and the Realm of Myths.

You have photographed on man-made strips of films the ephemeral fancies of the dreamers of Greece, and the children's posts, and Elysian romancers drowsy with the poppies of opalescent Orient as twilight.

You have taken a woman of bone and blood and brought her back a demi-goddess. You have unveiled the fearsome harem where no man may intrude and live. You have done more than that—you have revealed the escaping of the enslaved soul, which never the sight of man had hoped to behold. You have made of a child of earth a divinity. You have visualized forbidden mysteries, you have actualized the fantastic creatures of exotic mirages, you have blown substance into spirits of vapor.

Indeed it is a wonder-thing, this shower of magic you call "A Daughter of the Gods."

And, had you combed the seven seas and all the worlds, you could not have aimed your too-seeing camera on one more nearly heavenly, one more beautifully ideal than the exquisite super-woman, Annette Kellermann. —*Jack Lait, Chicago Herald.*

"The Libertine" in New England

F. E. Backer, president of the Mammoth Film Corporation of 729 Seventh avenue, New York City, has acquired the rights to the most highly artistic photoplay of recent production, "The Libertine."

This stirring photodrama features one of the best known leading men and character actors of the American stage today, John Mason, and the young and talented actress, Alma Hanlon. Mr. Backer is ready to release same throughout the New England cities, beginning with such central points as Boston and Providence, where it will be shown for a run.

To augment his forces, L. Lawrence Baren, formerly with several film corporations, has been especially engaged to tour the New England cities in the interests of the Mammoth Film Corporation. Exhibitors throughout this territory can arrange to meet Mr. Baran at any of the cities if they will write direct to the office in New York city.

Foster Moore, formerly connected with George Kleine, has been engaged by Mr. Backer to handle this film throughout the state of New York and northern New Jersey, and arrangements have already been made by him, whereby "The Libertine" was exhibited at the Goodwin Theater, Newark, New Jersey, commencing Sunday, December 31, for a period of a week, and will be at the Family Theater, Buffalo, New York, commencing January 7, for a period of two weeks.

Famous Players Star to Lasky

Louise Huff, the good-looking Famous Players star, who has added to her laurels recently by her charming work as the co-star of Jack Pickford in the screen adaptation of Booth Tarkington's "Seventeen," has left New York for Hollywood, where she will remain at the Lasky studios for several months.

The transfer of Miss Huff to the Lasky studios is in accordance with the announced plan to send Paramount stars to any studio of the producing companies that artistic purpose or producing exigiencies may require, and follows shortly the arrival of Thomas Meighan, Lasky player at the Famous Players studio.

The immediate object of Miss Huff's departure is the fact that she is soon to co-star with Jack Pickford in an adaptation of Gene Stratton Porter's celebrated novel and play, "Freckles," the western atmosphere of which demands a typical California setting. Jack Pickford will follow Miss Huff west in a very short time.

Capt. Jinks' Series Extended

The Capt. Jinks' series of Vitagraph comedies, in which Frank Daniels, the noted stage comedian, is starred, has been extended. The exact total of comedies in this series has not yet been determined, but there probably will be fifteen in all.

In the meantime, the following releases have been

Happy scene from "Captain Jink's Sprained Ankle," one of the Vitagraph-V. L. S. E. comedy series.

added to the series: February 5, "Capt. Jinks' Wife's Husband"; February 12, "Capt. Jinks' Love Letters"; and February 19, "Capt. Jinks' Cure."

William Fox's Academy of Music will play William Farnum in "The Price of Silence," for the first half of the week of January 8, and June Caprice in "A Modern Cinderella," for the latter half. "The Price of Silence" is the initial Fox super de luxe photoplay.

Miniature views of Richard Bennett's latest American-Mutual, "The Gilded Youth."

"The Gilded Youth" Released

Richard Bennett's handling of character, which has made him one of the leading figures on the speaking stage today, is brought into play in an entirely new and interesting way in his newest Mutual photoplay, the fifth in his series of film drama produced by the American Film Company, "The Gilded Youth," which was released the week of January 1.

In this screen drama Bennett plays the role of a fallen son of the idle rich, shiftless and almost good for nothing at all, who takes life as one sweet song, not caring what he eats or what he wears just so he does not go cold or hungry.

In the role of the girl who becomes the redeeming factor in the life of the gilded youth, Rhea Mitchell does able work. She is the maid—a very trim little maid with curly locks—in the second rate boarding-house where the youth holds forth, and it is the very good level head that goes with the pretty curls that brings the youth finally, after much wandering, back into the fold.

"The Gilded Youth" is perhaps one of the most human of all of Richard Bennett's screen productions. It is fired with the same subtle humor as "Philip Holden, Waster."

The cast includes Rhea Mitchell, Adrienne Morrison (Mrs. Bennett), George Periolat. Some of the most amusing episodes are furnished by a mule which proves quite as stubborn as "the gilded youth."

New Producer in Chicago

Another producing concern to enter the state rights field is the Dixie Film Company of Chicago, which has two productions to its credit and contemplates at least twelve a year.

The two completed productions, "Tempest and Sunshine," and "Just a Song at Twilight," have been sold in the Southern States to Tandy and Lynch. The territory secured by this concern includes Virginia, North and South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas and Oklahoma.

Evelyn Greeley and Pedro de Cordoba are co-starred in the latest feature, with Miss Greeley going it alone in "Tempest and Sunshine."

A most attractive and unusual line of novelty advertising accessories have been gotten up, and it is thought that before the present year ends most of the American territory will have been disposed of and options granted on forthcoming features.

Miss Greeley is vacationing from Dixie pictures and is appearing in "Glass Houses" for the World Film Corporation. She will, in all likelihood, rejoin the Dixie concern at the expiration of her present activities under the direction of Mr. Brady.

The British and Australian rights to "Tempest and Sunshine" and "Just a Song at Twilight" have already been optioned.

John W. Heney, of Heney and Hawkins, is the central distributing headquarters for the Dixie products.

Picture Players Dance

Over 800 were present at the ball of the Motion Picture Players Club at Alhambra Hall in New York, last week. Lillian Walker, Gordon Gray and Patty Lee represented the Vitagraph Company. Others present were Miss Pauline Curley and Al. Hall of the Trinchera Film Company.

The beauty contest, for which a silver loving cup was offered, was won by Miss Ethel Hallor of the Grand Hall Playhouse. Another silver loving cup for the best attendance of motion picture clubs went to the Motion Picture Extra Players Association.

Tests Legality of Sunday Shows

Schenectady, New York, one of the cities fighting to make legal Sunday motion picture shows, opened its theaters last Sunday under the protection of an injunction order issued last week by Supreme Court Justice Henry V. Borst restraining Mayor Lunn, Public Safety Commissioner John E. Cole and Police Chief James W. Reynex from interfering with the motion picture exhibitors giving performances on Sunday. The larger portion of the theaters presented similar programs to week-day exhibits.

As far as the public sentiment is concerned in that city there is an overwhelming feeling in favor of the film houses and the Sunday shows are immensely

popular; in fact, the people say that it does not interfere in any way with their church going on the Sabbath day.

Mitchell Kohn, representing the local exhibitors, stated that one of the Schenectady cases now on calendar for trial in police court may be stipulated for argument in the Court of Appeals, as a test case to supersede the case of Leroy H. Bender, who was arrested on a charge of violating the Sunday observance law in Albany some months ago, and adjudged guilty by the Appellate Division, Third Department.

SUNDAY SHOWS

Nation-Wide Fight to Be Made for Seventh Day Films—Plans Discussed at Meeting Regarding Legislative Measures

Plans for a nation-wide campaign to make Sunday picture shows legal were launched at a luncheon held in Delmonico's in New York, January 2, under the auspices of the National Association of the Motion Picture Industry. The meeting, at which William A. Brady presided, was attended by representatives of the industry from various parts of the country. Its object was to take active measures for legislature that will provide more liberally for the films in the various states that do not now permit exhibitions on the Sabbath.

At the meeting John B. Stanchfield and Samuel Seabury, attorneys for the National Association of Motion Picture Industry and the Motion Picture Exhibitors' League of America, in their appeal from the decision against Sunday pictures up-state, were the chief speakers. They explained the legal phases of the case and pointed out the obstacles to be overcome in bringing about new legislation. John R. Freuler, of the Mutual Corporation, was another speaker.

As to whether the matter of Sunday shows will be taken up separately in the various states or be brought forward as a Federal measure, was discussed.

The count to date stands greatly in favor of the film men in their tilts with the law, and indications are the Sunday shows will be upheld when the case comes up before the Court of Appeals in Albany early next month.

While the third department of the Appellate division of the supreme court ruled against Sunday shows in the up-state district, the first and second departments of the same court subsequently upheld the legality of such shows in New York City and the outlying districts.

Other court decisions in favor of the motion picture folk have been rendered, and even up-state, where it was ruled illegal to exhibit pictures on Sunday, the proprietors of the various film theaters that were opened in defiance of the decision, were discharged in every instance following their arrests.

Discussion on Sunday Law

John B. Stanchfield and former Supreme Court Justice Samuel Seabury discussed the various legal aspects of the Sunday closing law, as far as it applies to the hundreds of moving picture theaters throughout the city.

Former Justice Seabury and Mr. Stanchfield answered questions from a legal viewpoint. William A. Brady, president of the association, addressed the gathering. Among the other speakers were Walter W. Irwin, chairman of the executive committee of the association.

MAXINE ELLIOTT TO GOLDWYN

Favorite on Two Continents and the Toast of Allied Armies, to Make Screen Debut in Goldwyn Pictures

Now the real reason for Maxine Elliott's hurried return to America from the battlefields of Europe, has become known. Miss Elliott is going to make her debut on the motion picture screen as a star for the Goldwyn Pictures Corporation.

In order to make her immediate screen appearance for her new managers, Miss Elliott is taking a several months' furlough from war relief work on a hospital barge in the canals of Flanders.

Despite the vogue of the screen and the fact that many other celebrities have entered pictures Miss Elliott has never had a desire to invade the cinema world. To all of the companies who have sought to entice her she has resolutely said "No."

The Goldwyn officers had several surprises during the last moment of their negotiations with this famous beauty. They asked what furnishings she wished for her dressing rooms, what type of motor she preferred to convey her to the studio and other questions of the same sort. Even the upstarts of the film business are very particular about these details. But Miss Elliott was not interested at all. She said:

All of us in Europe have seen so much that is distressing, so much that is chastening, so much that adjusts any sane man or woman's perspective—especially in Belgium and Flanders—that never as long as I live will I lay any emphasis upon receiving special favors and considerations above other men and women.

It would be a blessing if all men and women could come into contact with some of the phases of this great disaster that has befallen Europe. It would temper and subdue those thoughtless persons who think chiefly of themselves. Contact with this war brings the real man or real woman struggling outwardly for expression.

But, after all, do not let us use the personal pronoun just because I am entering motion pictures. It may sound amusing coming from a professional woman, but the egotistical promotion of players has constituted one of my chief objections to appearing on the screen. Everything is "I," "I," "I." My screen work will consist of appearing before the camera and very little talking.

On the canals of the Marne Miss Elliott has personally superintended relief work aboard a hospital houseboat, fitted out at her own expense and through contributions received from many distinguished sources. For more than a year she has been visited at this relief hospital and shelter by the most distinguished figures in the political and military life of Great Britain and France.

Among the many who made an inspection of her work on this craft were King George, the Duke and Duchess of Sutherland, Prince Alexander of Teck, King Albert of Belgium, the commanders of the British, French and Belgian armies and the chiefs of the aviation squadrons, whose special charge it has been to keep the barge and its occupants protected against attack from the air.

Announcement will be made in a few days of the distinguished director who is to introduce Miss Elliott to the public in her first Goldwyn Picture.

The Ivan picture, "Enlighten Thy Daughter," will, in all likelihood, be the next feature to play Broadway. It will open about January 15.

American Signs Gail Kane

Gail Kane, celebrated star of the screen and the speaking stage, has signed a long term contract to appear in American Film Company productions for Mutual distribution.

The contract and all formal legal agreements were closed December 23, by the signature of S. S. Hutchinson, president of the American Film Company, in Chicago—thus ending long negotiations which were opened through the Mutual's New York office.

Gail Kane, star of many stage successes, now signed with American.

Miss Kane is now preparing for her departure for Santa Barbara where she will begin work at the American's western studios about January 22. She is now appearing with important success in "The Harp of Life" at the Globe Theater in New York.

"Special preparations for the coming of Miss Kane have been begun on telegraphic instruction to Santa Barbara," said Mr. Hutchinson. "We are selecting for Miss Kane dramatic vehicles of the type which have constituted her greatest successes. Also our whole staff is devoting its efforts toward the selection of the proper supporting casts for each of the Kane productions. The selection of the supporting cast is being given unusual attention, with an eye on both the New York and the west coast fields.

Gail Kane is the third important star announced for Mutual productions for 1917. Marjorie Rambeau and Nance O'Neil, both now at work before the camera at the Powell Producing Corporation's studios in New York, were the first announced following President John R. Freuler's declaration of policy "Only big stars for the Mutual."

Gail Kane is one of the most beautiful women known to the screen. She is the statuesque type, classically perfect, yet with the endearing charm of intense humanness. Miss Kane's large hazel eyes and her masses of red-brown hair, are sufficient in themselves to afford an artist inspiration, to which her perfect features would at once convert into an obsession.

Miss Kane's career was begun under Charles Frohman six years ago. Among her stage successes were "Decorating Clementine," "The Model," and "Anatol," "Macushla" with Chauncey Olcott, "Myre The Adventuress" with George Cohan in his Broadway hit, "Seven Keys to Baldpate" and "The Miracle Man." In her present engagement at the Globe Theater, New York, in "The Harp of Life," Miss Kane is enjoying a great success. She was booked for this engagement last year, after she had made a great triumph for herself in Augustus Thomas' famous play "Arizona," in which Mr. Thomas himself induced her to make her first appearance before the motion picture camera.

During her screen career Miss Kane has appeared in "Her Great Match," "Via Wireless," "The Labyrinth," "Her God," "Paying the Price," aside from "Arizona."

Holbrook Blinn in "Pride"

McClure Pictures has announced the complete details regarding Holbrook Blinn in "Pride," which will be the second release of the Seven Deadly Sins, the series of five-reel features which is to be distributed by Triangle.

Mr. Blinn, the star, is supported by Shirley Mason, George Le Guere, Helen Strickland and Guido Colucci. This drama is an exciting story, welding a sharp sword upon persons who take themselves too seriously.

"Pride" tells of Eve Leslie, who is sent to boarding school and there poses as a daughter of a titled family. An Italian count seeks her hand, as does Eugene D'Arcy, a powerful banker, as proud as Eve herself.

D'Arcy, aided by the principal of the boarding school, takes Eve to a house party in the mountains in order to get her away from the Count and from Adam Moore, who really loves Eve but who is not worthy of her, the proud Eve believes. Eve escapes from the mountain cabin and motors toward the city, pursued by D'Arcy and Adam. Eve is to meet the Count and elope with him on board an ocean liner.

Escaping many perils, Eve reaches the Count and boards the steamer. D'Arcy is close behind. Adam stows away and is found and made a stoker.

On board the liner D'Arcy denounces the Count, who is an imposter and in turn is overthrown by Adam.

Eve is rescued from her difficult ties, into which Pride had thrown her, and thoroughly chastened, sees her errors and turns to Adam again.

The steamship scenes are especially exciting and accurate. They were made aboard the famous Carpathia, which was chartered for making the picture.

Mr. Blinn is one of the most notable stars on the stage, famous for his work on the speaking stage and in the film.

It was Mr. Blinn who directed the famous Princess Theater players in New York, and produced the exceptional one-act plays that were shown there.

Miss Mason and Mr. Le Guere, the McClure stars, are in each of the Seven Deadly Sins. They play the sweethearts whose story connects the series one after the other and who conquer each temptation in turn.

Holbrook Blinn, star of "Pride," first appeared

Holbrook Blinn in "Pride," second McClure Seven Deadly Sins series.

upon the stage in 1878, as a child in "The Streets of London."

Mr. Blinn was born in San Francisco, and was educated at Stanford University. His London debut was as Wing Shee in "The Cat and the Cherub" in 1897. He is known throughout the United States for his excellent work in leading roles in New York and on tour in "Salvation Nell," "Becky Sharpe," "Lights of London" and other well known plays. Motion pictures claimed Mr. Blinn a little more than a year ago. He was starred by the World Film Corporation in such productions as "The Boss," "The Ivory Snuff Box," "The Family Cupboard," "The Butterfly on the Wheel" and "Life's Whirlpool."

Scribes See "Joan the Woman"

The first public presentation in Washington, D. C., of the magnificent Cecil B. DeMille production, "Joan the Woman," was given recently before more than two hundred press correspondents and writers of national affairs at the National Press Club, the prominent organization of writers in that city. Also present were representatives of every branch of official Washington, the diplomatic corps and the two arms of the national service. President Wilson, absent because of a previous engagement, was represented by members of the White House staff.

Mr. Lasky and Cecil DeMille, the director of the production, went to Washington for the occasion, accompanied by the authoress of the cinema script, Miss Jeanie Macpherson. As she was the lone woman in this gathering of men, the club graciously made her a ten days' member, the only instance when one of the gentler sex of authorship has been thus honored by the club. Mr. Lasky and his party were met by Theodore Tiller, the retiring president of the club. Mr. Tiller in his introductory remarks said the club members were especially desirous of meeting Mr. Lasky, having long wanted to know the man who had done so much for the art of the screen. Mr. Lasky was most cordially received and the modesty of his response won renewed enthusiasm.

"Joan the Woman," with Geraldine Farrar as the heroine, made a deep impression on the distinguished audience, who greeted its spectacular battle scenes with applause and to its artistic heights paid the tribute of thoughtful study and appreciative comment. A consensus of their reviews carried the conviction that in dramatic treatment, in realistic presentation and in the simplicity and straightforwardness of its story and sentiment it excelled anything they had ever seen on the screen.

A pleasant incident of the evening was the receipt of a telegram of felicitations and greetings sent to the club from Chicago by Miss Geraldine Farrar.

The arrangements at the club were in charge of George Mann, Paramount representative at Washington; Carl Pierce and Allan Rock of the Lasky staff, New York.

One of the strongest as well as the longest casts of well-known players ever seen in one photodrama was selected by Director Allan Dwan for Norma Talmadge's first production as a Selznick-Pictures star, in an adaptation of "Panthea." The cast includes Roger Lytton, George Fawcett, Earle Fox, Murdock McQuarrie, Count E. Von Stroheim, Norbert Wicki, Herbert Barry, Jack Meredith, Henry Thorpe, William Abbington, Winifred Harris, Ieleen Peisey, Stafford Windsor, William Lloyd, Dick Rosson, Frank Currier and J. S. Furey.

EXHIBITORS LIKE HER

Mary Miles Minter Is "The Money's Worth"—Wins Box Office Favor in Many Theaters Throughout the Country

Box office drawing power is the proof of the star.

Mary Miles Minter has always had a large following, but the big increase in bookings on the Mutual-American series featuring this very young genius since

Here's a very new and very charming view of a very charming little star—Mary Miles Mutual Minter.

the release of her first picture, "Youth's Endearing Charm," on September 4, gives evidence of the inroads she is making on the affections of the motion picture public and exhibitors of the land. Chicago has 125 standing bookings with new accounts every day on the Mary Miles Minter Mutual offerings.

The Orpheum, one of Chicago's largest downtown theaters, has done record breaking business with these features so far, and expects to do still greater with "The Innocence of Lizette," the young star's fifth picture, scheduled for first run release.

The Pastime, another theater of the Chicago "loop" district, shows the Minter series. The Star Theater of Evanston has been very successful, booking these pictures for two and three days.

Among the other Chicago theaters are the Hamlin, Independence, Advance, Germania, La Salle, Lexington, Langdon, Orpheus, Paulina, Bryn Mawr, Vista, De Luxe, Albany Park, Kenmore, Criterion, Division, Logan Square, Century, College, Ardmore and Acme.

According to H. C. Hancock, manager of the New York Exchange, New York, Brooklyn, Long Island and other exhibitors of the territory are doing unusual business with the Minter productions.

Marcus Loew has them booked for his New York theater, Broadway and Forty-fifth street, his Avenue B and Broadway houses, and the Royal Theater in Brooklyn. The William Fox Amusement Company has them booked for the Riverside and Washington theaters. Among the other New York City theaters booked up on "Youth's Endearing Charm" and its successors are the Majestic, University, Bunny, Apollo, Manhattan and Seventy-second Street Playhouse.

The Carlton, Peerless, Regent, Classic, Sunset,

Parkside, Linden, Penn and Central are among the Brooklyn houses; the Crescent of Jersey City, the Bijou of Orange, the Garden of Richmond Hill, and the Strand at Hempstead, Long Island, are among the other theaters.

F. A. Schippacassi, manager of the National Theater of Akron, Ohio, after showing "Youth's Endearing Charm" at his house for two days, the second day of which, it may be added, the line which extended from his box office was even longer than the first, put in long distance calls to Canton, Sandusky and Youngstown and advised the leading exhibitors to take advantage of "the best thing on the market." These men, taking advantage of his suggestion, showed the picture with equal success.

During the showing of "Faith" at the Strand Theater in Seattle, Wash., the Seattle *Times* said: "Manager Smyth of the Strand is being repeatedly congratulated for the selection of the wonderful photoplay in which lovely Mary Miles Minter is playing the lead. Its title is 'Faith.'"

In Ottawa, Canada, Miss Minter's pictures are having a great vogue. The little star is herself extremely popular in that city, having visited there and made many friends among the public, the exhibitors and among the press.

Exhibitors Like Wholesome Plays

In view of the coming release by Pathe on January 7, of "Her New York," a Gold Rooster feature starring Gladys Hulette, the advertisement of H. H. Thomas, manager of the Strand Theater of Omaha, is of interest.

Mr. Thomas, like many of the exhibitors, believes in pictures of a sunshiny character. He announced "Prudence, the Pirate," in which Gladys Hulette starred, as follows:

I am changing another picture for you. The one I had booked was too full of much gloom. You can get gloomy enough at home figuring why eggs cost so much per dozen, or any of the other eatables or wearables that seem to be affected by the H. C. L., so when you go to a show you want to be amused. I have just screened Gladys Hulette in "Prudence, the Pirate," and let me tell you something—it is one of the most delightful comedies I have ever seen.

I know you will say the same after you see it, and when I tell you that the story is about one of the cutest little girls you ever saw, who decided to become a pirate after leaving school, you will surely want to see the many adventures that befall this little miss.

We have had some delightful pictures recently, such as "The Shine Girl." Well, here is another one I am hoping will be just as pleasing, and I am sure that when you leave the theater, you will come up and thank me for presenting you with this picture, instead of the one advertised which was just one "Gloomy Gus" after another for over an hour and a half.

Probably this feeling of distaste for morbid and heavy drama which Mr. Thomas indicates, is responsible for the heavy bookings by the Pathe Exchanges on "The Shine Girl," "Prudence, the Pirate," "Little Mary Sunshine," "Shadows and Sunshine," and "Joy and the Dragon," in the latter three of which Baby Marie Osborne stars.

The clean, wholesome, joyous and uplifting play of which these Gold Rooster Plays are such an excellent type, has come into its own.

Alan Hale, who recently left the Fox film forces to become leading man for Clara Kimball Young in her next Selznick production, "The Price She Paid," came into screenland by devious and varied paths of endeavor. He was in turn an osteopathist, soldier, railroad man, sailor, vaudeville actor, opera singer and last but far from least, a favorite figure of the screen.

Promote South African Films

A motion-picture company has been formed lately in South Africa for the promotion of the business throughout the Union, says *Commerce Reports.* It is stated that arrangements are under way for theaters in Cape Town, Johannesburg, Pretoria, Durban, Bloemfontein, Kimberley, Port Elizabeth, East London, Pietermaritzburg, Beaconsfield, Grahams Town, Woodstock, Claremont, and Wynberg.

As the business progresses, theaters may also be erected in many of the smaller towns. It is possible that the company will absorb some theaters now in operation. Films are to be obtained from the company's bureau in New York, and it is said that a continuous supply, twice a week, for the theaters owned by the company is to be provided.

Motion pictures have made great progress in that country. A Cape Town man who is already in the business will probably control the affairs of the new company.

Film Building for Detroit

It is very possible that Detroit will have an exclusive film building in the not very distant future.

The proposed structure is 10 stories high and will be located on Elizabeth street, near John R. The contracts call for the completion of the building by June first.

G. S. Trask, who was formerly manager of the Detroit Mutual exchange, is promoting the construction of the building and it is said that most of the local exchanges have already signed up for space.

Back from Australia

Fred Shipman is due to arrive in New York soon. He sailed from Sydney, Australia, several weeks ago.

"Neptune's Daughter" and other feature films which he had purchased for Australia, netted a handsome return. Mr. Shipman will investigate some of the largest feature pictures for the Australian and New Zealand markets. He represents the strongest purchasing power in the antipodes.

Doug. Fairbanks got a good start when he left Los Angeles for New York a week or two ago. The Keystone band tooted him out of town and the fifteen-year-old stars, Mildred Harris and Pauline Stark, were at his sides.

Current Releases Reviewed

"Joan the Woman"

Cecil B. De Mille's Production at the Forty-fourth Street Theater, New York. Reviewed by George W. Graves

E RE the year 1916 has sunk into the past, one more epochal achievement, marking the onward rush of the screen toward loftier planes of attainment, is to be recorded as falling within the space of this remarkable picture twelvemonth.

It is with delight that those connected with the motion picture business and who naturally have its furtherment vitally at

Miniature of one of the intense and powerful scenes in "Joan the Woman," the history-making De Mille production, with Geraldine Farrar in the stirring leading role

heart, as well as the motion picture's host of friends, welcome a production which has not only taken months of preparation, fortunes of money and the exhaustive efforts of experienced film workers to bring to completion, but which—more than this—vindicates its vast undertaking through unsurpassed dramatic and spectacular effect.

"Joan the Woman" is not so much a spectacle that this element overshadows the character work. The spectacular is introduced only as a natural requirement in the authentic interpretation of Jeanie Macpherson's powerful story woven about this great character in the world's history. Whenever it is required that there be a battle scene, hordes of men are aggregated fully equipped and scrupulously costumed according to the time. The enormity of scene depicting Charles VII's coronation, and many others of like magnitude is staggering. They all are impressively eloquent of Cecil B. De Mille's unconfined conception.

But when one gets to talking about the battle scenes, particularly those depicting the saving of Orleans by Joan and the patriots whom her magnificent enthusiasm has rallied to the occasion, one begins to realize the inefficacy of words to describe anything so overwhelming the emotions. This gigantic spectacle occurs as a throbbing climax to the first epoch—the picture is arranged in two epochs of about five reels each. In a hand-to-hand battle with swords and other devices of the time it is easy to see what a great factor the impetus of the warriors' bodies, moving in great frenzied masses, was in bringing about a successful charge.

One of the most impressive scenes of this mediaeval battle, which we believe to be the most remarkable thing of its kind ever produced for the screen, shows a muddy moat packed with a seething mass of hundreds of struggling bodies in such violent conflict that one is strung to the highest pitch of excitement at the marvelous realism. Lightning-like action is characteristic of all the battle scenes; every individual in the quantities of men employed is fighting a mortal struggle with all the strength in his being. All through the strife, and in fact all through the whole picture, the spirit of national feeling and the righteousness of the cause stands out as a peak of impelling motive, radiating the serene power and determination of Joan of Arc. The great power which the Maid of Orleans exerted over her followers is brought out in a splendid way, making the spectator feel sure of the fact that only her leadership is responsible for the saving of her country.

Geraldine Farrar's portrayal of Joan of Arc is one of the finest performances yet to appear on the screen or elsewhere. The highest praise is to be unstintingly awarded her. She is the very being of Joan, expressing the unflinching determination, the spiritual power and the sublime confidence attributed to this beloved heroine of France. Her spirit is the very heart and soul of the picture, for this great portrayal of character constitutes in a certain sense the immortality or soul of the picture in the same way the actual Joan provided an immortal epoch in history.

The first part of the picture devotes itself to the telling of the incidents which lead up to the appointing of Joan leader of the weakling King Charles' armies and the defeat of the English at Orleans. Joan has fallen in love with the daring English captain, Eric Trent. In the second epoch is the spectacle of Charles' coronoration. In return for her services Joan asks the King that he release Trent and that her townspeople may be untaxed forever. Cauchon, a traitorous and corrupt bishop who desires the downfall of his own king, as well as that of Joan, starts activities in league with La Tremouille, known as "The Spider," a man who keeps close to the weak-minded Charles and helps him to spend his life in careless indolence and absolute neglect of his country.

Cauchon's evil machinations result in Joan's arrest on the grounds of witchery and intent to secure the throne for herself. Trent, her lover, is forced to make the arrest and an extremely touching scene is that in which the maid accuses him of being her betrayer. Another pathetic incident in Joan's career is recorded when she is to be sold to the highest bidder. She is nearly stunned by the news that the King, whom she practically placed on the throne, has refused to redeem her—this, of course, being the result of The Spider's suggestions. England seeking her destruction, and Cauchon, the power of the church against her, Joan is speedily condemned in trial as being a witch and a relapsed heretic. The gross indignities which she suffers up to the time of her death at the stake and the terrible suspense of the preparations for her death are enough to bring tears to the eyes of those in the audience who have much sensitiveness. The malicious attitude of the heartless populace indicates the same carnal passions that crucified Jesus of Nazareth. So the death of this noble patriot of France brings an end to the second epoch which is as stirringly pathetic as the whirlwind close of the first epoch is exciting.

There is one thing which might stand criticism in the picture, and this not because it seriously effects the quality of the offering, but because it is so commonplace in modern "movie" construction. This is the fact that the whole story is a visualization of a modern French soldier's reflections. At the beginning of the film a volunteer is asked for to do a duty from which he will never return. So after he has realized the nobleness of Joan of Arc's sacrifice he, too, decides to give his life for his country, and sallies forth from the trench to his death. We would have enjoyed the film more without this modern insertion.

The acting of every member of the principals, and, in fact, of the whole cast is in keeping with the excellence of the whole picture. Raymond Hatton, as King Charles, Hobart Bosworth as his devoted general, Theodore Roborts as the corrupt Cauchon, Wallace Reid, the young English captain, and Charles Clary as "The Spider," all vie with each other in sterling performances. In the complete support are James Neill, Tully Marshall, Larry Peyton, H. B. Carpenter, Lillian Leighton, Marjorie Daw, Stephen Gray, Ernest Joy, John Oaker, Hugo B. Koch, William Conklin, Walter Long, William Elmer and Emilius Jorgensen.

The majority of subtitles are written in a sort of bas-relief moulded lettering which is highly artistic. The novelty of colored fire is introduced in the execution scenes, adding more to the grim horror of the occasion. The elaborate sets and costuming are as belittled by any description of words as are the impressiveness of those scenes requiring the massing of uncountable numbers of people. Not the least among the sensations of the piece is the death of Joan, the flames towering heavenward high above her, while she is still shown in the midst of the conflagration, wearing the same saintly expression.

"The Last Sentence"

Edison K-E-S-E Release of January 1. Reviewed by Genevieve Harris

MARC MAC DERMOTT and Miriam Nesbitt are featured in this five-reel drama which is adapted from a book by the same name written by Maxwell Gray. Ben Turbett directed the picture. The chief appeal of the story lies in its pathos and emotional appeal and in its out of the ordinary settings. It is admirably adapted to a certain class of audience, an uncritical class which likes sentiment and pathos.

The outdoor settings representing scenes in Brittany, in the early part of the picture are pretty and interesting, though the photography might be improved. From the simple love story of the peasant girl, played by Grace Williams, and the American tourist, the play progresses to the unusual and dramatic final situations when the father condemns his own daughter to death, then tries to save her.

There is a lot of good material in the play, and while it is not handled in a way to make it a great drama, melodramatic and improbable events being brought in, still it has power to stir the emotions of melodrama-loving patrons.

The Story: George Crosby, artist and lawyer, traveling in Brittany, falls in love with a peasant girl, Renee, and secretly marries her. He returns to America, leaving the girl behind. Later a child is born to them, but George regrets his hasty marriage, especially when he falls in love with Cynthia Ford, a girl of his own class.

The peasant girl and her child are falsely reported killed in a fire and George marries Cynthia. Later Renee comes with her baby to America and discovers that George has remarried. She dies without revealing to Cynthia George's secret. George has the child cared for, but later loses track of it.

Years later, when George has become a judge and has forgotten his early affair, he is called on to sentence a girl for murdering her baby. Too late he learns that the girl is his lost daughter. The shock brings on a paralytic stroke. However, Cynthia, his wife, sets out to aid the girl and finally she is proved innocent, who is reunited to her young husband.

"The Man of Mystery"

Five-Part Vitagraph Blue Ribbon Feature Released January 8. Reviewed by George W. Graves

THE MAN OF MYSTERY is an absorbing tale, exquisitely produced, and smacking of originality in its plot. It features E. H. Sothern in the role of a brilliant Italian banker who, while on business in Naples, meets with an accident on the Mount Vesuvius, being pinned under a heap of hot ashes. Hardly recognizable in appearance he is taken to a specialist, while his wife back in Rome believes him dead. When the specialist is through with his treatment, David Angelo emerges from the bandages an entirely new man. So changed is his appearance that the doctor suggests that he can stay "dead" if he wishes to. Realizing that his wife really does not love him, Angelo determines to start things all over afresh.

Arrived back in Rome, David goes through a number of interesting experiences. He spies on a band of conspirators who are compromising his innocent wife and prevents his unscrupulous partner from robbing his wife of the fortune he has left in the partner's keeping. All this time the wife, Clara, has been falling deeper and deeper in love with her remarkable deliverer who never is in such a tight position that he cannot extricate himself. Finally David is accepted by Clara as her second husband. One of David Angelo's banking associates finally identifies him and the wife is presented with the startling news that she does not need to marry again, but needs only to welcome back her husband, come, as it were, back to life.

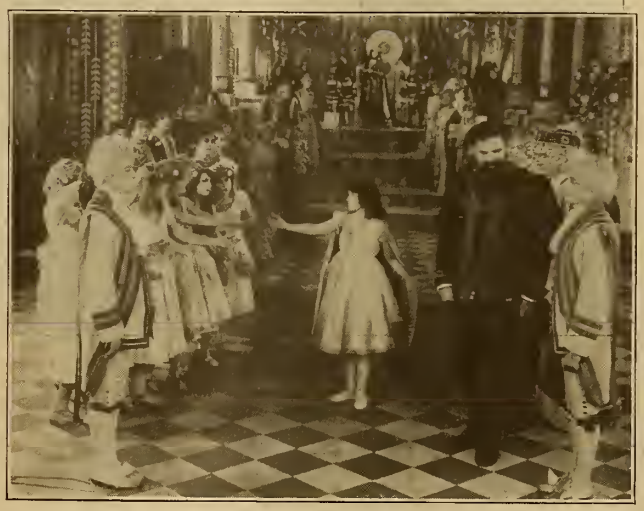
E. H. Sothern, polished actor that he is, does excellently with certain aspects of his role, but it is quite evident that he has not yet fully mastered the technique of the screen, some of his acting being a little mechanical. This, however, does not greatly depreciate the value of his characterization, nor alter the fact that the whole picture revolves around his magnetic personality. In Mr. Sothern's support is a carefully selected cast of unusual ability. The principals are Charlotte Ives, Vilda Varesi, Mr. Roberto, Brinsley Shaw and Mr. Siegel, Miss Ives carrying convincingly the part of the wife, and Brinsley Shaw making an excellent heavy.

The story, while not over-convincing, has much good material, and its production serves to keep one sunk deeply in its contemplation. The situations forming themselves from the position in which David finds himself near his wife, and yet has to resist the awful temptation to take her in his arms, are cleverly handled. A. C. Hunter wrote the story, while Fred Thomson shows himself to be a talented director. "The Man of Mystery" is a high grade offering which can easily be played by the best houses. The fact that E. H. Sothern has the leading role is an invaluable advertising asset.

"Snow White"

Famous Players Feature in Five Parts. Released December 25. Reviewed by George W. Graves

AT last the supreme picture for the "kiddies" has arrived. This screen interpretation of Grimm's classic fairy-tale provided by the Famous Players' artists is from every angle highly satisfying. Fascinating to children and their parents alike—for few of the older folks can resist the charm of a finely screened fairy-tale—"Snow White" ranks without question among the premier releases of the year. And even though it be a fairy story no one can complain of any lack of good drama. A dominant note of the picture is its human, emotional qualities. Places where one could complain of slow action are at a minimum. Even if the picture were stretched out for a greater length, it is doubtful if people would complain—being under the spell of the witching production.



Marguerite Clark in "Snow White"; one of her stage successes.

This was one of Marguerite Clark's stage successes. In the realm of fairyland, however, where strange phenomena are wont to appear, the tricks of the movie photographer outclass any effects of mystification which can be secured on the stage, thus making up sufficiently for whatever may be lost through the absence of the voice. J. Searle Dawley's previous artistic handling of Miss Clark's pictures is a base for the expectations of those people who anticipate something above the ordinary in the screen interpretation of the Grimm brothers' fairy story. The director's part in the picture's success is a large one. The title of the film carries in itself the air of wholesome purity to be found in the picture. To say that Marguerite Clark is merely appealing in this production doesn't do her justice at all, because she is even more than this—use whatever word you like.

In developing advance advertising on "Snow White" the exhibitor can hardly over-emphasize the exquisiteness of its staging, and the exceptional way in which trick photography was made to subserve the desired results.

The part of Queen Brangomar, who with the help of the wicked Witch Hex, has usurped the place of "Snow White," forcing the latter to slave in the kitchen, is very ably handled by Dorothy G. Cumming, while in the role of Prince Florimond, who finally delivers the much-plotted-against little princess from her persecutors, is Creighton Hale. The latter does not figure very prominently, nor does he have much opportunity to register dramatic expression, but he makes an admirable prince. Lionel Braham is the chief hunter, Berthold, who proves such a staunch friend of the little princess. A very compelling scene is that which he, by orders of the wicked Brangomar, attempts to kill "Snow White," but utterly fails in the attempt. This scene is one of many which contain at once a pleasant mixture of humor and pathos. Alice Washburn is a real "honest-to-goodness" witch.

"Snow White" will afford an hour's thorough enjoyment to practically every one, but especially the "kids," who, if they are normal, will become delirious with delight.

"The Victim"

Latest William Fox Five-Reeler Features Valeska Suratt. Reviewed by George W. Graves

"THE VICTIM," written and directed by Will S. Davis, is a melodrama with plenty of action and all the excitement needed for a picture of its style. But a number of the picture's thrills are conventional, and certainly the developments in the story do not stray far from the general formula of regulation

Valeska Suratt in "The Victim."

melodrama. Coincidence is an ever-present element in the story. On its merits as a production of real power and consistency, logical and otherwise, this picture does not attain to much, but the kind of audience for whom it was obviously intended will be well satisfied.

Valeska Suratt, in this "fight against fate" brings all her usual resources into play, but her work is not always convincing. The principals in her support are Herbert Heyes, Claire Whitney, John Charles and Joseph Edwards.

Miss Suratt is Ruth, a woman for whom fate has in store many trying experiences. Both Ruth and her father serve prison terms, but the woman's luckily, is a relatively short one. After her release Ruth becomes the wife of the wealthy Dr. Richard Boulden, who knows nothing of her past. Merrill, Ruth's father, escapes from prison and an unscrupulous detective, the same one that "sent up" both father and daughter years before, is put on his trail. The detective, in attempting to blackmail Ruth, is shot by Merrill, who enters at this moment. Merrill runs away, his daughter is accused of the crime, and later put through an inhuman third degree. This scene, by the way, is strung out pretty long. At the time Ruth is undergoing the third degree, her father is injured in a fire. Dr. Boulden is summoned to his assistance, the confession made—and so all ends happily.

This is not a remarkable picture, one way or the other, but it is not the first of its kind, and those that have gone before have brough in the business in some localities.

"Starring in Western Stuff"

Two-Reel Selig Comedy Drama. Released January 8. Reviewed by Genevieve Harris

TOM MIX, having produced innumerable "western" photoplays, in this one has some good fun at his own expense. He treats in comedy fashion the fortunes of a picture company making "westerns," and the result is one of the best short-length plays Selig has offered for a long time. It is full of the sort of situations which win laughter in all audiences; it has an unusual flavor, and it has rapid action with comedy spirit throughout. In short, it has that playful humor which comes when people are in a mood to jest about a business they know well and usually regard with great seriousness. The subtitles are written in the same jesting spirit and everyone from director to cameraman is ridiculed. While all audiences will be entertained by the play, it will be especially appreciated by those who have seen the western plays put out by the Tom Mix Company.

The Story: Tom Sage, cowpuncher, falls in love with Vivian Larkin, a picture star. Her company comes to a location near the ranch to film a western drama. Tom watches from afar until he becomes disgusted with the leading man, when he interferes. However, his methods do not meet with much success and he asks the aid of his cowboy pals. So they stage a little drama of their own, in which the cowpunchers break up the scene and kidnap the leading lady. Then Tom plays the hero and rescues the girl, who out of gratitude accepts his proposal of marriage. The rest of the company disband, the leading man returning to his original occupation of working with a section crew.

"A Lass of the Lumberlands"

Chapter 12 of Helen Holmes-Signal Serial. Reviewed by Genevieve Harris

THIS serial holds up remarkably well throughout its entire course. It is an especially good continued screen-story, having all the thrills we have come to expect in serials and also a plot interesting in itself, which is more unusual. All the commendable remarks made about the opening chapters can be repeated regarding the the following installments. There has been no drop in interest. In many respects it has increased in story value.

The cleverly presented thrills and spectacular stunts, the excellent photography, the charm of the locations and the interest in the industry dealt with, as well as the popularity of Helen Holmes and her supporting cast, unite to make the serial pleasing to fans in every locality.

The events in chapter twelve are typical of those in the preceding chapters.

Chapter Twelve: When Stephen Holmes, Helen's half-brother, attempts to come to reach the goldmining camp by canoe, one of Dollar Holmes' men shoots away his paddle so that he is left to the mercy of the rapids, with falls a hundred feet high half a mile away. Helen sees the situations from the window of a train, leaves the train and rushes to a bridge over the river, from which she drops a rope and rescues Stephen.

Further events in the chapter deal with the growing discord between father and son when the younger man, growing disgusted with Dollar Holmes' dishonest methods, turns to aid Helen and her friends. The elder Holmes finds in other ways that his evil methods are bringing him trouble and at the close of this chapter he suffers the indignity of a "ducking" in the river by the angry lumberjacks.

"The Awakening of Helena Ritchie"

Metro Drama in Five Reels Released December 18. Reviewed by George W. Graves

THIS picturization of Margaret Deland's novel is not free enough from morbidity to be effectively dramatic, and it is also lacking in light touches of any kind to relieve the depressing atmosphere. However, there is a certain trueness to life about the story, and many of these truthful situations are brought home in a strong manner by the accomplished star. We have

Ethel Barrymore in the film version of "The Awakening of Helena Ritchie."

seen Ethel Barrymore in more attractive roles, but still, the story of this picture does not keep her from getting in some strong scenes. There is a large cast in support of the star, some being very good, while others failed to register convincingly.

John Noble's direction is uniformly good—in the creating of atmosphere he has been especially successful.

The story tells of what happens to the wife of a brutal husband after she leaves him, an act in which she is perfectly justified. The only person Helena has to turn to for a helping hand is Lloyd Pryor, who takes her away with him, promising to marry her when her dissolute husband shall have died. Pryor and the woman live in the country town of Old Chester, whose people believe them to be brother and sister. Finally, when word comes from Paris that the woman's husband is dead, Pryor, the deceiving sympathizer, refuses to make good his promise of marriage, having grown tired of Helen. He tells her to choose between him and Dave, a little boy she has adopted, knowing she will not part with Dave for any consideration.

Helen then goes to Dr. Lavendar, the minister, and confesses her false life to him. He condemns her and forces her to give up the child. Her willingness to do this for David's sake, realizing through the parson's declamations that she is not fit to be his guardian, finally convinces the old minister of her contrition and therefore her worthiness to have the child. But the minister turns from an uncharitable attitude to one of compassion and consideraion so unexpectedly that it almost takes one's breath away. So as the story ends, a surprise awaits Helena and her joy is full when the boy is given back to her.

Robert Cummings carries the part of Lloyd Pryor with forcefulness and Frank Montgomery, J. A. Furey and little Maury Stouart have important roles. The picture was produced by Rolfe Photoplays, Inc.

We certainly do not consider this picture up to the proper standard of features, mainly because of the story's poor screening qualities and its lack of real dramatic "pep." But those who come to see Miss Barrymore will not be disappointed with her individual efforts.

"Hearts Afire"

Reissue of Powerful Clara K. Young Subject by World Film. Reviewed by George W. Graves

"HEARTS AFIRE" is a re-release of the popular Clara Kimball Young picture which appeared a long while back under the title of "Hearts in Exile." It is a splendid drama having to do with the machinations of a wicked Russian Chief of Police, who exercises the full force of his powers in a corrupt way. The story, by John Oxenham and Owen Davis, is suspenseful, convincing and developed with a view to getting the last ounce of dramatic value out of the excellent situations. It was a story of possibilities, and the possibilities have been realized.

Especially fine in this subject is the Russian atmosphere. The character of the country is as well delineated as the characters of the several players. Those who saw this release when it first came out will probably remember the wonderful winter scenes and the sensational chase across the snowy plains which leads to the climax of the story. The writer has yet to see snow scenes surpassing these in beauty. The interior settings also bespeak a large outlay of money, all of which went in the noble cause of realism. The picture has been brought up to date very noticeably in the artistic handling of the subtitle backgrounds.

The portrayal of the part of Hope Ivanovna in this picture is among the most powerful of Clara K. Young's career. She seizes every chance the excellent story offers and turns it to profit. In her support Vernon Steele, as her lover, Claude Fleming, her lover and husband, Montagu Love, the malicious Chief of Police, and Paul McAllister, as a leader of nihilists, give sterling performances, one and all.

Hope Ivanovna, in gratitude for the release of her lover, Paul Pavloff, who has been saved from the clutches of the tyrant Chief of Police, marries Serge Palma, the man who interceded for Paul. Nicolai, the Chief of Police, determined to get Serge Palma out of the way and to have Hope for himself, has him sentenced to Siberia on a false charge. Finding Nicolai trying to force himself upon the helpless Hope, the Chief's jealous mistress determines to get Hope out of her way. She discloses to Hope the secret knowledge of her husband's whereabouts in Siberia, making her promise to follow him.

Paul, sentenced to a short term in the Provinces, meets Serge, and for the sake of Hope exchanges places with him. So it turns out that later, when Hope arrives in the Siberian town of Kara, it is not Serge she meets, but Paul, under her husband's name. In order to protect Serge from death, the two are forced to live in the cottage as man and wife, each trying hard to fight down the voice of love and to be true to Serge. So when news comes that Serge had been killed trying to escape on his way to the Provinces, the two realize that the barrier between them is lifted, and, in the absence of a priest, they perform their own marriage rites.

The two are dumbfounded some time later when Serge knocks at the front door of their cottage. A strong scene follows, in which the nobleness of all concerned is manifested. The Governor learns of the truth concerning the three, but Paul, Serge and Hope manage to escape in a sleigh, though they are hotly pursued by men on horseback. After miles of hard driving, the pursuers close in and there is a lively pistol fight, in which Serge is killed. The pursuers are bested, however, and Paul and Hope are left together, as if by the hand of destiny.

"The Iced Bullet"

Five-Part Triangle-Kay Bee Features William Desmond. Reviewed by George W. Graves

THIS play by C. Gardner Sullivan is well seasoned with originality. As far as the first reel reveals one thinks the picture is going to be a comedy. In a humorous way it depicts the trouble an unknown author has to get to the right man in the new Ince studios with his script. While going about this, the public is afforded some interesting scenes of this gigantic

"The Iced Bullet" freezes your blood in some places

plant. Mr. Desmond is cast as the young author who, after some adventures, but no results in making it known that he has a really wonderful story, falls asleep in one of the offices of the company. From here on is the visualization of his dream, constituting a very well presented mystery story, with Mr. Desmond in the role of the detective.

The detective drama tells of a murder that has happened in a mountain lodge. The doors of the victim's room are locked from the inside and there are no evidences of a shot coming from the outside. The rich victim's ward, Donald Greene, was miles from the scene at the time of the shooting, in fact, it was he that brought the detective from New York. Suspicion is very cleverly directed towards the butler (for the spectator's sake), it being shown that the butler had protected his son, an escaped convict, on the night of the shooting. The butler is also shown to be very nervous while the investigation is going on.

Detective Lee, of New York, while rumaging around, discovers water leaking from one of the logs in the wall. This leads to an astonishing discovery which, to be brief, culminates in the conviction of Donald Greene, the ward. Those who want to know how and why, will have to see the picture, as we don't want to take any of their pleasure away.

After the drama has come to an exciting climax, the poor author is shown waking from his sleep in the office, which is now dark. Realizing the length of his nap he makes haste to get out and away, receiving a warm reception at the hands of the night watchman and barely escaping with a sound hide. The last flash shows him running toward the horizon at break-neck speed.

A very capable cast is used to interpret this refreshing offering, Margaret Thompson is "the girl." Robert McKim is a very fine heavy, and others are J. Barney Sherry, J. J. Dowling, Jerry Storm, Louis Durham and J. Frank Burke. Reginald Barker's direction is excellent.

"The Iced Bullet" is one of the best pictures coming lately

from the Ince studios, and we heartily recommend it as a good attraction anywhere.

"The Sealed Packet"

Episode 3 of Vitagraph's "The Secret Kingdom" January 8. Reviewed by George W. Graves

IN the third episode of this interesting chain of releases, Madame Savatz tries to get the "papers" that she seeks—proof of Phillip's right to the throne—but fails. This failure is brought about by the efficacy of Juan's watchfulness. Juan, it will be

Scene from one of the episodes of Vitagraph's "The Secret Kingdom."

remembered, is the faithful servant who has stepped into the place of the dead Peter Barr in guarding Phillip's interests. A letter left by Phillip's supposed father instructs him to take "the sealed packet" to Paul Barreto in Paris. The journey is commenced, but in Chicago, Phillip and Juan, as well as the Princess Julia (traveling incognito), who is drawn into the affair, become the victims of Madame Savatz. But in spite of the plotters' carefully laid plans and their manifest show for success, the three slip through their fingers.

"The Sealed Packet" is a fitting addition to the first two episodes. Suspense is an element not forgotten, and because this is so well provided for the release holds from start to finish. The incident of the detained telegram by which Mme. Savatz obtains her information, and the accompanying developments are effectively handled. Detail is closely watched by the director as it was in the first two installments.

Charles Richman and Dorothy Kelly maintain the spirit of their parts, the latter being much more in the foreground than the former in this episode, which, the exhibitor may rest assured, will keep his audience interested.

"The Gilded Youth"

Richard Bennett in American Five-Reeler, Released January 1. Reviewed by G. Harris

The audiences which liked "Philip Holden, Waster," will like this play as well or better. It is the same kind of a comedy drama, though plot and characters are not alike. Its appeal is the same. It is especially to a high-class audience, keen enough to recognize clever touches of humor not of the obvious sort. There are many funny situations, but the best humor lies in the character drawing.

Richard Bennett's role is a little like that in "Philip Holden." Here he is again a ne'er-do-well, an impractical fellow who by a streak of fate makes a fortune. The social sphere is different, however, and instead of being forced into social life, in this picture, he lives in a cheap boarding house and has trouble earning enough to support himself.

The story contains many excellent points and it should prove entertaining in any theater. It is a truly acceptible offering. Bennett's work, the clever story and subtitles written by Al Santell from the original story by Aaron Hoffman, the good directing by George Sargent, and the highly commendable acting of the supporting cast, combine to make it so. Rhea Mitchell plays well the leading feminine role. Alfred Hollingsworth and Charles Newton have important character parts, Adrienne Morrison and George Periolat also are clever in their roles. Another player not to be overlooked is the dog, Teddy.

The story: John Slocum is an unimportant clerk in an office who had begun work at fifteen dollars a week and is now getting eight. However, neither business nor finance worries him. When he falls in love with Mary, a servant at his boarding house, both begin to save from their meager wages. John's Uncle Henry is very ambitious for his nephew, and wishes him to marry Bess, once John's playmate, now a successful picture actress. But John is satisfied with present conditions and Mary. And Bess ridicules the shiftless John.

Then Mary finds a lottery ticket which wins a sable overcoat. John wears the fine garment, and its influence on him is the theme of the story. For it arouses his ambition. He begins to associate with those who wear sable. His appearance in other respects improves to equal the style of his coat. At last, through his new associations, he receives a tip on the stock market, risks the money saved for his marriage, and wins a fortune. Then, after a few complications arising when Bess changes her mind and decides to win John and his fortune, he and Mary are at last married.

"A House Built Upon the Sand"

Five-Part Triangle-Fine Arts Offering Features Lillian Gish. Reviewed by George W. Graves

USING the metaphor in title above, it would seem to us that the producers of this picture had decidedly built a house "upon the sand" when they constructed this photodrama on the flimsy story material they had in hand. The story of this picture doesn't convince one of very much, in fact, it doesn't give him any sensation one way or the other. The story is practically lacking in unity of plot and action. The best thing it does is keep Lillian Gish before the camera a large part of the time—which thing is very fortunate, for Miss Gish is always good—and offer a few bits of comedy.

Evelyn Dare, a spoiled society girl, recently married, is forced by her husband to live in a cheap house and wear plain clothes. David, the husband, is interested in sociology, and has made his home among the factory people, although he is really a man of means. It takes Evelyn some time to get over her peevishness, but when she is about to forgive him her mind is poisoned against her husband by a man who wishes to avenge himself, so husband and wife are again at odds. But David rescues his enemy from a burning building and so causes the enemy to change into a friend. The latter then goes to Evelyn, tells her what a deceiver he has been, and a reconciliation of man and wife follows.

The picture is very well acted, both Roy Stuart and William H. Brown, the two most prominent in Miss Gish's support, being as convincing as they are splendid types. One "stunt" fell to the

Lillian Gish in "A House Built upon the Sand."

director, Edward Morrisey, that of staging the rescue from the burning house. There was a medium-sized thrill to this.

Although "A House Built Upon the Sand" may please some of the less particular people because of its good characterizations and some bits of humor, the picture certainly does not rank with the kind of films we are used to seeing under the Fine Arts banner.

"The Americano"

Triangle-Fine Arts Fairbanks Offering in Five Parts. Reviewed by George W. Graves

"THE AMERICANO" is a thoroughly enjoyable picture, and it has just the right mixture of good comedy and melodrama to take the audience by the nape of the neck and force it to be pleased and thrilled. That the critical people in attendance at the Rialto Theater in New York were well

Douglas Fairbanks in his latest Triangle jollyfilm

satisfied with this latest Fairbanks attraction was well demonstrated by their outburst of enthusiasm after the picture was over.

"The Americano" is much more serious than any other of the late Fairbanks pictures. It has a story of good holding power which develops some fine melodramatic situations toward the end, giving the star a chance to do some vigorous "strong-arm stuff." Even while embroiled in a most strenuous hand-to-hand battle with his low-browed adversaries "Doug's" smile is wide and serene. Getting the best of half a dozen greasers seems to be all in a day's work with him, certainly it is nothing to get worried about. In one case where "Doug" leaps from a table and lands on the neck of one of the conspirators a number of feet away, we wonder what the hospital bill of the unfortunate victim was. This leap brought forth a burst of applause from the audience, as did another from the balcony of his sweetheart's mansion to a tall sapling tree hard by. Hardly enough "by," however, for one of less agility than Fairbanks. No easy-to-climb-on vines such as grew below Juliet's balcony are required by him when the right girl is waiting aloft.

The heroine of this picture is Alma Reubens. The spectators will have no trouble in realizing that with such a girl crying for deliverance, Blaze Derringer, the American, is justified in risking his young life in the headlong way he does. She is cast as Senorita Juana de Castalar, daughter of the "jugged" Paragonian Presidente. The evil usurper, the former Minister of War, Espada, is forcing her to choose between two things: to marry his henchman, Gargaras, or to have the pleasure of seeing her father shot. The Americano tells her to pretend to comply with the villain's demands, as he will deliver her in time.

An underground passage to the Presidente's prison is discovered, and the Americano rescues the unfortunate deposed head of the government after he has done a goodly portion of old-fashioned battling with a legion of greasers. The scene in which he bursts through the door into the prison chamber and his lightning-like handling of the touchy situation in which he finds himself is one of red-hot melodrama.

At the hour of ten Senorita Juana is to marry Garagas. About two minutes before the fatal hour, however, Derringer arrives with the beloved Presidente and makes a fool of the usurper before the people. The Americano returns money stolen from the army by Espada and promises the delighted mob that he will open and run the long-idle mines of the country. It seems the little republic was helpless without an American engineer to run its mines, and for this purpose Derringer originally invaded Paragonia. So with his work all cleaned up, the Americano is now free to marry the girl of the balcony and live a life of happiness.

Pictorially this offering is all that could be desired, some exquisite backgrounds (probably from one of the California expositions) being employed to give the gay atmosphere of the sunny South American republic. The action is also intelligently directed by John Emerson. The story was by Anita Loos and John Emerson. In the excellent support are Spottiswood Aitken, Tote Du Crow, Carl Stockdale, Charlie Stevens and Lillian Langdon.

"The Honorable Mr. Oxenham"

Fourth Episode of Vitagraph's "The Secret Kingdom" January 15. Reviewed by George W. Graves

IN the fourth episode of this comment-creating serial we have some interesting developments giving both the stars, Dorothy Kelly and Charles Richman, a chance to get in some emotional acting. In New York, where Philip is stopping en route to Paris, Madame Savatz conspires with the "Honorable Mr. Oxenham," an underworld friend of hers, to both obtain the sealed packet and take Phillip's life. Phillip is misrepresented to Julia both by Mme. Savatz, who claims he is an imposter, and by her father, the usurping Prime Minister, who says virtually the same thing, and the result is that Julia cuts him off, though hating to do so, without an explanation of any kind.

Thugs, under the bidding of the conspirators, attack and wound Phillip, getting the packet. Phillip, now aware that the girl is a princess, is nursed back to health by her. Mme. Savatz heedlessly gives the stolen packet to Julia, not dreaming that she is in touch with Phillip to give it to him. But give it to him she does, and Savatz and Oxenham have to start all over again. The second attempt to obtain the packet marks the finish of Oxenham's activities, for he is recognized by the police and taken where he can do no more harm.

Logic has not been quite so clearly adhered to in this episode as in former ones, but this episode has the same good action and is as well produced as the others. The cast employed to interpret these pictures is an exceptionally fine one, as is demonstrated by its performance in this number. Louis Joseph Vance's conceptions are no less romantic or attractive in this episode but they do not convince quite as they did in the first three.

With a number of well-handled thrills, good acting, and a moderately well sustained story interest, "The Honorable Mr. Oxenham" makes an entertaining offering, one which will no doubt make the followers of this serial come back the next week full of curiosity.

"The Island of Desire"

Five-Part William Fox Melodrama Released December 31. Reviewed by George W. Graves

CASTING aside all respect for reason and likelihood one may become interested in this latest William Fox thriller, featuring George Walsh. It is an ovedrawn melodrama which is carried largely by the spectacular thrills which are introduced

There are oodles of thrills in "The Island of Desire"

again and again with breathless rapidity. The larger part of these are handled very convincingly by the director, Otis Turner, the volcano scenes and the sinking of the "Island of Desire" towards the end of the picture being exceptionally spectacular.

The acting of the piece is generally good, although some of the cast are inclined to over-act. The star puts realism into all his work, especially the fight scenes, but he would have made a much more convincing skipper and fighter of the "Seawolf" type, had not that great shock of hair bulging out back of his ears made him resemble so much a certain noted violinist. We never were convinced that a man with such evidences of an ethreal artistic temperament would make a fighter. The big muscular frame of the star, however, belies the suggestions of his hair, and the feats he does during the picture's progress certainly are virile enough.

George Walsh is cast as Bruce Chalmers, a newspaper man who stumbles onto some information about some pearls hidden on an uncharted island four hundred miles or so due east from Australia. In company with a murderer (William Burress), and a crook (Hershel Mayall), he sets sail for the place in a boat of rather small dimensions. We suppose this was to obviate the necessity of having a crew large enough to become dangerous. Arrived at the island, a lone inhabitant is discovered—a white girl (Margaret Gibson), who has been stranded there for months. She pours the pearls before eager eyes and at once there is a division among the men. Sayers, the crook, gets the gems in his possession and also casts covetous eyes on the fair maiden. So it is a battle for supremacy, Chalmers and the girl fighting against Sayers and the other villain.

While Chalmers and Leila are hiding in a friendly cave of refuge on the other side of the island, an active volcano starts to erupt. They make a sensational escape to the boat, where the crew proves loyal to its captain. Cannibals from a neighboring island now enter the action, but a few well-placed shots from the ship's howitzer puts them to rout. Meanwhile, the "Island of Desire" has sunk below the ocean's surface forever. Sayers and his henchman have a struggle between themselves over their booty, the result of which is the death of both. A photo of Leila's brings to light the fact that Sayers was really her father. As the picture closes, the lovers are sailing away to the "land of happiness."

The story of "The Island of Desire" has the appearance of being written around a certain number of spectacular feats which had to appear. But, in spite of this picture's grave lack of a really good story, it presents what a large number of people always devour with avidity. It at least has action aplenty, and there is no doubt of its being accepted in certain districts with delight. But it is hardly a picture which the exhibitor can afford to show to the most discriminating class of patrons.

Titles of Edison Pictures

An announcement of the names of some of the stories that have been dramatized and that are ready for release on the Edison Conquest Pictures program has been made by Thomas A. Edison, Inc. The titles of the dramatic features of the new program that have been completed and that will be included among the early releases confirm the recent announcement that the company has entered into a new and distinctive field and that the pictures to be released by them in the near future are very different from any that have been incorporated in any regular program in the past. They are based on stories by the world's greatest writers of stories for young people—stories of such great merit that they find as much appreciation among adults as they do among young folks. There is no doubt that such a program will find immediate favor with thousands of exhibitors who have been seeking in vain for pictures that are clean-cut and original and that are free from the banality and triteness of the majority of pictures that are being made.

One of the early releases on the Conquest Pictures program will be a two-reel dramatization of "Gallagher," the famous story that brought the late Richard Harding Davis to the attention of the literary world. This is one of the few great newspaper stories ever written and it lends itself admirably to screen production.

Two Ralph Henry Barbour stories also will be among the early Conquest Pictures to be released, according to present plans. They are, "For the Honor of the School" and "The Half-Back." Barbour is recognized as being one of the foremost writers of exciting tales of adventurous young manhood, and the two stories that thus far have been chosen for production are conceded to be among the best he has written.

Some other stories that will be released on the Conquest Pictures program are "Barnaby Lee," by John Bennett; "Shut Out in the Ninth," and "Chris and the Wonderful Lamp." The latter, by Albert Stearns, is a very clever and entertaining comedy and is an exceptionally good story for a general program. It tells how a modern boy finds and uses the magic lamp that Aladdin used so effectively in Arabia in the good old times of long ago. Needless to say, Chris and the genii of the lamp have some experiences that are uproariously funny. Some startling illusions add greatly to the effectiveness of this picture which is extraordinarily novel and entertaining.

Stories by Ellis Parker Butler and Rex Beach also have been made available for production for the Conquest Pictures program and the literary works of many other authors of established renown are under consideration at the present time.

Essanays January Releases

Essanay's January program of short subjects includes five of the strongest stories published in the *Black Cat* magazine, five split-reel comedies with scenic, and four more of the popular "Is Marriage Sacred?" series.

The January 2, or first Tuesday release, was "The Girl God Made for Jones." This marked Bryant Washburn's first appearance in a short production for some time. "A Dollar Down" on the following day was a 500-foot Billy Mason comedy with Alaska and the Yukon scenic. On Saturday, January 6, "When the Man Speaks" is the offering for the "Is Marriage Sacred?" series. Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford, form the special stock company for these productions.

All Black Cat features on Tuesday and the "Is Marriage Sacred?" releases on Saturday are designed for a screen time varying from 28 to 30 minutes.

"Among Those Present" is the Black Cat for January 9, with Richard C. Travers and Gertrude Glover. Canimated Nooz Pictorial No. 22 follows on January 10. On January 13, "The Wide Wrong Way" forms another of the "Is Marriage Sacred?" series.

"The Little Missionary," starting the next week, on January 16, is another subject for little Mary V. McAlister, the seven-year-old child star. "One on Him" is the January 17 offering, a split-reel Billy Mason comedy with Yosemite Valley scenic. "The Sinful Marriage" is the Saturday, January 20, offering of "Is Marriage Sacred?"

"Three Ways Out" starts off the week on Tuesday, January 23. This is a 27-minute Black Cat feature. Wallace A. Carlson's Canimated Nooz Pictorial No. 23 with more beautiful Alaska and the Yukon scenic follows on January 24. "The Magic Mirror," is the "Is Marriage Sacred?" offering for January 27.

In "The Price She Paid" Clara Kimball Young, the Selznick-Picture star will play the role of a girl who is forced to face life armed with only one weapon, her sex. She is made the victim of a marriage for money and the dramatic episodes of the story come through her mental and spiritual revolt against the slavery imposed upon her by her wealthy husband.

Sifted from the Studios

ATLANTIC COAST NOTES

Mabel Taliaferro has had her dressing rooms at the Rolfe studios redecorated. White and rose is the color combination used.

Violet Reed, of the Metro Corporation, is supporting **Madame Petrova** in "The Soul of Magdalene," under the direction of **Burton King.** In this picture she is playing the heavy lead.

June Elvidge, with several other picture players, left for the south to take some scenes in "The Final Hour," her current photoplay.

Claire Whitney, who has been ill in the Long Island College hospital for the last month, is rapidly recovering and will start work in a new picture soon, with the William Fox company.

Ned Burton has joined the Artcraft players to support **Mary Pickford** in "The Poor Little Rich Girl," under **Maurice Tourneur's** direction.

Grace George (Mrs. William A. Brady), William Christy Cabanne, Viola Dana and **Evelyn Brent,** of Metro, and **Shirley Mason,** Miss Dana's sister, are the latest additions to the large family of stage and moving picture folk who are skating at St. Nicholas Ice Rink, New York City.

"The Man Who Forgot," a **Robert Warwick** play, with **Gerda Holmes** and **Doris Kenyon** heading the cast, is the current World-Brady release. This is the drama for which the entire Prohibition forces gathered in Washington recently, lent their services for a parade and meeting on the capitol steps to be reproduced upon the screen.

Little **Madge Evans,** the World Film Corporation's child star, recently won a gorgeous wardrobe trunk in a newspaper popularity contest, and is hoping that some of the scenes of "The Web of Desire," the new Brady-made picture in which she has a fine part, will be laid down south, or out west, or somewhere far off. Otherwise Madge will be unable to use her new trunk, excepting to look at it.

Mrs. Ella Adelaide Fairbanks, the mother of **Douglas Fairbanks,** died on December 24 at her apartment at the Hotel Seymour, New York, before any of her three sons, who were racing across the country to reach her bedside, had arrived in the city. Mrs. Fairbanks was fifty-nine years old.

Owen Moore, co-starring with **Irene Fenwick** in "A Girl Like That," has been obliged by his cruel director, **Del Henderson,** to wear those "Come Hither Percy" horn-rimmed goggles throughout the entire picture. Moore's slogan for the past few weeks has been "Out of the goggles by Christmas," but the director refused to hasten the picture and Moore had to have a special dispensation in order to take off the glasses in order to see his Christmas turkey.

H. O. Hoyt, formerly head of the Metro-Rolfe scenario department, has been appointed to act in a similar capacity with the Goldwyn Film Corporation.

This beautiful bunch of hatred is Charles Clary in the leading heavy role with Geraldine Farrar in Cecil B. De Mille's historical production, "Joan the Woman."

C. W. Durand has arrived from California to act as special press representative in New York for **Tom H. Ince.**

Jerome F. Beatty, press representative of McClure Pictures, is the proud father of a nine-pound son, who arrived at the Beatty domicile in New Rochelle last week.

Mrs. Winnifred Harper Cooley, dramatic critic and writer of feature stories, has joined the ranks of the theatrical publicists with an office in the Longacre building.

Kitty Gordon will be seen exclusively in World Film productions for the next two years, having signed for that period of time with **William A. Brady.**

Contrary to report, **Alice Brady** will not appear in special productions during the forthcoming year, but will continue to be seen as heretofore in the regulation World program feature releases.

The World Film play formerly called "A Movie Romance," in which **Robert Warwick** is the star, with **Doris Kenyon** in the leading feminine role, has been changed to "A Girl's Folly." The story is about a movie actor and a susceptible maiden who becomes desperately smitten with him.

Ethel Clayton in "The Bondage of Fear" is the young wife of a sterling man considerably her elder, with whom she is genuinely in love. She is pursued by a persistent former lover, and is saved from his embraces by a burglar who kills him and hides the body, subsequently blackmailing the young wife until she is goaded to an act of supreme desperation.

Doris Kenyon broke a record last week. The picture player contracted to appear in person at Loew's Academy Theater, Fall River, Mass., and disdaining such plebeian things as railroad trains, negotiated the three hundred and fifty mile journey in her own motor car in seven hours.

As soon as the production he is presently working on is finished, **Edwin Carewe** will leave the Metro Pictures Corporation's directorial staff. He may head a company of his own.

Picture fans in Cincinnati gave **Alice Brady** a most enthusiastic reception recently when she visited that city to appear for a single performance of "Bought and Paid For" at the Alhambra Theater.

Lionel Barrymore has started work on his new Metro-Rolfe comedy drama, "Making Good." **George D. Baker** is directing the production and prominent in the cast is **Hugh Jeffrey,** who has worked with Mr. Barrymore in other Metro features.

FILM MARKET QUOTATIONS

Supplied by Butler Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	72	82
Biograph Company	3	15
Famous Players-Lasky Corporation	90	99
Lone Star Corporation, pref.	98	100
Lone Star Corporation, com.	36	42
Mutual Film Corporation, pref.	35	41
Mutual Film Corporation, com.	28	33
North American Film Corporation, com.	25	32
States Film Corporation, com.	22	34
Randolph Film Corporation, pref. (with 50% com.)	85	90
Thanhouser Film Corporation	1	2½*
Universal Film Manufacturing Company	145	..
World Film Corporation	1	2*

*Par $5.00.

(Exclusive to MOTOGRAPHY)

American Film Company Inc. The declaration of a 2% quarterly dividend in the last month left the market unchanged. Stock was offered during last week, without takers, at 80.

Randolph Film Corporation. Stock is offered at 90 carrying the 50% of common stock.

Mutual Film Corporation. The announcement of the Frank Powell Production Company in connection with the Mutual and also the plan to bring Marie Dressler into the organization in a contemplated series of twelve pictures of this well-known star in "Tillie's Nightmare" made no impression upon the market of the securities. The real answer to this, of course, is the failure of the Mutual to meet its dividend requirements. From best advices obtainable, no dividends are expected to be paid in January, and both issues of stock are lethargic.

Lone Star Corporation. According to the latest reports, there are something under 230 prints of Chaplin in his latest release, "The Rink," now in circulation. Stockholders, however, seem to have lost interest in their stock as there is no bidding and a considerable quantity of common stock on the market around 41 to 42; preferred may be had around par.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

C	1-1	Jones Keeps House ....1, Vita	21590
T	1-1	Selig-Tribune, No. 105 ....1, Selig	21591

Tuesday.

C	1-2	The Girl God Made for Jones (Bryant Washburn and Alice McChesney) ....Essanay	21592–93
C	1-2	That Terrible Tenderfoot (Ham and Bud)....1, Kalem	21594

Wednesday.

C	1-3	A Dollar Down ....s, Essanay	21595
T	1-3	Yosemite Valley Scenic....s, Essanay	
D	1-3	The False Prophet (Marin Sais and True Boardman) ....2, Kalem	21596–97
	1-3	Title Not Reported ....1, Vim	21598

Thursday.

T	1-4	The Selig-Tribune, No. 106....1, Selig	21599
	1-4	Title Not Reported ....1, Vim	21600

Friday.

D	1-5	Temptation and the Girl (Neil Hardin and Gloria Payton and Lucille Rietz)....Knickerbocker	21601–02–03
D	1-5	The House of Secrets (Ollie Kirkby and Geo. Larkin) ....1, Kalem	21604
D	1-5	Twin Fedoras (Mary Anderson)....1, Vitagraph	21605
	1-5	Title Not Reported....1, Vim	21606

Saturday

D	1-6	When the Man Speaks (Marguerite Clayton, Edw. Arnold) ....2, Essanay	21607–08
D	1-6	The Mogul Mountain Mystery (Helen Gibson)..... ....1, Kalem	21609
D	1-6	Billy Smoke (Wm. Duncan and Mary Anderson).... ....3, Vita	21610–11–12
D	1-6	In Payment of the Past....1, Selig	21613

Monday.

C	1-8	Starring in Western Stuff (Tom Mix and Victoria Forde) ....2, Selig	21614–15
C	1-8	Jones Keeps House....1, Vita	21616
T	1-8	Selig-Tribune, No. 107....1, Selig	21617

Tuesday.

D	1-9	Among Those Present (Richard Travers and Gertrude Glover) ....2, Essanay	21619
C	1-9	Rival Romeos (Ham and Bud)....1, Kalem	21620

Wednesday.

T	1-10	Canimated Nooz Pictorial, No. 22....s, Essanay	21621
T	1-10	Yosemite Valley ....s, Essanay	
D	1-10	The Resurrection of Gold Bar (Marin Sais and True Boardman) ....2, Kalem	21622–23
	1-10	Title Not Given....1, Vim	21624

Thursday.

T	1-11	Selig-Tribune, No. 108....1, Selig	21625
	1-11	Title Not Given....1, Vim	21626

Friday.

D	1-12	The Trail of Graft (Ollie Kirkby and George Larkin) ....1, Kalem	21627
C	1-12	One Good Turn (Mary Anderson)....1, Vita	21628
C	1-12	The Property Man (Pokes and Jabs)....1, Vim	21629

Saturday.

D	1-13	The Sinful Marriage (Marguerite Clayton and Edw. Arnold) ....2, Essanay	21630–31
D	1-13	The Fireman's Nemesis (Helen Gibson)....1, Kalem	21632
D	1-13	The Making of Bob Mason's Life....Selig	21633

V. L. S. E. Program

12-25	Captain Jink's Getaway (Frank Daniels)....Vitagraph	1000
1-1	The Soul Master (Earle Williams)	5000
1-1	Speed and Spunk (Hughie Mack).....	1000
1-1	Captain Jinks' Love Insurance (Frank Daniels).....	1000

Mutual Program

Monday.

D	1-1	Pangs of Jealousy (Ethel Grandin).....2, Mutual	05257–58

Tuesday.

T	1-2	Mutual Tours Around the World, No. 9....1, Gaumont	05259

Wednesday.

T	1-3	Mutual Weekly, No. 105.....1, Mutual	05260
S	1-3	See America First .....s, Gaumont	05261
C	1-3	Kartoon Komics .....s, Cartoon	

Thursday.

C	1-4	Title Not Reported (J. Warren Kerrigan)..1, American	05262

Friday.

D	1-5	Title Not Reported (J. Warren Kerrigan)..1, American	05263

Saturday.

C	1-6	The Girl Who Can Cook (Lois Meredith).....1, Star	05264

Sunday.

C	1-7	The Land of Nowhere (Rube Miller).....2, Vogue	05265–66
	1-7	Reel Life .....1, Gaumont	05267
D	1-7	The Butterfly Girl, (Margerita Fischer).....5, Fischer	164

Monday.

D	1-8	When Hands Are Idle.....2, Mutual	05269

Tuesday.

T	1-9	Mutual Tours Around the World.....1, Gaumont	05270

Wednesday.

T	1-10	Mutual Weekly No. 105.....1, Mutual	05271
T	1-10	See America First.....1, Gaumont	05272

Thursday.

C	1-11	Title not given.....1, Cub	05273

Friday.

T	1-12	Our Boys at the Border.....1, Mutual	05274

Saturday.

C	1-13	The Honeymooners .....1, Star	05275

Sunday.

C	1-14	A Lisle Bank.....2, Vogue	05277
T	1-14	Reel Life.....1, Gaumont	05278

Universal Program

Monday.

C	1-1	Practice What You Preach (Eddie Lyons, Lee Moran) ....1, Nestor	02050
D	1-1	Liberty, No. 20 (Marie Walcamp, Eddie Polo)..... ....2, Universal	
D	1-1	The Purple Mask, No. 2 (Grace Cunard, Francis Ford) ....2, Universal	02067

Tuesday.

D	1-2	An Old Soldier's Romance (Wm. V. Mong).3, Gold Seal	02051
C	1-2	Bombs and Bank Notes (Wallace Beery)....1, Victor	02052

Wednesday.

	1-3	No Release This Week.....Laemmle	
C	1-3	On the Trail of the Lonesome Pill (Phil Dunham).. ....2, L-Ko	02053
T	1-3	Animated Weekly, No. 53.....1, Universal	02054
D	1-3	Alone in the World (The Smalleys).....1, Laemmle	02055

Thursday.

D	1-4	The Red Stain (Molly Malone, Jack Nelson)....2, Rex	02056
	1-4	No Release This Week.....Powers	
D		The Uprising (Mona Darkfeather).....1, Big U	02057

Friday.

D	1-5	The Moral Right (Douglas Gerrard).....2, Imp	02058
T	1-5	Screen Magazine, No. 4.....1, Universal	02059
C	1-5	How to Be Happy Though Married.....1, Victor	02060

Saturday.

D 1-6 Blood Money (Harry Carey, Louise Lovely)..2, Bison 02061
C 1-6 No Release This Week.....Laemmle
C 1-6 Love in Suspense (Gale Henry, Wm. Franey)..1, Joker 02062
D 1-6 Title Not Decided (Pauline Bush, Wallace Reid).1, Rex 02063

Sunday.

D 1-7 The Whelp (Edith Roberts, Malcolm Blevins)..1, Imp 02064
C 1-7 The Trials of Willie Winks. Cartoon and Educational. .....1, Universal 02065
D 1-7 Title Not Decided .....2, Big U 02066

Monday.

C 1-15 Treat 'Em Rough, (Eddie Lyons, Lee Moran & Priscella Dean).....1, Nestor 02088

Tuesday.

D 1-16 The Prodigal Widow (Edmund Cecil & Neva Gerber) .....3, Gold Seal 02089
C 1-16 The Masked Cupid.....s, Victor 02090

Wednesday.

D 1-17 A Slave of Fear (Agnes Vernon & M. K. Wilson) .....2, Imp 02091
C 1-17 Heartsick at Sea (Dan Russell).....L-Ko 02092
T 1-17 Universal Animated Weekly, No. 55.....1, Universal 02093

Thursday.

C 1-18 Putting One Over on Ignatz.....1, Victor 02094
D 1-18 Bloodhounds of the North, (Pauline Bush, Allen Forest) .....2, Big U 02095

Friday.

C 1-19 His Little Room Mate, (Carter de Haven)...2, Victor 02096
T 1-19 Universal Screen Magazine No. 5.....1, Universal 02097
D 1-19 The Little Rebel's Sacrafice (Ethel Grandin)...Big U 02098

Saturday.

D 1-20 Brute Force, (Geo. Pearce & Jane Bernoudy).2, Bison 02099
C 1-20 Barred from the Bar, (Wm. Franey & Gale Henry) .....2, Joker 02100
D 1-20 Homeless, (Matt Moore & Jane Gail).....Laemmle 02101

Sunday.

D 1-21 The Bubble of Love (Douglas Gerrard & Ruth Clifford) .....2, Rex 02102
C 1-21 Mr. Fullerpep, He Goes to the Country, and In the Land
E of the Son of Heaven as seen by Dr. Dorsey.s, Powers 02103
C 1-21 The Fatal Key, (Phil Dunham).....L-Ko 02104
D 1-21 The Purple Mask, 4th Episode, (Grace Cunard & F. Ford).....2, Universal 02105

Miscellaneous Features

Whoso Taketh a Wife.....Art Dramas, Inc. 5,000
The Rainbow .....Art Dramas, Inc. 5,000
Charity.....Frank Powell Prod. 7,000
Robinson Crusoe.....Warner Bros. 5,000
Jimmie Dale, Alias the Grey Seal.....Monmouth Film Corp. 32,000

Bluebird Photoplays, Inc.

Released Week of

12-4 The Sign of the Poppy (Robert Henley, Gertrude Selby).. ..... Bluebird 5,000
12-11 The Price of Silence (Dorothy Phillips, Lon Chaney) ..... Bluebird 5,000
12-18 The Honor of Mary Blake (Violet Mersereau)....Bluebird 5,000
12-25 The Right to Be Happy (Rupert Julian).....Bluebird 5,000

Fox Film Corporation

Released Week of

12-4 The Vixen (Theda Bara) 5,000
12-11 The Battle of Life (Gladys Coburn)..... 5,000
12-18 The Love Thief (Gretchen Hartman)..... 5,000
12-25 The Victim (Valeska Suratt) 5,000
1-1 The Island of Desire (George Walsh)..... 5,000
1-1 Social Pirates (Charles Arling) 1,000

International Film Service, Inc.

12-8 International News Pictorial, No. 98..... 1,000
12-12 International News Pictorial, No. 99..... 1,000
12-15 International News Pictorial, No. 100..... 1,000
12-19 Hearst International News Pictorial, No. 101..... 1,000
12-22 Hearst International News Pictorial, No. 102..... 1,000
12-25 Cartoon and Educational, No. 36..... 1,000
12-26 Hearst-International News Pictorial, No. 103..... 1,000
12-29 Hearst-International News Pictorial, No. 104..... 1,000

Kleine-Edison-Selig-Essanay

Released Week of

12-18 The Phantom Buccaneer (Richard Traverse).....Essanay 5,000
12-25 The Truant Soul (Henry B. Walthall).....Essanay 8,000
12-26 A Tale from the Decameron, (Nell Craig, Victor Benoit) .....Essanay 30 Min.
1-1 The Last Sentence (Marc McDermott, Miriam Nesbitt) ..... Edison 5,000

Metro Features

Released Week of

11-27 The Sunbeam (Mabel Taliaferro).....Metro 5,000
12-4 The Black Butterfly (Mme. Petrova) .....Metro 5,000
12-11 The Stolen Triumph (Julius Steger).....Metro 5,000
12-18 The Awakening of Helena Richie (Ethel Barrymore).... ..... Metro 5,000
12-25 Pidgin Island (Harold Lockwood, May Allison)..... ..... Metro-Yorke 5,000
1-1 Vanity (Emmy Wehlen) .....Popular Plays and Players 5,000
1-1 The Matinee Idol (Ralph Herz).....Rolma 5,000

Mutual Master-Pictures

Released Week of

11-13 Immediate Lee (Frank Borzage, Anna Little)..5, American 153
11-20 Title Not Announced.....5, Film D'Art 154
11-20 Lone Star (William Russell).....5, American 155
11-27 A Dream or Two Ago (Mary Miles Minter).....5, Minter 156
12-4 The Valley of Decision (Richard Bennett).....5, American 158
12-11 Lonesome Town (Kolb & Dill).....5, American 159
12-11 Miss Jackie of the Navy (Margarita Fischer)....5, Fischer 160
12-18 The Innocence of Lizette (Mary Miles Minter)....5, Minter 161
12-11 Miss Jackie of the Navy (Marguerita Fischer)....5, Pollard 160
12-18 The Twinkler (William Russell).....5, American 161
12-25 The Innocence of Lizette (Mary Miles Minter).5, American 162
1-1 The Gilded Youth (Richard Bennett).....5, American 763

Paramount Features

Released Week of

12-18 The Traveling Salesman (Frank McIntyre).Famous Players 5,000
12-18 Going to Halifax.....Paramount-Burton Holmes 1,000
12-18 Paramount Pictographs Weekly Magazine.....Paramount 1,000
12-18 In Society and Out. Klever Komedy..... 1,000
12-21 The Right Direction (Vivian Martin).....Pallas 5,000
12-25 Their Week End.....Black Diamond 1,000
12-25 The Land of Evangeline (Burton Holmes)..... 1,000
12-25 Snow White (Marguerite Clark).....Famous Players 5,000
12-28 The Redeeming Love (Kathlyn Williams, Thomas Holding) ..... Morosco 5,000
1-1 The Slave Market (Pauline Frederick).....Famous Players 5,000
1-1 He Meant Well .....Klever Komedy 1,000
1-1 From Bay of Fundy to the St. Lawrence....Burton Holmes 1,000
1-4 The Evil Eye (Blanche Sweet).....Lasky 5,000

Pathe

Released Week of

12-30 Pathe News, No. 105.....Pathe 1,000
12-31 The Shielding Shadow, No. 14 (Barry, Kellard, Darmond).. 2,000
12-31 Pearl of the Army, No. 5 (Pearl White)..... 2,000
12-31 Joy and the Dragon (Baby Marie Osborne)..... 5,000
12-31 Luke's Shattered Sleep (Lloyds, Pollard, Daniels)..... 1,000
12-31 Silk Industry (Educational)..... 2,000
12-31 Florence Rose Fashions, No. 12.....Florence Rose 1,000
1-3 Pathe News, No. 1..... 1,000
1-6 Pathe News, No. 2..... 1,000

Red Feather Productions

Released Week of

12-18 Mixed Blood (Claire McDowell, Roy Stewart)..... .....5, Red Feather 0201
12-25 A Child of Mystery (Hobart Henley, Gertrude Selby) .....5, Red Feather
1-1 Polly, Put the Kettle On (Douglas Gerrard, Ruth Clifford) 5,000
1-15 The Double Room Mystery, (Hayward Mack & Ed. Hearn) .....5, Red Feather 02087

Triangle Film Corporation

Released Week of

12-2 The Criminal (Desmond-Williams).....Kay Bee-Triangle 5,000
12-9 The Wharf Rat (Mae Marsh, Robert Harron)..... .....Fine Arts-Triangle 5,000
12-9 Bawbs O' Blue Ridge (Bessie Barriscale).Kay-Bee-Triangle 5,000
1-16 The Matrimaniac (Douglas Fairbanks)...Fine Arts-Triangle 5,000
12-16 The Sins Ye Do (Frank Keenan).....Kay-Bee-Triangle 5,000
12-23 The Heiress at Coffee Dan's (Bessie Love).....Fine Arts 5,000
12-23 A Gamble in Souls (Dalton, Desmond).....Kay-Bee 5,000
12-31 The House Built Upon Sand (Lillian Gish).....Fine Arts 5,000
12-31 The Female of the Species (Dalton-Markey-Hickman).... ..... Kay-Bee 5,000

Unicorn Program

Released Week of

12-18 Mary's Mixed Company.....1, Jockey 1144A
12-18 The Call of the Open Road.....2, Sunset 1144B
12-19 On the Alter of Honor.....3, Supreme 1145A
12-19 The Dove of Peace.....1, Gaiety 1145B
12-20A Thou Shalt Not Covet.....2, Buffalo 1146A
12-20B Lost in the Shuffle.....1, Hippo 1146B
12-21 The Voice in the Night.....2, Utah 1147A
12-21 Blowing Up Broadway.....1, Jockey 1147B
12-22 The White Man's Squaw.....2, Hiawatha 1148A
12-22 Algernon's Affinity.....1, Gaiety 1148B
12-23 Shackles of Conscience.....2, Supreme 1149A
12-24 Some Girls Do and Some Girls Dont..... 1, Judy 1150A
12-24 The Prodigal Son.....2, Buffalo 1150B

World Features

Released Week of

12-11 Broken Chains (Ethel Clayton, Carlyle Blackwell)...World 5,000
12-18 The Rise of Susan (Clara Kimball Young).....World 5,000
12-25 The World Against Him (E. K. Lincoln, June Elvidge).... 5,000
1-1 A Woman Alone (Alice Brady) 5,000

Brief Stories of the Week's Film Releases

General Program

Starring in Western Stuff—(Two Reels)—Selig—January 8.—Comedy written by and featuring Tom Mix. Reviewed in this issue.

Among Those Present—(Thirty Minutes)—Essanay—January 9.—A Black Cat feature. Cast includes Richard C. Travers, Gertrude Glover and John Cossar. Colonel Stanton refuses to permit Robert Ricketts to marry his daughter, Grace, because Bob, a young millionaire, is an idler. As police commissioner, however, the colonel has not been so busy himself in the work of rounding up a notorious society burglar. The papers roast him unmercifully. Ricketts and Grace set out to capture the Raffles in order to prove that Bob is not altogether worthless. In laying their net at a society function, suspicion, by freak chance, falls upon Ricketts. The young millionaire is thus spurred to furious effort in apprehending the real robber, and finally does. Then Bob and the colonel make a little deal. Bob gives the colonel credit for capturing the burglar in return for his consent to the marriage of the young couple.

Canimated Nooz Pictorial No. 22—Essanay—January 10.—Cartoon by Wallace A. Carlson, with scenic. Canimated Nooz films a wrestling match in this number. After many tedious hours the contest is called off in order to give the contestants a chance to assume more comfortable positions. Sleep checks are given the spectators. Admiral Cheeseanrye of the Swiss Navy hears President Wilson's vivid descriptions of the American Navy and desires to inspect it. Secretary Joe Daniels whistles and the navy steams out from behind a rowboat. The first of a series of Alaska and the Yukon scenic shares this reel. It takes the spectator from Vancouver, British Columbia, to Taku glacier.

The Wide Wrong Way—(Twenty-eight Minutes)—Essanay—January 13.—In series, "Is Marriage Sacred?" Marguerit Clayton, Edward Arnold, Sydney Ainsworth and Thomas Commerford in cast. Constance Crawford and Hugh Chilvers are of different dispositions. She, standing at the portal of life, is eager to venture forth; he, who has seen all there is to be seen, desires to settle down. Hence, when they marry each other a barrier of uncongeniality rises between them. Constance listens to the evil counsel of Wilson Ardmore, Hugh's best friend, and seeks those pleasures she loves without her husband. The result is inevitable. The young wife is threatened with dire compromise when her sister, Agnes, who has had a past, rushes forth to rescue her. Agnes finds Constance in the net of the man who had brought sorrow into her life—Chilvers' best friend. Ardmore suddenly realizes the great wrong he is about to perpetrate, however, and brings happiness to Agnes as well as a better understanding between Constance and Hugh.

The Making of Bob Mason's Wife—(One Reel)—Selig—January 13.—Written by Marie W. Fellner and produced by Burton R. King. Robyn Adair, Virginia Kirtley and E. J. Brady have leading roles. Bob Mason, ranchman, marries a girl from the city, who becomes lonely in the country and runs away with a Jack Duncan. Mason follows and brings her back. Kittie realizes that she loves her husband but she fears she has forfeited his love. But when Duncan plots against Mason, Kittie aids her husband in overcoming the villain's plans and thus proves her worth and regains the love of Mason.

An Old Soldier's Romance—(Three Reels)—Gold Seal—January 2.—Featuring W. V. Mong. This story has to do with an old soldier who befriends a poor woman that cannot feed her baby. As things turn out, it seems that the police are hunting for Charles, the woman's husband, who has raised the amount of a check to provide for his little family. Charles is finally identified as Ezra's long lost son, so the story closes with a general reunion, Ezra paying up the stolen money.

Bombs and Banknotes—Victor—January 2.—With Wallace Beery. The janitor of a bank falls in love with the president's daughter and both go through many trials together, suffering many outrages at the hands of a band of crooks. But with the help of a bomb and a few other things the janitor shows himself too slick for his adversaries and the picture ends in the usual tumultuous style.

On the Trail of the Lonesome Pill—(Two Reels)—L-Ko—January 3.—With Phil Dunham and Lucille Hutton. Phil loses his job as janitor, and discouraged, ends up in an opium joint. Here he is given a pipe and immediately he is in the land of the Celestial Empire. He is taken into captivity by a powerful mandarin and made to guard his fish pond. A beautiful girl, who is also in the power of the mandarin asks for help. The two arrange a scheme which does not fool the mandarin, and things end in a general roughhouse.

"Piper's Price," with Dorothy Phillips, is at the top, and then come "The Whispered Name" and "The Mystery of Milady's Boudoir," with Violet Mersereau. All are early 1917 Universals.

Selig-Tribune No. 104—December 28.—London, England.—Interesting ceremonies mark the function known as the "Lord Mayor's Show." Jamaica Plain, Mass.—Owing to the ever increasing demand for real butterflies, the New England Entomological Company prepare thousands of beautiful specimens for decorative purposes. Juarez, Mex.—The mecca for all those devoted to horse racing. Washington, D. C.—Sailors from the U. S. S. Nevada take their short leave to visit Washington. New Orleans, La.—Wild fowl are turned loose in a flying bird cage, which is completed in Audubon Park, N. J. Philadelphia, Pa.—The University of Pennsylvania and Princeton play their annual soccer game in six inches of snow. Chicago, Ill.—Society women engaged in the work of preparing for the Allied Bazaar to be held here shortly, admire the $10,000 necklace donated. Western Headquarters, French Army on the Somme.—Many of the great new features in the present gigantic war would be impossible, were it not for these daring airmen whose feats have been emulated by their warring nation.

Selig-Tribune No. 105—January 1.—Eureka, Cal.—The U. S. submarine H-3, as she lies in the breakers after going ashore during a dense fog. Omaha, Neb.—The installation of a new double track bridge structure in 11½ minutes, sets a record for American engineering. Philadelphia, Pa.—This crowd of business men have adopted the slogan "Fat at 40 and fit at 60." Bakersfield, Cal.—The 34th annual meeting of the Pacific Coast Field Club is held with the best hunting dogs on the coast competing for honors. New Orleans, La.—Students at Newcomb College for Girls, are given a strenuous system of physical training. Quincy, Mass.—The new oil-burning freighter "Julia Luckenbach," is christened by Miss Andrea M. Fenwick. Cornell, Wis.—This little town has the distinction of being the only community in the world having and absolutely 100 per cent Christmas. Sandringham, Eng.—Women are doing the farm work on the great estates of King George at this place. Denver, Colo.—With funds raised by private subscriptions, a $9,000 automobile is added to the equipment of the Colorado National Guards. Los Angeles, Cal.—The latest innovation in education is the traveling school house introduced for the benefit of children whose parents are employed as railroad section laborers.

Mutual Pictures

Jerry's Winning Way—(One Reel)—Cub—January 11. Rube Miller, George George and Claire Alexander lead in cast. Jerry in an attempt to rescue a girl from a boarding house, where she has been placed by her father first projects himself into a melee with the police in which the latter get the wettest end of a garden hose. He disguises as a woman when he next makes an attempt at a rescue. He cannot resist the temptation to have a little fun with the cop, the boarder and the girl's father, who are misled by his costume and all make desperate love to him. Jerry's fooling on the job instead of tending strictly to business gets him into serious trouble and he does not effect the rescue.

The Vampires, Eighth Episode—(Three Reels)—Gaumont—January 11.—"The Poison Man." Venenos has become head of the Vampires, and Irma is aiding him. They learn of a dinner to be given to celebrate the engagement of Philip Guard to the girl he loves. They plan to have the Vampires serve the dinner and poison the food.

Tailor's Trimmings—(Two Reels)—Vogue—January 11.—Rube Miller, Owen Evans, Larry Bowen, Lillian Hamilton and Dorothy Armstrong are in the cast. Rube and Owen, two tramps, enter the town and the first party they meet, a banker, they hold up. To avoid suspicion they decide to get work of some kind and while wondering what it will be they come upon a deserted street car. The conductor's and motorman's clothes are in the car and so Rube and Owen don the uniforms and start the car. The motorman, Owen, becomes peeved because the conductor is collecting all of the fares and so he makes the passengers board the front of the car and "pay as they enter." Lillian, a tailor's wife, enters the car and begins a flirtation with the crew. While they are fighting over her she leaves them. Dorothy, another beauty, gets on

the car and when she leaves the two follow her. She is bound for the tailor's, Lillian's husband, and when she arrives, Larry, the tailor, takes her out to dinner. Rube and Owen enter the shop and seeing Lillian order some clothes from her. They hide in some tailor's dummines on the proprietor's approach. From this point, the comedy assumes a whirlwind aspect and until the picture fades from the screen you are kept convulsed with laughter.

Shorty Hamilton and the Yellow Ring—(Two REELS)—SHORTY HAMILTON SERIES, THROUGH MUTUAL—JANUARY 15.—Featuring Shorty Hamilton. Shorty through an accident discovers a band of men, who are smuggling Chinese into this country. He goes to the city to get a position and there is hired as a body guard to Anita Keller, who is a secret service woman and has been sent out to break up the Chinese smuggling ring. Shorty overhears a plot to kidnap the girl and hires himself out to one of the band as a cab driver. He arrives at the Mandarin Inn, just in time to see Miss Keller disappearing in the door. Once in the den the girl is offered to the highest bidder and has just been sold when Shorty and the officers he had called in arrive. Shorty sees that Miss Keller arrives home safely, and feels a dawning of love for the girl. The girl gives him her photograph and card and as the scene fades she says good bye to Shorty and he is most disconsolate.

A Jack Tar in the Making—(ONE REEL)—U. S. DEFENDER SERIES—JANUARY 19.—This chapter deals with the graduating of the sailor lads from the landlubber's class into seasoned salts before they are admitted to the warships. Some extensive views of New Port and Annapolis Naval Academy are also shown in this reel.

The Vampires, Sixth Episode—(THREE REELS)—GAUMONT—DECEMBER 28.—"Satanas." In this chapter, Satanas himself, chief of the vampires, comes to the apartment of Moreno, who is fighting the crime trust. Irma Vep, former aid of Satanas but now under the influence of Moreno, is also present. She tries to protect Moreno but Satanas renders Moreno powerless by the use of his anesthetic needle and then delivers his massage.

The Vampires, Seventh Episode — (THREE REELS)—GAUMONT—JANUARY 4.—"The Master of Thunder." Irma Vep is captured and is sentenced to exile and prison for life. She is sent on board a ship bound for Algeria. Satanas, in the guise of a priest, gives her a message written in code telling her to feign illness so that she may be in the ship's hospital, near the stern of the vessel. When near shore, the master criminal will destroy the ship by a shot from his electric cannon. This will strike near the bow of the ship. In this way Irma is saved and returns to Paris.

Universal Program

A Gentleman of Nerve—VICTOR—With Carter De Haven and Madge Kirby. Nervy Nat, bound to get his girl in spite of her austere father, purposely throws himself before the girl's car, and thus gains entree into her house to recuperate, father's protests not prevailing over Southern hospitality. While out on one of their health rides, the two young people visit the minister. Many tribulations are doomed to be the lot of the two before father discovers their trick, but when he does, he proves that he is a "regular guy" in spite of appearances.

Episode 3 of "The Purple Mask"—After the discovery of the robbery of the Dupont pearls, detective Kelly orders everyone searched. The sly hand of Patricia slips the gems into Kelly's own pocket, to extract them therefrom later. On account of her splendid ability Patricia is crowned Queen of the Apaches. But Kelly raids the whole gang during the celebration, and after a hard run through the sewers of Paris captures Patricia. As the spisode closes, he is taking her, still masked and clothed in the Apache garb, to his apartments.

One Thousand Miles an Hour—NESTOR—JANUARY 8.—With Eddie Lyons, Lee Moran and Edith Roberts. "Honest" Harold has invented a chemical, one drop of which, mixed with two gallons of water, will run an auto for a thousand miles. Dan and Mike, two bad men, chloroform Harold. Tillie, beloved of both Harold and Dan, but loving Harold alone, rushes in, only to be confined in an old mill. Later Harold regains consciousness and rescues the girl from the two villains. Then comes a race for a one thousand dollar prize. Harold puts his chemical to work and the conspirators are blown up into the telegraph wires.

The Mystery of Milady's Boudoir—(THREE REELS)—GOLD SEAL—JANUARY 9.—Featuring Violet Mersereau and Johnnie Walker. Margaret, a pretty maid in the home of Mrs. Marshall, dons the clothes of a guest of the house and is taken for that guest by a wealthy young visitor. Frightened at the daring of her flirtation, Margaret secretly leaves the employ of the Marshalls during the night. The next morning it is discovered that a robbery has been committed in the house; Margaret is duly arrested and things look black for her. But the real crooks are finally caught with the goods and a bright future shines for the lowly maid, for Edgar, being much more attracted to her than to the girl he previously took her for, asks her to marry him.

Honorably Discharged—IMP—JANUARY 12.—With L. C. Shumway, Fred A. Kelsey and L. M. Wells. Hillar, honorably discharged from the army, finds that he has not enough money to buy his mount, Patsy. Later on he flays a team driver for beating his horses, subsequently discovering that one of them is none other than his Patsy. The driver has Hillar arrested for assault, but after the latter has related some experiences he and the horse have had in the army, the judge is perceptably influenced. The result is that the case is dismissed and Hillar gets back his old pet.

The Whispered Name—(Two REELS)—REX—JANUARY 12.—With Lois Wilson and Lee Hill. This is a mystery story which tells how an innocent man is forced to become a member of a gang of thieves through a strange decree of fate. Things become more and more complicated, but as the story ends, the man's fortunes take a turn and he not only rounds up the gang, but gets a girl whom, it seemed at the outset of the story was destined for another.

The Wrong Mary Wright—VICTOR—JANUARY 12.—With Edith Roberts and M. K. Wilson. This is a "summer vacation" comedy which deals with mixed identities. Wealthy Frank Brewer meets the "wrong Mary Wright," surely enough, but the wrong Mary turns out to be the kind of a girl he was looking for, so the mistake seems more fortunate than otherwise.

The Bad Man of Cheyenne—(Two REELS)—BISON—JANUARY 13.—Featuring Harry Carey and Priscilla Dean. Harry, unjustly accused of murder, is sought after zealously by a tough gang to whose interest it is to get him out of the way. In hiding, a faithful dog brings Harry his food, but Harry's place of concealment is finally discovered and he is brought to the sheriff for a lynching. In time past Harry has rescued the sheriff's little boy from death, so now the sheriff returns sacrifice for sacrifice, and allows the really innocent man to escape.

Midnight — IMP — JANUARY 14.—With Allen Holubar and Zoe Rae. This is a heart-interest drama laid in the slums of a big city. The story has to do with a secret revealed to a priest by a dying man, the latter wanted by the police. It seems that the death of the man's daughter had driven him to drink, which by its excessive use had, in its turn, driven him to his deathbed.

Wonders of the Orient, as Seen by Dr. Dorsey—(SPLIT REEL)—POWERS—JANUARY 14.—The first part of this reel is devoted to the educational study of the city of Pekin. The views shown give a comprehensive idea of the city's oriental atmosphere. On the same reel is: Mr. Fuller Pepp Celebrates His Wedding Anniversary—A comic cartoon. After indulging in strawberry cocktails on the occasion of his wedding anniversary, Mr. Fuller Pepp is tormented by some hideous nightmares, which make him come to a firm stand regarding his future attitude toward strawberry cocktails.

Universal Animated Weekly No. 53—JANUARY 3.—Ice skating brings out throngs of skaters in parks—Chicago, Ill. Science aids to clean-up debris after explosion fires iron works—Los Angeles, Cal. Holiday throngs join in chorus on Capitol steps—Washington, D. C. Lovers of animals give holiday treat to hard-working equines—Boston, Mass. Motor-aid-corps, that aids wounded soldiers, attend worship—Southend-on-Sea, England. Retreating Bulgars pillage city as they flee victorious invadors—Macedonia, Greece. German troops inspected by commanding officer in captured town—Lille, France. Suffragists pay impressive tribute to Inez Milholland Boissevain who died for cause—Washington, D. C. Simple ceremonies mark second induction of Governor Whitman as State's chief—Albany, N. Y. Cartoons by Hy Mayer.

Feature Programs

Blue Bird

Black Orchids—(FIVE REELS)—UNIVERSAL—JANUARY 1.—Featuring Cleo Madison, supported by Wedgewood Nowell, Howard Crampton, Francis McDonald and others. Directed by Rex Ingram. The story is told as one a novelist relates to his daughter to warn her against waywardness. Zoraida, a fortune-teller, has many admirers, among them a diplomat and his son, Ivan. The father sends the son away. Later the woman falls in love with his best friend, the marquis. The diplomat plans to poison the marquis but falls into his own trap and dies. Zoraida marries the marquis. Ivan returns from the war, quarrels with the marquis and fights a duel with him. He wounds him fatally but before his death the marquis plans a revenge which brings about the death of Zoraida and Ivan.

Fox

The Victim—(FIVE REELS)—WILLIAM FOX—Featuring Valeska Suratt. The story tells of a woman's struggle against fate, a struggle in which she finally triumphs. Reviewed in this issue.

The Isle of Desire—(FIVE REELS)—WILLIAM FOX—DECEMBER 31.—Featuring George Walsh. A rather unconvincing adventure story that has a number of well produced thrills. Reviewed in this issue.

International Film

Hearst International News Pictorial No. 104—DECEMBER 29.—New York City—The poor of this city are bountifully remembered by Santa Claus. Quincy, Mass.—The 10,000 ton oil burning steamer, Julia Luckenbach, is christened and sent down the greased launching way into the water. New York—The 22nd engineers return home from the Mexican border, and are enthusiastically welcomed. The regiment marches in review before Governor Whitman, Mayor Mitchel and Major-General John F. O'Ryan. Philadelphia, Pa.—Training for their post-season game in Southern California, with the University of Oregon eleven, the members of the football squad of the University of Pennsylvania practice on a field covered with snow. New York City—Newspaper writers and artists of this city are entered in a hotly contested golf tournament. Footlights and Fashions—Miss Adele Blood. Red Bank, N. J.—Ice-boating is in vogue on the Shrewsbury River here. Washington, D. C.—In honor of Mrs. Inez Milholland Bousevain who died recently, women suffragettes march in a memorial parade. Omaha, Neb.—A steel railroad bridge, weighing 11,000,000 pounds is moved into position by powerful engines. Eureka, Cal.—The U. S. submarine H-3 goes ashore on the Samoa Beach at Eureka in heavy fog.

Hearst International News Pictorial, No. 105—JANUARY 2.—Syosset, L. I.—Society hunters follow the hounds in a fox hunt over thoroughfares, and fields of Long Island. Philadelphia, Pa.—Girls of the public schools are taught the proper care of infants. New York—In an effort to reduce the number of traffic accidents, the police of the city visit public schools, lecturing on safety and distributing circulars to the little folk. Terre Haute, Ind.—A municipal coal mine is owned and operated by the city of Terre Haute, to supply fuel to poor families of the city at reduced prices. Honolulu, Hawaii—An All-American professional baseball team, touring the Hawaiian Islands, meets a team of Chinese players in this city. Denver, Colo.—An armored motor car, costing $9,000, and purchased by popular subscription, is presented to the Colorado National Guard. Marysville, Cal.—The natural lake near the Tulu Gun Club is an ideal pleasure ground for duck hunters. Modes of the Moment. San Diego, Cal.—Under sunny Southern California skies, 16,000 school children spend a happy day on an outdoor picnic. Napanoch, N. Y.—Winter sports attract large numbers of society people to the Yama Farms, where ice-skating and sleigh-riding are indulged in.

K. E. S. E.

The Last Sentence—(FIVE REELS)—EDISON—JANUARY 1.—Features Marc MacDermott and Miriam Nesbitt. Reviewed in this issue.

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL

FILM MANUFACTURING CO., CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - - NEW YORK

Metro

The Awakening of Helena Ritchie—(Five Reels)—Metro—December 16.—Featuring Ethel Barrymore. A picturization of Margaret Deland's well-known book. Reviewed in this issue.

Paramount

Snow White—(Five Reels)—Famous Players—This play features Marguerite Clark in one of the most attractive roles she ever played. The Grimm brothers' fairy story is told on the screen with splendid artistic effect. Reviewed in this issue.

Red Feather

Fighting for Love—(Five Reels)—Universal—January 8.—Features Jack Mulhall and Ruth Stonehouse. Two cowboys, Jim and Johnny Little Bear, discover gold and spend some of it traveling. They visit a little kingdom whose queen, Sylvia, is being forced into a loveless marriage. She and Jim fall in love and after many adventures in which the cowboy proves his worth, she choses him as her king.

Triangle Program

A House Built Upon the Sand—(Five Reels)—Fine Arts—Featuring Lillian Gish. This story tells of a man and wife, each of opposite aims in life, who are gradually led to see things in a less biased light. Edward Morrisey directed. Reviewed in this issue.

The Iced Bullet—(Five Reels)—Triangle-Kay Bee.—Featuring William Desmond. An engrossing mystery story with a comedy lead and finish, this makes an exceptionally attractive film. It tells how a detective discovers a mechanical device that was employed by the murderer, and how he extracts the truth from the culprit. Reviewed in this issue.

The Americano—(Five Reels)—Triangle-Fine Arts.—Featuring Douglas Fairbanks. One of the popular star's best vehicles, this story tells of the romantic adventures of a red-blooded young American in a mythical southern kingdom. The picture is interspersed with excellent comedy. Reviewed in this issue.

Vitagraph-V. L. S. E.

Hearts Afire—(Five Reels)—World Film.—Featuring Clara Kimball Young. This is a re-release of the famous Young Picture of some time ago, entitled "Hearts in Exile." Modernized, it is even more of an attraction, and will stand repetition anywhere. Reviewed in this issue.

World

The Man of Mystery—(Five Parts)—Vitagraph—January 8.—Featuring E. H. Sothern. The story, by A. C. Hunter, tells in a rather novel way of the experiences of a man who, being thought dead, is still living in a practically changed body, the result of a freak in nature in healing him of an accident. The picture was directed by Fred Thomson. Reviewed in this issue.

REAL GOLDEN EAGLES

William Randolph Hearst and his International Film Service, Inc., have no monopoly on Golden Eagle releases. Following a custom long prevalent among successful organizations the Burnet-Kuhn Advertising Company, 39 South La Salle street, Chicago, distributed golden eagles among their employes as Christmas remembrances, each gold piece being accompanied by a letter of appreciation for services rendered and wishing each recipient a Merry Christmas and a Happy New Year. Every one, from department heads, down to office boys and stenographers, was remembered and Santa Claus in his corporate guise was voted a royal good fellow.

The Burnet-Kuhn Advertising Company, during the year just past, has designed and placed advertising of a national character for George Kleine's motion picture novel "Gloria's Romance," Pathe "The Grip of Evil," The *Chicago Tribune's* German War Pictures, the Mutual Film Corporation's multiple reel features, and the Mutual serials "A Lass of the Lumberlands" and "The Perils of Our Girl Reporters."

Chicago News

J. E. WILLIS, formerly western manager of the Unicorn Film Service, has resigned to become general manager of the American Bioscope at 6224 Broadway.

Harry L. Leonhardt, western Fox manager, made a business trip to Minneapolis last week to stir up the Foxes in the Scandinavian territory.

The Exhibitors' Supply Company has just doubled up its space in the Mallers building by moving from 507 to 407 and 408. H. A. R. Dutton, president; K. R. Douglas, vice president, and G. A. Lincoln, secretary-treasurer, are all head over heels in work taking care of business and the business of getting settled.

Superpictures is the latest exchange to appear on the Mallers Building map. The office is in charge of C. B. Price, western division manager, and a good-looking office girl.

R. C. Seerey has moved his Triangle exchange down to the fourth floor of Mallers Temple so as to be next to Superpictures, which latter is a department of Triangle.

William Aronson has been put in charge of the sales of Metro's "The Great Secret" in Chicago.

Metro Pictures Service gave a trade showing of its new serial, "The Great Secret," featuring Bushman and Bayne, at E. E. Fulton's projection rooms, 154 West Lake street, the day after Christmas.

H. A. Spanuth, president of the Commonwealth Pictures Corporation, recently made an address before the exhibitors' convention at Detroit.

Schaefer Brothers have started the work of razing the old Crystal Theater at North avenue and Washtenaw street for the purpose of erecting the New Crystal, which will be included in a large building of offices and stores. The structure is to absorb some $300,000 and will seat 3,000 folks.

The Selig studios are soon to be humming again under the direction of Al Green. "The Little Lost Sister" is the play to be manufactured. George Fawcett has already arrived to begin preparation for his role.

William J. Sweeney, one of the best known film men in America, is convalescing from a bad fall down a flight of stairs. The big man's heel caught in one of the top steps and he came right down.

George Kleine was in Chicago during the greater part of last week on business and to spend the holidays amid pleasant surroundings.

C. L. Winslow, former Pathe salesman in Indiana, is now handling Metro's "The Great Secret."

Merle and Heaney, of the West End Amusement Company, are building a new house at Madison street and Forty-eighth avenue.

L. J. Meyer has reopened the Roma Theater, a 300-seat house at 914 South Halsted street.

C. R. Seelye, business manager of Pathe, Inc., was in the city last week. During his visit a local sales meeting was held. He complimented Manager Bunn and the Chicago organization for its efficiency. Plans were laid for the marketing of Pathe's next serial, "The Double Cross," which features Molly King and Leon Bary.

A number of Chicago houses have closed since the holidays, among them the Savoy at 4346 Madison avenue, the Lawndale at 4104 West Twelfth street, the Easterly at Diversey and Lincoln, New Albany, 3315 Montrose boulevard.

The Theatorium Theater, 178 North State street, one of the pioneer houses of the city, is closed on account of a recent fire in the building.

Mrs. Regitz has sold the Rosewood Theater on Montrose avenue to Lidner and Zilligan.

The Baird Theater at 5321 Madison street has been opened.

The Community Theater at 3458 North Crawford avenue, has changed its name to the Ivy. E. Lopez is manager.

The Diversey Theater, 3018 Diversey boulevard, and the Home, at 4525 Elston avenue, are expected to be re-opened soon.

A Modern, Fully Equipped Motion Picture Studio For Rent

BY THE DAY OR WEEK

Address AMERICAN BIOSCOPE COMPANY - 6242-44-46 Broadway, Chicago

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, JANUARY 20, 1917 No. 3

DOUGLAS FAIRBANKS, TRIANGLE-FINE ARTS

Motography's Circulation Records Are Open for Inspection

ART DRAMA INCORPORATED

ERBOGRAPH COMPANY
PRESENTS

ANNA Q. NILSSON and EUGENE STRONG

★ Supported by an All Star Cast, in ★

"INFIDELITY?"

A POWERFULLY DRAMATIC PHOTOPLAY, TREATING OF A GREAT EVIL. A PICTURE WITH GREAT DRAWING POWER, AND TREMENDOUS PUBLICITY POSSIBILITIES.

Story and Direction of
ASHLEY MILLER

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New York—Modern Feature Photoplays, 729 7th Ave.
Boston—Art Dramas Service, 205 Pleasant Ave.
Philadelphia—Electric Theatre Supply Co., 13th and Vine Streets.
Pittsburgh—Liberty Film Renting Co., 938 Penn Ave.
Detroit—Tri State Film Exchange, 120 Broadway.
Kansas City—Unity Film Corp., 319 Gloyd Bldg.
Cleveland—Tri State Film Exchange, Sincere Bldg.
Cincinnati—Tri State Film Exchange, Strand Theatre Bldg.
Chicago—Art Dramas Service, 207 So. Wabash Ave.
San Francisco—De Luxe Film Lasky Corp., Humboldt Bank Bldg.
Los Angeles—De Luxe Film Lasky Corp., 224 Los Angeles Investment Bldg.

EXECUTIVE OFFICES 1600 BROADWAY NEW YORK

TRIANGLE RELEASES

SUNDAY JAN. 21st

BESSIE LOVE IN "NINA, THE FLOWER GIRL" } FINE ARTS

AND

A TRIANGLE KOMEDY

"A NOBLE FRAUD"

THURSDAY JAN. 25Th

WILLIAM DESMOND } KAY BEE IN "THE ICED BULLET"

AND

A TRIANGLE KOMEDY

"HONEST THIEVES"

Coming—
Mack Sennett-Keystone Comedies
Better Than Ever

We wish to state that as heretofore, Mack Sennett-Keystone Comedies may be had only through Triangle Exchanges

KESSEL & BAUMANN

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE PLAYS

To Exhibitors:—

Our business policies are being established on right and sound principles demonstrated as successful by experience in the past, and all employees have been definitely instructed to deal with you on that basis. We fully realize that if we are to make a success in our dealings with you we must help you to success also; in a word, your interest is our interest.

The main thought in our mind is to give each exhibitor a definite contract for a definite thing at a fair and equitable price, and thus gain his continuous support so that each of us may benefit by measuring up to our agreements.

We shall tell you more of our plans and policies on this page from time to time.

Triangle Distributing Corporation.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

A scene from Cecil B. DeMille's "Joan the Woman," showing Geraldine Farrar as Joan being rewarded by Charles VII after her triumph at Orleans. Charles Clary, Raymond Halton and Hobart Bosworth are the other characters in this master production.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, JANUARY 20, 1917 No. 3

$200,000 Film Fire

POPULAR PLAYERS STUDIO DESTROYED—PRODUCTION GOES ON AT ROLFE PLANT

THE Popular Players studio on West Thirty-fifth street, New York City, was destroyed by fire on Sunday, January 7, injuring three persons and causing the loss of property valued at $200,000.

The first explosion, according to the New York papers, came as a result of a reel of film being wound on a machine, which became overheated. A Miss Riley and her sister who were operating the machine were enveloped in flames. They ran screaming into the studio. Manager Robert North caught them and smothered the fire with his coat.

By the time the first alarm had been turned in the interior of the studio was a mass of flames so that a second alarm was turned in and later a third, as the fire had spread rapidly and they feared for the people in the tenements behind the studio proper.

Chief Kenyon ordered the firemen to the roof of the burning studio. While the men were dragging the hose line across the slating gave in and eight men were badly bruised when they fell to the beam supports below. Other members of the fire department threw ropes to them and hoisted them to safety.

Six Months Work Destroyed

M. R. Taylor, head of the Colonial studio, said the damage done to the studio was in the neighborhood of $40,000 and was only partially covered by insurance. In addition to which were the loss of six films made by Mme. Petrova. These films were locked in a concrete vault on the second floor of the building and it is feared by the officials of the company that the vault was cracked by the intense heat and the films destroyed by water. These films represent the last six months work of Mme. Petrova, were still to be released and were valued at $25,000 each.

Mme. Petrova and company were working in the building at the time of the fire and fled in their make-up to watch the progress of the fire from a building opposite. Windham Standing and Malcolm Hamilton were also in the building. Hamilton assisted Mme. Petrova to the street and Standing, who was in his dressing room at the time, was trapped by the fire and compelled to punch out a window and drop twenty feet to the pavement below. He was badly bruised and cut. Mme. Petrova's wardrobe lost in the fire was estimated at $40,000 as her collection of rare furs were all in the studio.

Picture Making Continues at Rolfe Studios

As soon as the "flash" came into the office of Richard A. Rowland, president of the Metro Pictures Corporation, that there was a fire in the studio at Nos. 226-230 West Thirty-fifth street, where "The Waiting Soul" was being picturized, Mr. Rowland called B. A. Rolfe on the telephone. In less than ten minutes, tentative arrangements were made for the reception of the company under Mr. King's direction. The progress of the fire was so rapid that complete arrangements followed and the making of the picture continued in the Rolfe studios without interruption.

The complete re-making of the five negatives that were destroyed in the fire will be done in the Metro-Rolfe-Columbia studios. The loss involved in the destruction of these negatives and the plant of The Popular Plays and Players Company has not been definitely computed.

No interruption in the progress of Metro releases as already planned will be experienced.

FIGHT SUNDAY CLOSING

Theater Interests at Luncheon Hear Lawyers' Explanation of Sunday Laws and Advice on Methods of Combating Their Dangers

To a gathering representing the most powerful interests in the motion picture business, at a luncheon at Delmonico's in New York on January 2, Judge Samuel Seabury and John B. Stanchfield set forth in clear terms the status of the Sunday closing laws affecting motion picture theaters in New York and pointed out methods of dealing with them. Judge Seabury said:

It is the business of the courts to interpret the ancient laws which now exist in the light of modern conditions. The law is in two parts, the letter and the spirit. Judicial interpretation gives effect to the spirit of the law, and it is upon that basis that you should arrange your case before the Court of Appeals.

If you go to that court with a case that is not complicated by any other issue than a cold interpretation of the Sunday law as applied to motion pictures, you will be greatly aided by the fact that the Court of Appeals has never yet expressed itself in an interpretation of the question. If, on the other hand, through its presentation by another issue, you should lose the present case, the chances of the Court of Appeals ever reversing itself would be very small.

If the question of Sunday opening of motion picture theaters has to be decided in the legislature I warn you that in all likelihood the bill will emerge from committee so amended with all the other sorts of Sunday opening, from baseball to horseracing, that it would be construed as a general attack on the Sunday observance law which would have small chance of passing any New York legislature.

Mr. Stanchfield emphasized the peril which confronted the industry today.

You are all secure today, because the blow has not fallen. But if the Court of Appeals decision goes against you, it will not matter what your influence in your community, nor what the sentiment of your mayor or your district attorney, regarding Sunday closing, they must close your theaters and if they fail to do so, it is the duty of the governor to remove him from office. Where the people who wish the motion picture theaters closed can now only write to the newspapers they will then, in case the Court of Appeals holds against you, merely have to prefer charges against the local officials who do not enforce the law as interpreted, and the governor must remove them.

Mr. Stanchfield at the request of President Brady, spoke briefly of the Bender case in Albany, which is now the only case on the Sunday closing now before the Court of Appeals. He said:

"There has apparently been no argument by the Bender interests that the offense for which they are on trial was not complicated with the question of Sunday nuisance and interfering with other people's rights. If this is so, the Bender case is the last one with which the motion picture industry should go to the Court of Appeals for an interpretation of the Sunday law."

After Judge Seabury and Mr. Stanchfield closed, William A. Brady, president of the National Association of the Motion Picture Industry, who presided, and Walter W. Irwin, chairman of the executive committee, explained the purpose of the meeting. In subsequent discussion all the interests present approved the work already done and expressed their desire to co-operate in every way toward the success of the fight for the Free Sunday.

Those present at the speakers' table were: William A. Brady, Judge Samuel Seabury, John B. Stanchfield, Louis L. Levy, Walter W. Irwin, Adolph Zukor, Lee A. Ochs, Samuel Trigger and William M. Seabury.

Those present at the luncheon were:

Wm. A. Brady, World Film Corp.; Walter W. Irwin, Vitagraph, V-L-S-E.; Adolph Zukor, Famous Players-Lasky Corp.; A. Lichtman, Artcraft Pictures Corp.; E. A. MacManus, International Film Service; H. P. Luce, Mutual Film Corp.; Jesse L. Lasky, Famous Players-Lasky Corp.; Kenneth Hodkinson, Paramount Pictures; P. A. Powers, Universal Film Mfg. Co.; Peter C. Cornell, Buffalo Theatrical Mgr. Association; W. E. Shallenberger, Arrow Film; J. W. Gray; Jos. A. Golden, Crystal Film; Kilbourn Gordon, Frank Powell Producing Corp.; Wm. L. Sherrill, Frohman Amusement Corp.; F. C. Bradford, Gaumont Co.; I. E. Chadwick, Ivan Film Productions; B. B. Hampton, General Film; W. F. Seymour, Triangle Dist. Corp.; H. A. Palmer, Unicorn Film Service; Lee A. Ochs, *Trade Review;* Samuel H. Trigger, Tremont Theater; H. Edel, Strand Theater; John B. Stanchfield, New York; Samuel Seabury, New York; Louis Levy, New York; Louis L. Levine, Regent Theater, Brooklyn, N. Y.; W. A. Johnston, *Motion Picture News;* H. N. Holde, Balboa Features; Tracey Lewis, *Telegraph;* Samuel Spedon, *Moving Picture World;* E. F. Albee, U. B. O.; W. C. Hubbard, Rochester Exhib. Assn.; David Cohen, Binghamton, N. Y.; W. H. Kemble, Brooklyn, N. Y.; Edwin Thanhouser, Thanhouser Film Corp.; J. E. Brulatour, Eastman Film; Walter J. Moore, H. C. Miner Lith. Co.; Hubert Blache, U. S. Amusement Corp.; T. F. Tidden, *Dramatic Mirror;* D. C. Watts, *Telegraphy;* Wm. M. Seabury, general counsel; Frederick H. Elliott, executive secretary; Wallace Thompson, publicity director; T. E. Oliphant, *Motion Picture Mail;* Charles R. Condon, Motography; Stanley Felter, *The Billboard.*

John R. Freuler, president of the Mutual Film Corporation, unable to attend the meeting, sent the following statement:

I regret extremely that unbreakable engagements will prevent my attendance at your luncheon. I wish most sincerely that I could be there to voice my protest against Sunday closing of New York theaters. This latest restrictive attack on our industry is an insult to the high mission and honorable service of the motion picture to society. We should be able to expect from governmental forces support and sanction not repressing. Sunday closing tends to classify the picture with the prize fight, horse racing, and gambling. Sunday closing and censorship are stains from the same pot. We must fight them as one.

Sunday Pictures in Illinois

Rockford, Illinois, is one of the several cities having trouble with the Sunday closing question. A couple of weeks ago the city council suddenly voted to exterminate all Sunday night pictures, and this aroused a storm of protest from all sections of the city. Women were the chief objectors.

Telephone bells in newspaper offices and all the picture houses were kept in a continual jangle by persons calling up to register kicks against the new ordinance. Among the chief objectors were working people and young men and girls away from home. But every class and age was represented in the way of popular opinion, asking for a return of Sunday pictures.

The mayor of Rockford has stated that he opposes open theaters on Sunday because it "commercializes the Sabbath."

So now the question is to be brought up again soon before the city council and those in favor of Sunday pictures are expecting the victory.

In the meantime, the picture theater managers are depicting disaster if the Sunday ban goes into effect. Manager Grampp of the Orpheum states that the theaters would have to raise their prices in order to survive the blow. George Peck, manager of the Grand opera house, says all profits will be wiped out.

All the managers were unanimous in the statement that they depend on the Sunday revenue for their profits.

"We accommodate on Sunday largely the mass of working people whose long hours prevent them from attending on week days," says Mr. Grampp. "The new ordinance is neither fair to us nor to them."

Supreme Court at Sunday Question

The question of Sunday pictures in Ohio has busted into the supreme court.

That honorable body is to decide whether or not motion picture shows are theatrical performances, and hence subject to the law prohibiting such entertainments on Sunday.

The case under which the decision will be made comes from Medina county through a justice court, probate court, common pleas court, and court of appeals. The latter court decided that pictures are theatrical performances.

The cases now on trial are those of William Dunlap and William Stander of Wadsworth, who were arrested on the charge of giving unlawful theatrical performances on Sunday. A petition containing 160 names was filed asking for Sunday closing and a counter petition of 210 names filed asking for open theaters on Sunday.

It is expected that the supreme court will thresh out the entire question in its next term. Theater men of the state are watching the case with great interest.

The first episode of the new Universal serial, "The Voice on the Wire," nearly has been completed by Director Stuart Paton.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, MOTOGRAPHY *will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs.* The *theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* MOTOGRAPHY *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* MOTOGRAPHY, *Chicago.)*

A CONEY ISLAND PRINCESS (Paramount), Owen Moore and Irene Fenwick.—"Business was fine on this picture. It was the best Saturday we have had in many weeks. The audience was very well pleased."—W. C. Lamoreaux, Lakeside Theater.—*Catering to a high class of patrons.*

LITTLE MISS HAPPINESS (Fox), June Caprice.—"We did a fairly good business on this picture and a great many people seemed to like this little star. We ran this picture on Friday."—W. C. Lamoreaux, Lakeside Theater.—*Catering to a high class of patrons.*

THE FEMALE OF THE SPECIES, (Triangle).—"Dorothy Dalton and Howard Hickman are excellent in this feature and we did a very good business with it."—W. C. Lamoreaux, Lakeside Theater.—*Catering to a high class of patrons.*

THE MARTYRDOM OF PHILIP STRONG, (Paramount)—"Business was only fair with this as the title was against it. It is not a good picture for us because it deals with a religious subject and it was unpleasant for many of our patrons."—W. C. Lamoreaux, Lakeside Theater.—*Catering to a high class of patrons.*

THE MARTYRDOM OF PHILIP STRONG, (Paramount)—"A picture that Paramount might better have kept off its program."—Martin Saxe, Knickerbocker Theater.—*Catering to a better class.*

THE WITCHING HOUR, (Frohman-Art Dramas) with C. Aubrey Smith—"C. Aubrey Smith's characterization is exceptionally good. The picture as a whole is very good. Drawing power good."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

THE LITTLE YANK, (Triangle) Dorothy Gish—"Sherman said, 'War's hell.' This picture is full of slow, draggy war stuff. The story is very good, however, and is a fair attraction."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

ON DANGEROUS GROUND, (World) with Gail Kane and Carlyle Blackwell—"More war stuff. Good picture, and played to good business."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

SHOULD A BABY DIE, (Hanover-E. L. K.)—"I did a biggest matinee and evening business that was ever done in the Acme Theater with this picture. It is beautiful and will surely get the money for any exhibitor."—C. Abrams, Acme Theater.—*Catering to the middle and working classes.*

A HOUSE BUILT UPON THE SAND, (Triangle) Lillian Gish—"An ordinary comedy drama that did not need five reels to tell the story. This picture played to fair business and seemed to tire patrons."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

A HOUSE BUILT UPON THE SAND, (Triangle) Lillian Gish—"A little long drawn out but well liked. Good drawing power."—Martin Saxe, Knickerbocker Theater.—*Catering to a better class.*

A DREAM OR TWO AGO, (Mutual) Mary Miles Minter—"This picture did a fair business for us. It was bad weather the day we ran it."—DeLuxe Theater.—*Patrons of the better classes.*

A DREAM OR TWO AGO, (Mutual) Mary Miles Minter—"This feature broke all records for admission to this house on Thanksgiving day."—Strand Theater, Denver, Colo.

A WOMAN ALONE, (World) Alice Brady—"This picture did not give satisfaction, probably due to the fact that the story was light. The picture as a whole is not up to the standard usually offered by Brady."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

THE INNOCENCE OF LIZETTE, (Mutual) Mary Miles Minter—"A commonplace picture which played to fairly good business, probably due to the star's popularity. The picture as a whole was no better than the average."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

MARRIAGE A LA CARTE, (World Re-issue) with Clara Kimball Young—"This picture was previously released under the title of MARRYING MONEY. The picture is a very clever comedy drama and people seemed to appreciate this diversion from the type of work Miss Young has been doing. The picture gave entire satisfaction."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Keeps His Eye on This Department

Editor MOTOGRAPHY:

I am a close follower of your pages on "What the Picture Did for Me." I think that it is a very good aid to the exhibitor and therefore a credit to the magazine.—*J. B. Learner, Strand and Empress Theaters, Eveleth, Minnesota.*

The Female of the Species, with Dorothy Dalton, Howard Hickman and Enid Markey (Triangle)—"A very good production. Only fair box office value because the name is not appealing."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

The Heiress at Coffee Dan's, with Bessie Love, (Triangle)—"Very well liked by my patrons. As a whole, very good."—Martin Saxe, Knickerbocker Theater.—*High class patronage.*

The Heiress at Coffee Dan's, with Bessie Love, (Triangle)—"A very good picture which pleased all patrons. Very good box office value."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

King Lear, with Frederick Warde, (Pathe)—"A great box office attraction. Very good picture."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

The Rise of Susan, with Clara Kimball Young, (World)—"A wonderful box office success. A very good picture. This star is always well liked by my patrons."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

The Road to Love, with Lenore Ulrich, (Paramount-Morosco)—"As a whole, fair. The star is good, the supporting cast fair. The story is fairly good, but is an Arabian story and is not the sort of thing wanted by the public at present. The fact that it was New Year's Eve put it over in my house."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

War Brides, with Alla Nazimova, (Selznick-Pictures)—"Fair drawing power. As a whole the production is good and the star is very good. The cast, with the exception of a few, is poor. The battle scenes are poor and the story is drawn out. Personally, I cannot say that it is any better than the average. My patrons are satisfied and say they liked it. So I should not criticize it."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

War Brides, (Selznick) Nazimova—"The star's work is very good and supporting cast, good. Photography might have been improved upon. Picture played to a good business."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Snow White, with Marguerite Clark, (Famous Players)—"The best picture Miss Clark ever appeared in. Appealing in every way. It follows the book exactly. I can recommend it as a money-getter anywhere. At my theater, it held them out at ten o'clock in the morning."—M. J. Weil, Castle Theater.—*Downtown house.*

The Right Direction, with Vivian Martin, (Pallas-Paramount)—"A very good production, with pretty good box office value. The only thing to criticize about it is the photography, which is not good. This is usually a fault in Pallas pictures and the patrons frequently complain of it. We do not like that in this theater, where we pride ourselves on the projection. The patrons may think it our fault."—M. J. Weil, Castle Theater.—*Downtown house.*

Broken Chains, with Ethel Clayton, (World)—"A very good picture with very good box office value."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

The Stolen Triumph, with Julius Steger, (Metro)—"A beautiful picture and well produced. Very good box office attraction."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

Divorce and the Daughter, with Florence La Badie, (Pathe)—"A very good picture, with good box office value. The story is true to life and appeals to a good many people."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

The Black Orchid, with Cleo Madison, (Bluebird—"A very good box office attraction. This star is always well liked by my patrons and they would like to see her more often."—M. J. Weil, Lake Shore Theater.—*Very high class patronage.*

Oliver Twist, (Paramount) featuring Mario Doro—"This picture appealed to our audiences very much. It is a very good story of the old Dickens' book. No one seemed to object to the good looking Marie Doro in the part of a boy waif."—De Luxe Theater.—*Patrons of the better classes.*

The Rise of Susan, (World) Clara Kimball Young—"We ran this twice in the same week and did a great business with it a second time at fifteen cents, a raise of five cents over our regular price. We held people out all of the time and there was never a murmur at the price. Everyone was satisfied."—Charles E. Hagen, Kenmore Theater.—*Catering to the better classes.*

The Lash of Destiny, (Art Dramas) featuring Gertrude McCoy—"This is a good box office attraction. The picture is very good indeed."—Charles E. Hagen, Kenmore Theater.—*Catering to the better classes.*

The Challenge, (Pathe Special) featuring Montague Love—"Business was fairly good on this picture. It is a strong story and took very well with our audiences."—Charles E. Hagen, Kenmore Theater.—*Catering to the better classes.*

Three of Many, with Clara Williams, (Triangle)—"All I can say about this picture is that it's great."—Martin Saxe, Knickerbocker Theater.—*Catering to a better class.*

Three of Many, (Triangle) with Clara Williams—"A very clever picture that held the audience up to the final scenes. It contains a strong, convincing story, well acted and as a whole the picture in point of excellence was out of the ordinary. I am inclined to think that the title was rather weak."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Weaker Sex, (Triangle) Dorothy Dalton and Louise Glaum—"It indeed is rarely that I am enabled to offer my patrons a production as uniformly excellent as this one. The title of the picture is a distinct asset to the picture and this, coupled with an all star cast and directed by a director of proven ability, makes this production an A1 box office attraction which can hardly disappoint."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

THE MATRIMANIAC, (Triangle) Douglas Fairbanks —"All we have to do is to put up Douglas Fairbanks' name and we hold them out all the afternoon and evening."—Charles E. Hagen, Kenmore Theater.—*Catering to the better classes.*

THE CRIMINAL, (Triangle) William Desmond and Clara Williams—"This picture brought us a good business and everyone seemed to like it."—Charles E. Hagen, Kenmore Theater.—*Catering to the better classes.*

THE MEDIATOR, (Fox) George Walsh—"We did very good business with this picture and our people seemed to like it."—M. Schwartz, Halfield Theater.—*Catering to the medium classes.*

THE SON OF ERIN, (Paramount) Dustin Farnum—"This went big in my neighborhood because it is an Irish section and many of the Irish comments were very favorable."—M. Schwartz, Halfield Theater. *Catering to the medium classes.*

JACKIE OF THE NAVY, (Mutual) Margarita Fischer —"Business was very good with this picture. It is a very fine feature, well acted and is a great film for refined audiences."—M. Schwartz, Harper Theater.—*Catering to the medium classes.*

MISS JACKIE OF THE NAVY, with Margarita Fischer, (Mutual)—"Although the thermometer was around the zero mark all the afternoon and evening when I was showing this feature I played to over 5,000 patrons at an admission price of ten and fifteen cents. This picture is the talk of the city."—Strand Theater, Denver, Colo.

JACKIE OF THE NAVY, (Mutual) Margarita Fischer —"This is a comedy drama that gave excellent satisfaction. Star well liked, picture played to good business."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

AN ENEMY TO THE KING, with E. H. Sothern, (Vitagraph)—"A wonderful production, but it is a costume play, and they are not cared for at the present time. Cast is very good and the story and settings, but its chief drawing power is among admirers of Sothern."—Martin Saxe, Knickerbocker Theater.—*Catering to a better class.*

AN ENEMY TO THE KING, (Vitagraph) with E. H. Sothern—"As a whole a fairly good attraction. A costume play which played to good business."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

TRUTHFUL TULLIVER, (Triangle) with W. S. Hart —"A good picture but the same old stuff. I think Hart is past due for something different. The public is getting tired of the type of stuff he has been working in."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

CIVILIZATION—"Thomas H. Ince's master production. An exceptionally good box office attraction. War stuff that went over very well."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

CIVILIZATION, (Thomas Ince)—"Positively the greatest production of modern times."—Martin Saxe, Knickerbocker Theater.—*Catering to a better class.*

CIVILIZATION, (Thomas H. Ince Spectacle)—"We ran this for a week at the Harper. It is a wonderful picture, but it did not take with my patrons as it impersonates Christ and they do not care for such things. With the middle or working classes, such a picture would go big."—M. Schwartz, Harper Theater.—*Catering to the medium classes.*

THE MATRIMANIAC, with Douglas Fairbanks, (Triangle)—"Just what the public wants."—Martin Saxe, Knickerbocker Theater.—*Catering to a better class.*

THE YELLOW PAWN, with Wallace Reid and Cleo Ridgely, (Lasky)—"Although it contains no stars with great drawing powers, it drew very well. It is a very good picture and pleased the audiences."—Martin Saxe, Knickerbocker Theater.—*Catering to a better class.*

THE VICTORY OF CONCIENCE, (Paramount) Lou Tellegen—"We ran this feature two days, Friday and Saturday. Business was great and we held them out both days. It is certainly a fine picture."—De Luxe Theater.—*Patrons of the better classes.*

MY OFFICIAL WIFE, (Vitagraph) with Clara Kimball Young—"A regular picture of a kind they used to make years ago, and I am positive that the public would appreciate more pictures up to the standard of this particular production. The picture played to good business and everybody seemed to be satisfied."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

MISS GEORGE WASHINGTON, with Marguerite Clark, (Famous Players)—"I never before heard so many complimentary remarks as my patrons passed on this feature."—Martin Saxe, Knickerbocker Theater.—*Catering to a better class.*

LESS THAN THE DUST, with Mary Pickford, (Artcraft)—"I recently showed this picture two days, and my opinion is that it is the greatest failure released during 1916. It would probably pass as a five reel program feature at regular prices. I advertised this strongly and of course was compelled to advance the admission prices on account of the enormous price I had to pay. It drew very big the first night; but the patrons were all disappointed. As a result, the second night dropped to almost nothing. The fault, no doubt, is with the exhibitor rather than the producer. If the producer can get away with it and get big money, why not?"—J. B. Learner, manager Strand and Empress Theaters, Eveleth, Minn.

FAITH, with Mary Miles Minter (Mutual)—"This is a splendid box office attraction. I cannot tell you how much our patrons appreciated it. Miss Minter is now one of the foremost picture stars of the day and this vehicle will add new laurels to her crown wherever it is shown."—W. A. Mustard, manager Blue Mouse Theater, St. Paul, Minn.

MARVELOUS MACISTE, (Hanover-E. L. K.)—"As a novelty this production is unique and should satisfy the patrons of any theater regardless of what class of people it is catering to. The film gets away from the every day sameness of the average feature. I was a trifle dubious about booking it, but it went over great, away ahead of my expectations."—W. C. Quimby, Jefferson Theater, Fort Wayne, Indiana.

The Truant Soul, (Essanay) starring Henry Walthall—"This production is one above par. It is eight reels of strong dramatic action and one that should please any audience. Dealing as it does with the dreaded vice, the dope habit, it offers wonderful advertising possibilities to an exhibitor. I had the privilege of seeing it at a private screening and I will say frankly that personally I think it to be one of the strongest super-productions of late."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Children Pay, (Triangle)—"This is one of the best pictures that Lillian Gish has yet appeared in. It pleased my audiences and although business was nothing to rave about all the Gish followers were there."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Devil's Double, (Triangle) starring the "two gun man," William S. Hart—"The production went over big. It is a typical Hart picture and personally I think that it is the best he has yet appeared in. Supporting cast good and photography excellent. Proved to be an exceptional box office attraction."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Criminal, (Triangle) starring Clara Williams and William Desmond—"This picture went over nicely with me. It is an appealing sort of a dramatic subject that will please your audience. Was a great Sunday attraction for me."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

Ramona, (Clune)—"From a scenic standpoint, and photography, the production is truly wonderful. The story lacks 'pep' and becomes very tiresome as it progresses. Here the picture seemed to make quite a hit with women. Nothing to rave over."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Truant Soul, (Essanay), featuring Henry Walthall and Mary Charlson—"We did a mightly fine business with this exceptional feature. It is a great picture and both stars do exceptional work."—De Luxe Theater.—*Patrons of the better classes.*

A Lass of the Lumberlands, with Helen Holmes, (Mutual)—"I have played five chapters of this serial and my box office receipts are equal to my Saturday nights. I can heartily recommend it to all exhibitors who want a film that will get the money."—Claude N. York, Reel Theater, Catlettsburg, Ky.

A Lass of the Lumberlands, with Helen Holmes, (Mutual)—"Best serial ever booked in this house. It is going well. Had them standing out last night."—Maddox and Boyd, Cincinnati, Ohio.

Screenshine

By Mel Ody

YOU CAN NEVER DEPEND ON THE WOMEN.

FOLLOWING the announcement that Marguerite Clark would leave the screen forever for the speaking stage, Manager Weil of the Castle Theater on State street, Windycity, came out with a big blue poster when he ran "Little Lady Eileen," some time ago, on which he stated: "Special. Positively Her Last Appearance on the Screen," etc.

And a number of other exhibitors took the cue and filled their advertising full of the last appearance stuff.

Then Marguerite signed another Paramount contract for a few years.

HUSBAND—LIGHT OCCUPATION.

If you don't want anything to do and all the time there is to do it in, and a fat income (coming to your wife) just become the husband of a star.

In a Chicago taxicab the other day Annette Kellerman introduced us to her husband, Jimmie Sullivan. The girl with the fishy form divine is, by the way, now getting $3,000 a week at the New York Hippodrome.

"And, say," she chirped, "I couldn't get ten dollars a week if I used *his* name."

Jimmie grinned.

MAY HIS TRIBE INCREASE

As we have chronicled in this ray of Screenshine the arrival of others into the film world, it is in keeping that we mention the fact that a lusty youngster has arrived at the home of John F. Bowman, former manager of the Chicago International Exchange. Strange to say, this little Bow-man is a girl.

AND MEET THIS NEW FILM MAN.

Here's a letter from the manager of the American Standard Motion Picture Corporation, 164-166 West Washington street, Chicago, which tells its own story of beginning the new year right:

Dear Screenshine:—Whether or not it is just another degree in the line of efficiency, or otherwise, "Watty, Jr." arrived this morning at four o'clock, eight pounds strong.

"Daddy" is very proud of his boy and hopes he will get into the film game early.

Best wishes to Motography. Sincerely yours, M. G. Watkins.

YOU CAN'T TELL BY THE LOOKS OF A FROG.

We don't expect you to believe it, but an exhibitor took us out to lunch the other evening.

It was a shock to us, too.

And it knocked the exhibitor centsless.

The bill came to $1.60.

The jolly theater man fished out a one dollar bill and a quarter. Then he looked worried, as that seemed to be the extent of his ready finances. He fished some more and produced a couple of dimes—$1.45.

We were about to come to his rescue but he waved us away. Hope lit up in his haggard face. He took down his overcoat and pawed for his penny newspaper-money pocket. Perspiring but happy he pulled out a nickel and five pennies—$1.55.

And in a minute he cornered a nickel in his vest pocket and grinned. He had paid off the debt with his last cent.

If he hadn't enjoyed the fun of the situation this theater humorist could have written a check big enough to buy the building the cafe was in.

A film man friend of ours, aroused to ire and verse by the Sunday closing frenzy, dashed off the following bit of literature:

There was a man in our town and he was wondrous wise,
He would close all movie shows on Sundays towns of size;
But when the movie doors were closed on Sunday nights and noons,
The fellows had no place to go, so patronized saloons!

'MOVIE' WON'T MOVE

Several well-intentioned reformers are reorganizing the old S. S. W. M. (Society for the Supression of the Word "Movie").

Ignoble it may be, and suggestive of the silent art's lowly birth, but the word has come to remain. Fifteen million film fans use it every day. It won't budge.

And anyway it's a term of endearment—just like "Charlie."

There's a learned doctor in Boston who says that motion pictures are going to become the best cure in the world for stutterers.

The deluded fellow doesn't realize that pictures are the worst stutter—er—ers in the world themselves.

Haven't you seen a good many fine two-reelers that stutter—er—ed themselves out into five-reel features?

Tax on New York Theaters Proposed

EXHIBITORS AND PRODUCERS JOIN TO DEFEAT MEASURE

THE state legislature of New York is again endeavoring to pass measures whereby revenue can be exacted from picture theaters for the upkeep of the state of New York.

The latest indications in Albany are that advocates of the proposed plan to burden film theaters with assessments expect to raise $2,000,000 by the proposed measure and they are actively engaged in a campaign now to persuade the Senate and Assembly to support the measure when it comes up for passage.

Last week the majority leader, Senator Elon R. Brown, decided upon an appointment of a committee to investigate all film industry conditions, with the view of determining whether such a tax could be levied. This plan was immediately adopted, and only concurrence of the Assembly is required, and by now this has probably happened. Such action makes possible the appointment of a committee of investigation, which committee will draw up the bills taxing film theaters which will eventually be voted upon.

It is rumored, though nothing has been said openly, that would indicate such to be the case, that advocates of the taxation measure will compromise with the motion picture men by allowing them to keep open the theaters on Sunday.

The scheme as it now stands means that the film industry will be charged approximately $2,000,000 for the privilege of exhibiting pictures seven days a week. The advocates of the proposed taxation are not at all confident that the industry will agree to this arrangement. A bitter fight is expected during the committee's investigation, and later when the measure is carried into the legislative halls.

The Brown resolution, which promises to create an uproar, reads as follows:

Resolved (if the Assembly concur) that a joint commitee of the Senate and Assembly be hereby created to consist of three members of the Senate, to be appointed by the president of the Senate and five members of the Assembly, to be appointed by the speaker of the Assembly to investigate whether the moving picture industry is a proper subject of State taxation, and if the committee so determine, the kind and amount of taxes to be imposed.

Resolved, that such committee is hereby authorized to choose from its members a chairman and to sit within and outside the city of Albany, to subpoena and compel the attendance of witnesses, to require the production of books, records and papers, to take and hear proof and testimony, and otherwise have all the powers of a legislative committee as provided by the legislative law, including the adoption of rules for the conduct of its proceedings.

Resolved, that such committee shall report the result of its investigation to the Legislature on or before February 15, 1917, together with such proposed legislative measures as it may deem proper to carry its recommendations into effect.

Resolved, that the expense of such commitee, not exceeding $5,000, shall be payable from the contingent fund of the Legislature, on the certificate of the chairman of the committee and the approval of the temporary president of the Senate, or the speaker of the Assembly.

Though the picture interests are expected to fight the taxation proposition, it is generally believed that some agreement will be reached, of satisfaction to both parties.

The Authors' League of America has met and resolutions were adopted opposing the proposed legislation to place a tax upon either film or motion picture exhibitors.

This graceful and difficult Kiwash dance is being executed by Bill Hart, the Ince badman. Doug. Fairbanks, who was visiting Kay-Bee from Fine Arts that afternoon, is taking it all in for future reference. Note that Mister Hart has doffed his shoes in his enthusiasm.

St. Louis Theater Men Meet

A meeting of the theater managers and motion picture exhibitors, associates, of St. Louis, was held on December 29.

It was decided to instruct the organization committee to investigate and report on the following: The advisability of the St. Louis association joining the National League at this time. Second, a plan to increase the revenue of the St. Louis association.

It was decided to refer the dispute between the Arsenal Theater and the International Film Company to the grievance committee with instructions that it is the desire of the association that in the future exchanges as well as exhibitors must carry out their contracts.

The chairman of the grievance committee reported that the Metro Picture Service are not requiring deposits on "The Crimson Stain Mystery," but that they still insist for deposits on the Bushman serial. Also that a telegram was sent to their district manager, J. Scriball, at Pittsburgh, Pennsylvania, requesting for a final reply so that the matter may be placed before the association at their next meeting.

The chairman of the legislative committee reported that they appeared before the State Tax Commission December 22, and that their arguments made a favorable impression and that from indications they have every reason to believe that the proposed taxation on motion picture theaters will be tabled. The chairman of the legislative committee also reported that Mr. Cassidy spoke in favor of the exhibitors and that the association should be grateful to him and fortunate to have such a friend in the governor's taxation committee.

Several new members were accepted into the association, among whom were John J. Macklin, Euclid Theater; Mr. Powhattan, Powhattan Theater; William H. Young, Easton, Gaylor Theater; Edward A. Schwartz, Broadway Theater; Louis V. Stephen, Juanita Theater; J. W. Barrett, Knickerbocker Theater.

The following exchanges have informed the association that they do not require deposits on serials: Kleine, Edison, Selig, Essanay, L. F. C. Film Exchange, International Film Exchange, General Film Company, Pathe Exchange, Vitagraph, V. L. S. E. and the Universal Film Exchange.

Minneapolis Exhibitors Meet

It would seem that Minneapolis can represent as many theaters at the weekly meeting of the exhibitors as can New York City. This only goes to show that the city of Minneapolis is rapidly approaching the one-hundred-per-cent organization of exhibitors.

It was proved at the last meeting held. There are now seventy-one theaters that are paid up members in good standing, and about two hundred more theaters are affiliated and in good standing outside the territory.

The decision was practically unanimous at last week's meeting of the association, to grant power to the exhibitors' committee to cancel their service unless their deposits were returned.

Up to the present time the committee has not served a thirty-day notice on the exchanges, but it is possible and quite probable this may be done in the near future.

A "Trade Review Consulting Committee" has been appointed, the object of which is to consult frequently with the mayor of Minneapolis, William Koenig, secretary of the Motion Picture Exhibitors' Corporation of the Northwest, William Hoppenrath, manager of the Alhambra Theater in Minneapolis, and Thomas J. Hamlin, chairman, editor of *Amusements*.

The corporation meets on the second floor of the Bijou Theater building in Minneapolis, every Tuesday afternoon at one o'clock. All visiting exhibitors are invited, whether they are members or not. The legislative committee reports its activity, and the grievance committee has been busy for the past three months settling grievances.

It is understood that only members in good standing are entitled to any of the privileges or co-operation of this association. The dues are small, being only one cent per seat per year.

Exhibitors' Ball at Minneapolis

If the present plans are carried out, the grand ball of the Motion Picture Exhibitors Corporation of the Northwest will be held at the National Guard Armory, Minneapolis, February 12.

Announcement to this effect was made at the last weekly meeting of the Corporation, by Chairman J. A. Keough of the dance committee. Efforts are being made to induce several film stars to grace the occasion with their presence.

The West Hotel, Minneapolis, has been chosen by Chairman D. G. Roberts for the annual convention to take place next May. Chairman L. V. Valvert of the legislative committee reported progress in prohibiting the thirty-day advance deposit system, and President J. G. Gilosky appointed a committee to visit all exchange managers and inform them the Northwest body did not demand that exchanges refuse to allow the booking of films to churches and other unlicensed exhibitors, but that it did demand that such bodies book their films from a near by theater instead of from the exchange direct.

The addition of several new members has been reported and Secretary Koenig urges that the exhibitors join before January, at which time the state legislature of Minnesota meets and will take up the proposed Sunday closing, taxation and State license laws.

Exhibitors Discuss Express Question

At the convention of the Montana Motion Picture Exhibitors' League at Helena in December, the main question up for discussion was that of express rates.

It was decided at the meeting to object to the high charges of big producers of feature films which are forced on those holding regular contracts. The exhibitors are forced to pay extra rates for these "heavy features," and it is declared the cost is sometimes excessive. An alleged radical change in the methods of the large film exchanges was deplored. Business sessions were confined to a discussion of the cost of feature films.

"We pay a regular rental for daily service," a speaker told the convention, "and now we are being forced to take pictures featuring well known stars and pay exorbitant prices for them. In addition to the rentals we must pay for the use of the features.

"It is true that the cost of producing them is greater, but why can't we use the ordinary films? Where we used to get films on the regular rental basis with several bright stars appearing in the plays, we are now denied these unless we pay extra. The stars are taken out of the regular films and used for only the high-priced ones. In order to meet competition we must bid away most of our profits to obtain the exclusive right to the pictures in one city."

The delegates seemed united in the belief that the increased cost of production was squeezing them into a position where they must act immediately. The exhibitors re-elected Phil Levy as president of the league, C. W. Eckhardt as secretary-treasurer and A. Heinecke as vice-president of the league.

The convention closed with a banquet and a jolly theater party.

Art Dramas Service Travels Fast

Art Dramas Service seems to be growing from a new service to one of magnitude. Manager Ralph O. Proctor of the Chicago office has just returned from a hurried trip to New York, where he went to beg, borrow or steal more prints on his new releases in order to take care of the bookings that are being offered his exchange.

Anyone interested in progress with speed back of it would do well to visit the offices of this flourishing enterprise which is less than two months old. We doubt if it would be possible to confine more energy, hustle and results than are being secured in the small space allotted to this new organization.

Mr. Proctor says that his first big special feature, "The Witching Hour," has met with tremendous success throughout his entire territory and that he has the option on some other extra fine pictures that he is not just ready to talk about now.

While in New York Mr. Proctor, in conference with the manufacturers who are supplying his productions, learned that Art Dramas Service all over the country seemed to be making a whirl-wind success both because of the policy of the service and the quality of the pictures furnished.

We look for big things from Mr. Proctor, if his optimism indicates what the future holds for him.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Exhibitor Bangs at Programs

BY E. L. BYAR

Of Gwynn & Byar, proprietors Lyric Theater, Terrell, Texas.

I HAVE always been opposed to "franchise" programs principally because they force an exhibitor to take the bad and indifferent in order to get the good. I once thought the only way to overcome this would be to organize the exhibitors.

But there's not a chance.

In one town about 100 miles from my town there is an exhibitor who runs a franchise program for which he is furnished three subjects per week for $26. His town has 15,000 population. In this town of 5,000 population an exhibitor with practically the same program pays $40 for three subjects per week, the operations being manipulated from the same branch office.

Now the exhibitor in this large town is a man of several years experience in the amusement business, keeps abreast of the times, while the managers in the small town have but little experience to their credit. If an old exhibitor were to talk to them about getting together with their opposition they would treat him as an enemy to their cause. Consequently each exhibitor must work out his own salvation, regardless of competition and exchange men.

And while over-production is in force is the time to do this work. As it is as impossible that there will be any consolidation of manufacturers and exchanges, the live exhibitor must take the same advantage of them that they take of the "rube" who leaves the farm to get into the picture game.

I am an exhibitor who never finds time to see what my competitor is doing, because I spend my time watching my own house and keeping down irregularities. Every business has its dull days. In our business there's not much reason for a single dull day. However, they all become dull unless a manager keeps a sharp lookout. But through some cause or other I fought hard again three slow dull days a week after school started, giving a better and more expensive program, and even offering premiums on these days, but to no avail. I quit that. But not being a *"quitter"* I studied and tried a plan which is working to perfection. This plan I pass on to others who have suffered relapses on account of school.

Instead of working against a natural source, I figured out my actual expense and cut my film service to conform with my receipts. Instead of playing a big expensive feature, I use a cheaper feature, and sometimes service from the diversified program, and find instead of losing I am making a profit. To diversify means a profit to the merchant and farmer. The same applies to pictures.

On Mondays I always run the best feature service I can get, and it pays if weather conditions are at all favorable. Being somewhat superstitious, I believe "as goes Monday, so goes the rest of the week." So Monday starts with a Vitagraph-Blue Ribbon (of my own selection); Tuesday follows with a Metro; Wednesday a fill-in date, usually a K. E. S. E. or Chaplin; Thursday, a World, and Friday and Saturday, serials and diversified program. My competitor runs the high-priced strict program, leaving no open time for the many good ones he must miss. Or if he takes them on he must shelve the program and pay for its use just the same.

It is with much interest that I read of the Vitagraph cutting its production to one each week, the K. E. S. E. to three per month, the Clara Kimball Young studio opening and Artcraft to release eight per year. These concerns intend that their pictures shall be booked solely on their merits.

NEW ERA FOR EXHIBITORS DAWNING

And all old exhibitors see a new era dawning. The program manufacturers regret this action, and I understand have even threatened to discontinue service if their customers book any of these pictures. It makes me laugh. But it looks like a bug-a-boo to those who have been in the snare so long that they

Here's a live theater ad. Daily between eleven and three o'clock Miss Marie Ward attired in a white and silver suit of armor, mounted on a white horse with white and gold trappings, rides through the traffic on Fifth avenue, New York. Miss Ward has ridden winners of Women's Saddle Classes at the National and other horse shows. She is riding on Fifth avenue in order to create interest in the exhibition in the Forty-fourth Street Theater of Cecil B. DeMille's photoplay, "Joan, the Woman," in which Geraldine Farrar appears as Joan of Arc.

don't really know there are any other releasing concerns. It will be a good thing for the program men to look back on the efforts of the once strongest film concern that has ever existed and see what happened to them. They used to say, "you must use our service and no other." Today they will rent you one film a week if you want it. In the single star movement I see the breaking of the franchise concern even though it is backed by many millions. I will live through the game, and if you will keep this letter you will read it over again with much more interest than when you first read it. I see the time when the exhibitor is coming back into his own. But for a while public money was so easy to get that it threatened the safety of the exhibitors who had sunk our money in a swell house in a small town. But we see the light once more. And the manufacturers have learned their lesson, too. Can you imagine a five or six-reel feature coming to me two to four days before I use it, then me to get instructions to send it into the home office after I've used it only one day? Does this look like over-production? Of course if it was some exchanges it could be easily accounted for its only working one day in the week. That would be through the fact that the exchange was furnished three or four copies of each subject. But such is not the case in this particular instance. In some towns this service is classed as the franchise program. But it is not a franchise with us. It's merely a merit proposition, being only an ordinary program and used as a five and ten-cent proposition—no actors or actresses that any one would lose their heads over, once in a while producing one that would make a hit.

You've set enough of these ads in MOTOGRAPHY that you sometimes dream of them. But, Mr. Editor, when they begin to advertise "we've cut our output" and ask the exhibitor to "visit the exchange for a screen inspection," then they will be putting out an advertisement that will appeal to the exhibitor. This is what they need. The one that don't have to be C. O. Ded, the one that has stood the "acid test."

HAS HAD ALL KINDS OF OPPOSITION

Since I've been in the movie game I've had everything in the way of managing opposition from a loafer to a banker, and have seen them all quit in disgust. This included telephone men, electricians, carnival men, undertakers, carpenters, hotel and restaurant men, telegraph operators, paper hangers and painters, bookkeepers and gin men. But we usually find a sucker with more money than brains that is ready to start in where they left off and continue the fight, only to look forward to the time when they will be looking for a job. They quit the picture game, with considerably less money and a world of experience. It's usually this class the program exchanges look for. And right here let me say the most successful exhibitors in the larger towns are franchise dodgers. There is no sword of Damocles hanging over their heads, and usually you don't find either them or their hired help standing across the street checking up their competitor's business. They don't have time. For several seasons I was a traveling exhibitor, before the day of permanent show shop. A hall that would seat 200 was seldom found in my trade territory. In 1902 I made the Yazoo and Mississippi Delta, showing two nights in a town with a calcium, some time a week in the larger towns. And the growth of this industry has been watched with interest by me. I have always looked forward to the time when the business would be classed as legitimate and we could be permanently located. I've seen that forecast fulfilled, and have seen and still see where incompetency fails every day. I've watched the franchise wax fat with wealth of the unsuspecting public, I've noticed where they entered into cut-throat competition, bidding for actors and actresses, and I've seen the actors and actresses wax fat on their wealth and start their own producing companies, now I'm looking at a mirage. They will break the franchise and break themselves.

In the future D. W. Griffith, Thos. Ince and directors general will form the force and once a year put out a "big one" that will startle the world, and the exhibitor will depart once in a while from his usual routine to give his patrons a 50-cent, 75-cent and $1 jolt, then settle back to 5-cent and 10-cent once more and thank his stars that conditions are such as they are.

Let us look before we leap is a good slogan for exhibitors.

To Build New Theater in Philadelphia

A large real estate transaction in Central North Philadelphia, and one of the most important deals of its character in the city, has just been completed. By this transaction, that part of the city will gain a handsome new theater, and in addition a splendid building for business purposes and stores. The theater will be devoted to photoplays and musical features and it will be under the direction of Stanley V. Mastbaum and Sablosky & McGuirk. Its construction and the erection of the building will give employment to hundreds of workmen.

The details of the plans for this new building, whlie not fully matured, can be stated briefly at this time and a reporter was able to gather the outline, which is here presented to the residents of this section of the city and amusement lovers in general.

The preliminary plans call for the erection of the theater with entrances on Broad street and also stores on the Columbia avenue side. The entire structure will be ornamental in design and it will make property values increase, being an improvement that is greatly needed to enhance the beauty of that portion of up-town.

The fact that this theater is to be built by the Stanley Company and conducted under the auspices of that organization, is to say that it will be one of the best in the city. It is well known that Mr. Mastbaum, the managing director of this company, has original ideas as to the construction of houses of amusement, and he has commissioned the architects to make the new theater complete in every detail for safety, comfort and luxury. The plot of ground upon which the theater will be built has for many years been a landmark in this section of the city. It is 175 feet square. It was originally a market house, but when fire visited it it was rebuilt into stores and halls.

The amount involved in the transaction has not been disclosed, but as the site is a choice one and real estate values in that section are ever increasing, it is understood that, with the price of the land and the cost of the improvements to be made, including the theater, will run the total amount involved to more than a million dollars. Mr. Mastbaum announces that there will be no delay in building the theater and it is expected that the new photoplay and vaudeville playhouse will be in full operation early in the year.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE Mecca Theater, Third street and Broadway, Dayton, O., issued a motion picture calendar to wish its patrons a Happy New Year. An effective cut of the theater, surrounded by portraits of players who appear on its screen, forms the design.

Establishment of a moving picture circuit in Montana for children's matinees is the aim of the Montana Parent-Teacher Association working through its branch at Helena.

The Yale Alumni Weekly in an editorial "views with alarm" the growing popularity of motion pictures among undergraduates, fearing that this love of pictures is seriously interfering with their interest in athletics.

A. Yarbrough, manager of the Opera House in Breckenridge, Mo., calls his Friday night offering the "family group night." One of the Paramount single-reel series forms part of the entertainment of that evening.

The Fairbanks Theater at Springfield, Ohio, is to be converted into a moving picture house, according to reports. Gus Sun has leased the playhouse. Trouble with the stage hands is said to have caused the change to be made.

The official board of the Methodist Church at North Bend, Nebraska, voted unanimously to adopt the program outlined by the pastor for the year, which includes the purchase of a moving picture machine for Sunday evening services.

"Intolerance," the big Griffith spectacle, closed its New York engagement at the Liberty Theater January 9. The picture opened in Pittsburgh and Philadelphia at the beginning of the year and is reported to be doing a turn-away business in each city.

"Service is not my motto; it is my solemn duty." Here is a pretty good motto for any exhibitor. It is the one adopted by the original and genial Fred Meyer, who caters to the show men of the Mill City territory as manager of the Minneapolis General exchange.

The city council of Butte City, Mont., has passed an ordinance that makes it unlawful to leave any vehicle "standing or parked" within 50 feet of a motion picture theater or other place of amusement. The new law carries a penalty clause providing for a $100 fine for violators.

Regal Films, Ltd., has been organized with headquarters in Toronto to handle the distribution of World-Brady made pictures throughout Canada. The president of the new company is E. L. Ruddy, head of the bill-posting company of Canada and owner of the Regent Theater.

The Screen Club of Kansas City, Missouri, gave an elaborate new year's eve banquet with large attendance of members and their friends. A first-class caterer was engaged who furnished a six-course dinner. The Royal Theater furnished the music and several of the best acts from local theaters were put on.

Have you had difficulties in printing your programs in knowing how to spell Nance O'Neil's name? Nearly everyone who has ever spelt her family designation has pondered over "one l or two?" like the sign painter in the song, "He Knocked the 'l' Out of Kelly." Anyway, the official, according to Mutual and Nance herself, is O'Neil.

Bert Ennis, former press agent of Vitagraph, Keystone and Eclair, has been appointed managing director of the Japanese Gardens, picture palace de luxe atop of Wm. Fox's Riviera Theater, at Ninety-seventh street and Broadway. Ennis has inaugurated a unique publicity campaign to attract out-of-town visitors to the Broadway show place.

The Chamber of Deputies of France has approved a batch of new taxes, among them a graduated tax on theater and vaudeville tickets. Moving picture establishments must pay 5 per cent on monthly receipts under 25,000 francs, 10 per cent from 25,000 to 50,000 francs, 20 per cent from 50,000 to 100,000 and 25 per cent on receipts in excess of that.

The motion picture has entered the school; now the school is entering the motion picture. The Arkansas State University at Fayetteville, for instance, recently had a film produced depicting student life. This was loaned to a string of theaters throughout the state. The Iowa State College at Ames has a similar film which is loaned to schools and theaters.

The Alhambra Theater, Cleveland, Ohio, gave a Christmas party at its regular children's matinee on the Saturday preceding Christmas. On the stage was a glorious Christmas tree, and there was a real Santa Claus to hand out candy to the youngsters. The picture shown was an Arabian Night's tale, "For the Heart of a Princess," with little Baby Early.

C. L. Peavey, formerly associated with the Pittsburgh Paramount Exchange, and coming direct to Minneapolis from Detroit, where he was in charge of the Artcraft office, is the newly appointed manager of the Famous Players Star Feature Film Service of Minneapolis, which was purchased recently by the Paramount Pictures Corporation from Messrs. Barnett.

Motion picture theaters in Philadelphia are aiding in the present campaign waged in that city for cleaner streets by showing special slides pointing out the need and urging each citizen to do his share. This is in accordance with a request made by Mayor Smith that the exhibitors show the slides and display in their lobbies posters sent out by the Bureau of Highways.

100 HOUSES BOOK PICKFORD FILM

Artcraft Breaks Previous Record of Eighty-one First Run Engagements With "The Pride of the Clan."

Following the trade showings given "The Pride of the Clan" in New York and other cities throughout the country, hundreds of telegrams and letters of congratulations and requests for bookings have been received at the Artcraft headquarters.

When the initial Pickford-Artcraft picture, "Less Than the Dust," was released it appeared in eighty-one first-run theaters throughout the country for runs of from one to three weeks. Last week Artcraft announced that eight days before release date one hundred bookings for first-run showings of the second Pickford picture had been closed. It is readily felt by exhibitors who have seen "The Pride of the Clan" that this subject offers the greatest work of the famous star.

Communications requesting bookings are not confined to exhibitors of the large cities and many letters are being received from small town theaters.

Walter E. Greene, president of the Artcraft Pictures Corporation, in connection with the second Mary Pickford subject, said: "Not until the real history of the motion picture, its great growth and virility are written will it be possible for the present generation to accurately estimate what part in the early growth of pictures Mary Pickford has played. 'The Pride of the Clan' more than ever crystallizes for all time not only the wonderful charm of the most popular girl in the world, but affords her opportunity to display a dramatic finesse of rare merit. The merits of this photoplay de luxe are not confined to its extraordinary drawing power but are evidenced in every department of its presentation of the sweetest story ever screened. It is undoubtedly Miss Pickford's greatest achievement."

At the advance showing of Mary Pickford's new Artcraft production, "The Pride of the Clan," given at the Strand Theater, New York, the popular star was besieged by an immense crowd of admirers. Soon after Miss Pickford arrived at the theater word circulated about the audience that "Little Mary" was present in person and immediately after the showing the lobby was crowded with eager fans who waited for her to come out.

The screen's sweetheart in "The Pride of the Clan," the new Artcraft story which has been booked in more than one hundred first run houses.

ARTCRAFT GETS MISS SNOW

Well Known Screen Favorite Engaged by Artcraft as Leading Lady for George M. in His First Screen Subject, "Broadway Jones."

Marguerite Snow, the well known screen favorite, has been engaged by the Artcraft Pictures Corporation to appear opposite George M. Cohan in his initial motion picture subject, "Broadway Jones."

Miss Snow will portray on the screen the part of Josie Richards, the pretty stenograper at the Jones gum factory, who shows the wild "Broadway Jones" the right path.

Marguerite Snow, who is to appear opposite George M. Cohan.

The role of "Josie" offers a particularly likeable character and one especially adapted to Miss Snow's capabilities.

Born in Savannah, Ga., and educated at the Loretta Heights Academy, Denver, Colo., Marguerite Snow made her debut as an actress at an early age and after five years behind the footlights entered the motion picture field.

In motion pictures Miss Snow gained great public favor throughout the country as a result of her famous characterization of the Countess Zudora in "The Million Dollar Mystery," one of the most popular serials ever produced, "Rosemary," "The Upstart," "Corner in Cotton," "The Second in Command," "The Silent Mystery," "The Turmoil" and many other big motion picture successes.

The balance of the cast for "Broadway Jones" is now being assembled and work has already been begun at the studio in New York on some of the big sets to be used in the first Cohan film.

Film Shipment by Parcel Post

The ruling put into effect January 1 by the post-office department allowing films to be handled through parcel post was quickly taken advantage of by W. J. Sirk, proprietor of the Gem Theater, North Manchester, Indiana.

The shipment was addressed to The Kleine-Edison-Selig-Essanay Service, Indianapolis, Indiana. The package was mailed early Tuesday morning and was promptly delivered on its arrival in Indianapolis at noon the same day. The postage required was 23 cents, two cents less than the express rate on the same package.

"The Case of Simon Dudsbury" is a three-reel play being directed at Universal City by William V. Mong.

For Your Children's Programs

LIST OF FILMS APPROVED BY MOTHERS' CONGRESS AVAILABLE TO EXHIBITORS

A LIST of selected films suitable for children's programs in motion picture theaters has been compiled by the Better Films Committee of the Illinois Congress of Mothers and Parent-Teachers Associations, of which Mrs. Michael is chairman.

In making up this list Mrs. Michael has not been satisfied with taking the word of the producers for their releases, nor the suggestions offered by the National Board of Review, nor the criticisms of the newspaper critics. No film has been placed on this list which has not been seen by some one or more of the women who form this Better Films Committee, and carries with it their personal endorsement that it is in every respect suitable for children. The word "children" in this case does not mean only the little ones under twelve years of age, but also the adolescent child of from twelve to eighteen years.

No Complaints if You Use This List

"I am sure this will be good news to the exhibitor who is interested in special programs for children and those who are contemplating starting such entertainments," said Mrs. Michael. "Here is a free list already prepared and waiting for them—and they can be sure that there will be no complaints from the mothers that they are not showing the right kind of subjects."

It is a very severe test to which the pictures are subjected before they are considered worthy of being included in these recommendations for the women who are passing judgment on the films are themselves mothers or are representative women who have been working along this line for some time. The names and addresses of the producers are given so the exhibitor may know just where to obtain the films desired.

Among the pictures which have been approved by these exacting critics are the following Mutual films: "Rumpelstiltskin," "Robin Hood," "Faithful Shep," "Helen's Babies," "Doll House Mystery," "Little Life Guard," "Pirates Bold," "Rivals," "Runaways," "Little Dick's First Case," "Her Filmland Here," "His Majesty the Kind," "Burglar's Picnic," "Reel Life," and "Jack and the Bean Stalk."

The plan of this Better Films Committee is to send out this bulletin to all the motion picture theater managers who are interested in this work. This will tell them where they can secure the right kind of pictures and guide them in planning their program. This first list is simply the foundation step in a scheme which involves a regular weekly pamphlet containing the titles of additional films which have been approved. To aid in the compilation of these lists the women are going to the various producers and asking that they be allowed to see any films which might be deemed worthy for this publication.

Variety of Subjects Necessary

Experience has taught the organizations interested in this movement for better films for children that a program must not be too educational. There should be romance, fairy tales, comedy, as well as travel, nature study and history. The adolescent child particularly must be taken into consideration. The committee is particularly pleased with the magazines of the screen, the news of the day and the travel pictures, and believes they should form a part of each program of this class.

Again quoting Mrs. Michael, "I mention particularly in this respect Mutual's four weekly subjects—'Reel Life,' the magazine of the screen; 'See America First,' 'Mutual Weekly,' and 'Mutual Tours Around the World'—for these give an educational trend to the program in a manner which not only does not antagonize the children into feeling they are having pictures which are 'good for them' forced upon them, but are subjects which hold their interest and add to their enjoyment."

Mrs. Michael, whose address is 5325 Indiana avenue, Chicago, Illinois, would be very glad to receive suggestions from exhibitors as to pictures shown in their theaters which they believe would be valuable additions to this list. She would also be very glad to send this free list to all interested exhibitors. Simply write to her at the above address.

Believes in Children's Pictures

"Yes, I believe irrevocably in children's pictures," states E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, "because I think the wave of sex plays that hit the country recently have caused a swing-back of the popular taste to clean and simple stories. When you take into consideration the all important fact that the big percentage of picture audiences are women and that the mind of woman is essentially clean, you can see why the reaction has set in."

"And what woman wouldn't enjoy a children's picture, as long as it has plot?" Mr. Hammons asked the interviewer.

Giving his own answer to the query, he said: "Undoubtedly a sex story with plot is preferable to a clean story without a plot; but give the audience a 100 per cent picture that at the same time has plot and punch and you have the ideal combination."

"Recently we offered on the open market a production of 'Snow-White,' acted entirely by children, and I venture to say that no rights to a sex play sold faster than those of this obviously clean story. The best state right buyers took the picture without hesitation and their customers all seemed to be glad to get it. Most of these customers, remember, were bidding their heads off for sex plays four months ago. Perhaps censorship agitation had something to do with the change in exhibitor sentiment, but one thing is clear: there has been a change and it is toward the clean film."

Exhibitors Guests of Exchange

George M. Mann, manager of the Famous Players Exchange, Washington, D. C., opened the New Year with a luncheon to Baltimore exhibitors at the Rennert Hotel. Mr. Mann in his address stated that Paramount pictures were paramount in all the word implies, but that even so there was room for improvement, and the problem today is how to best promote the interests of the exhibitor, by furnishing him with additional co-operation and service. Mr. Mann during the past year has been able to assist the exhibitors of

his district, by bringing pressure to bear upon the express companies, looking more to prompt and reliable deliveries.

Carl H. Pierce, special representative of the Paramount Pictures Corporation and of the Paramount manufacturers, dwelt particularly upon the plans of his companies for increased service to the exhibitors.

H. P. Mulford, the newly appointed publicity man of the Famous Players Exchange, delivered an able address on the publicity plans for 1917; E. R. Carr dwelt particularly upon the problems of the small town exhibitor and the problems of success of the small town exhibitor in his district; and other addresses followed from H. W. Webb, Parkway Theater; Myer Fox, Rialto Theater; J. Louis Rome, Broadway Theater.

Others present were, Bernard Dopkin, Frank D. Webb, A. F. Gillespey, Arthur Price, Thos. Goldberg, G. Horton Gaffney, W. O. Baker.

NEW CHICAGO PRODUCERS

Schwartz Films, Incorporated, to Produce in Middle West Six Two-Reel Features Based on Poems by Ella Wheeler Wilcox

Quietly and without any of the customary advance announcements and preliminary red-fire, the new firm of Schwartz Films, Incorporated, has made its advent into the feature film field of the Middle West.

It is the intention of Schwartz Films, Incorporated, to take over for direct distribution to the exhibitors in this territory only the biggest and most worthy of the super-films as they are produced. In this connection it is well to note that Schwartz Films will operate a special publicity service in connection with each feature distributed.

Among the first of the famous features handled by Schwartz Films will be the series of six two-reel superfeatures based upon the poems of Ella Wheeler Wilcox, and distributed by them to exhibitors in Illinois, Wisconsin and Indiana. There had been much speculation as to the handling of the Ella Wheeler Wilcox pictures in this territory, but the Schwartz Films people overbid all competitors.

The Ella Wheeler Wilcox series controlled by Schwartz Films consists of six two-reel dramas, each complete in itself, and each based on one of Miss Wilcox's most famous poems. The "poetess of passion" needs no introduction to the American public, being perhaps the most popular of all latter-day women writers, and her name practically a household word.

Each of the six dramas has a different cast, each headed by a well-known star, a special line of paper of exceptional worth, and a separate set of advertising. The titles of the six dramas are announced as "A Married Coquette," "Angel Or Demon," "Meg's Curse," "Lais, When Young," "Divorced" and "Lord, Speak Again." Among the prominent stars in the various casts of players are Arthur Ashley, Lucile Taft, Walter Miller, Charlotte De Felice and many others of equal note.

That the mere announcement of the Ella Wheeler Wilcox series of features will suffice to bring in a flood of pre-bookings is evidenced by the fact that without any publicity of the usual advance nature, Marcus Loew has arranged for the entire series to play his big string of New York theaters, and that the Proctor circuit has contracted for the second run following the Loew showing. Schwartz Films have announced that they will book the six Ella Wheeler Wilcox pictures for this territory in one booking, releasing them to the exhibitor at the rate of one each week.

Schwartz Films, Incorporated, with William M. Schwartz, as president and general manager; M. Schwartz, vice-president; Jack M. Schwartz, treasurer; and I. Maynard Schwartz, secretary, together with their able office staff, will endeavor at all times to cooperate with the exhibitors and give them the best to be had at prices where they will be able to net larger profits on big features.

A Colleen for Fine Arts

Chicago, supposed to be full of nothing but stock yards and wind, contributed this little bit of Irish beauty to the Triangle-Fine Arts studios. Her name is pure French — Colleen Moore.

The most recent addition to the Triangle-Fine Arts Company is Colleen Moore, a pretty Irish maid from Chicago, who will be given roles that were designed for Mildred Harris before it was decided to send Miss Harris east with Douglas Fairbanks.

Miss Moore was sent from the Windy City to Los Angeles by a well-known director of the Fine Arts Company, who met her at a social function and was so favorably impressed by her beauty and personality that he recommended her to the managers of the Fine Arts. She is a graduate of a southern convent and is an accomplished musician.

New Metro Releases

"Threads of Fate," a new five-reel feature photo drama with winsome Viola Dana in the star part, is the new release of the Columbia Pictures Corporation and will be released on the Metro program January 22.

This production is directed by Eugene Nowland, and was adapted for the screen by June Mathis, from the original story of Richard Barry. Some of the scenes are laid among the coal mines of Pennsylvania, and some of the thrills are caused by a strike, which takes place during the story.

The role of "Dorothe" played by little Miss Dana is delightful, and is one of the best she has portrayed. The supporting cast is well chosen, including, Robert Whittier, Augustus Phillips, Richard Tucker and Helen Strickland. "Threads of Fate" possesses an exceptionally strong cast. "His Perfect Day" is the new one-act comedy in which Mr. and Mrs. Sidney Drew are playing. This is a Metro release for January 15. It is an amusing situation handled in a capable manner by these clever two. Also a new Metro-Drew comedy is in preparation now, written by Charlotte Wharton Ayers, and will soon be finished. This, like all the comedies by Mrs. Ayers, and most of the Drew playlets by any other author, has the good luck name of "Henry" for its leading character. David Thompson of the Metro forces has left for Jacksonville, Florida, to arrange for the Metro-Rolfe companies headed by Ethel Barrymore and Viola Dana, whose next features will be partly photographed in Florida.

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"When the Business Settles Down"

IT is a favorite expression of business philosophers—of which there are a few even in the film business—that things will be better all around "when the business settles down." Outside the industry, it is a favorite expression of sophisticated investors and cautious bankers. The impression still prevails, in film circles as well as out, that the motion picture, as an industry, is full of inefficiencies, inconsistencies and bad business. Some of the radicals may even be heard asserting that it is " in a chaotic condition," " all shot to pieces" and "nobody knows where he's at."

The mind of the man who voices those opinions is quite apt to be in the condition he describes. He measures the industry by his own mental state. Once rather simple and easily kept track of, the film business has become complicated, quick and kaleidoscopic. It moves too fast for the eye of a philosopher to follow it. And so the business man of philosophic tendencies (which is sometimes a synonym for easy-going carelessness) gives up the strenuous effort and waits for it to "settle down." Generally what he really means is "slow down." When it does that he figures to get aboard and ride along in a comfortable way.

Watchful waiting is not a good policy in this business, and we fear the man who wants things to settle before he carries out his plans is scheduled for disappointment.

This business isn't going to settle down. It's got to keep up the pace—the hotter the better. Some industries can sort of retire when they reach a certain age, and, like a successful old man, live on their incomes while George continues to do the odd jobs round the shop. But not this business.

It couldn't slow up if it wanted to. The people wouldn't let it. It is doomed to the eternal grind of turning out pictures as fast as they can be turned out, and they must all be good ones. It sounds like quite a sentence, but it's really a very happy sort of a destiny for everybody except the ones who are waiting for it to stop and let them get on.

No, the film business is not shot to pieces, even in the mildest sort of figurative sense. When you hear anybody say it is, just figure that the game is moving too fast for him. It's a perfectly sane business, running in a perfectly normal way; but it is geared to a higher speed than most of them, and never shifts its gears.

A well-known scientific paper the other day quoted some anonymous business man in the following terms:

"It is a surprise to me that the film producers ever get their product to the marketable stage, and that the product is of such high quality. The wonder of it is that they make any money at all, considering the inefficiency-run-riot methods in the studio and laboratory."

Alarming, isn't it? Sounds like we were doomed to failure, until we realize that your typical business man—whatever that may be—always talks that way about activities that he doesn't understand. You remember that Lord Chesterfield—a perfect gentleman—said that no dignified person should ever proceed faster than a slow walk. Lots of people look at business that way. Unless it proceeds in orderly fashion, with proper stops for inventory and to have the books audited and to install a new efficiency system, they don't think it is nice.

It seems to us that some of these folks who talk about efficiency don't really know what the word means.

There are several different kinds of efficiency. A motion picture studio, for example, is not a machine and does not even faintly resemble one. Its brand of efficiency comes not from reducing the working force to an exact number of essential cogs, and not from the adoption of piece-work methods and tabulated cost systems; it comes from completeness of equipment, the facilities it offers to the best talent it can get, and the speeding up that comes from enthusiasm and not from discipline.

Enthusiasm, of course, is the answer to all these vague criticisms. There is more enthusiasm in the film business than in any other business in the world. And so long as it continues the business will not settle down or slow up or do anything else but maintain a hot pace and strive constantly to make it hotter.

Little Old New York

LITTLE old New York, of course, is the best business town in the world. That verdict is unanimous in New York, and has a lot of supporters outside of it; so it must be true.

Most of New York's business, however, is done right there. The business man in that city doesn't have to go out after customers; they come to him. Everybody who has a wad of money to spend goes to the metropolis to spend it.

New York hasn't got all of the film business by any means, but it is film headquarters at present without a doubt.

The customers of the film business are scattered all over the country. New York has its share of them, of course—but no more. The New York film producers could not exist if they had to depend upon local trade. Neither could they exist if they had to depend upon the outside trade that came voluntarily to New York to do its marketing.

For, strange as it always seems to a New Yorker, the country is full of people who don't care anything about New York. Probably at least seventy-five per cent of the motion picture exhibitors have never been there—and what is worse, lots of them don't care whether they ever go there. Call it ignorance or whatever you will, it is a fact.

The country from Pittsburgh to the Pacific Coast thinks of Chicago before it thinks of New York, when it is considering its own business relations. It reads Chicago trade papers and even Chicago newspapers. There is no denying that when it comes to serving a geographically distributed clientele, Chicago has it all over New York.

New York is the concentrated business center. But the film business is not concentrated—it is distributed. So is the trade paper business. A New York trade paper is just as good as a Chicago trade paper; New Yorkers may think it is better. But the Chicago trade paper beats it out in the big end of the country, because the big end of the country looks to Chicago for its news and its business connections. And the New York producer does most of his business west of the city limits.

Chicago, as a distributing center for films, or trade paper influence, or both, has the advantage that its work radiates in all directions. New York's influence radiates only to one quarter of a circle. The very fact that New York is jammed into a corner is the reason why the wealth that flows into it stays there—it can't get any further. But that same fact explains why our biggest city serves itself best of all, and the rest of the country least of all.

No other paper can serve the motion picture exhibitor who operates west of Pittsburgh so well as MOTOGRAPHY; and no other paper can carry the producer's message to him with so welcome an entree. No matter where the producer is located, it is the paper that can distribute his activities over the most territory that does him the most good; and that is what MOTOGRAPHY is doing.

Vitagraph Releases "Blind Justice"

NEW YORK RIALTO PRESENTS "GIRL PHILIPPA" TO GREAT PRAISE

"BLIND JUSTICE" is the new seven reel dramatic masterpiece, written, staged, and played by the great Danish star, Benjamin Christie.

This picture is another of the high standard set by the Vitagraph Blue Ribbon pictures, and released by the V. L. S. E. exchange, and is said to be superior to those pictures which preceded its release.

Mr. Christie states it took him a year to make "Blind Justice" and the painstaking attention to the smallest of details puts this picture in a class by itself. The beauty of its settings is something to be appreciated by lovers of the "house beautiful." The exteriors are marvellous and awe-inspiring in their beauty.

In caring for the big points in the perfection of the picture, Mr. Christie has not carelessly neglected a single one of the many details of lighting, scenery and settings. Particularly beautiful are the scenes in the garden, with the pines bending almost to the ground under their heavy burden of snow which glistens in the moonlight and forms a fitting background for the tense action of the story.

As an example of his attention to details it may be cited that even the subtitles in "Blind Justice" stand far superior to those in most photoplays. In many instances these titles are printed over a dim picture of the action portrayed but which does not, in any way, hinder easy reading.

"The picture without a flaw" that is the unanimous comment of every one who has seen "Blind Justice."

Walter W. Irwin, general manager of Vitagraph-V. L. S. E., calls special attention to the fact that "Blind Justice" is a regular release, available to every exhibitor as a program feature, and has not been withheld as well might have been the case with so magnificent a production.

Comments upon the picture made by practically every critic of all motion picture magazines are identical. Wonderful, superb and gripping are possibly the words which best express the magnitude of this beautiful production. All the critics who saw this picture claim there is not one flaw to be found in the entire production.

This unusual drama appears through the Vitagraph-V. L. S. E. exchanges, January 22.

Scene in "Blind Justice," directed and produced for Vitagraph by Benjamin Christie, the eminent Danish producer who also plays the powerful leading role.

So appreciative was the appeal to all classes by "Blind Justice" that the officials of the Vitagraph Company, after viewing it at a private exhibition, exerted every effort to purchase it for release on their program. After much trouble and at an enormous cost they were successful, and it is now offered to their exhibitors through Vitagraph-V. L. S. E.

Benjamin Christie, proving himself an artist in all three phases of the photoplay profession, is the author of the excellent story, director of the dramatic and tense situation and the star who gives one of the most remarkable characterizations ever seen on the screen.

Anita Stewart in Vitagraph's "The Glory of Yolande," a striking Blue Ribbon feature.

Outside New York's Rialto at the 6 p. m. showing of Vitagraph's "The Girl Philippa," December 31.

In this star role in "Blind Justice," Mr. Christie finds an opportunity for a masterful characterization—one that grips his audience and at the same time gives him vent for his wonderful versatility. He makes the man—first weak and pleading and then strong and crafty—one that is real, one that places him high in the constellation of film stars.

"Girl Philippa" Praised by Robert Chambers

"The Girl Philippa," the new release of the Greater Vitagraph Company, has finally had its premiere at the Rialto Theater under the able direction of Samuel L. Rothapfel, presiding genius of the Rialto's destinies, who accords it the highest praise he has yet tendered any motion picture production.

Robert Chambers, the well-known author of "The Girl Philippa," has nothing but the highest praise for the screen version of his widely read book.

Every New York newspaper critic speaks highly of the production. It is a charming play, and is even more attractive on the screen than the book. Anita Stewart makes Philippa a real flesh and blood girl. Mr. Chambers in speaking of Miss Stewart and the production says:

"The Girl Philippa" is the most beautifully handled, most artistic motion picture I have ever seen. It is simply corking. In fact, the whole presentation is perfectly delightful. The various scenes are worked out with surprisingly good effect. The studio scene is beautifully done and it is the only time I have ever seen a studio in motion pictures that looked like the real thing.

The composition of the battle scenes was perfect. The bombardment is exceedingly clever, and the chase through the wine-cellar contained magnificent action.

In the role of Philippa Miss Stewart is most charming. I admired the restraint in her interpretation of the part. I have never seen a more delightful piece of acting than of Miss Stewart's in the scene in the cabaret when she is told by Wildresse to spy on the American artist. The scene is charming.

The entire production is beautifully cast and S. Rankin Drew, the director, is entitled to the greatest credit. His acting in the role of Warner, is most excellent. A better man than Mr. Drew for the part could not have been chosen. Mr. Randolf, as Wildresse, is amazingly true to life. He is the man Wildresse himself, just as I pictured him when I wrote the story.

The whole performance of "The Girl Philippa" is delightful and most artistic—I might say, bully. I think it is fine.

Predictions were frequent on Broadway when the opening day's run of "The Girl Philippa" had been ended by Mayor Mitchell's edict that no theater should remain open after midnight, that this Greater Vitagraph eight-reel production would set a new high record for bookings and collections. One well-known motion picture man said: "Here is the first $2,000,000 picture."

This picture was produced under the personal supervision of Albert E. Smith, president of the Greater Vitagraph, and the direction of S. Rankin Drew. As the merit of the Vitagraph directors is well known, it is needless to say that the picture will find not only immediate favor with the Vitagraph fans, but will make many new friends among the motion picture fans.

This film masterpiece has literally blazed a new trail on Broadway, that hardest-of-all-to-please amusement centers. The productinon is most artistically produced and more than lives up to the high standard set by the Greater Vitagraph.

The first appearance of Evelyn Greeley in a World-Brady cast will occur in "The Eleventh Hour."

The next Gail Kane release by the World Film Corporation is to be called "The Red Woman" instead of "Her God" as formerly.

Annette Dives Through Chicago

The Australian diving Venus who stars in Fox's "A Daughter of the Gods," who gets $3,000 a week at the New York Hippodrome, and who told MOTOGRAPHY *she doesn't like to wear clothes.*

"I don't like to wear clothes!"

"I once did an act at White City in Chicago between the girl with the snakes and the Philippino family."

"I've just finished training 40 mermaids for my New York Hippodrome act. Gee, it's hard work! They can't use their feet or legs, you know; they've got to be all tail."

"Yes, I'm going to get three thousand a week."

"Say something against motion pictures," the news parasite asked.

"Well, I'll tell you right now, I wouldn't work in five reel features! People wouldn't give a rap to see me in them and I would hate studio work. And nobody can make one good feature a month."

"I'll never work in pictures in anything but spectacles and I'll never work for anybody except Fox, for he has spent so much money to make my pictures go."

There you have Annette Kellermann as she expressed herself on January 6 when she was in Chicago to address a special morning matinee of "A Daughter of the Gods" at the Studebaker Theater.

The Australian of the form divine was with her dog and husband, James R. Sullivan, and told the above to MOTOGRAPHY on the trip from theater to station, where Publicityman Jack Lait of the Chicago *Herald* staged a lightning lunch on board the Twentieth Century train for New York. Several press people of the city were present.

Annette said the hardest thing she did in "The Daughter of the Gods" was to dive from the tower into a spot of water surrounded by rocks and shallows.

Aaron Jones, of Jones, Linick and Schaefer, the prominent film men, claims, by the way, to be one of the discoverers of the diving Venus. Aaron heard of her 11 years ago, sent her money to come to White City and paid her a clerk's wages to jump gracefully into his exhibition water tank.

Peggy Hyland in "Babette"

Peggy Hyland and Marc MacDermott have started work in Greater Vitagraph's studio on "Babette." This picture story is by A. Van Buren Powell, from the famous book of the same name by F. Berkley Smith. "Babette" is a sweet atmosphere story of French life and is a splendid vehicle for Miss Hyland's cleverness and Mr. MacDermott's manly acting.

Kitty Gordon is at work on "Haunting Shadows," the first of her new World-Brady picture plays.

New Mutual Productions

KOLB AND DILL TOP THE PROGRAM FOR WEEK OF JANUARY 22

KOLB AND DILL in a five-part production entitled "Beloved Rogues" tops the Mutual Film Corporation's schedule of releases for the week of January 15. This production comes from the American Film Company's Santa Barbara studios, where it was produced under the direction of Al Santell, the director of the entire successful series of Kolb and Dill productions.

The picture offers several points of special value to the exhibitor. The cast includes a number of actors of independent drawing power and personal standing in the eyes of the motion picture patron. Miss May Cloy, the pretty young blonde person who has figured in all of the K. & D.'s is prominently cast in "Beloved Rogues." Harry Von Meter and Clarence Burton also have important parts.

Mr. Kolb appears in this production in the role of one "Louie Vandergrif" and his partner in crime Max Dill as "Mike Amsterdammer"—a pair of good-hearted blundering rascals. The plot unfolds their system of "doing others as they do you," with various attendant complications like prison terms and other sundries of fate. There is a swift interplay of humor and pathos, with a general pleasantry calculated to give genuine entertainment. "Beloved Rogues" has the distinctive flavor which has given Kolb & Dill productions an interesting history of growing success—a success pointed by some notable long run in metropolitan theaters, including Clune's Broadway in critical Los Angeles.

First of Mutual "Featurettes"

"Shorty and the Yellow Ring," scheduled for release January 15, is the first of the series of special Mutual "Featurettes" to be put out under the general title of "Adventures of Shorty Hamilton." There will be fifteen of these two-reel Hamilton productions in the series just announced. The booking of this series of "Featurettes" gives the exhibitor something worth advertising in short length film, and good short length pictures are always welcome. "Shorty and the Yellow Ring" is a tale of borderland daring in which the athletic and resourceful Mr. Hamilton appears as the knight-errant protector and guardian of the young woman secret service agent engaged in breaking up a plot for smuggling Chinese into the United States. The production includes a number of snappy encounters, several hot thrills and a happy ending, being rather of the sure fire type of picture, with a tinge of western atmosphere and a lot of detective drama. "Shorty" will be remembered by exhibitors from a number of Ince productions and the once famous line of "Bronchos."

"Tailor's Trimmings," a two-part Rube Miller Vogue that appears on Mutual's horizon January 21.

These very progressive solder merchants are Kolb and Dill in their newest Mutual Star, "Beloved Rogues."

"Tours Around the World," the Gaumont-Mutual travel reel for the week, takes the spectator for a trip from famous Gibraltar, guardian gate of the Mediterranean, to Algiers, through Tunis and bits of other North African territory. This is the land of some famed chapters of ancient history. This particular travel reel is worthy of special promotion with a view to interesting high school teachers and their pupils.

Coming back home we have "See America First" for the week of January 15, presenting a trip up Mount Lowe, California, picturing by the way a thrilling piece of mountain railway construction—this is a split reel concluded with Harry Palmer's weekly cartoon comic.

George Ovey, the comical Mutual "Cub," appears on Thursday of the week in "Jerry's Winning Way," a typical Ovey picture, cleanly funny.

"A Jack Tar in the Making," the third of the Mutual's interesting series of "Uncle Sam's Defenders" is available on Friday of this week. This release shows the steps in the making of a landlubber into a full-fledged sailor, described in nautical terms as "an able seaman."

Rube Miller and Owen Evans appear in a two-

part Vogue comedy released Sunday, January 21, under the title of "Tailor's Trimmings." The comedy plot is sufficiently extravagant for the whimsical outbursts of the riotous Mr. Miller—being an affair of hold-ups, trolley car chases, accidents various and plenty and a violent ending.

"Reel Life," the Mutual Magazine in Films, for the week, pictures orange-growing in California, discusses "the air" and "the hydro."

The week's Mutual schedule is also rich in serial and serial productions with Chapter 13 of the Signal-Mutual photo-novel "A Lass of the Lumberlands," featuring of course the dauntless Helen Holmes; the eighth of the Gaumont Company's "The Vampires" stories under the title of "The Poison Man;" and "Ace High" the third of the Niagara-Mutual's series of newspaper stories featuring Helen Greene, released under the general title of "Perils of Our Girl Reporters."

"Witching Hour" Sells Next Release

Following the announced policy of William L. Sherrill, president of the Frohman Amusement Corporation, that company has, up to this time, refused to publicly state the territory already sold on its extraordinary release, "The Witching Hour," but sufficient has been ascertained to authoritatively state that there are but two territories undisposed of in the United States and Canada and that these territories will, in all probability, be closed out within the next two or three days.

As an evidence of the market for extraordinary productions, Mr. Sherrill, at an interview at his office, stated that more than fifty per cent of the state right buyers of "The Witching Hour" have requested the opportunity to purchase state rights in advance on the forthcoming extraordinary releases of The Frohman Amusement Corporation, regardless of the play being announced or determined upon.

"It appears," said Mr. Sherrill, "that state right buyers feel that we will adhere closely to our determination to release only superattractions and a desire to safeguard themselves, in advance. In this respect I may safely state my company will not disappoint them, for I would rather destroy a production than release one which does not measure up to the standard created by "The Witching Hour."

"I have three tremendous works on hand which are to be visualized but will not announce them, excepting as they are about to be put to work."

"My next extraordinary attraction will be what I might safely term "An Epic of the Twentieth Century." I shall give very little publicity to any of the matters in connection with this extraordinary release until it is completed, excepting to say that it will be no less than eight reels and if my expectations are realized, will be such a production as will take the country by storm."

Hearst-Pathe News

An arrangement by which the Pathe News and the International Weekly, are to be combined under the title of Hearst-Pathe News has created a good deal of attention.

The Pathe News has long been in the field, while on the other hand the International Weekly, of more recent inception, profiting by its news-gathering facilities, has rapidly gained strength until today, it is known to enjoy a wide popularity. The Pathe News has unusual facilities, for the getting of news pictures abroad. Pathe cameramen possess the best of reputation, and in the new combine the best of these, have been kept.

J. A. Berst, vice-president and general manager of Pathe, is particularly enthusiastic over the new weekly. The old Pathe Weekly was inaugurated by Mr. Berst some eight years ago, and was the first news film in the field.

In the new arrangement, Pathe will assemble, edit, cut, and print the Hearst-Pathe News at the offices of the old Pathe News in Jersey City. The International will, however, attend to all details in connection with the gathering of the news pictures.

Mr. MacManus of the International was equally enthusiastic over the new arrangement.

Will Make Film in Denmark

Ellen Gierum, who at the present time is the leading lady with the Warburton Theater Stock Company, Yonkers, New York, has been engaged by Benjamin Christie, president of Dansk Biograph Company, to go to Copenhagen July 1, and play the leading feminine role in a photo-dramatic adaptation of "The Wandering Jew," the scenario of which Mr. Christie has prepared.

Mr. Christie is well known in this country through his two-film successes, "Sealed Orders" and "Blind Justice."

Fifteen Year-Old Triang-e Star

Mildred Harris has succeeded Mae Marsh in co-starring with Robert Harron. Miss Harris, who has just reached her fifteenth birthday, plays opposite Harron in the Triangle Fine Arts production, "The Bad Boy," written jointly by F. E. Woods, manager of production at the Fine Arts plant, and Director Chet Withey.

Mildred Harris is one of the most beautiful young women now in the silent drama. "The Bad Boy" was written especially for Harron. It tells of the transformation of a boy's character from a rough, loose living youth to a man with a noble purpose in life. A girl's guiding influence is largely responsible for the change. Colleen Moore, a newcomer at the Fine Arts studio, plays a prominent part in the production. The other principals in the cast include Richard Cummings, Josephine Crowell, W. H. Brown, James Harrison, Elmo Lincoln and Harry Fisher.

Triangle Studios Nearing Completion

The big, electrically lighted, enclosed studio at the Triangle-Fine Arts plant in Los Angeles is rapidly nearing completion. It is expected that it will be finished about the middle of January. When completed the enclosed studio will cover a floor space 60x120 feet. Other improvements include a new scene dock, covering 60x140 feet, a large paint shop and another open air stage covering a space 70x200 feet, all of which have been completed.

"A Gentleman of Nerve" is the title of a two-reel comedy filmed at Universal City under the direction of Carter De Haven.

First Aid to Theater Men

PRACTICAL HELP ON THE PROBLEMS OF RUNNING A PICTURE HOUSE

IN the mind of nearly everyone of you there often pops up the question of clean plays.

This is particularly true of managers of houses in down town locations. The director of a theater in a residence section knows without much doubt that it hurts him to run a picture that is morally questionable.

It is invaluable to know that in an investigation conducted a short time ago by the National Board of Review that by far the majority of exhibitors have found that in the long run it does not pay to show pictures to which anyone could take objection. There are a few exceptions, but this is the rule. And it is a good thing for other exhibitors to know definitely the conclusion of a large body of other exhibitors who have bucked up against the same question.

Ask your exchanges to give you not only strong stories and good stars, but *clean* stories. If they can't do it, try some of the other exchanges.

Putting "Class" Into a House

122—I am running a small suburban theater that probably is one of the poorest arranged and crude things in the world. It has a distinction, you see. I intend to make it the best in the world, for its size. I intend to make it "so different" that it will be "the talk." Have done it with others; think can do it with this. My location is good.

One or two questions please. Kindly explain just what you mean about the screen arrangement in your answer to No. 103, December 9 issue. Do not quite understand the "ragged edges" effect or how to obtain it. My screen is a homemade one, but I get a good picture. In remodeling I want to get as artistic an effect as possible. The present screen has a black border. Do you mean the painter should run the white into the black so as to get the desired effect?

Like yourself, I object to advertising slides, but see no objection to showing my own announcements between shows, and, as I have only one machine, showing two reels at a time, between reels. However, believe these should be very neat and artistic and not too numerous. Have often thought would cut out even my own announcements and show scenic slides at the breaks. How about it?

I appreciate your department very much. Best wishes for 1917 to both yourself and MOTOGRAPHY.

You have the right idea. If your house is in a good location remodel it till it is pleasant, attractive, well-ventilated and of good design and decoration.

In the answer to the question you mention we did not mean that your screen should have "ragged edges." We simply meant that the edges or box surrounding the screen should not be too stiff and unattractive. Exhibitors agree that the best way to get an artistic effect with the screen is to construct a good shadow box with well designed decorations. This, of course, costs a good deal of money, and the real art of it shows only when the lights are on.

Your present home-made screen with black border is probably about as good as any, according to most exhibitors, if it is kept well painted with whiting. Many exhibitors claim that some of the high-priced screens hurt the eyes in time.

You are certainly right in regard to advertising slides. Keep them out just as far as possible. Patrons of some high high-class houses in Chicago walk out when the screen is given over to local ads. It is, however, safe to run your own announcements, particularly if they are,—as they certainly should be,—made neatly and of simple, good design. They are more effective if they do not contain much reading matter. I would not advise you to bother with the scenic slides.

In remodeling your house be sure to avoid the over-decoration that is so common. Remember that "simplicity is sublimity." The design in everything should be first class, but subdued.

Shall I Go Into New York?

I am an exhibitor in a little Ohio town, with interests in theaters in two large cities. I am disgusted with the censorship proposition in this state and want to look around for a better field. Should like to try New York. Can you tell me something about the chances there? I would just like to know how many houses there are in the city and how they are scattered.

Although there is a good deal of sympathy due you for being obliged to work with the Ohio board of censors, I still would not advise you to go into New York City unless you have had experience in the big city game. If you can get into the right small towns, competition is much less keen.

It is estimated that there are 1,000 picture houses in New York City, with a total seating capacity of 575,000. The estimated daily attendance is 1,250,000 and the average Sunday attendance, 1,600,000. The number of houses seating 800 to 1,800 is 134; seating from 600 to 800, 232. And it is figured that there are in the city something like 514 theaters seating 600 or less.

"Look before you leap" is our advice. And you certainly will be wise enough to investigate the fields in the towns in your neighboring states before you take a chance in the "big village." And why not branch out in the big cities in which you say you now own interests? The familiar field is always the safest.

Indiana Exhibitors Meet

The regular yearly get-together of exhibitors of Indiana will take place on Thursday, January 18, at Indianapolis. The meetings will be held at the headquarters of the league on Illinois street.

One distinctive feature about this exhibitors' meeting, according to F. J. Rembusch, will be that it will be entirely devoted to business. In order to keep the members' noses on the grindstone, all social diversions, entertainments and so forth, have been eliminated. An exceptionally large attendance is expected.

"We have the strongest membership we have ever had," said Mr. Rembusch to MOTOGRAPHY, "and we are confident that we are going to have the best meeting we have ever had. It will be all business from the word go. The expositions, stars and entertainments which generally take up all the time will be eliminated and we will give all our attention to the betterment and uplift to the membership."

The new league headquarters are very convenient as they are situated above the Lyric Theater which is owned by the Barton and Olson enterprises, two prominent members of the league. The Lyric is directly across the street from the interurban station.

Triangle January Releases

Douglas Fairbanks and Dorothy Dalton are the stars of the Triangle releases for January 28.

Fairbanks appears in a serio-comic drama requiring the usual thrilling deeds, entitled "The Americano," which was written by John Emerson and Anita Loos from Eugene P. Lyle's novel, "Blaze Derringer." The piece is directed by John Emerson.

The story has to do with a young American engineer, who goes to the Republic of Paragonia in Central America to take charge of the national mines. He falls in love with a beautiful girl, and after much trouble thwarts the villain, and brings about a happy ending to the play.

Dorothy Dalton has a vehicle excellently suited to her tremendous screen personality in "Chicken Casey," a play of theatrical and literary life by J. G. Hawks, directed by Raymond B. West.

Dorothy Dalton's part in "Chicken Casey" is that of Mavis Marberry, a well known actress. Her manager reads a successful novel by a young author named Everett Hale, who has made a heroine of a slum waif named "Rags." Mavis meets Hale and demands the leading part but is rejected by Hale, who does not consider her fitted to do a "tough" type. Mavis manages to be introduced to Hale as a dance hall ingenue in a notorious bowery dive. Hale is deceived, decides to reform the girl, and casts her in the part. Mavis makes a tremendous hit. They of course fall in love and a happy future is assured them both.

New Mutual Series

The Mutual Film Corporation has contracted with the Monogram Films of Los Angeles for the release of a series of fifteen two-reel dramas under the general title "Adventures of Shorty Hamilton," the first of which entitled "Shorty Hamilton and The Yellow Ring," will be released on January 15.

This new series is to be put out by the Mutual as one of its "Featurette" star productions, just announced by President John R. Freuler.

John Hamilton, or "The Loot" as he is called by his intimates, is one of the best known motion picture stars in the country. He served six years in the United States cavalry and became associated with film enterprises four years ago, registering an immediate success in western character parts because of the precise local color he was able to inject into cowboy and western types generally. Mr. Hamilton was for five years a cowboy working on the plains of Montana and Texas. He had a distinguished career under Thomas H. Ince, being featured in "The Great Smash" with especial success.

Gripping scene in "The Yellow Ring," one of Mutual's new Shorty Hamilton series of fifteen two-reel dramas.

In the "Shorty Hamilton" featurettes, Mr. Hamilton is at his best because they portray the adventures of a cowboy character—a cowboy who is at the same time used to good society and clothes in his own home town of New York—in contact with all sorts and conditions of people who think he may be a chump because he wears "chaps" and who live to rue their shortsightedness invariably. The plays are being expensively produced with a strength of caste and general technical excellence hitherto unusual in the production of two-reel features.

Herbert Brenon Seriously Ill

Herbert Brenon, the well known motion picture director, is ill with typhoid fever at a hospital in Wilmington, Delaware. Two specialists have been summoned from New York. His wife and daughter are with him.

Mr. Brenon was taken ill with grippe in New York City while he was conducting rehearsals for a new dancing pantomime being offered by Mlle. Dazie in vaudeville under his direction. He was confined to his bed for several days, but insisted on going to Wilmington to attend the opening performance of Mlle. Dazie's act. He took a turn for the worst and pneumonia was threatened. Typhoid then developed and he was removed to the hospital.

Mr. Brenon has been associated with the stage practically al of his life, though his first big success was with Annette Kellermann in "Neptune's Daughter." Since then his rise has been rapid. He directed the production of the Kellermann picture, "A Daughter of the Gods," for William Fox. Of late he has been associated with the Lewis Selznick enterprises. He made a great success with the Nazimova production, "War Brides."

Prisoners See "The Ninety and Nine"

For the first time in the history of the city the prisoners in the county jail at Scranton, Pennsylvania, were shown a motion picture within the walls of the grim old prison. Sheriff Ben S. Philipps and Manager Frank Whitbeck, of Poli's Theater, arranged the program.

Mr. Whitbeck is showing "The Ninety and Nine" at Poli's Theater and it was he who chose this picture above all others for the prisoners to see on Christmas day. In addition, several of the vaudeville acts on the same bill also appeared in the prison, there being five acts in all.

" 'The Ninety and Nine' was the hit of the show," said Mr. Whitbeck. "It was cheered to the echo, especially the scenes showing the forest fire and the engine run. Personally, I think that 'The Ninety and Nine' is one of the best things that Vitagraph has done in some time. It is clean, has a good story, is splendidly directed, and is well acted.

"It was just the sort of picture that would at once amuse and educate, and Sheriff Philipps and I were highly pleased with the show."

The famed Maxine Elliott is below and beautiful Jane Cowl is in the center, twice. Both are new Goldwyn stars.

Here (below) is another example of the Elliott type of beauty, posed by that lady herself for MOTOGRAPHY.

Goldwyn Stars

STUDIO LEASED FOR PICTURES WITH ITS BRILLIANT PLAYERS

MAXINE ELLIOTT is now on the brilliant list of Goldwyn stars.

This news follows closely that of Jane Cowl having been placed under contract by this company. Miss Elliott, who is internationally famed for her beauty, has returned to her native land after several years abroad, where she gave her entire time and effort to European War Relief work. Known as "The Glory Girl," Miss Elliott has engaged in work of the most strenuous and tiring kind at her relief hospital along the Yser canal, where she became the idol of the officers and the soldiers in whose behalf she performed such tremendous labors.

Brilliant Career of Maxine Elliott

Maxine Elliott, who has been called "the handsomest girl who ever came out of New England," was born in Rockland, Me., of typical "Down East" stock. At the age of sixteen she began to study for the stage under the tutelage of Dion Boucecault, at whose suggestion she adopted the stage name of Maxine Elliott instead of her own, which is Jessie Dermott. She made her first stage appearance with E. S. Willard in 1890 under A. M. Palmer's management. After minor roles in "The Middleman," and "John Needham's Double," the following year she was given important roles in "A Fool's Paradise" and "The Professor's Love Story."

In 1893 she was the original Violet Woodman in "The Prodigal's Daughter," following this with engagements in "The Voyage of Suzette," "Diplomacy," "Forget Me Not" and "London Assurance." Augustin Daly took her into his famous company in 1895 and under this dramatic master she won rank as one of the foremost American actresses. With Daly she played Sylvia in "Two Gentlemen of Verona," Hermia in "A Midsummer Night's Dream" and Olivia in "Twelfth Night."

After her marriage to Nat Goodwin in 1898, the two players were co-stars in England, America and Australia.

After a time it became increasingly difficult to find plays that gave Miss Elliott and Mr. Goodwin equal opportunities, so in 1893 she was starred for the first time independently in "Her Own Way," by Clyde Fitch. This play scored an instant success and in 1905 when playing in it in London, King Edward, who occupied the royal box, led the applause throughout the evening and after the last curtain asked for an interview with the beautiful American. From that moment Miss Elliott has enjoyed the friendship and admiration of the ruling family of Great Britain. Her next big success was in "Her Great Match" in 1905 and she followed this in 1907 with "Under the Green Wood Tree" and "Myself—Bettina." In 1908 Miss Elliott and Mr. Goodwin were divorced.

Also, in 1908, she became the owner and manager of the only theater in America built and conducted by a woman since the days of Laura Keene—the Maxine Elliott Theater in West Thirty-ninth street, New York. Every detail of its construction was superintended by Miss Elliott and the opening attraction was her own performance of a new play, "The Chaperon," followed by "Deborah of Tod's." During 1910 she appeared in a successful comedy, "The Inferior Sex."

For several years Miss Elliott has devoted herself more and more to social life in London, where she has a charming town house. She has taken an almost passionate interest in the great world-war and at the very outset became one of the principal organizers of relief work for the wounded at or near the European battlefronts.

Miss Elliott is now at the very height of her remarkable beauty and her entry into motion pictures as a star for the Goldwyn Pictures Corporation will result in the making of millions of new admirers here and abroad for this distinguished artist.

Jane Cowl Has Rapid Rise

Jane Cowl has had a short but very brilliant career on the speaking stage. The daughter of a talented mother, Miss Cowl in her early teens turned toward a literary career and began writing verses for *Brooklyn*

Life. Later, through a friend she met David Belasco and secured an engagement at the old Belasco Theater. After playing small parts in "The Rose of the Rancho" with Frances Starr, and "A Grand Army Man" with David Warfield, she was given the leading role in "Is Matrimony a Failure?" After that came a season of summer stock in Union Hill, New Jersey, in every sort of role from Katie in "Old Heidelberg" to "Caniille." The next big role was the feminine lead in "The Gamblers."

Then came Mary Turner in Bayard Veiller's "Within The Law." After that, under A. H. Wood's management, Miss Cowl created the leading feminine role in "Common Clay," another big step upward. Acting with John Mason, Miss Cowl won a remarkable success in this play.

James Huneker's Sister with Goldwyn

Diana Huneker, sister of James Huneker, noted critic, author and musician, has joined the scenario department of Goldwyn Pictures, where she works in association with Margaret Mayo and Edith S. Ellis.

Miss Huneker has a reputation of her own, independent of her famous brother. She invented the modern woman's page in daily newspapers, and presided over the first one under the pen name of "Diana" on Colonel Elverson's Philadelphia *Inquirer.*

Solax Studio at Fort Lee Leased

Goldwyn Pictures Corporation announces that it has taken the Solax studios in Fort Lee, New Jersey, where it will begin at once its first big screen productions in the splendidly equipped plant. With Maxine Elliott, Jane Cowl and Mae Marsh ready to begin work, the Goldwyn organization will tax the capacity of its first studio plant and other facilities may have to be looked out for.

Previous announcement has been made that the Goldwyn Corporation will work in studios both in the East and on the Pacific coast and that six, perhaps ten, finished pictures will be on the shelves before any one of the productions is released for public approval.

Essanay Buys "The Trufflers"

George K. Spoor, president of Essanay, announces the purchase of the motion picture rights to "The Trufflers," Samuel Merwin's great novel. Its picturization is being prepared now at the Essanay studios. The film will be released through the Kleine-Edison-Selig-Essanay Service, March 4. Nell Craig will be seen as the star.

"The Trufflers" first ran in the *Cosmopolitan* magazine as a series of short stories. "The Trufflers" refers to the colony of artists at Greenwich Village, New York. It is here that practically all of the great painters, illustrators, sculptors and writers of Manhattan Isle reside.

Director James Young has started work on the filming of the first of the three Cohan & Harris stage hits which President Spoor has purchased for picturization by Essanay. These plays, all of which were Broadway successes, are "Hawthorne of the U. S. A.," "Young America," and "On Trial."

Sol L. Lesser, president of the All Star Features Distributors of San Francisco, who recently purchased the California, Arizona and Nevada rights to Herbert Brenon's gigantic presentation of Nazimova in "War Brides," by Marion Craig Wentworth, and Thomas H. Ince's "Civilization," has secured the Alcazar Theater for the presentation of his two big film spectacles.

International's First Pathe Release

"Patria," the International's serial romance of society and preparedness by Louis Joseph Vance, featuring Mrs. Vernon Castle, is being widely booked by leading exhibitors everywhere. "Patria" is released January 14 through Pathe Exchange under the arrangements just completed between Pathe and International.

"Patria" has cost, it is said, half a million dollars to place on the market. When the idea was first conceived, W. R. Hearst directed that no expense be spared. He ordered the greatest star, the greatest publicity campaign, the greatest story, the best cast and the best production that money could buy. For a year the International's forces have been at work and according to E. A. MacManus, general manager, the results have surpassed expectations. Here are a few of the important theaters that have booked "Patria":

Kings, of St. Louis, seven days; Miles, of Cleveland, seven days; Bowdoin Square, of Boston, six days; Shenandoah, St. Louis, seven days; Strand, St. Louis, four days; Beacon, Fenway and Shawmut, of Boston, three days; Superba, Los Angeles, seven days; Grand, Columbus, O., four days; Plaza, Fall River, Mass., two days.

In addition, reports just wired in and which do not name the theaters show that San Francisco has a seven-day first run booking; Akron, O., three days; Louisville, five days; Dayton, five days; Omaha, three days; New Bedford, Mass., six days, and Providence, R. I., six days, and many cities are yet to be heard from.

Artcraft President Talks on Taxtation

"I feel confident that every fair-minded person will look with disfavor upon the contemplation of this latest infliction upon the motion picture industry," said Walter E. Greene, president of the Artcraft Pictures Corporation, in connection with the proposed taxation law.

"The claim might be made that our business is a prosperous one, but there are many other industries, especially those affecting the war in Europe, which are reaping far greater harvests than the film interests.

"Everyone knows that the motion picture is beneficial to both masses and classes. The motion picture should be encouraged and not handicapped by taxation.

"Why should the motion picture be selected from the field of amusements as a means of taxation? Many motion picture theaters are operating under as great overhead expenses as the regular 'legitimate' theaters. The exhibitor gets 'motion picture prices' in the way of admissions; the manager of the 'legit' house gets as high as $2.50 a seat. Yet the motion picture theater manager is expected to give up part of his limited revenues while the man who gets $2.50 for a seat is not taxed.

Rothapfel Remains with Rialto

Despite all rumors that he might resign as managing director of The Rialto of New York and accept one of the several offers made to him recently, S. L. Rothapfel announces officially that he will continue in his present position and devote all his time to perfecting the style of entertainment which he originated.

NEW PARAMOUNTS

Marie Doro, Wallace Reid and Anita King in New Features Head the Program for the Week of January 22.

Marie Doro in the Lasky production of "Lost and Won," and Wallace Reid and Anita King in the Lasky production of "The Golden Fetter," will be the two big features on the Paramount Program for the week of January 22.

Surrounding the program will be three short-reel features; the fiftieth edition of the Paramount Pictographs, the magazine-on-the-screen; the fifty-first of the series of "weekly trips around the world," by Burton Holmes, in which he takes the travelers to Ottawa and Toronto, and a Black Diamond comedy, entitled "He Did It Himself."

"Lost and Won" was written for Miss Doro by Channing Pollock and Rennold Wolf. Playing opposite her in this picture is Elliott Dexter, it being the first time they have co-starred since their Famous Players adaptation of "Diplomacy."

In the production Miss Doro plays the role of a newsie. The story tells of how a little newsgirl is made the ward of a wealthy stock broker, who wagers he can make a newsgirl over into a society belle within the year. The girl becomes a reporter on the paper, editions of which she formerly sold, and when her benefactor is about to win the wager, he loses his money and is arrested for theft, and the former newsgirl and reporter, by her cleverness, discovers the identity of the real thief and succeeds in freeing the man she loves, and who has learned to love her. In the cast supporting Miss Doro and Mr. Dexter are Carl Stockdale, Maym Kelso, Robert Gray, C. H. Geldert, Sydney Dean and a number of other well known Lasky players.

Wallace Reid and Anita King in "The Golden Fetter" have a thrilling story to portray on the screen, it having come from the pen of Charles Kenney Jackson, and is based on the author's short story.

The story deals with a young New England school teacher who has been cheated into purchasing stock in a mine in Alaska, and who, to prove to her own mind that she has not been swindled, goes to see the "wonderful mine" and finds that it is nothing but a hill with no improvements and no gold, silver and other minerals coming forth. But she does run into a gang of unscrupulous miners and opens a school, the attendance of which consists of but one person with whom she soon falls in love. There is plenty of action and an excellent amount of suspense in the picture.

The fiftieth edition of the Paramount Pictographs, the magazine-on-the-screen, contains four leading subjects. The leading subject is that of the dangerous and thrilling winter sport of ice-boating, which is enjoying a tremendous vogue throughout the northern part of the country. In this edition also there is shown how Industrial Diamonds "carborundum" are made, this material being second in hardness only to the diamond and which is composed of nothing less than sand, salt and sawdust. Another very interesting subject in this release is that of the remarkable advance that has been made in landscape gardening by experts in their successful transplantation of big trees. A unique piece of comedy plastique is also contributed in this edition by Ashley Miller.

Burton Holmes takes his fellow journeyers to Ottawa and Toronto, where he shows many unique and interesting places.

One of the most screamingly funny comedies that Paramount has ever issued will be released this week in "He Did It Himself," a Black Diamond comedy produced for Paramount by the United States Motion Picture Corporation.

THIRD OF McCLURE SERIES

Shirley Mason Attains Stardom in "Passion," McClure Pictures Makes Announcement of Third of Seven Deadly Sins

As McClure Pictures has announced, "Passion," starring Shirley Mason, supported by George Le Guere, will be the third of the Seven Deadly Sins, the group of five-reel features to be released through the Triangle exchanges. The seven are to be released at weekly intervals, beginning the latter part of January.

A strenuous scene from "Passion," one of McClure's "Seven Deadly Sins."

In "Passion," Shirley Mason attains genuine stardom. In the other Seven Deadly Sins, the dainty McClure actress shares honors with other famous actors and actresses but in the third deadly sin she is pre-eminent.

"Passion" attacks gluttony and drink, and raises a danger signal for girls who are prone to fall in love at first sight with brainless but handsome men.

Shirley Mason is George Le Guere's sweetheart. He is a fine type of young man and worthy of her. Shirley, however, meets a "perfect man," a professional athlete who is appearing at Coney Island. She believes she loves him. Shirley is a daring swimmer and is engaged to perform at Coney Island and there has occasion often to see Leonidas, the man she admires. Leonidas wins the wrestling championship in an exciting match in Madison Square Garden and she promptly makes a hero of him and worships.

She finds herself about to be drawn into the life led by Leonidas. Thrilling adventures beset her. George Le Guere tries to save her and at last, in a throbbing climax, exposes Leonidas as the beast he is and wins Shirley back.

Miss Mason makes a daring diving girl and George Le Guere is a brave knight of today who vanquishes the "perfect man." The settings are varied and unusually complete and careful in detail.

WORK ON WORLD PLAYS

Five Dramas in Making at Peerless Plant—New Alice Brady Feature—Last Scenes for "The Whip" Sensational

Five picture plays for the World program are being made simultaneously at the Peerless studio, Fort Lee, New Jersey. Emile Chautard is directing Kitty Gordon in "Haunting Shadows," with Mantagu Love, George McQuarrie, Alex Francis, Lillian Herbert and Norma Phillips in the supporting cast. Travers Vale is directing Ethel Clayton in "The House Cat," with Rockcliffe Fellowes. "Motherhood," with Alice Brady as its star, is being produced by John O'Brien, the most recent addition to the World's list of directors. In the cast are John Bowers, David Powell, Stanhope Wheatcroft, John Dugley, Madge Evans, Marie Chambers, Florence Crane and others. Harley Knowles is placing the finishing touches on "Who Is Sylvia," with an all-star cast including Carlyle Blackwell, June Elvidge and Arthur Ashley, and the final scenes of "Her Higher Destiny" are being made under the direction of George Archainbeaud, with Gail Kane as the star, with Frank Mills, Gerda Holmes and Edward Langford in the cast.

The picture version of "Frou-Frou," in which Alice Brady is starred, will be released under the title, "A Hungry Heart." This will be offered February 5, one week ahead of the original date. The first American stage adaptation of this celebrated French play was produced by the late Augustin Daly and at once became a sensational success. It has been revived from time to time as a vehicle for many noted stars. The public has always responded warmly to this play, for it is one of the best dramas ever supplied by the Paris theaters, where it is a classic.

The story deals with a girl who marries out of respect for her father's wishes a man whom she does not love. Later she runs away with the one who had always possessed her heart. But ruin follows for all concerned and the pathetic heroine returns home to die. Emile Chautard is directing the screen version, which is on a lavish scale. For one scene the World Film Corporation built nearly 300 feet of a "street in Venice" along the banks of Sparkhill Creek at Piermont, N. Y., at a cost of nearly $20,000 in money and five weeks in time.

One of the biggest railroad wrecks ever staged for a picture was photographed at Greenwood, Delaware, as the final step in the Paragon production of "The Whip," the picture version of the Drury Lane play, the remaining scenes of which were completed some weeks ago. Ten cars and an engine were used, including a baggage car and a palace horse car such as are used to transport valuable race horses. The scene is but one of the many for which unusual settings were used, many scenes having been taken last summer during the racing meet at Saratoga.

"Something doing" every minute, aptly describes Chapter XIII of the Mutual-Signal serial, "A Lass of the Lumberlands," in which Helen Holmes performs her usual quota of daredevil feats.

Director McGowan has shown himself master of his craft in this chapter, for, although it is necessary to show many scenes which occurred in former chapters, he has not resorted to the interest killing, footage-gaining trick of showing scene after scene which has already been seen, but by a clever use of the double exposure dissolves in the desired action in a most artistic manner.

New Edition of "Damaged Goods"

A new edition of "Damaged Goods," one of the most successful photoplays in the history of the industry, is announced by the American Film Company.

This new edition of "Damaged Goods" will be available to exhibitors in the larger cities February 12. Arrangements for special pre-lease runs will be possible through special negotiations with the Mutual Film Corporation, which will handle the distribution of the production.

The new edition is a complete revision of the big and successful original production. Richard Bennett, the famous speaking stage star, who is responsible for the production both on the stage and the screen, personally supervised the revision of the production at the Santa Barbara studios of the American Film Company. A large number of entirely new scenes have been made and incorporated in the new edition and the entire picture has been subjected to a polishing and recutting that has brought it, in the opinion of Mr. Bennett and the expert staff of the American studios, to a final perfection.

The box office power of "Damaged Goods" has been proven some thousands of times and in nearly every center in the United States.

A new edition of the production was determined upon after President John R. Freuler of the Mutual Film Corporation received through the Mutual's exchange a large number of requests for return bookings after the first edition of the production was withdrawn from the market September 1, 1916. An investigation of the records on this picture showed that in practically every instance return bookings had proven even more profitable to the exhibitors than their first runs.

"The production has had a remarkable self-promotion," observed Mr. Freuler. "Carrying the original Broadway cast of Mr. Richard Bennett and his co-workers, and following the spectacular and successful career of the piece on the speaking stage and the first edition of 'Damaged Goods' met a success that surprised even the optimism of the producers. The picture has been talked about, preached about, and editorialized about, until it is known almost to every person in the United States. 'Damaged Goods' has won friends for the photodrama and it has created new patrons for the theater. It is conspicuously successful as 'a picture with a purpose.' Opposition and barriers of censorship have largely been beaten down by the same force of a public approval that is never wrong."

The Mutual withdrew the first edition of "Damaged Goods" from the market four months ago, and it has not been seen by the public in any form since that date. The picture will start out on its new first run without any competition between the first edition and the new edition.

The Mutual will issue a complete new line of exhibitors' aids, posters and lobby displays on the production. In connection with the release February 12, for the larger cities Mutual exchange managers have been instructed to accept not less than six-day runs.

Great things are expected of Dustin Farnum in his initial production for Fox Films, which William D. Taylor is now directing. The story of the picture was taken from one of the finest and most stirring novels ever written about the northwest.

National Censors Praise Theda Bara

FOX COMPLETES FIRST YEAR IN CALIFORNIA

La premiere vamp of the United States in "The Darling of Paris," praised by the official moralists.

THEDA BARA has been lauded by the champions of purity. "The Darling of Paris," her new starring vehicle, an adaptation of "The Hunchback of Notre Dame," Victor Hugo's famous novel, brought forth the censorial praise. This unusual drama will be released by Fox January 22.

Another Fox five-reel play, "The Primitive Call," in which Gladys Coburn is the star, will also be released on the same date.

Although the National Board of Review of Motion Pictures sees hundreds of photoplays and more than a million feet of film every week of the year, this board immediately sent Fox Film Corporation a special report of laudation after viewing "The Darling of Paris."

This production is Theda Bara's first special feature under the new Fox policy for 1917, under which the distinguished screen artiste will appear only in special super de luxe photodramas. Such a report as has been made by the National Board of Review is very unusual.

Here are the comments of the board on the picture:

Entertainment value—excellent; educational value—good; dramatic interest—sustained; coherence of narrative—good; acting—excellent; photography—good; technical handling—well managed; costuming—effective; scenic setting—convincing; moral effect—good.

The board volunteered this general comment on the production:

In the opinion of those present, this was an unusually interesting and dramatic picture conveying in a vivid way the atmosphere of the period and the role in which Miss Bara appeared, afforded an excellent opportunity for her versatility.

The scenes of "The Darling of Paris" are all located in Paris. A gypsy girl with her foster-mother arrive in the French capital where her beauty attracts the attention of the Apaches, and she becomes a member of their band. Her beauty attracts Claude Frallo (Walter Law), a scientist of note. She repulses him, as she has already fallen in love with Captain Phoebus (Herbert Heyes).

During a visit of the gypsy girl in the apartment of the handsome captain, Frallo kills the captain and makes his escape. Upon the arrival of the gendarmes, Esmaralda is placed under arrest charged with the murder.

Esmaralda is subjected to torture to make her confess, but is defiant, knowing that she is innocent. The bell ringer of the cathedral, Quasimodo (Glenn White), who secretly worships the gypsy girl, becomes her protector. When Frallo visits the prisoner the bell ringer interferes. There is a struggle and the former is hurled from a parapet and killed. Again the girl appears before the tribunal. Put on the rack, she admits the murder of the captain. Just as Esmaralda is to be guillotined, the bell ringer gives the true version of the murder, implicating Frallo, whom he had killed.

Quasimodo, the plucky bell ringer, who was Esmaralda's protector and her liberator, becomes her husband.

The part taken by Theda Bara in "The Darling of Paris" is one of the most interesting characters she has been called upon to interpret, since she has been an artist in the silent drama. It is an unusual one, dominating the story from beginning to end. There are but few moments when she is not in the picture, which adds to the importance of the production.

In "The Primitive Call," in which Gladys Coburn is featured, William Fox has surrounded the star with a splendid cast. The play is an Indian picture that is "different" from the general run of Indian plays.

First Fox Year in California

In the last month of 1916, Fox Film Corporation celebrated the completion of its first year in California.

"The Primitive Call," the Fox release for January 22. Gladys Coburn is the alluring shout.

Within the past twelve months the corporation has grown in the west from an organization covering less than an acre of ground and employing about thirty persons to one using thirty acres and paying salaries to more than five hundred persons.

To reach this high state of development, the expenditure of more than $1,000,000 was required.

As late as June, 1916, only two delegations of Fox photoplayers were working on the Pacific coast. William Farnum was the star of one; George Walsh and Gladys Brockwell the stars of the other.

Today, in addition to the six comedy companies, there are also five dramatic companies acting in the Fox western studios.

These directors are: R. A. Walsh, Otis Turner, Frank Lloyd, William D. Taylor and Richard Stanton.

The directors of the comedy subjects are Charles Parrott, Ed. Frazee, Walter Reed, Harry Edwards, Hank Mann, Tom Mix and Henry Lehrman.

It was in December, 1915, that William Farnum and his company was sent to Los Angeles by William Fox. The group made arrangements for a year's lease on the old Selig studio in Ferndale. When Mr. Walsh's company arrived from the east a few months later, they also worked in the Ferndale plant.

With the addition of other companies, it was necessary to lease the grounds of the National Drama Corporation in Hollywood.

The quarters occupied by Fox Film Corporation on January 1, 1917, included five acres at Hollywood, fifteen acres on Western avenue, and ten acres in locations at Silver Lake, Fernando Valley and Chatsworth.

Mutual Captures Edna Goodrich

President John R. Freuler of the Mutual Film Corporation has closed a contract with Edna Goodrich, one of the most popular stage favorites in America, for her exclusive appearance in a series of big features to be released by the Mutual.

Miss Goodrich, who is enthusiastically at work on her plans for this engagement, will begin actual rehearsal on the conclusion of an important vaudeville contract at the Park Theater, New York. This necessarily sets the date of her picture work ahead some weeks.

Miss Goodrich, the latest candidate for honors under the Mutual flag, is possessed of an extraordinary charm which renders her appearance on the screen a foregone certainty of success. Both in the United States and Europe the young actress has an enormous following.

The highest possible standard of box office earning power is represented in these star contracts which include those with Mary Miles Minter, Richard Bennett and Margarita Fischer.

"The experience of the Mutual Film Corporation and of the exhibitor has proved," said Mr. Freuler, "that the policy pursued in these contracts is a wise one.

"The engagement of big stars and the principle of the star production generally are undoubtedly correct policy from the box office point of view as well as from that of the public. We are determined to secure the best talent to be had for Mutual productions and the progress already made in this direction must be taken as an earnest of our intentions for the future."

Mr. Freuler is personally supervising the selection of directors for the new Mutual stars and is giving direct attention to the securing of adequate vehicles for the exposition of their talents.

Miss Goodrich's first theatrical appearance was as a member of the celebrated sextette in "Florodora," after a successful tour with which she joined Anna Held's company and achieved fame as the highest salaried show girl on the stage.

Miss Goodrich was Nat C. Goodwin's leading woman for several seasons, appearing in "The Genius and the Model," "When We Were Twenty-One," and

Puzzle: Find Edna Goodrich in the ambush.

other plays in which Goodwin starred. Later on she appeared with Charles Cherry in "His Neighbor's Wife."

After appearing in other stage successes, Miss Goodrich spent much of her time in Europe and she only recently returned to the United States. She is now appearing at the Palace Theater, New York, in a vaudeville sketch of her own planning.

In addition to her foregoing engagements Miss Goodrich played Jinny Hopper in "The College Widow," Nell Ruthven in "A Gilded Fool," Madge Kederly in "What Would a Gentleman Do," Grace Morton in "The Easterner," and toured with "The Master Hand," "The Native Son," "The Awakening of Minerva," and "The Runaways."

"Seven Deadly Sins" Strong in Chicago

C. B. Price, Western Division manager for McClure Pictures, has opened offices in the Mallers building, 5 South Wabash avenue, immediately adjacent to the new Triangle Distributing Corporation office, and has appointed T. C. Montgomery and J. A. Davidson, both experienced film men, as Chicago representatives.

While the offices have only been opened a short time, Mr. Price states that never in the history of his experience has such interest ever been manifested by the exhibitors as they have shown in the forthcoming new series of seven five-reel productions, each of which is complete in itself, and if this is any criterion as to the amount of business that will be done, the "Seven Deadly Sins" will break all records. The large amount of publicity given the series by the McClure publications accounts for this great exhibitor interest.

CAPITALIZATION $20,000,000

Famous Players-Lasky Corporation Increases Capital Stock and Add Prominent Bankers to Its Board of Directors.

The neat sum of $20,000,000 is now the capitalization of the Famous Players-Lasky Corporation. This has just been raised from the former $12,500,000. And at the last stockholders' meeting another prominent banker was added to the board of directors. The meeting was held at the New York offices of the corporation, 585 Fifth avenue.

The fact that the increasing of the capitalization from $12,500,000 to $20,000,000 is a very conservative move will be seen from the fact that the former figures represent the capitalization of the corporation when it comprised only the Famous Players Film Company, Jesse L. Lasky Play Company, Oliver Morosco Photoplay Company and Pallas Pictures. The capital of the Paramount Pictures Corporation, which was recently absorbed by the giant producing combine furnishing its program, was $10,000,000. Thus the new capitalization represents a reduction of two million in the combined capital.

At the meeting William H. English, vice-president Empire Trust Company, was added to the board of directors, and the following were re-elected for a term of four years: John F. Fredericks, cashier German-American Bank; Frederick G. Lee, president Broadway Trust Company; William G. Demorest, president Realty Trust Company and a member of the New York Chamber of Commerce.

Adolph Zukor, Jesse L. Lasky, Arthur S. Friend, Daniel Frohman, Emil E. Schauer, Albert A. Kaufman, Elik J. Ludvigh, and Cecil B. De Mille continue as members of the board.

The directorate was increased from twelve to twenty, and the eight new members were elected at the meeting of the present board on January 8.

After the presentation of the annual report, which showed the large surplus that had been accumulated during the year, a resolution was presented by the stockholders, thanking the officers and directors of the corporation for their successful administration of the affairs of the concern and expressing confidence in their continued management.

In replying to the resolution, Adolph Zukor, president of the corporation, pointed out that the growth of the concern to its present size and importance had been gradual and a healthy one.

Mr. Zukor drew attention to the fact that the ideals and principles for which the present corporation stood had all been tested out successfully by the individual companies which it comprises—that the Famous Players, Lasky, Morosco and Pallas companies had each proved the efficacy of its own methods as an individual and that the similarity of these aims and ambitions had given every reason for the belief that their individual success was only an indication of the tremendous possibilities which their combined strength would offer.

Furthermore, the fact that the companies were already allied on the Paramount program and on foreign programs, and had been acting in close co-operation throughout the world, for some time tended to add oil to the complicated running gear of the tremendous machine. As a result, the welding of these separate entities into a gigantic whole was accomplished, Mr. Zukor declared, with the least possible friction, a fact which was apparent from the progress which the new corporation has made in its very short life.

In closing, Mr. Zukor referred to the adding of Mme. Olga Petrova and Margaret Illington to the long list of stars appearing on the Paramount Program and assured his hearers that with a program comprising such names as Marguerite Clark, Pauline Frederick, Marie Doro, Fannie Ward and the many others whose names are international bywords, and with an organization such as had been built up within the corporation, he saw nothing ahead for 1917 but the eclipsing of all past records of achievements.

Nashville Has Censorship Question

The Nashville, Tennessee, board of censors is at present agitated over the question of suitable pictures for children. Exhibitors fearing that unfair and drastic measures may be taken against them, are banding together to protect themselves. Harry Anderson of the Crescent Amusement Company is leading the fight, and through a communication to the board has brought the matter to an issue.

In this communication Mr. Anderson says in part:

"Many good women in the country have attempted to solve it by inducing certain exhibitors to accept and show children's programs on certain week days. The difficulties encountered have been many, the principal one, however, has been the selection of a program, for the women themselves in committee have rarely been able to agree on the proper offering. For the reason that children form only about 12 per cent of the motion picture patronage their purchasing power has not been sufficient yet to induce the film manufacturer or the exhibitor to cater especially to them.

"As a matter of fact, children should not be allowed to see more than one or two picture shows a week. Any mother at an expenditure of five precious minutes can in perfect safety select the one or two shows that her child should see; for the Saturday and Sunday papers give details of pictures that are to be shown at all of the theaters for the coming week."

To Feature Slavic Star

Tatjana Yrrah, noted Slavic beauty, has arrived in New York from Europe after severing her connections with the German Flora Film Company, who had been starring her during the past four years. Owing to an extreme shortage of film all the available celluloid being commandeered by the government, the big German film manufacturers have minimized their output.

Since there are practically no features of any kind produced at this time Yrrah considered her contract with the Flora Film Company automatically annulled, but the company endeavored to hold her, claiming that they were not responsible for war conditions which made limitation of their production imperative.

She is now under contract to Edward Lyell Fox, well-known American war correspondent, who, on his recent trip through the warring European countries, saw a number of Yrrah feature films and signed her for two years. Mr. Fox intends forming a producing company and release Yrrah features through one of the big service corporations.

Director Joseph De Grasse at Universal City is preparing "The Flashlight."

"Butterfly Girl" Fischer's Next Mutual

The "Isthmus," as the San Diego Exposition's amusement street, where the side show attractions hold forth, is called, forms the colorful background for the drama which will bring Margarita Fischer to the public in her third Mutual Production.

"The Butterfly Girl," as this drama baring the bitterness and the disillusionments behind the tinsel and the color, is one of the most distinctive photoplays ever produced. There are no "fake" scenes necessary, for the acres of the spectacular exposition itself lay at the feet of Henry Otto, Miss Fischer's director, and he has taken advantage of all the variety of setting to make this picture a masterpiece. The studios of Harry

Botanical note: Butterflies flit around among the flowers. If this is a butterfly how'd you like to be a petunia?

Pollard Picture Plays Company, which company is responsible for this drama of the screen, are located at San Diego.

As "Pep" O'Malley, a child adrift in this life, Margarita Fischer will charm those who see her.

"Pep" and "Bess," at the death of their mother, go to seek their aunt who is the "Butterfly Girl" in one of the concessions on the "Isthmus." The aunt is beginning to show the signs of age, and "Pep's" fresh, unspoiled charm in contrast increases the dissatisfaction of the manager of the show with the dancer. He puts "Pep" in her place, and the remainder of the story deals with the girl's attempts to get away from the manager's undesired attentions. The fairy prince comes in the form of the son of the ex-governor of Hawaii, who proves "Pep's" benefactor at every turn.

The greatest punch to the story comes at the end when "Pep" thinking that she would be forced to give up her prince entirely, tries to jump with Baby "Bess" in her arms into the crator of the papier mache volcano, Mt. Kilaeua, which is one of the most spectacular of the fire work attractions at the fair.

Miss Fischer is supported by an unusually strong cast, including Jack Mower, J. Gordon Russell, Della Pringle, Marie Kiernan, Joseph Harris, John Steppling.

Vice-President and General Manager E. W. Hammons of the Educational Films Corporation of America has appointed Bert Adler as New York manager of that concern. Mr. Adler is a pioneer in the giving of children's shows and has been interested in straight educational film work for a number of months. He was for many years advertising and sales manager of the Thanhouser Film Corporation, New Rochelle, N. Y.

KAUFMAN DIRECTS COHAN

Former Associate of George M. and Producer of Many Famous Players Film Successes to Stage "Broadway Jones."

The production of the initial George M. Cohan screen subject for Artcraft has been assigned to Joseph Kaufman, director of many Famous Players successes.

Mr. Kaufman's most recent work was "The Travelling Salesman." The successful manner in which Mr. Kaufman put over this motion picture vehicle, together with the fact that the director was formerly associated with George M. Cohan in his theatrical activities prompted Artcraft to secure the services of Mr. Kaufman in connection with the production of the first Cohan screen offering.

On the stage Mr. Kaufman met with considerable success during the twenty years he spent behind the footlights. Under such managements as Cohan and Harris, Frohman and Henry B. Harris he appeared in many metropolitan hits on Broadway and throughout the country. In motion pictures Mr. Kaufman first appeared as an actor. His wide knowledge of the drama and many valuable suggestions in the staging of scenes soon resulted in his being appointed director. Mr. Kaufman is now actively engaged in the preparation of the elaborate sets for "Broadway Jones" and plans to leave shortly for Florida with George M. Cohan, Marguerite Snow and the balance of the company to stage some exteriors.

$125,000 for "Enlighten Thy Daughter"

After refusing a number of alluring offers from several theater managers for extended runs on Broadway for his latest picture, "Enlighten Thy Daughter," Ivan Abramson, author and director, has disposed of the World's rights thereon to Winik-Brock for a sum aggregating one hundred and twenty-five thousand dollars.

The production will be exploited throughout the world as a first class attraction, with the United States and Canadian territory to be disposed of on state right basis.

Within an hour after the deal between Abramson and Henry Brock was consummated, the New York, northern New Jersey and New England rights were purchased by the Merit Film Corporation at a figure close to forty thousand dollars.

The production will be handled in a special way, apart from the Winik-Brock enterprises, and under the name of Enlightenment Film Corporation.

An advertising campaign of unusual effectiveness is to be instituted at once under the auspices of Harry Reichenbach.

"Enlighten Thy Daughter" is in seven reels and will, if present negotiations go through, open on Broadway within a few weeks as a high-class attraction at a two-dollar scale of prices.

"Marcel's Birthday Present," a five-reel feature, is being filmed by Director Rupert Julian at Universal City.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is now a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

I wish to call the attention of the readers of this department to a typographical error in the answer to the first question in the issue of January 6, 1917, page 29. The sentence as it appears in print reads as follows: "Then turn the intermittent sprocket very slowly by turning the fly wheel in the direct current-direction." The sentence should read, "Then turn the intermittent sprocket very slowly by turning the fly wheel in the *correct* direction."

My lower carbon burns straight down, leaving a cone about ¼ inch in diameter and 3 to 4 inches long. I am using ¾ inch cored carbon in the top and ⅝ inch cored carbon in the lower. Would it help any to use ¾ inch carbon in the lower? I don't believe that I get full 110 volts of current at the switch. I have never tried the ¾ inch carbon in the lower carbon as I was afraid it would make the lamp house too hot and break the condensers. My picture also jumps just a little. Are my tension springs too tight or too loose? There is no flicker in the picture. Sometimes there seems to be light flashed from both sides on the screen; is that the photography or my light? Please write me direct, I am enclosing stamp. You can print this letter or not, just as you see fit. I take all the trade journals but derive more benefit from yours than any of them, especially from "The Man in the Booth" department and exhibitors' criticisms.—*H. B. McFarling, Tokio Theater, Morehouse, Missouri.*

Your carbon trouble is caused from one of two things: either the carbon you are using is too soft, or you are carrying too high an amperage for the ⅝ carbon.

Try a ¾-inch carbon in the lower carbon holder and see whether it will needle like the ⅝-inch does. If it does, you can depend upon it that the carbons you are using are too soft.

You do not need to be afraid to use the ¾-inch carbon below, as I know any number of operators that are using ¾-inch carbons both top and bottom and both cored and they are getting good results with them. If you are using a first-class carbon you ought to be able to use a ¾-inch top and a ⅝-inch lower carbon on amperage up to 60 amperes and ¾-inch top and ¾-inch lower on anything from 60 to 80 amperes. You do not say in your letter what current you are using—A. C. or D. C.

In writing in to the department with a question of any kind it is very essential that the editor should have all the details of the case, so that he may give you all the information possible.

If you are using D. C. current, I will refer you to an article on page 1293 of MOTOGRAPHY issued December 9 and you can try out the suggestion on D. C. carbons.

In regards to the voltage, I would have the local power company take the voltage and amperage at the machine and then you can see just what you are getting.

Keep your lamp-house clean and well ventilated and you will not break your condensers by using ¾-inch carbons.

Your picture jumping on the screen may be caused from any of the following reasons: Circumferential play in the intermittent sprocket, caused by the star and cam not being set close enough to each other; intermittent shaft being sprung; intermittent sprocket being loose on intermittent shaft; worn or undercut sprocket teeth; or not having the tension springs set properly.

The flashes on the screen that you speak of are caused, I think, by worn shutter gears. Worn shutter gears allow play in the shutter and this causes travel ghost or streaks or flashes on the screen. If these streaks show all the time, then the shutter needs timing, but if they show just once in a while, then that is a sure sign that there is lost motion in the shutter gears.

I am very much pleased to hear that you appreciate the department and you may rest assured that I will be only too glad to help any and all the readers in any way that I can. But once more let me call your attention to the fact that it will be a great help to me if all questions sent in give full detail of the trouble involved.

If the above answers do not remedy your trouble, do not hesitate to write me again.

I am using a Simplex machine that has been in use for over two years and have had the sprockets renewed several times. The manager has always had this work done at a regular repair shop and it has been done in a satisfactory manner. The sprockets are worn now so that I need new ones but when I asked him about having them changed he said that some operator told him that they could be turned around and would do just as well as new ones, and that I should do the work myself and save a repair bill.

Now, I claim to be an operator, having spent the last five years at the business, and I could turn the sprockets around, but I do not claim to be an expert repair man, for if I were and had the necessary tools for that branch of the business I would be a repair man instead of an operator. I know that to change an intermittent sprocket and do it without springing the shaft, takes the proper tools and care and I know that as an operator I haven't the tools to do it with. If I attempt to do the work and fall down, then he is going to blame me, so what would you do under the circumstances? You have my consent to print this letter but please do not print my name or the city.

Your letter is one of several that have come to me in regards to differences between operators and managers and I haven't seen one case yet where these differences could not have been settled had both parties to the argument used a little judgment.

I agree with you when you say that you are an

operator and not a repair man, and I don't blame you one bit for refusing to change the intermittent sprocket.

That is a job that requires the proper tools and considerable care and the average operator does not have the tools for that kind of a job, although he uses all the care that is necessary.

As to reversing the other sprockets, that can be done very easily and anyone ought to do that in a short space of time.

I have always contended that an operator was employed strictly as an operator, and that an operator's work is confined to his booth, with one exception, and that would be when there was trouble with the current and a main fuse would blow—then he should replace it. I think that every operator should be able to do emergency work on the machines he is working with, and no man is an operator who can't adjust his own machine or be able to locate the average troubles of a booth.

The whole trouble between operators and managers is this: When the picture game started the operators set a precedent by carrying films, putting up posters, sweeping out and making themselves generally useful around the house. This statement does not apply to all localities but to most of the smaller cities and towns.

Now the time has come when the operator objects to this kind of work, but the manager, knowing that he always has done the work, naturally expects him to continue it.

Your trouble evidently comes from some other brother trying to either knock you or make himself solid with the manager.

I would not be afraid to bet that this same brother couldn't do a decent job of repair work.

I know from past experience with operators that the ones that do repair work at their booths are the ones nine times out of ten that have trouble and in the long run it costs the manager more to have the machine overhauled by a regular repair man than it would have cost had he sent it to the repair shop.

The words *repair work* are like the words *operator* and *manager,* it covers a lot of territory, and it is pretty hard to have a fixed set of rules to go by, but I think the best rule is a little bit of good sound judgment.

If the manager asks you to do something that you know you can't do right, tell him and explain to him why you can't do it and if he is a regular manager he will appreciate you more for being honest enough to say that you can't do it than if you had attempted to do it and ruined his machine by trying to do something that you didn't know how or didn't have the tools to do it with.

The answer to the question regarding the generator set will be given in next week's issue.

Film Workers' Ball in New York

If present plans do not go astray, there will be a motion picture ball held at Grand Central Palace, New York, and will be known as the Allied Ball of the Film Workers. Miss June Elvidge will lead the grand march. It is very likely that every picture concern will be represented in the various booths that will line the floor. The date has not been definitely set as yet but will in all probability take place the latter part of this month.

New Stage for Balboa

Balboa signalized the advent of the New Year by beginning the erection of a new outdoor stage on January 2. As soon as it has been completed, Horkheimer Brothers will add a glass enclosed studio to their Long Beach plant. This is to be the largest building of its kind in Southern California.

These enlargements are made necessary on account of the new business which Balboa has already lined up for 1917. While in the East recently, H. M. Horkheimer signed contracts for new productions aggregating a million dollars.

Kathleen Clifford, Balboa's newest star, has arrived at the studio and is working under the direction of Frank Crane. She will make her initial appearance in "The Twisted Thread," a fifteen episode serial of romance and adventure, which is to be released by Pathe. Balboa expects to add two more companies to its force, in the very near future.

DeMille Returns to Coast

With wider experience, new enthusiasm and plans for great spectacles, of more striking light effects, of even greater artistic merit than the one he has finished, Cecil B. De Mille returns to the Lasky studios on the west coast after attending the launching in New York of Geraldine Farrar's great spectacular success, "Joan the Woman," which he directed.

After many conflicting rumors concerning Mr. De Mille's future activities, it is now definitely announced that he will devote himself entirely to the production of photoplays for the Paramount Program. For the next four or five months Mr. De Mille will plan an entire reconstruction of the Lasky studios with a view of increasing the effectiveness of Lasky productions. The addition of Mme. Olga Petrova and Margaret Illington to the Lasky forces will also necessitate increases in the productive facilities, all of which will be under the supervision of Mr. De Mille.

New Selig Feature

"Beware of Strangers" is the latest Selig feature play recently completed by Colin Campbell. "Beware of Strangers," it is said, will be the next noteworthy successor to such Selig features as "The Spoilers," "The Crisis" and "The Garden of Allah."

"Beware of Strangers" seeks to educate the public as the one best method of saving the unwary from traps so cleverly laid that they seem unbelievable in this modern work-a-day world. The drama is convincingly enacted by an all-star cast which includes Tom Santschi, Fritzi Brunette, Bessie Eyton, Jack Richardson, Vivian Rich, Ed Coxen, Eugenie Besserer, Al W. Filson, Frank Clark, Harry Lonsdale and others.

French Film Man Arrives

Jean Janvier has come to New York on an official mission from the French government as a representative of the cinematograph service in the army. He will exhibit new war films and tell of his trips to the front.

He has been showing the war pictures to munition workers in Moscow, Petrograd, Kieff, Kharkoff, Ekaterinoslav, Odessa and Tiflis, and has exhibited them before the imperial family by command of the Tsar.

ERBOGRAPH PLAY RELEASED

"Infidelity" Appears on Art Dramas Program January 11—Anna Q. Nilsson and Eugene Strong Co-Starred in Feature.

The first release of the Erbograph Company on the Art Dramas Program will be "Infidelity," a five-reel feature written and directed by Ashley Miller, co-starring Anna Q. Nilsson and Eugene Strong.

The story of "Infidelity" is described as a thrillingly romantic drama, full of human interest. It concerns the lives of two generations—a man and his wife and their daughter and her sweetheart. A mysterious murder, for which an innocent man suffers twenty years' imprisonment, the free Bohemian of the New York artist set, hypnotism, and the occult power of the East are the fascinating ingredients that go to make up this production.

A very serious topic is the central theme of the photoplay. It points out the dangers of marital infidelity in such earnest tones that the picture might almost be called a problem play.

Anna Q. Nilsson, who plays the leading part, is known to the public through her fine work in numerous other photoplays. She was recently featured in Pathe's serial "Who Pays?" Eugene Strong, Miss Nilsson's co-star, is also well known throughout the country as the featured leading man in many productions. The story of "Infidelity" was written by Ashley Miller, who is also the director of the picture. Mr. Miller is perhaps one of the most widely known directors in the picture business, and has written and produced many successful features. "Infidelity" is the first production made by Erbograph since the release of "The Crimson Stain Mystery."

John Barrymore New Brenon Star

John Barrymore has signed a contract to appear under the direction of Herbert Brenon in a photodramatic version of Louis Joseph Vance's popular novel, "The Lone Wolf."

This will be Brenon's next Selznick-Pictures production following "The Eternal Sin," which is now ready for release, and which will introduce Florence Reed in the tragic role of Lucretia Borgia. The finishing touches are being put upon the Victor Hugo story at the Brenon Studio on Hudson Heights, and its release date will be announced shortly.

Work on the Barrymore production will begin soon. This will be the first appearance of this popular star in pictures in nearly two years. His last season was devoted to the spoken drama, and his success as Falder in Galsworthy's "Justice" was one of the big theatrical events of the year. Mr. Barrymore had been regarded previously as a light comedian, and the power he displayed in his interpretation of the role of the victim of the processes of law was a revelation to his admirers. In "The Lone Wolf" he will have opportunity for demonstrating his talent in both the lighter and the heavier branches of his art, as the story, while of a distinctly serious nature, has many incidents of a lyric sort.

Another interesting point about this production will be its contrast with the previous Brenon productions since he joined the Selznick alliance: Nazimova in "War Brides," Florence Reed in "The Eternal Sin," and John Barrymore in "The Lone Wolf." Mr. Brenon is taking no chance of allowing any critic to say that there is a sameness about his productions.

Plays Her Opposite on Screen

Billie Billings, the beautiful Vitagraph player, is fast coming to the fore in the large constellation of stars of the motion picture world. Miss Billings, who is noted for her ability to wear all sorts of gowns in an enviable manner, is quite tall and of a Grecian type.

Billie Billings, lovely Vitagraphers.

Most of her roles have not been the sort which wins the love of the public, for time and time again she has played the scheming, aspiring woman who becomes the charming heroine's greatest foe.

In "The Enemy," a recent Blue Ribbon offering in seven parts, Miss Billings plays the role of a young society girl who, learning that one of the men in her set is engaged to a sweet girl, played by Peggy Hyland, exerts her very energy to make him fall victim to his enemy—whiskey—and thus discourage the girl he is about to marry.

So skillfully does Miss Billings work out her characterization that one finds it hard to believe that she is really entirely the opposite of her part on the screen.

Miss Billings is actually a home body and spends many happy hours with her mother in their apartment in New York City.

In "The Girl Philippa," the newest big Vitagraph production, starring the dainty actress, Anita Stewart, Miss Billings is seen in a trifle more favorable light, although this characterization does not by any means do her true self justice.

Her motto is, "Do what you do with a will, and do it well." Perhaps that is why she succeeds so remarkably in her interpretation of undesirable roles. And yet Miss Billings admits that, when she plays a good woman she finds it most difficult not to cast alluring glances at the handsome hero.

Exhibitors Elect New Officers

F. L. Emmert was chosen president at the annual election of the Motion Picture Exhibitors' League held at Cincinnati on December 27. The delegates were unanimous in their choice of Emmert.

A. G. Hettesheimer was chosen first vice-president, and J. J. Hebner second vice-president. The other officers named were as follows:

Treasurer, John J. Huss; managing secretary, H. Serkowich; sergeant at arms, Mr. Horning.

Virtually all the members of the league were on hand to vote for the officers and all the winners of the offices were on the red ticket, with the exception of Mr. Hebner and Mr. Horning.

The league's membership includes exhibitors from nearly all of Ohio, Indiana and Kentucky, within a radius of fifty miles of this city and it co-operates with all motion picture owners' organizations in the states named.

Theaters Entertain Kiddies

A Christmas entertainment for more than 600 poor children of Washington, D. C., under the auspices of the Salvation Army was held just before Christmas at the Cosmos Theater.

The Salvation Army arranges the entertainment as an annual event, and through the courtesy of the theater the children witnessed a two-hour performance from 9 to 11 o'clock. These children, many of whom are unable to get the necessary money to gain admission to picture theaters, were taken to the playhouse by members of the Salvation Army.

Long before the doors were opened for the performance many of the children had arrived, and by the time the first film, "Leap Year," had started, the majority of the children were in their seats. There were comedy dramas, a thrilling scene of "The Runaway Sleeper." with Helen Gibson as the star performer; street scenes in China, together with comedy cartoons, shown to the youngsters.

At the conclusion of the performance, the Salvation Army, under the direction of Adjt. Bartlett, presented each child with a box of candy, nuts and an orange, while the Cosmos Theater management gave each a Christmas horn.

A similar performance under the direction of the Salvation Army was given Christmas morning for the benefit of colored children at the Howard Theater. These children also received gifts from the army.

Exhibitors Co-operate with Authorities

Accepting an offer extended by the Associated Motion Picture Exhibitors of Brooklyn, to co-operate in its educational work, the Bureau of Public Health Education of the Department of Health of the city some time ago loaned three educational moving picture reels, to be shown in the picture theaters in Brooklyn. The films shown were the following:

"Long Haul vs. Short Haul"—A story depicting the advantages of breast feeding.

"The Life History of a Fly"—An effective story concerning the fly menace.

"The Price of Human Lives"—A stirring picture of the havoc wrought by tuberculosis.

The association arranged all the details in connection with the exhibition of these films and, at its own expense, send the films from theater to theater. In the past three months these films have been shown in practically every house in Brooklyn, the milk reel playing two or three times in some houses. It is safe to say that in this time fully one-half million people have become acquainted with this form of the Health Department's educational activities. The Department of Health expressed its deep gratitude to the Brooklyn exhibitors for their co-operation.

Exhibitors Vote Down Slave Films

Cranston Brenton, chairman of the National Board of Review of Motion Pictures, accepted the invitation of the North Carolina Motion Picture Exhibitors' League, and delivered an address on the subject "The Motion Picture and the Community," at the semi-annual convention held in Charlotte. He emphasized the share the exhibitor has in the responsibility for the social welfare of the community and said:

The evil picture does not pay and I will leave it to the exhibitor himself to bear me out in that statement.

Last year the National Board of Review took a definite stand on "white slave" films.

We wanted to find out what the exhibitors thought of that kind of a picture and so we selected sixty of the most prominent in the whole United States and sent them questions relative to their stands on the matter. Almost unanimously those sixty men answered us and said that they did not believe in running them.

You must take into consideration the fact that public opinion is to determine what your success is to be.

I am positively opposed to censorship. The police regulate those things the world over and whenever there is a play, book or address given to the public which is not strictly up to the standards of morality and public decency they close it.

Ultra Releases High Class Film

Andrew J. Cobe, vice-president and general manager of the Ultra Pictures Corporation, states that there is not a doubt in his mind that the public is being educated to bigger and better pictures and that during 1917 the natural effect of the education will be the constant demand by the exhibitors for higher class pictures for their patrons. Reading the handwriting on the wall, Mr. Cobe immediately upon his return from an extended tour of the coast and middle west organized the Ultra Picture Corporation, which will handle only the best pictures which can be procured.

Contracts have been signed with two large producing companies whereby he can guarantee the exchange man twelve distinctive pictures a year, with the option of purchasing additional features in the open market. The first release of the Ultra will be "The Woman Who Dared," featuring the well-known prima donna and motion picture actress, Beatriz Michelena, in a seven-reel drama produced by the California Motion Picture Company. Mr. Cobe states that he positively will not release any picture which is not of the highest rank and mediocre features, or those containing even the slightest suggestiveness will be barred. The new company will co-operate closely with the exchange man and exhibitor in reference to advertising and publicity.

Bessie Love an Industrious Player

If Bessie Love completes "The Doll Shop" on schedule time, about the middle of January, she will have a record of three feature releases within three months. Evidently the eighteen-year-old star is envious of the record of William S. Hart, who last year made eleven Triangle productions within twelve months.

Since her first starring venture, "A Sister of Six," one of the late autumn Triangle releases, she has produced "The Heiress of Coffee Dan's," "Nina the Flower Girl," the current release, and "The Doll Shop," now in making. The last is said to give promise of even more spontaneous comedy and charm of characterization than the preceding plays, all of which were very popular.

The story of "The Doll Shop," written by Anita Loos, tells of a girl who runs a toy store in a small factory town. Her uncle is a janitor who has a deep hatred for all rich people. The girl shares his prejudice. Then she falls in love with a rich youth, believ-

ing him only a chauffeur until she is about to marry him. The situation offers unforced comedy and naive comedy and gives Bessie exceptional chances for the best screen acting of her career.

Roy Stewart is the leading man, the rich youth disguised as a chauffeur. He is six feet four in height and weighs over two hundred pounds. Naturally he almost fills the little girl's tiny shop when he ventures in among the toys. Stewart is considered one of the genuine "finds" among the various leading men who have joined the Fine Arts Stock company within the past season.

In addition to Stewart, Bessie Love is supported by Max Davidson in the role of the janitor with an aversion for the "parasite rich," Carmel Myers, who has the second feminine part, and Carl Stockdale, who is cast as a hard-fisted, self-made factory owner. Edward Dillon is directing the production.

"EXHIBITOR FIRST"

Jesse L. Lasky Desires All Paramount Exhibitors to Make Known Their Requirements to Secure More Complete Co-operation

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, has issued a statement to all Paramount exhibitors asking them to make known their every want and desire for the coming year.

The Paramount watchword for 1917 will be "Exhibitor First," and the most elaborate plans that this organization has ever contrived have been under way the past two months to render the exhibitors showing the Paramount Program every possible service from the standpoint of helping the exhibitor make money. During the latter part of 1916 Paramount distributed through its exchanges $200,000 worth of accessories of every description with which the exhibitor could better build his business for permanency and present Paramount's quality pictures in a quality manner.

In each of the exchanges the Exhibitors' Aids Departments, the Publicity and Advertising departments will be enlarged and the services that will be rendered will be unprecedented and undreamed of in the history of the motion picture industry. President Hiram Abrams of Paramount Pictures Corporation and President Adolph Zukor of the Famous Players-Lasky Corporation have joined hands with all other officials in the Paramount family to make 1917 the greatest year in the history of motion pictures.

"There is no reason why," said Mr. Lasky, "with unlimited resources and facilities at our command, we should not only give the exchanges and their exhibitors the best program in the world, with the greatest stars on earth appearing in them, but should not conform to their requirements and wishes in every respect." Mr. Lasky's attitude and willingness to help the exhibitor illustrates the desire of both Paramount and its producers.

Not only have Paramount Pictures shown class and consistency during their two and one-half years of existence, but the precedence of Paramount Pictures will be more clearly shown in the next few months. This is not only due to the care with which our executives have been selecting the stories for productions and the stars to appear in them, but is due to the ever increasing desire on the part of every member of our organization to serve each and every one in the big Paramount family.

But since conditions differ in various parts of the country; since what will help one man in one locality will not necessarily be best for someone elsewhere, it is necessary to have expressions from the individual exhibitors. Would you therefore, Mr. Paramount Exhibitor, as an aid to us, be kind enough—whenever the spirit moves you—to sit down and write us a letter stating how you think that we can increase the service which we are most heartily desirous of rendering you in this New Year that is now upon us.

Any word from any exhibitor will be appreciated, either of his success or his criticism of our product, and that just in proportion to the requests and advice that we receive from you will our product and our service progress toward that perfection which we all so earnestly desire.

All communications relative to this new plan are to be directed to Carl H. Pierce, 485 Fifth avenue, New York City.

Sherman Urges Independent Exchanges

"I am an ardent advocate of the independent exchange," remarked Harry A. Sherman, president of the Sherman-Elliott Company, on his return from a trip to the various state rights buyers of "The Crisis."

"The psychological moment has arrived for the exhibitor to get aboard the feature wagon through independent bookings of special features possessing unbounded drawing power. In speaking of features, I mean productions of more than average length, with a case of high-class, well-known popular plays adapted from some famous book by a well-known author or founded on a play that has passed the 'acid test' of intelligent and well studied approval.

"The independent exchange is the thing. Mr. Exhibitor, lay your program with its uncertainty and its inability to maintain a high standard on the shelf. You have undoubtedly noticed the increasing number of stars that are breaking away from the program system and are being featured in photoplays of great length and quality. The open market is the exhibitors' salvation.

"From the box office point of view, independent bookings mean long runs with capacity houses at advanced prices. The slow stream of nickels and dimes will be overwhelmed by an avalanche of higher priced admissions that more than balance the loss incurred by laying the program aside. This has been proven by my own

Musician Makes House Popular

January 7, 1917.

Editor MOTOGRAPHY:

I noticed in the January 13th issue of MOTOGRAPHY a special article by Mildred FitzPatrick, the organist of the Boston Theater on Clark street near Madison. The music lovers of Chicago owe a debt of gratitude to the management of this theater for furnishing them such excellent music at such a small price. It is worth many times the price of admission just to hear this young girl play, and I am sure that, like myself, thousands of the regular patrons of this popular picture house will be pleased to secure the pictures of Miss FitzPatrick and to know that her ability is recognized by her employers to the extent of paying her a salary that will warrant her owning and maintaining a fine car.

The writer finds it almost impossible to pass the Boston Theater without dropping in whenever Miss FitzPatrick's name is on the programme, regardless of the hour or the weather.—*Gertrude Lucas, 15 South Wabash avenue, Chicago.*

experience with 'The Birth of a Nation' and 'Ramona,' the rights which I control for seventeen western states, and 'The Crisis.' I am following my own advice, for I am about to open in Chicago what will probably be the largest independent exchange in the country.

"Allow me to repeat, Mr. Exhibitor, the open market is the thing. Follow the fairest and most profitable way, and success is yours."

REAL HEROISM IN PICTURES

Picture Stunts Which Look Dangerous May Be Safe, But There Are Other Hardships the Public Does Not Guess

By Milton Sills.

Before the days of motion pictures, the methods obtaining stage "effects" was kept secret. With the picture patrons this is all changed and the public knows all about "double exposures," and other camera tricks, the use of "doubles" in dangerous scenes, until with a show of reason they have come to doubt whether their favorites are really the heroes and heroines they appear to be on the screen.

I should like to assure them that they are and they are not. Often rescue, hair-breadth escapes, fires, falls, and fights are just so much fun for the movie actor. But there is a heroism that does not appear on the screen, a silent heroism the public knows little about. And this is the real heroism of the pictures. It is the heroism of patience, of fortitude, of endurance, of fatigue, and hardship, of being on the job at all times and in all weathers and sticking to it. And it is an essential part of the picture actor's life. It may be unobtrusive or it may be spectacular, but it is always there.

In its commonest form, it shows itself in uncomplaining waiting about the studio. One makes up at nine in the morning. Something is wrong with the scenery. One hangs about, dragging out the weary hours, sweltering in summer, shivering in winter. At five in the afternoon, one is called upon to do a delicate emotional scene. Does the actor balk? Does he protest that his temperament has oozed out of every pore or frozen stiff with the cold? No, he does his scene and waits till he's told he can go home.

It may take the form of hunger and hardship. In one of the "Patria" episodes Mrs. Castle and I had some scenes on a gunboat. With our director we got on board at an unearthly hour in the morning and started out to sea. In the scenes we had to be wet so before starting to act, we plunged overboard. The rest of the day was spent in dripping clothes, and—worst of all—about lunch time, it was discovered that Uncle Sam had forgotten to provision the little vessel. About six in the evening we arrived at our hotel after a ten-mile motor drive more dead than alive from hunger and exposure. Mrs. Castle was seriously ill for several days afterwards. The public will never know that her real heroism lay not in rescuing me, but in smilingly standing up under the strain of soaked garments, a remote and rapidly receding breakfast and incipient pneumonia.

Scenes in the water are likely to be especially trying. They so often have to be done over and over again before they are just right. I recall three in particular.

Mrs. Castle had to float to shore in a life-buoy, unconscious, to be found by a Mexican and hauled out. Time and time again the camera started and time and time again she refused to float to the right spot. Finally when she did, her jaw was shaking and she was purple with cold.

Directors have a habit of postponing scenes that should be done at one season of the year to the very opposite and most inappropriate season. I had a series of adventures, for example, in the hold of a ship in "Patria." I was manacled hand and foot and thrown across the keel. Presently the sea-cocks were opened and the water began to pour in. I had to throw myself against the inrush, be hurled back, and then gradually see the water rise about me until finally when I stood it was up to my nose. Was it dangerous? Not especially. But the directors instead of doing the scene in July, demanded it in November with the water six degrees above freezing.

The public will never realize that Mrs. Castle and I when we are seen clinging to a burning spar after falling with the mast from the schooner were doing it in ice water late in the day with an arctic wind blowing. The burn of the horse liniment only increased the shock. We dived, we suffered, and finally they finished us. But the public will believe it was all done in midsummer and that after it was done we had a jolly paddle and hated to come out.

Here's Something New

President John R. Freuler of the Mutual Film Corporation announces the coming of a number of series of important short release under the general designation, "Featurettes."

Mr. Freuler has labored a long time to bring about general recognition of the importance attaching to one and two-reel productions, and success has crowned his efforts. There is an ever growing inquiry for the short film of the quality presented in "Featurettes," which are one and two-reel productions of the highest merit artistically and dramatically.

Among Mutual productions that are now classified as "Featurettes" are four Gaumont single-reel releases, "Tours Around the World," "Reel Life," "See America First," "Mutual Weekly," the George Ovey one-reel "Cub Comedies," produced by David Horsley, the Vogue two-reel comedies and "Adventures of Shorty Hamilton."

Mabel Normand as "Mickey"

As a little mountain girl, the foster daughter of an old miner, Mabel Normand is soon to return to the screen of the countless theaters where as "Keystone" Mabel she won a following. The new play so long awaited, her first as a star at the head of her own company, is entitled "Mickey" and its producers promise that it will bring only gladness to weary fans saddened by too many wars and too many vampires. Mabel believes that there is too much real sorrow in the world and as "Mickey" she will endeavor to add a bit to its sunshine.

"Mickey" is a wholesome story of a little waif, reared in the mountains and sent to the city to be civilized. There she finds her path not exactly strewn with roses, and there are wistful and pathetic touches in the story as well as humor of a delicate and sure kind.

Miss Normand became one of the real favorites of the screen through her work in comedies. Since the time, nearly a year ago, she bade farewell to slapstick

plays and set out to appear as a featured player in comedy dramas at the head of her own company, her friends among fans and exhibitors have been awaiting the new play. Now after many delays it is completed and ready for distribution.

The method and date of release of "Mickey" will be announced soon.

BIG METROS FOR '17

Big Special Release Features, Beginning with Ethel Barrymore in Strong Play, Are Announced by Metro for Coming Year

Metro Pictures Corporation begins its new year with an important announcement of an expansion of its policies. Richard A. Rowland, president of the organization, called a conference of its officials a few days ago, at which time it was decided that in addition to the features already announced for regular release on the Metro program, a number of special releases would be made throughout the year.

The first of these already has been decided upon, and the work of actual production was begun the day after Christmas. This will be a seven-reel feature production starring Ethel Barrymore, who recently announced her intention to appear hereafter only in Metro wonderplays, and the special release chosen as Miss Barrymore's next vehicle will be a picturization of "Egypt," a drama by Edward Sheldon, produced on the speaking stage by Margaret Anglin. Miss Barrymore has also translated in terms of the screen another of Miss Anglin's successes, "The Awakening of Helena Richie."

Although the Metro service will be greatly strengthened by these special releases to the regular program, this will be accomplished at a price entirely within the reach of exhibitors. Stars already favorites with Metro patrons will be featured in the de luxe productions. The most famous and skillful of the dramatists and scenario writers of the present day will furnish the manuscripts to be used and the stories will be interpreted, whether the interpretation requires five, six, seven or more reels.

John W. Noble will direct the first great special release, Miss Ethel Barrymore in the seven-act production of the Edward Sheldon play, the screen version of which will be called "Egypt the Gypsy." Edward Sheldon is the author of "Romance," "Salvation Nell," "The Nigger," and numerous other successes. June Mathis is adapting the play to the screen. The entire company producing "Egypt the Gypsy" will go South to take the exterior scenes of the play. Robert Whittier, William B. Davidson and Frank Montgomery will be Miss Barrymore's leading support in play. Mr. Whittier, who plays Frederick Richie in "The Awakening of Helena Richie," has the part of Faro, the son of the gypsy chief. William B. Davidson, who plays opposite Miss Barrymore in her forthcoming Metro-Rolfe production, "The White Raven," will have the part of the business man, Von Kleet. Frank Montgomery is famed for his skill at picturesque make-ups, as well as for his ability to depict Indians and Mexicans. He will play the gypsy chief.

The part of Egypt gives Miss Barrymore a character to revel in. Egypt has all the wildness, the freedom of the Gypsy, untrammeled by the false ethics of a so-called civilization. She and her Gypsy clan live by the laws of the tribe, far more inexorable than those made and enforced by courts, and death is the penalty for disobedience. Egypt loves a youth of her own kind, but the course of true love runs no more smoothly in "Egypt the Gypsy" than it has done since time began. The screen production will unfold a story of love, hate and destiny with the fascinating background of gypsy life, of the Romany "chis" and the Romany "chals," to give it added flavor and distinction.

New Mary Miles Leading Man

George Fisher, the handsome juvenile leading man, has been engaged by Samuel S. Hutchinson, president of the American Film Corporation, to play opposite Mary Miles Minter in Mutual Star Productions.

Mr. Fisher's first appearance in support of the Mutual's attractive young star, will be in "The Gentle Intruder," Miss Minter's sixth Mutual production on which she recently started work at the studios of the American Film Company, Inc., at Santa Barbara, Cal.

Mr. Fisher will appear in the role of "Arnold Baxter," a spoiled and pampered son, who finds real manhood through the efforts of his little cousin—"the gentle intruder."

George Fisher was born in Michigan and educated in Milwaukee, Wisconsin. His professional career began with stock companies in Milwaukee, Kansas City, and South Bend. Next he turned his energies towards the vaudeville stage, which led to the pictures.

Recently, Mr. Fisher has been connected with the Ince studios.

Fox Studios Rebuilt

William Fox's western studios, located in Hollywood, recently destroyed by fire, are being rapidly rebuilt. One side of the building is now so far completed that several offices have been re-established, while the rest of the place is progressing.

In connection to the new studio, the Fox company is building, they have relinquished their Ferndale studio and are now concentrating their entire force in the Hollywood plant, and the large lot which they have leased across the street from the studio.

General Representative A. Carlos and the heads of the more important departments have moved into a part of the new studio now being built. The new studio will be one of the most fully equipped and thoroughly appointed in the motion picture industry. It will take the form of a hollow quadrangle, with offices along the sides, and the center filled with stages. The front end will house the main departments, the rear will be used for scenic departments and properties, and the two sides will contain offices for stars, dressing rooms and minor bureaus.

Douglas Fairbanks Leaves Triangle

Douglas Fairbanks has announced that he has severed his present connection with the Majestic Company, for which he has been making pictures for the Triangle program.

His future plans are not yet made public. Just what steps the Triangle Corporation will take it has not yet announced. That the comedian might leave Triangle pictures has been rumored before, since Mr. Fairbanks, who has become one of the best drawing stars on the screen, has been sought by other companies with large salary offers.

"KICK IN" SCREENED

Sumptuously Produced by Pathe as a Photoplay With William Courtenay, Mollie King, and an All-Star Cast

In announcing the release of "Kick In" for January 14, Pathe brings to the attention of the exhibitor the name of a play which was a real sensation in New York City in the season of 1914 and 1915 and which had a long run in Chicago and other large cities. In London critics and public welcomed it with open arms. A. H. Woods produced the original play.

George Fitzmaurice of the Astra Company was entrusted with the production of this famous play in motion picture form. How well he has accomplished his task is shown by the fact that Pathe considers this one of their greatest pictures and this in light of the fact that Mr. Fitzmaurice produced "New York," "Via Wireless," "At Bay," "The Test," etc., is no small praise. In casting the production Mr. Fitzmaurice followed out his usual policy of selecting the best cast possible. William Courtenay plays the part of "Chick Howes"; Mollie King plays "Molly." Other well known players in the cast are Richard Clugston, Suzanne Willa, John Boyle, and Richard Tabor.

The action of the play is breathless and sensational. While it is of the type known as a "crook play," it has much human interest, arouses much sympathy for the reformed crook who tries to "go straight" and really preaches a lesson of forbearance and pity. Pathe feels that in offering this famous play it is giving to exhibitors a Gold Rooster feature which should be a tremendous box-office attraction and which because of the superb production, splendid acting and breathless action, should "repeat" not once but many times in every theater showing it. It is a photoplay at the very head of its type, and no one who loves thrills should miss seeing it.

"Black Door" Second "Perils" Story

"The Black Door," second of the thrilling series of fifteen complete newspaper stories, released by the Mutual Film Corporation, under "The Perils of Our Girl Reporters," is one of the most gruesome and at the same time one of the most fascinating motion picture plays ever produced.

Helen Greene, who plays the leading role—that of Isabel Ralston, a young newspaper reporter on the staff of a great metropolitan daily—is projected by the order of her managing editor into the middle of a mystery that recalls Poe's "Murders of the Rue Morgue," and throughout the story there is that element of criminal shadowland which defies analysis but is potent to send a shudder through the human system wherever it is encountered. Constructively and pictorially, "The Black Door" is a remarkable drama.

Prize for Annette Drawing

Miss Dorothy Varian, a student at the Art Students' League, New York, won both the first and the second prize for the best study of a full-length pose of Annette Kellermann. One hundred entries, submitted by representatives from every art school in New York City and vicinity, opposed hers. Her reward is $150, donated by William Fox, and the honor of having her work utilized throughout the world in publicity for "A Daughter of the Gods."

The decision was made at a luncheon at the Hotel Astor by Robert Henri, W. J. Glackens, John Sloan and Wallace Morgan, acting as judges. Philip Boileau and Prince Troubetzkoy, fellow judges, were unable to be present.

The competition began the latter part of last November and ended with the old year. During its progress the lobby of the Lyric Theater was thronged with art students, who set up their easels and worked amid curious onlookers. Seven oil paintings, twelve watercolors, seventy-six drawings in pencil and charcoal, five pastels, one wood carving and one bas-relief in plastline were submitted.

Miss Varian and the other winners received their prizes from the stage of the Lyric Theater during the progress of "A Daughter of the Gods" last week.

From Kay-Bee Studios

William Desmond, the popular matinee idol, has a role which reveals him in a new light, in the Triangle Kay-Bee play by C. Gardiner Sullivan, "The Iced Bullet." The play is a serio-comic story of the adventures of "T. Chittington Gall-Worth," an actor-author-artist of "movie-land." In the story he comes to the Ince plant to sell a story and instead gets mixed up with a murder mystery.

"Three of Many," by C. Gardiner Sullivan, in which Clara Williams is starred, proved how diversified were the natural endowments of Inceville. The story deals with three human beings and the great war and has its locale in New York City, Italy and Austria. The entire play was staged within the confines of Inceville.

The selection of jurymen for the court scene in "The Sin Ye Do," starring Frank Keenan, was undertaken carefully by Director Walter Edwards. As a result, each type is worthy of note. With two exceptions every man in the box has, some time or other, served in a real jury.

New Mutual Manager for New York

H. C. Hancock has been appointed manager of the Mutual Film Corporation's New York Exchange. He is in charge of the Twenty-third Street Exchange and its subordinate branches serving a large and important territory.

Mr. Hancock is widely experienced in the motion picture industry, having held various important offices under different film corporations, including that of manager of the General Film Company exchange in New York, and similarly important positions with the Vitagraph Company and the Kinetograph Company. Mr. Hancock has served as manager of the Forty-sixth street office of the Mutual and as assistant manager of the Twenty-third street office, so that he is familiar with the requirements of both.

Max Linder's First Comedy

"Max Comes Across" has been selected as the title of the first American comedy which Max Linder, the famous European comedian, is producing for Essanay. The release date should be announced within a very short time.

"Max Comes Across" will be released through the Kleine-Edison-Selig-Essanay service.

As the title, "Max Comes Across," indicates, the

comedy is based upon Linder's trip across the Atlantic to America. The big scene grows out of the ramming of the liner by another boat in mid-ocean. Newspaper accounts of the accident told of Linder's appearance among the frightened passengers, clad in flaming red pajamas and waving a scarlet sock aloft in his efforts to quell a near-panic.

Essanay has provided Linder with an excellent company for his first comedy, including Ernest Maupain, the prominent character actor and a score of very pretty girls. The comedian was given carte blanc in the staging of the production. Monsieur Linder directed it himself.

"Film Detective Work"

There is a branch of the motion picture trade of which very little is heard. It may well be called the "detective" branch of the film business. The independent exchanges throughout the country engage representatives to follow up independent releases and keep in touch with the happenings of the big companies. Very little is known of these men because they are seldom interviewed and when approached have no information to give to the public. With state rights coming back into its own, these representatives play an important part in the film industry, much depending on their recommendations, as to the state right sales.

John W. Heaney, who represents the S. A. Lynch Enterprises of the South and through whom the Dixie Film Co. is marketing "Tempest and Sunshine," and "Just a Song at Twilight," is a most interesting figure in this field. Mr. Heaney has been in the film business since the day of its inception and was the first man to plan and foresee the feature program.

On being approached with the usual question as to what the outlook of the picture business is, Mr. Heaney said, "Why ask me? You enter into the counsels of the mighty and get your information first hand. What I know, I get from reading your paper." But what is the outlook for the state right buyer? was asked. John smiled again, that knowing smile, and said, "State rights is in its own and will hold its own because there is a better understandning between the independent exchange man and the exhibitor than between the exchange man representing a big company and who is subject to rules and regulations of the company, and the man to whom he must rent his picture."

"What can you tell of the Dixie Film Company and your plans?" was then asked. "For information concerning the Dixie Film Company," he said, "you must see Harry Reichenbach, who is their authorized publicity man."

Chicago School Has Film Theater

The Lake View High School, Ashland avenue and Irving Park boulevard, Chicago, is equipped with one of the finest film theaters in the country.

By means of folding doors it is possible to shut off the theater from the class rooms.

The stage of this theater is forty feet wide and twenty deep. It possesses a well-equipped dressing room to one side, and on the other a reception room and entrance to the balcony. The main floor of the big assembly room is ninety feet long and seventy wide. As far as a point beyond the center there is a gentle decline, then a slight rise to the stage. There are one thousand seats on the main floor, and on the balcony there are eight hundred more. On the balcony floor is a well-equipped moving picture operating room.

Modern fireprof and other curtains have been provided.

New Walthall Release

"Little Shoes," Henry B. Walthall's latest Essanay feature, was released through the Kleine-Edison-Selig-Essanay Service, January 15. Two other features are announced for release by Essanay within the next few weeks. These are "Skinner's Dress Suit," an adaptation from Henry Irving Dodge's story in the *Saturday Evening Post,* with Bryant Washburn in the leading role; and "The Trufflers," with Nell Craig.

"Skinner's Dress Suit" will be released February 5. The story tells of an extremely ordinary citizen whose wife makes him buy a dress suit and "spruce up." Skinner's dress suit wins him fame and fortune.

In "The Trufflers," Samuel Merwin has drawn a vivid word-picture of the fascinating life of the illustrators, painters and sculptors colonized at Grenwich Village, New York. Miss Craig appears in the picture as an artist's model.

War Films at Chicago Bazaar

Exhibitors and others connected with the film industry in Chicago are taking a great deal of interest in the unusual war films shown at the Allied Bazaar, held in the Coliseum, January 11 to 20.

These films were made at the front with the French armies and the official government report shows that twenty-four cameramen were killed in taking the pictures. There is also on display at the Bazaar a unique collection of 1,500 photographs which show a complete pictorial history of various phases of the war since its beginning. This exhibit is in charge of Baron and Baroness Huard of France. The official French exhibit of war materials is also creating great interest. It includes everything from shells to war aeroplanes, and is in charge of Marquis de Polignac, who spent a year in the trenches and some time as war aviator.

New York Exhibitor Killed

Charles Schwarzkoff, a theater manager who conducted a motion picture house at 1034 Second avenue, New York City, was run over and killed by a street car in front of his theater last week as he was on his way to Yorkville Court to answer a charge of admitting minors to his theater without the necessary guardians. The motorman has been arrested.

Sunday Cases Delayed

The Sunday film case has not yet come before the New York Court of Appeals and moreover is not likely to receive the attention of the highest court of the state for some time to come. The Sunday picture case has as yet no place on the calendar of the court, and the clerk states that as yet no notice of the appeal has been received by the court.

Ethel Clayton, in "The Bondage of Fear," is the current World-Brady release, the heroine of which finally rebels against a brutal blackmailer and summarily "removes" him.

For Better Insurance Regulations

Another blow to free the motion picture industry from adverse or misconceived fire insurance regulations was struck by the Committee on Fire Prevention Regulations and Insurance of the National Association of the Motion Picture Industry at a special meeting called to discuss the offer of Commissioner Brown of Banking and Insurance of the state of New Jersey to consider the proposals of the National association, a committee of four was appointed to draw up a new film clause to be enacted by the New Jersey legislature as applying to the insurance on motion picture negatives. This committee consists of J. E. Brulatour, of Eastman Films, Ralph A. Kohn of the Famous Players-Lasky Corporation, P. A. Powers of the Universal Film Manufacturing Company and B. N. Busch of the World Film Corporation.

The committee was instructed to take as its basis the film clause which is incorporated into its policies by the Famous Players-Lasky Corporation, which is based on the principle of proportional residuary values on negative after the film is released. The Famous Players-Lasky Corporation places on its films an individual value, and its policies provide for an automatic decrease in the insured value of the films, as follows: 45% decrease upon release in the United States, 12% upon release in England, 5% upon release in Canada, 3% upon release in Australia, 2% for South Africa, and 13% for the remainder of the world, leaving a residual value to the policy of 20% after the film has been released all over the world, this residual estimate consisting of the value of the negative for reprints and replacements upon the availability of which much of the value of the positive prints depends.

It was agreed by the film men assembled that this was a fair basis from which to work, and the committee will proceed from this. These percentages vary from time to time and, for instance, will be radically changed after the close of the European war.

The present film clause authorized by law in New Jersey, where so many of the great film studios and storage vaults are located, limits the value of negative to $1 per foot. The producer's estimate of value on average negative varies from $3 to $20 per foot. The New Jersey clause now provides for no residual value after release, and moreover, does not cover negatives or positives of subjects "censored or rejected by the National Board of Review." This last clause, it was pointed out, was manifestly unfair, as the rulings of the National Board do not establish the value of pictures and no rejection by the National Board affects at all the value of pictures outside the United States.

The authorized film clause, like that of New Jersey, is established in connection with the legal insurance rates, and it was stated at the meeting that the insurance companies now issue policies in New Jersey covering the actual and residual value of films only on an advance of from 50% to 75% over the authorized rates.

Present at the last meeting were the following:

Charles M. Biscay, presiding, of the Insurance Press; W. J. Grill, N. Y. Motion Picture Co.; W. H. Stallings, Beidler & Bookmyer, Philadelphia, Pa.; C. F. Wilson, Kalem Company; P. A. Powers, Universal Film Mfg. Co.; F. R. Long, Pathe Freres; A. E. Rousseau, Pathe Freres; E. J. Gerstle, Paragon and Solax; A. H. Borchers, Jr., North River Insurance Company; B. C. Scudder, U. S. Fire Insurance Company; John A. Eckert, Universal Film Mfg. Company; C. W. Deming, Universal Film Mfg. Company; B. N. Busch, World Film Corporation; F. G. Bradford, Gaumont Company; Arthur C. Rieger, Eclair Company; Ralph A. Kohn, Famous Players-Lasky Corporation; Emil E. Shauer, Famous Players-Lasky Corporation; W. E. Baker of E. J. Gerstle's office; C. H. MacGowen, Universal Film Mfg. Company; J. E. Brulatour, Eastman Films; William Sistrom, Universal Film Mfg. Company; J. F. Sherrett, Nicholas Power Company; Sam Spedon, Moving Picture World; F. H. Elliott, executive secretary of the National Association of the Motion Picture Industry.

Brenon Defends Costume Play

Regarding the supposed prejudice against what is called the "costume play," Herbert Brenon has a number of things to say. He has been filming "The Eternal Sin," in which Florence Reed will make her first appearance in Selznick Pictures as the notorious Lucretia Borgia. To the statement that the public "does not want costume plays," Mr. Brenon replies:

"If the story is strong enough, it makes no difference whether a photo drama is a so-called 'costume play,' or in modern clothes, or dressed in the garb, or absence of garb, of the Garden of Eden. It is interesting to note that not one of the tremendous moving picture successes—the milestones in the art—has been a story of our own times. From 'Cabiria' down, the photo dramas which have set the world talking, have been 'costume plays' invariably. My own most popular offerings, prevous to 'War Brides,' were 'Neptune's Daughter' and 'A Daughter of the Gods,' both of which come in the costume class—though the facetious critic may observe that the most interesting scenes were those in which the costumes were most scanty. Even Mr. Griffith's masterpiece, 'The Birth of a Nation,' goes back more than half a century for its period.

"Many producers of 'costume plays,' however, have been so overwhelmed by the scenic possibilities of the production that they have buried their stories beneath tons of costumes and furniture. So too with actors, who have a tendency to strut and pose as soon as they don clothes of another period.

"I appreciate the fact that there is a strong superstition, or rather prejudice, current among many exhibitors, against 'costume plays,' and yet if you ask these exhibitors to define specifically what they mean by the term they are at a loss to explain. Usually they will reply by citing instances of expensive productions, principally of Shakespearean plays, which have failed to 'get the money.' A little thought shows that generalization from these instances is illogical.

"It is as absurd to say that the public does not want costume plays as it would be to say that the world has no further use for horses. The automobile has crowded out the horse to a great extent, but stock raisers will tell you they are getting higher prices for thoroughbreds than ever before. A thoroughbred is always in demand, whether it be a horse or a photo drama. If the story is strong enough, I don't care a nickel what period it comes from, so long as the producer realizes that he is telling a story, and not trying to present a fashion review and exhibition of furniture."

Fox Productions for January 22

William Fox will release two productions for the week of January 22: Theda Bara in "The Darling of Paris," an adaptation from "The Hunchback of Notre Dame," and Gladys Coburn in "The Primitive Call."

"The Darling of Paris" is Miss Bara's first pictureplay under the new Fox policy for 1917.

Ohio Accepts Moss Feature

Announcement is made from the B. S. Moss office that the Ohio Board of Censorship affixed its seal of approval to that concern's latest release, "The Girl Who Doesn't Know." The picture was submitted to the Ohio board last week.

In the face of the rejection of D. W. Griffith's "The Birth of a Nation," the admittance of the Moss picture is considered somewhat of a triumph, inasmuch as the theme deals with the world-old subject of social wisdom versus social ignorance in budding youth. It is said to unfold this sociological problem in all its subtle variations and ramifications, common in every period of the world's history.

It is a five-part picture, with an unusually brilliant cast of players headed by Marie Empress, an actress with a motion picture reputation both here and abroad.

Exhibitors and Censors Co-operate

When the moving picture censor board, named recently by Mayor Baumann, begins its work it will attempt to induce owners of picture houses in Springfield, Ill., to co-operate and give Springfield high-class pictures.

The foregoing statement was made by C. St. Clair Drake, secretary of the state board of health, who is a member of the board.

Doctor Drake, who returned from Chicago recently, made a study of picture censoring in that city and will receive daily a list of pictures censored by the Chicago board.

"The relations between the local censor board and the owners of picture shows will be friendly," said Doctor Drake. "We will urge their co-operation in an effort to give Springfield high grade pictures."

Griffith and Newspaper in Tangle

D. W. Griffith's spectacular feature, "Intolerance," is at present the subject of a lively newspaper fight in Philadelphia, which began when the *North American,* one week after giving the production a favorable review, denounced it in its editorial columns and refused it advertising space. Mr. Griffith endeavored to purchase space in the *North American* to answer the charges that his picture is an argument in behalf of legalized immorality. This being denied him, he has published in other local newspapers an open letter to the *North American* in which he contends that politics is involved in the attitude taken by the paper.

Governor Asks Censor to Resign

Governor Brumbaugh of Pennsylvania has requested the resignation of J. Louis Brietinger, former chairman of the State Board of Censors. Considerable indignation was frequently caused among moving picture promoters throughout the state at what they termed the "dictatorial" attitude of the state board. Several times the clash between the board and the film interests reached a serious state, suits being entered by photoplay magnates to test the legality of the censor's decisions.

The *New York Tribune* chose the Famous Players adaptation of "Snow White," in which Marguerite Clark is the star, as the special photoplay attraction which it invited 2,000 orphans to witness as its guests at the Strand Theater, New York, December 29.

Investigate San Diego Air

A new value was placed on the San Diego atmosphere when three men, each prominent in the field in which he works, went there to find out just why it is that motion pictures taken in or near San Diego have such perfect lighting effects. The three men were H. H. Cudmore, publicity manager of the General Electric Company; R. C. Moore, the man who produced the artificial lighting effects at the San Francisco Exposition and on the Statue of Liberty, and Chance Ward, a motion picture director.

The project upon which the three men are working is an educational film, to be produced by the General Electric Company, showing the evolution of lighting methods since the first spark was made by primitive man.

Theatrical Producers Meet

A conference attended by many of all the big vaudeville and picture producers of the East was held recently in the offices of Fred G. Nixon-Nirdlinger, owner of a chain of vaudeville houses in Philadelphia, Pennsylvania. The purpose of the meeting was to discuss the theatrical situation throughout the country.

After the meeting, Mr. Nirdlinger entertained the magnates at a dinner in the Manufacturers' Club. Some of those present were: Fred Leopold, William Dunborough, Charles Worthington, J. W. Moorehead and Thomas Dougherty.

Griffith Wins Long Suit

Judge Heard of the Superior Court of Chicago has finally decided in favor of David Wark Griffith in the latter's suit for a regular permit for the showing of "The Birth of a Nation." The moving picture board of censorship of Chicago decided that children must not see "The Birth of a Nation," which had a run of eight months in 1915, and four months in 1916. Chicago was the only city in the country in which children were not permitted to see the play.

Jacksonville Entertains Kessel

A. Kessel, president of the New York Motion Picture Corporation, was the guest of honor at a banquet in Jacksonville given him recently by the motion picture committee appointed by Major J. E. Bowden which visited New York last year in the interest of Jacksonville. Prominent financiers and motion picture producers of Jacksonville attended the banquet.

Circuit Head in New York

W. S. Butterfield, head of a circuit of theaters in Michigan, is in New York City to look over the big feature pictures. At the same time he will attend to the booking of vaudeville productions for his string of theaters in the middle west.

Four burning reels were recently taken from the operating booth in a Park River, North Dakota, theater, carried out by the operator, who was severely burned, while the audience continued its interest in a picture on the screen unaware of the danger.

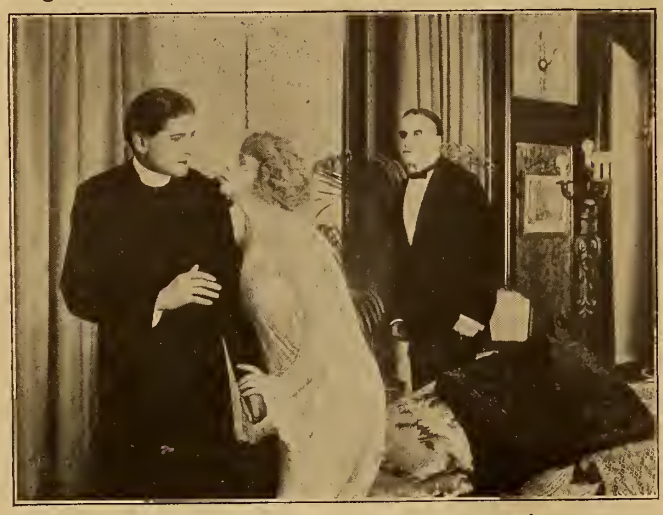
Current Releases Reviewed

"Redeeming Love"

Kathlyn Williams in Morosco-Paramount Play. Reviewed by Genevieve Harris

THE drama selected for Kathlyn Williams' first appearance in Paramount productions has many elements of popular appeal. The public has demonstrated that it likes stories of this kind and we have little doubt that exhibitors in theaters of every class will report that the offering "went over big."

The theme is the career of a woman who, after spending her girlhood in a Puritanical small town, elopes with a



Naomi and her husband plot Bancroft's downfall.

gambler, becomes a notorious adventuress and in the end, after many stormy events, repents and is reconciled with her first lover, who has never ceased to mourn for her. Highly emotional situations, in a very elaborately produced picture, swift action, at least one spectacular "thrill," a popular star in a fitting role, these form a combination which looks promising from a box-office standpoint.

Miss Williams has in former plays with another company proved her skill at playing youthful innocence and worldly sophistication in the same picture, and again she begins her story as a pleasure-loving and wholly innocent country girl, with hair in curls. But she shows her real ability in the later scenes, as the reckless, worldly gambler. She is at her best in this phase of the role.

The whole picture is beautifully presented. Every scene is pictorially a delight. The outdoor locations in the first part of the story are well chosen and well photographed, while the later scenes, representing Naomi's gambling resort, are given superb settings, of unusually good design. Miss Williams' costumes too are in keeping with the elaborate scenes. The well-worded sub-titles are given interesting symbolic backgrounds, which adds a further touch of distinction to the play.

A worthy supporting cast surrounds the star. The leading man is Thomas Holding, as Bancroft, the evangelist. Wyndham Standing as Hugh Wiley draws a convincing "heavy" character. Other players are Herbert Standing, Jane Keckley, Helen J. Eddy and Don Bailey.

In character a melodrama, the action and interest of a story of this kind usually sweep the spectator along too rapidly to allow him to worry over minor points of probability. However, this play keeps well within the bounds of credulity. Perhaps the sudden display of financial genius on the part of the country girl who had been so unworldly previously may arouse a doubt but, of course, her experiences may have aroused latent talent.

The film, released December 28, is five reels in length.

The Story: The early scenes of the play, which begins slowly, show the growing love interest between John Bancroft, a minister in a country town, and Naomi Sterling, one of his youthful charges. The appearance in the town of Hugh Wiley, a gambler from the city, changes the situation, for he wins the love of Naomi away from the minister. After several misunderstandings with the minister, Naomi elopes with the gambler, leaving the village for life in the city.

There Naomi is very unhappy, hating the life into which Wiley has drawn her. A few years later, Bancroft has also left the village to accept a charge in the city. He becomes a noted evangelist. In his work, he discovers Naomi and her husband and their gambler associates and shows his horror at such a life. Naomi becomes hardened and decides to make money her aim thereafter. As a result, she is soon able to build a palatial gambling resort, which becomes notorious in the city. Bancroft, in the meantime, has turned his efforts to raising money to build a Home for Unfortunates.

Naomi's associates convince her that Bancroft is her worst enemy and she agrees to aid in a plot to discredit him. She meets him, pretends repentance and lures him to her resort. There Wiley and his aids steal from him the combination of his safe, containing the charity funds. They have already requested that the gambling hall be raided and have also reported the minister's presence there to his fellow churchmen. In the confusion they are able to rob his safe and get away, but Naomi, realizing that she has been tricked by her own associates, aids Bancroft and from her own fortune replaces the money stolen from his safe. Wiley and his pals, escaping with the stolen funds, meet with an accident which sends their automobile over a cliff into a river below. The close of the picture shows Naomi, truly repentant, reconciled with Bancroft.

"Nina, the Flower Girl"

Triangle-Fine Arts Drama Featuring Bessie Love. Reviewed by Geo. W. Graves.

THIS is the story of a blind girl who, lead to believe that her hunchback lover, Jimmie, is a handsome Prince Charming, that she abides in a sumptuous palace, etc., lives a life of dreams. The story wanders through a long series of incidents, showing how the girl meets some kind artist friends and a certain Fred Townsend in particular, who persuades his mother to finance an operation to restore Nina's sight. The poor hunchback, because he will not be admitted to the wealthy Townsend's dwelling by the stiff-mannered butler, and because he has seen Fred alone with Nina, gets the idea that "the swells" mean harm to the girl, and tries to shoot her benefactor. In a very undramatic way he fails twice in this attempt.

Finally Jimmie learns the true motives of the Townsends and all is well in that respect. However, when Nina's operation proves successful, Jimmie, dreading to have the girl see him as he really is, starts to commit suicide—that is, he gets as far as the top of a railing high over a freight yard. The spectators are left to form their own opinion about whether or not he takes the fatal jump. Nina is not happy without Jimmie, whose

Bessie Love in "Nina, the Flower Girl."

strange disappearance cannot be accounted for. But, as the audience probably suspects, Jimmie is alive, and he is having an operation performed on his back by the kind doctor who has helped Nina. Explanations are in order, showing how the doctor trailed the troubled Jimmie to the aforementioned railing

and forced him to abandon the perilous leap. So, with Nina's eyes cured and the hunchback straightened out, becoming the handsome ideal of her dreams, there is a happy ending, and Nina never knows the disappointment from which she has been saved. Incidentally, too, young Townsend loses Nina, who, out of gratitude, promised to be his wife.

The fact that Bessie Love is the star of this picture is its chief bid for popularity. This bid is not bolstered up any by the story, which is lacking in dramatic essentials to an alarming extent and is hardly substantial enough to make the spectator leave the theater with a satisfied sense of having spent a profitable hour. This offering is a staunch advocate of the doctrine that "the story's the thing."

Lloyd Ingraham's direction helps the production a great deal, giving it the finished artistic touches and providing a generally good atmosphere. The direction is largely convincing. Elmer Clifton puts feeling into his Jimmie and acquits himself in a satisfactory manner. Bert Hadley appears as Fred Townsend.

We are not at all satisfied that the public will be pleased with this offering. Surely the Triangle standard is a bit beyond this.

"Whoso Findeth a Wife"

Five-Reel Art-Dramas Picture Released December 28. Reviewed by George W. Graves

A PICTURIZATION of J. Wesley Putnam's novel, written in refutation of the arguments presented in Hall Caine's "The Woman Thou Gavest Me," makes this offering good entertainment.

Jean Sothern, who sprang into the firmament in International's serial, carries the starring role with adequate realism, a role which is quite prolific in opportunities. Leo Delaney is an excellent opposite and the work of the cast is worthy of favorable comment. The story is not wanting in situations of force, and its production is of such a nature that the exhibitor can count on it as being very presentable entertaining material for his patrons. In respect of interest, the picture can hold its own with the better five-reel subjects of the day.

Whether or not J. Wesley Putnam's book offered substantial points in refutation of Caine's doctrine that a woman is free to "live her own life," regardless of the consequences, we are not in a position to state, but the film-ized form of "Whoso Findeth a Wife" doesn't arrive at any proven truth in the matter. It simply shows how a woman, on the point of divorce, is lead by a kindly minister to live up to the terms of the marriage covenant. In this particular case the woman has been selfish and has not realized that "true love is born of sacrifice," while her husband is entirely worthy of her love. We never saw a picture yet that proved anything in general about human nature or proved anything in ethics through inductive reasoning. A chain of pictures, all vindicating one principle, or even a chain of specific cases in one picture, might satisfactorily do so.

The husband, not knowing of the change wrought in his wife

"Whoso Findeth a Wife" makes good entertainment

as a result of the minister's rebuke, prepares to kill himself after he has arranged for his wife's marriage to the man she has been encouraging. But the wife is quick enough to prevent her husband's self-destruction, and this provides the last strong scene of the story.

"Among Those Present"

Essanay "Black Cat," Release of January 9. Reviewed by Genevieve Harris

A DETECTIVE story comedy drama describes this entertaining offering from the Essanay studios. With Richard C. Travers and Gertrude Glover in the leading roles, supported by a competent cast, an interesting story briskly told and well photographed, the play will doubtless please most audiences. It is light, pleasant and away from hackneyed situations. Of thirty minutes screen-time, it is a good short-length subject which merits no adverse criticism.

Grace fears Bob is guilty of the theft.

The Story: Grace Stanton, daughter of a police commissioner, loves Robert Ricketts, a wealthy idler, whom her father objects to because he has never accomplished anything worth while. Stanton is at that time annoyed over his failure to capture a clever society crook. Grace decides that she will play detective and capture the thief and put her father in a humor sufficiently good so that he will withdraw his objections to Bob. Bob at the same time decides that he will capture the thief and prove his cleverness to Grace's father.

At a reception both amateur detectives, their plans unknown to each other, try to capture the thief, whom they feel sure is "among those present." A theft of jewels is committed and Bob, in his zeal as a sleuth, has brought suspicion upon himself. Even Grace thinks him guilty and believes him a kleptomaniac. Bob continues his investigation and discovers that a maid in the household and one of the guests are notorious criminals in disguise. He gets evidence against them, but gives the credit for the work to the police commissioner, who rewards him by giving his consent to Bob's marriage to Grace.

"The Pride of the Clan"

Artcraft Five-Reel Drama Released January 8. Reviewed by George W. Graves

MARY PICKFORD in the role of Marget MacTavish, head of the clan in this fascinating Scotch production, is as charming as she is "full of fight." It is a role calculated to set off all petite star's allurements, give her unnumbered opportunities to register the inimitable girlish and human mannerisms which have made her famous. The story is perfectly satisfying in its light, human moods, drawing much on little sketches from life for comedy effect, but it is not one of great dramatic intensity or conviction. This fact the average spectator will overlook in favor of the winsomeness of the star and the general exquisiteness of the production, made more real and delightfully exotic through Maurice Tourneur's art. All the detail of the quaint island hamlet is as scrupulously looked after as is the general foreign color, manifest in the quaint types and customs. The public ceremenoy of betrothal, each couple plighting their troth with a broken sixpence is one of the latter, happily introduced.

Matt Moore, although in reality he is Irish, makes a splendid type for Jamie, Marget's lover. This is among Mr. Moore's best impersonations, if not his very best. His work deserves unstinted praise. Warren Cook, Kathryn Browne Decker, Ed.

Roseman and Joel Day are in the support. Numerous animals and fowls also have their part in the support, among which are a goat and a duck, the latter receiving much attention on the Artcraft press sheet. The use of pets in a production of this

Mary Pickford in her latest play, "The Pride of the Clan."

kind is always profitable. It makes for naturalness, and always has its appeal to human nature.

"The Pride of the Clan" is sure to make its appeal to the majority of people. The charming portrayal of the star, as well as the efficiency of her support, will amply atone, in the mind of your average spectator, for any insufficiency in the story. The picture is sure to start some coin in motion for the exhibitor.

Jamie, in love with Marget, head of the clan, is supposed to be the son of old Mrs. Campbell, but it finally works out that he is in reality the son of Robert, Earl of Dunstable. He was the child of the Countess of Dunstable by her first marriage, and had been left by her with the old fisherwoman. Robert knows nothing of this child, and the Countess herself, influenced by a report of the death, is not aware that he exists until notified by Mrs. Campbell on his twenty-first birthday. Both set out in their yacht for the island, where they influence Marget to give up her lover, telling her that she will not be happy in the new life which Jamie must assume. They have no difficulty in making her see that she must make the sacrifice, and later Marget repulses her lover without his understanding the reason.

After the Dunstables have boarded their yacht, Marget, resolved to end her life, puts out to sea in a leaky old hulk. But when the boat begins to sink, "youth clings to life" and the girl makes some desperate struggles for freedom when she is caught beneath the heavy hatch. Through a note which Marget left tied to one of her pets, Jamie is notified of her danger and a rescue is made in time. The Earl and his wife realize that the young people's affair is no surface love, and Marget becomes a passenger on the yacht.

"Blind Justice"

Seven-Reel Vitagraph Blue Ribbon Feature Released January 22. Reviewed by George W. Graves

THIS feature was reviewed by MOTOGRAPHY some weeks back, when it was shown to the press by the director, Benjamin Christie. It is a thoroughly remarkable picture, suspenseful and entertaining to the highest degree. This is among the few seven-reel features that justify the use of seven reels. The whole picture is thoroughly imbued with a melodramatic punch which gives it an absolute grip on the audience. Benjamin Christie, the famous Norwegian actor, who has written and produced the picture, and who also stars in it, has given us an all-round flawless performance. The picture is truly a work of art and the credit all goes to him. Mr. Christie's characterization is one of the finest things the screen has yet offered.

"Strong John," falsely accused of murder, is sent to prison. He escapes and breaks into the orphanage where his infant son is being cared for and seizes the child. Again he is captured and sent back to prison. Fifteen years later John is released. He is now a broken man in body and spirit. He has his opportunity for revenge upon the woman he holds responsible for his second arrest, and in a mentally unbalanced state he tries to kill her. John is shot and mortally wounded. He lives just long enough to learn that his son is being well taken care of by the woman he desired to kill.

The exhibitor can certainly place the utmost confidence in what this film will do for him. It is more than a mere "movie." It is a powerful, soul-stirring dramatic production.

"On Dangerous Ground"

Five-Part Peerless-World Drama Released January 8. Reviewed by George W. Graves

THIS is a war drama having to do with France, Germany, secret agents of both countries, and the "papers." There is nothing distinctive or above the ordinary about this piece, save, perhaps, that it features two very popular stars, Carlyle Blackwell and Gail Kane, who give an average good performance, considering the weak story support.

Robert Thornby directed the picture with an eye to keeping things moving, and in this he succeeded pretty well. He succeeded even better in building up a good atmosphere, the scenes in a German hotel being among many others indicative of the surroundings intended by the author. Some of the battle scenes, however, are no more convincing than is the reason for their employment. The picture interest is practically spent at the end of the fourth reel and the last reel seems to be built up merely for the sake of these battle scenes. It is possible, for a war drama to be good without scenes of actual conflict, and we believe this picture would be more striking without them—at least at the time and in the way they are handled.

Some of the members of the cast are quite stagy and the support taken as a whole cannot be considered strong. A certain German officer was made up with such an eccentric mustache and he acted in a way to remind one of a slapstick comedy character. It cannot honestly be said that "On Dangerous Ground" makes a very acceptable offering. It is bound to "go" in some places, but it is really not a picture for a discriminating clientele.

Bradford Stewart, a young American studying in Germany, finds himself in a curious position. A pretty French spy, Little Comrade, who is fleeing from Germany with papers stolen from a German officer, Matz, appeals to him for help. Knowing that if the girl is caught it will mean death, Stewart agrees to help her out of the country as his wife. Together they touch up the passport and manage to get as far as the frontier, where they are held for identification, it being suspected that Little Comrade is the one who stole the papers from Matz. Stewart and his "wife" are forced to spend the night together in a hotel pending the arrival of Matz. Trapadoux, head of the French Secret Service in Germany, who has been secretly watching over the spy, comes to her rescue disguised as the German officer, Matz.

Both Stewart and the girl escape into Belgium, but the latter after a German attack is taken captive. Stewart, to whom she has entrusted the papers, delivers them to General Joffre, who bestows upon him the ribbon of the Legion of Honor. Later one of Stewart's closest friends, at whose mercy the girl spy

Carlyle Blackwell in "On Dangerous Ground."

finds herself, learning that Stewart and Little Comrade are lovers, allows the girl to go free, with the excuse that there is not sufficient evidence to convict her. And so there is a happy reunion of the lovers and a subsequent trip to America, the land of peace.

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"A Lass of the Lumberlands"

Chapter 13 of the Signal Serial Starring Helen Holmes. Reviewed by Genevieve Harris

THE thrills continue in this chapter of the Helen Holmes serial. Helen is kidnapped by her father's men at his orders when he learns that it is through her influence that the sympathy of Stephen is turned to the lumber owners. The leader of Holmes'

After Helen's spectacular escape from her enemies

men, who knows that Helen is the heiress of "Dollar" Holmes' fortune, plans to marry her. But Helen escapes from her captors by swinging by her hands on an aerial steel cable suspended over a canyon. From there she drops to the roof of a box car running beneath.

There are other spectacular events in the episode of the sort which added interest to the preceding chapters. The plot is advanced by the return to the story of one of the men Holmes had sent to prison, Jack Dill, who knows that Holmes is the murderer of the Indian chief whose lands he obtained by fraud. He reveals his knowledge to Little Bear, the old chief's son and Helen's friend.

The story is rapidly and well told. The dissolve scenes which take the spectator back to the beginning of the story are cleverly managed.

"Great Expectations"

Five-Part Famous Player-Paramount Drama Released January 8. Reviewed by George W. Graves

HERE is another Dickens picturization—perhaps not as dramatically powerful as "Oliver Twist," but delightfully absorbing and entertaining. The whole production is a thing of beauty, Robert G. Vignola, the director, having concentrated a large portion of his efforts upon the picture's artistry. The story, above all things, is of the human-interest variety, calling for strong work on the part of both the stars, Louise Huff and Jack Pickford. They both delineate the emotional moments with fine realism and deserve much laud. The people are going to appreciate the efforts of these stars as much as they will the story and elaborate production. Every member of the carefully chosen cast knows how to act, and therefore gives aid to the leads, as well as stimulation to the effect of the story. In it are Frank Losee, W. W. Black, Marcia Harris, Grace Barton and Herbert Prior.

"Great Expectations" is a picture which people will make an effort to see, the land over, as soon as they hear its name, and when they have seen it they are sure to recommend it to their friends as something entirely worth while. It is a production of real "class."

"Pip," an orphan, is forced by Provis, a criminal, to aid him in making his escape. The criminal is caught, but, out of gratitude, he does not allow the boy to be implicated. Jaggers, a lawyer, is struck by the fine qualities of Pip, and appoints him companion for the daughter of a certain Miss Haversham, a most eccentric old maid. No sooner have Pip and Estelle, on growing older, come to care for each other, than Miss Haversham, through sheer wickedness, forces the two to separate.

Pip, sent to school in London, believes his expenses are being paid for by Miss Haversham. But he discovers later that the

expenses are being defrayed by Provis, who, although living in captivity, has acquired a good sum of money. The latter escapes from the penal colony and puts in appearance in London, much to the discomfort of Pip, who, having located the whereabouts

Jack Pickford and Louise Huff in the very human version of Dickens' story, "Great Expectations"

of Estelle, and wooed her, thinks his chances with the girl will be shattered once it is found out that he has been educated by a convict. Finally, though, Provis proves to be the father of Estelle, equalizing the relations of the two young people. The poor criminal, who has at least shown one strain of nobleness, is killed in his second attempt to evade the police, and the lovers renew their vows over his dead body.

A large number of letters of appreciation are being received daily by Universal players from Japan.

"Seething Humanity," is under production by Director Rex Ingram at Universal City.

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"Beloved Rogues"

Kolb and Dill in American Comedy of January 15. Reviewed by Genevieve Harris

THE quality of the comedy dramas in this series featuring Kolb and Dill, released through Mutual, has remained very even. The pictures are of a type of their own, like no others that have been produced. This is because the featured comedians are "different," and because the whimsical stories which serve as their vehicles have had a distinctive style. The manager who has run with success the previous Kolb and Dill comedies may be sure that this one will be also appreciated. If the earlier ones were not enjoyed, this one may not be. And if the exhibitor has never shown any of these features, Kolb and Dill as "Beloved Rogues" are well worth introducing to an audience.

Aaron Hoffman is the author of this and of some of the previous comedies. There is the same quiet humor, the fantastic events which still hold much of human interest, and less slapstick than in the previous releases. Kolb and Dill have again the humorous but sympathetic roles of the eccentric Germans, Mike and Louie. May Cloy is their adopted daughter, for whom they become burglars. Thomas Chatterton, as Madge's lover, is an acceptable addition to the cast. Clarence Burton and Harry Von Meter have less sympathetic roles.

The story is fanciful and complicated—perhaps too much so. There are some unusual and humorous situations, but the chief element of appeal lies in the mingling of humor and pathos in the characterizations of the leading players.

The Story: Two foreigners, Mike and Louie, one from Pennsylvania and the other from Holland, own a hardware store. A hardware trust wishes to buy this and when they will not sell, ruins their business. Later when their ward, Madge, is threatened with blindness, they sell at a sacrifice to get money to pay for the attention of a specialist. The money is stolen from them and in desperation they become burglars. They pay for the operation and the girl's sight is restored. Jack, her lover, is accused of the burglary, but Mike and Louie confess and are sent to prison.

Later Madge is proved the heiress to a large fortune. Mike and Louie work out their prison term cheerfully. Toward the close Madge and Jack are married at the prison so that the girl's beloved guardians can be present. At the banquet, the governor of the state, present at the occasion, presents Mike and Louie with pardons.

Toyland Films for Children

The hue and cry for some kind of picture which has strong appeal to children and at the same time is enjoyed by grown-ups is offered exhibitors in the split-reels of animated toy subjects made by the Toyland Films, Incorporated.

These pictures make a most pleasing offset to the tenseness of prevailing offerings in feature pictures and gives the audience a novelty that makes them talk about the program after they leave the theater—which is mighty good advertising. They serve a better purpose than a cartoon and the variety of subjects injects a new interest with each week's program. They cause young and old to wonder how the toys are made to perform with such lifelike naturalness and the opportunity to take off leading screen favorites has not been overlooked by the makers.

In the picture entitled "The Three Bears" is an excellent example of how the screen can make real the nursery story that has come down to us for many generations. "Dingling of the Circus" is full of laughs and the take-off of the best known picture comedian in "A Midnight Frolic" catches the audience instantly.

This style of picture fills the wants of women's clubs, who are clamoring for appropriate films for children.

Motion pictures are to supplant books, to a partial extent, in the schools of Lorain, Ohio. As an experiment, a machine is to be set up in one building. If it is a success, a machine will be installed in each of the buildings.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

C	1-8	Starring in Western Stuff (Tom Mix and Victoria Forde) ....2, Selig	21614–15
C	1-8	Jones Keeps House....1, Vita	21616
T	1-8	Selig-Tribune, No. 107....1, Selig	21617

Tuesday.

D	1-9	Among Those Present (Richard Travers and Gertrude Glover) ....2, Essanay	21619
C	1-9	Rival Romeos (Ham and Bud)....1, Kalem	21620

Wednesday.

T	1-10	Canimated Nooz Pictorial, No. 22....s, Essanay	21621
T	1-10	Yosemite Valley ....s, Essanay	
D	1-10	The Resurrection of Gold Bar (Marin Sais and True Boardman) ....2, Kalem	21622–23
	1-10	Title Not Given....1, Vim	21624

Thursday.

T	1-11	Selig-Tribune, No. 108....1, Selig	21625
	1-11	Title Not Given....1, Vim	21626

Friday.

D	1-12	The Trail of Graft (Ollie Kirkby and George Larkin) ....1, Kalem	21627
C	1-12	One Good Turn (Mary Anderson)....1, Vita	21628
C	1-12	The Property Man (Pokes and Jabs)....1, Vim	21629

Saturday.

D	1-13	The Sinful Marriage (Marguerite Clayton and Edw. Arnold) ....2, Essanay	21630–31
D	1-13	The Fireman's Nemesis (Helen Gibson)....1, Kalem	21632
D	1-13	The Making of Bob Mason's Life....Selig	21633

Monday.

C	1-15	Delayed in Transit (Tom Mix & Frank Campeau) ....2, Selig	21633–34
D	1-15	The Mystery of Lake Lethe (Nell Shipman & Wm. Duncan) ....2, Vita	21635
T	1-15	Selig Tribune 109....1, Selig	21636

Tuesday.

D	1-16	The Little Missionary....2, Essanay	21637–8
C	1–16	Cupid's Caddies (Ham & Bud)....1, Kalem	21639

Wednesday.

C	1-17	One on Him (Billy Mason)....s, Essanay	21640
D	1-17	The Homesteader's Feud (Marin Sais & True Boardman) ....2, Kalem	21641–42

Thursday.

T	1-18	Selig Tribune No. 110....1, Selig	21643
	1-18	Title not reported....Vim	21644

Friday.

D	1-19	The Black Circle (Ollie Kirkly & Geo. Larkin).1, Kalem	21645
C	1-19	The Professional Patient (Mr. & Mrs. Sidney Drew) ....1, Vita	21646
	1-19	Title not given....Vim	21647
D	1-19	The Room of Mystery (Margaret Van & Gordon Sackville) ....3, Knicker	21648–49–50

Saturday.

D	1-20	The Sinful Marriage....2, Essanay	21651–52
D	1-20	The Wrecked Station....1, Kalem	21653
C	1-20	Cupid's Touchdown....1, Selig	21654

V. L. S. E. Program

1-8	The Man of Mystery (E. H. Sothern).....	5,000
1-8	Captain Jinks' Partner (Frank Daniels)	1,000
1-8	Bullies and Bullets (Hughie Mack and Patsy De Forest)..	1,000
1-8	Captain Jinks and Himself (Frank Daniels).....	1,000
1-15	Indiscretion (Lillian Walker)	5,000
1-15	Jolts and Jewelry (Hughie Mack and Patsy De Forest)....	1,000
1-15	Captain Jinks' Stingy Spirit (Frank Daniels).....	1,000
1-18	Captain Jinks' Widow (Frank Daniels).....	1,000

Mutual Program

Monday.

D	1-8	When Hands Are Idle....2, Mutual	05269

Tuesday.

T	1-9	Mutual Tours Around the World.....1, Gaumont	05270

Wednesday.

T	1-10	Mutual Weekly No. 105....1, Mutual	05271
T	1-10	See America First....1, Gaumont	05272

Thursday.

C	1-11	Title not given....1, Cub	05273

Friday.

T	1-12	Our Boys at the Border....1, Mutual	05274

Saturday.

C	1-13	The Honeymooners ....1, Star	05275

Sunday.

C	1-14	A Lisle Bank....2, Vogue	05277
T	1-14	Reel Life....1, Gaumont	05278

Monday.

D	1-15	Shorty and the Yellow Ring (Shorty Hamilton)..... ....2, Monogram	05278–79

Tuesday.

T	1-16	Mutual Tours Around the World.....1, Gaumont	05280

Wednesday.

T	1-17	Mutual Weekly, No. 107....Mutual	05281
	1-17	See America First (Kartoon Komics).....1, Gaumont	05282

Thursday.

C	1-18	Jerry's Big Doings (George Ovey).....1, Cub	05283

Friday.

T	1-19	A Jack Tar in the Making....1, Mutual	05284

Saturday.

	1-20	Title Not Given	

Sunday.

C	1-21	Tailor's Trimmings (Rube Miler).....2, Vogue	05286–87
T	1-21	Reel Life ....1, Gaumont	05288

Universal Program

Monday.

C	1-15	Treat 'Em Rough, (Eddie Lyons, Lee Moran & Priscella Dean)....1, Nestor	02088

Tuesday.

D	1-16	The Prodigal Widow (Edmund Cecil & Neva Gerber) ....3, Gold Seal	02089
C	1-16	The Masked Cupid....s, Victor	02090

Wednesday.

D	1-17	A Slave of Fear (Agnes Vernon & M. K. Wilson) ....2, Imp	02091
C	1-17	Heartsick at Sea (Dan Russell)....L-Ko	02092
T	1-17	Universal Animated Weekly, No. 55.....1, Universal	02093

Thursday.

C	1-18	Putting One Over on Ignatz....1, Victor	02094
D	1-18	Bloodhounds of the North, (Pauline Bush, Allen Forest) ....2, Big U	02095

Friday.

C	1-19	His Little Room Mate, (Carter de Haven)...2, Victor	02096
T	1-19	Universal Screen Magazine No. 5.....1, Universal	02097
D	1-19	The Little Rebel's Sacrafice (Ethel Grandin)...Big U	02098

Saturday.

D	1-20	Brute Force, (Geo. Pearce & Jane Bernoudy).2, Bison	02099
C	1-20	Barred from the Bar, (Wm. Franey & Gale Henry) ....2, Joker	02100
D	1-20	Homeless, (Matt Moore & Jane Gail).....Laemmle	02101

Sunday.

O	1-21	The Bubble of Love (Douglas Gerrard & Ruth Clifford) ....2, Rex	02102
C	1-21	Mr. Fullerpep, He Goes to the Country, and In the Land	
E		of the Son of Heaven as seen by Dr. Dorsey.s, Powers	02103
C	1-21	The Fatal Key, (Phil Dunham).....L-Ko	02104
D	1-21	The Purple Mask, 4th Episode, (Grace Cunard & F. Ford).....2, Universal	02105

Monday.

O	1-8	Fighting for Love (Ruth Stonehouse and Jack Mulhall) .....5, Red Feather	02068
		The Purple Mask, No. 3 (Francis Ford and Grace Cunard) .....2, Universal	02086
C	1-8	One Thousand Miles an Hour (Eddie Lyons, Lee Moran and Edith Roberts) .....Nestor	02069

Tuesday.

O	1-9	The Mystery of My Lady's Boudoir (Violet Mersereau) .....Gold Seal	02070–73
C	1-9	A Gentleman of Nerve (Carter De Haven)....1, Victor	02071

Wednesday.

	1-10	No Release This Week.....Laemmle	
C	1-10	A Limburger Cyclone (Phil Dunham).....2, L-Ko	02072
T	1-10	Universal Animated Weekly, No. 54.....1, Universal	02073
D	1-10	The Face Down Stairs (Lois Weber and Val Paul).... ..... Laemmle	02074

Thursday.

C	1-11	When Damon Fell for Pythias (Gale Henry and Wm. Franey) .....2, Joker	02075
	1-11	No Release This Week.....Big U	
	1-11	No Release This Week.....Powers	
O	1-11	Shattered Ideals .....Big U	02076

Friday.

O	1-12	Honorably Discharged (L. S. Shumway).....1, Imp	02077
D	1-12	The Whispered Name (Lois Wilson and Lee Hill).... .....2, Rex	02078
C	1-12	The Wrong Mary Wright (M. K. Wilson and Edith Roberts) .....1, Victor	02079

Saturday.

O	1-13	The Bad Man of Cheyenne (Harry Carey and Priscilla Dean) .....2, Bison	02080
	1-13	No Release This Week.....Laemmle	
C	1-13	Mines and Matrimony (Gale Henry and William Franey) .....1, Joker	02081
O	1-13	John Bates' Secret (Pauline Bush and Murdock MacQuarrie) .....1, Imp	02082

Sunday.

	1-14	No Release This Week.....Rex	
O	1-14	Midnight (Allen Holubar and Zoe Rae).....1, Imp	02083
C	1-14	Mr. Fuller Pep .....s, Powers	02084
D	1-14	The Call for Help (Marie Walcamp).....2, Big U	02085

Miscellaneous Features

Whoso Taketh a Wife.....Art Dramas, Inc.		5,000
The Rainbow .....Art Dramas, Inc.		5,000
Charity.....Frank Powell Prod.		7,000
Robinson Crusoe.....Warner Bros.		5,000
Jimmie Dale. Alias the Grey Seal.....Monmouth Film Corp.		32,000
Robinson Crusoe .....Universal		
The People vs. (John Doe).....		

Bluebird Photoplays, Inc.

Released Week of

12-4	The Sign of the Poppy (Robert Henley, Gertrude Selby).. ..... Bluebird	5,000
12-11	The Price of Silence (Dorothy Phillips, Lon Chaney) ..... Bluebird	5,000
12-18	The Honor of Mary Blake (Violet Mersereau)....Bluebird	5,000
12-25	The Right to Be Happy (Rupert Julian).....Bluebird	5,000
1-1	God's Crucible (Geo. Hernandez and Myrth Gonzales).....	5,000
1-8	The Piper's Price	5,000
1-15	Her Soul's Inspiration (Ella Hall).....Universal	5,000

Fox Film Corporation

Released Week of

1-1	Social Pirates (Charles Arling)	1,000
1-8	A Modern Priscilla (June Caprice).....	5,000
1-8	Chased Into Love (Hank Mann and Carmen Phillips).....	1,000
1-8	The Price of Silence (William Farnum).....	
1-15	Bitter Truth (Virginia Pearson)	5,000
1-15	Noah's Ark (Hank Mann)	1,000

International Film Service, Inc.

12-8	International News Pictorial, No. 98.....	1,000
12-12	International News Pictorial, No. 99.....	1,000
12-15	International News Pictorial, No. 100.....	1,000
12-19	Hearst International News Pictorial, No. 101.....	1,000
12-22	Hearst International News Pictorial, No. 102.....	1,000
12-25	Cartoon and Educational, No. 36.....	1,000
12-26	Hearst-International News Pictorial, No. 103.....	1,000
12-29	Hearst-International News Pictorial, No. 104.....	1,000

Kleine-Edison-Selig-Essanay

Released Week of

12-18	The Phantom Buccaneer (Richard Traverse).....Essanay	5,000
12-25	The Truant Soul (Henry B. Walthall).....Essanay	8,000
12-26	A Tale from the Decameron, (Nell Craig, Victor Benoit) .....Essanay	30 Min
1-8	The Master Passion (Mabel Trunelle).....Edison	5,000
1-15	Little Shoes (Henry Walthall and Mary Charleson).Essanay	5,000

McClure Pictures

1-8	Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason, George Leguere)	
1-15	Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason, George Leguere)	

Metro Features

Released Week of

12-25	Pidgin Island (Harold Lockwood, May Allison)..... ..... Metro-Yorke	5,000
1-1	Vanity (Emmy Wehlen) .....Popular Plays and Players	5,000
1-1	The Matinee Idol (Ralph Herz).....Rolma	5,000
1-8	(Comedy) Cave Man's Buff (Mr. and Mrs. Sydney Drew) .....Metro	5,000
1-8	A Wife by Proxy (Mabel Taliaferro)..... .....Columbia Pictures Corp.	5,000
1-15	The White Raven (Ethel Barrymore)....Rolphe Photo Plays	5,000
1-15	His Perfect Day (Mr. and Mrs. Sydney Drew).....Metro	5,000

Mutual Master-Pictures

Released Week of

12-25	The Innocence of Lizette (Mary Miles Minter).5, American	162
1-1	The Gilded Youth (Richard Bennett).....5, American	763
1-1	The Gilded Youth (Richard Bennett).....5, American	663
1-11	Butterfly Girl (Margarita Fisher).....5, Pollard	
1-15	Beloved Rogues (Kolb & Dill).....5, American	

Paramount Features

Released Week of

1-8	Great Expectations (Louise Huff and Jack Pickford)..... .....Famous Players)	5,000
1-11	The Happiness of the Women (House Peters, Myrtle Stedman) .....Morosco	5,000
1-15	Betty to the Rescue (Fannie Ward).....Lasky	5,000
1-18	A Girl Like That (Irene Fenwick and Owen Moore).....	5,000
1-8	Quaint Quebec .....Burton Holmes	1,000
1-8	Braving Blazes	1,000
1-15	Montreal, Old and New....Black Diamond-Burton Holmes	1,000
1-15	Did It Ever Happen to You?.....Klever Komedy	1,000
1-6	Col. Heeza Liar's Waterloo.....	
1-13	Haddem Badd's Elopement	
1-20	Inbad, the Sailor	

Pathe

Released Week of

1-7	The Shielding Shadow, No. 15 (Final Chapter) (Leon Barry, Ralph Kellard)	2,000
1-7	Pearl of the Navy, No. 6 (Pearl White).....	2,000
1-7	Her New York (Gladys Hulette).....	5,000
1-7	Luke's Lost Liberty (Harold Lloyde, Harry Pollard and Babe Daniels)	1,000
1-7	The Last Volunteer (Eleanor Woodruff and Irving Cummings)	3,000
1-7	Florence Rose Fashions, No. 13.....	1,000
1-10	Pathe News, No. 3.....	1,000
1-13	Pathe News, No. 4.....	1,000

Red Feather Productions

Released Week of

12-18	Mixed Blood (Claire McDowell, Roy Stewart)..... .....5, Red Feather	0201
12-25	A Child of Mystery (Hobart Henley, Gertrude Selby) .....5, Red Feather	
1-1	Polly, Put the Kettle On (Douglas Gerrard, Ruth Clifford)	5,000
1-15	The Double Room Mystery, (Hayward Mack & Ed. Hearn) .....5, Red Feather	02087

Triangle Film Corporation

Released Week of

12-16	The Sins Ye Do (Frank Keenan).....Kay-Bee-Triangle	5,000
12-23	The Heiress at Coffee Dan's (Bessie Love).....Fine Arts	5,000
12-23	A Gamble in Souls (Dalton, Desmond).....Kay-Bee	5,000
12-31	The House Built Upon Sand (Lillian Gish).....Fine Arts	5,000
12-31	The Female of the Species (Dalton-Markey-Hickman).... ..... Kay-Bee	5,000
1-7	Truthful Tulliver .....Kay-Bee	5,000
1-7	The Weaker Sex (Dalton, Charles Ray, Galum).....	5,000
1-14	The Little Yank (D. Gish) .....Fine Arts	5,000
1-14	The Bride of Hate (Keenan-Margery Wilson).....Kay-Bee	5,000

Unicorn Program

Released Week of

12-18	Mary's Mixed Company.....1, Jockey	1144A
12-18	The Call of the Open Road.....2, Sunset	1144B
12-19	On the Alter of Honor.....3, Supreme	1145A
12-19	The Dove of Peace.....1, Gaiety	1145B
12-20A	Thou Shalt Not Covet.....2, Buffalo	1146A
12-20B	Lost in the Shuffle.....1, Hippo	1146B
12-21	The Voice in the Night.....2, Utah	1147A
12-21	Blowing Up Broadway.....1, Jockey	1147B
12-22	The White Man's Squaw.....2, Hiawatha	1148A
12-22	Algernon's Affinity.....1, Gaiety	1148B
12-23	Shackles of Conscience.....2, Supreme	1149A
12-24	Some Girls Do and Some Girls Dont..... 1, Judy	1150A
12-24	The Prodigal Son.....2, Buffalo	1150B

World Features

Released Week of

12-18	The Rise of Susan (Clara Kimball Young).....World	5,000
12-25	The World Against Him (E. K. Lincoln, June Elvidge)....	5,000
1-1	A Woman Alone (Alice Brady).....	5,000
1-8	On Dangerous Ground (Gail Kane and Carlyle Blackwell)..	5,000
1-15	The Man Who Forgot (Robert Warwick, Gerda Holmes, Doris Kenyon)	5,000

Brief Stories of the Week's Film Releases

General Program

The Fireman's Nemesis—KALEM—"HAZARDS OF HELEN" SERIES.—JANUARY 13.—Featuring Helen Gibson. When Joe, the Wop, is promoted from the round-house to fireman, he stops and tells Helen, the operator, about it on his way home. He is shot from ambush by Scarlotta, vendetta member and all around villain. Helen drags the wounded lad to safety just as the Limited dashes by and when it is discovered that his wound is not serious he takes out his train. After Helen has been bound and locked in a clothes closet by the persistent Scarlotta, freed herself and reversed the switch which Vendetta has left open, he climbs the engine next morning and overpowers the engineer. Joe is tied to the driver's seat and the engine uncoupled from the train. Helen gives chase on her motorcycle and pulls herself up to engine cab by the rope that binds Joe. She throws out the stick of dynamite left by Scarlotta and which is about to explode, onto the ground below where it tears a great hole in the right of way.

The Little Missionary—(TWENTY-EIGHT MINUTES)—ESSANAY—A BLACK CAT FEATURE—JANURARY 16.—Featuring little Mary V. McAlister. The darkness in the home of Caleb Howe and his wife was due—though they did not realize it—to the absence of a little ray of human sunshine. This old couple had grown crabbed in their loneliness, and almost hated each other. They called her "Sunshine Billy" at the orphanage, for, though she herself was an orphan, the little girl was the sunshine of the dreary, sad institution. She "muvvered" the other little orphans and each evening prayed that they would all get good homes soon. It was Sunshine Billy fate decreed should go to the home of Caleb Howe, when he applied at the orphanage for a girl to help his wife with the housework. Though the aged couple at first were cold towards the little girl, it was inevitable that they soon should recognize that the real happiness of life which they had missed was a child. Having found that happiness in Sunshine Billy, life took on a new aspect for them.

One on Him—(SPLIT REEL)—ESSANAY—JANUARY 17.—Yosemite Valley Scenic. Hunting a job as a chauffeur a rich idler is told that the boss employs only married men. He promptly decides to get married and win the job. The first girl he meets is willing and they are married at sixty miles an hour in an automobile. He shows up for work and discovered he has married his prospective employer's daughter. Beautiful scenic taken in Yosemite Valley makes up the rest of the reel.

The Sinful Marriage—ESSANAY—(THIRTY MINUTES)—JANUARY 20.—Margeurite Clayton featured. The marriage of Jesamine Rogers to the wealthy Richard Denslow has not the sacred seal of love. The girl's ambitious mother deemed the ample Denslow dollar mark quite sufficient and her maternal domination leads to her daughter's sale at the altar. Jesamine loves Dr. Roderick Tredmore. Denslow is good to her, however, and so she did her best to be a loyal wife to him. Through a diabolical plot of a lawyer who seeks the Denslow fortune, Jesamine's husband is poisoned. Dr. Tredmore, now risen to fame, is called and saves his life. But Denslow, in the greeting between his wife and the physician, detects that her old love still lives. He declares that his marriage has been a sinful one, and permits his wife to obtain a divorce and marry the man she loves.

Selig-Tribune No. 2.—JANUARY 4.—New York, N. Y.—Commissioner of police and Mrs. Woods prepare Christmas boxes for windows of members of the police department. New York, N. Y.—Squadron A of the 8th regiment is given a cordial greeting after duty on the Mexican border. New York, N. Y.—Les Darcy, pugilistic marvel of Australia, arrives here. Brooklyn Navy Yard, N. Y.—Children from tenement district receive Christmas boxes. Omaha, Neb.—"Judas" as one of Omaha's abattoirs, proves that in some instances it is good policy to be the goat. New York, N. Y.—Mrs. F. Sheehy Skeffington, widow of the Irish editor shot by the British, starts her tour of the United States. El Paso, Tex.—The moving of heavy ordance by caterpillar tractors by Battery C, 5th Field Artillery. With the Armies on the Somme.—French troops camping on conquered positions. Yonkers, N. Y.—Villar Kyronen wins the 25 mile Marathon race. New York, N. Y.—Ice tennis becomes one of the winter sports.

Selig-Tribune No. 3.—JANUARY 8.—Albany, N. Y.—Governor Whitman is inaugurated for a second term. Washington, D. C.—Thomas W. Lawson visits Washington. Hempstead Plains, L. I.—Army aviators flying 165 miles from here to Philadelphia. Seattle, Wash.—Breeding and training carrier pigeons for use as message bearers. New York, N. Y.—Notable figures in the world of science gather at the Scientists' Convention. Mt. Holley, N. J.—Several persons are killed and many injured when the acetylene gas plant in a hotel explodes. Rockland, Me.—The Allen, U. S. torpedo boat destroyer, speeds along at thirty-five miles an hour. Seattle, Wash.—The boy scouts do their hiking on snow shoes. Brooklyn, N. Y.—Thousands enjoy smooth ice in Prospect Park. Omaha, Neb.—High school cadats stage a snappy exhibition. New Orleans, La.—The mid-winter racing season opens.

The Resurrection of Gold Bar—KALEM—TWO-PART EPISODE OF "THE GIRL FROM FRISCO"—JANUARY 10.—Cast consisting of Marin Sais, Frank Jonasson, True Boardman, Ronald Bradbury, and Edward Clisbee. Barbara coaxes her father and Congressman John Wallace, her fiance, to take her to her birthplace, the now deserted town of Gold Bar, as a birthday gift. They take provisions for several days' stay and upon arriving find that part of their supply will be needed by an old prospector, living all these years in the camp. They make him comfortable and set out to explore the abandoned store of Dick Dingle, now a convict. When the floor gives way under Barbara's weight they find some gold nuggets under the boards and these they bury near the creek for the old prospector to find. Later they discover gold and general excitement finishes the episode.

The Trial of Graft—KALEM—ONE-REEL EPISODE OF "GRANT, POLICE REPORTER."—JANUARY 12.—When Tom Grant lays the finished story of a graft scandal, involving Boss Kelley, a city politician, before his chief he is asked for the proof. With the help of Nell, Kelley's stenographer, he secures the check stubs and incriminating letters but before they are safely transferred he and Nell are tricked into entering a taxi, bound, gagged and taken to a deserted house. He contrives to make his escape and that of Nell by a spectacular hand-over-hand stunt on a rope. An hour later he reports to his chief, takes the check book stubs from his shoe with the damaging letters and receives the congratulations of the grinning chief.

Mutual Pictures

The Vampires—NINTH EPISODE—JANUARY 18.—(THREE REELS)—GAUMONT COMPANY.—"The Terrible Wedding." The Vampires, through one of their number who is a fortune teller, gain entrance to Philip's home. They are put to flight after trying to asphyxiate Philip and his wife. Jane and Augustine are kidnaped and carried to a house in the suburbs where Philip and Normandin follow them, led by a trail of oil, leaking from the automobile. They go for the police, all of the vampires are killed or captured in the resulting raid and the series closes with everyone living happily ever after.

Almost a Friar—AMERICAN—(ONE REEL)—JANUARY 20.—Featuring Warren Kerrigan. The old mountaineer and his religious son live near an old mission, where they see the friars wend their way over the mountains every morning. The father wishes the son to become a friar so the son packs his belongings and starts for the mission. On his way he meets a girl and not being able to concentrate his mind on the mission he feels the call of love and seeks out the girl's mother and asks for work. Later he marries the girl and with their little baby they set out for the old mountaineer's. The old man is furious when he finds out that his son has not become a friar, but when he sees his wife and little baby there is a happy reconciliation.

The Butterfly Girl—(FIVE REELS)—POLLARD—JANUARY 11.—Featuring Margarita Fischer and directed by Henry Otto. Molly "Pep" O'Mally and her little sister Bess are sent to live with their aunt, Trixie Boniface at the San Diego Exposition and there encounter all sorts of adventures in the colony of Concessionists. The owner of her aunt's show, Marcus Renshaw, sees "Pep" in a cast-off ballet dress and puts her in her aunt's place as "The Butterfly Girl." She is an immediate success but Renshaw makes life miserable for her with his attentions. She escapes to the Hawaiian village, assisted by her aunt and Robt. Whipple, Jr., a rolling-stone, and one of her first friends on the exposition grounds. Mr. and Mrs. Robt. Whipple, Sr., visit the Hawaiian village and recognizing their son Robert they effect a reconcilliation. He suggests that they take "Pep" with them but they refuse. Thereupon "Pep" tries to commit suicide by throwing herself into the "volcano" of the village, Mt. Jilaeua. Robert rescues her, the father is thawed out by such heroism and all ride gaily away in a luxurious limousine. The fairy fortune of "Pep," related to her by the fortune teller when she first joined the Concessionists has come true.

The Lass of the Lumberlands—CHAPTER 13—(TWO REELS)—SIGNAL—JANUARY 15.—Features Helen Holmes. Reviewed in this issue.

A Lisle Bank—(TWO REELS)—VOGUE—JANUARY 14.—Paddy, the boarder in arrears, and Arthur Moon, worthy chap, both love the landlady's daughter. Arthur is the favored one. Paddy is thrown out, is late for work, gets fired and decides to commit suicide. The action from that on

Center—"Mines and Matrimony" is on the left, a Universal comedy for January 13. In the center is "The Red Stain," a two-reel drama released January 4. On the right is Carter De Haven in "A Gentleman of Nerve," appearing January 9.

centers around a sock full of money which a burglar has buried on the bank of the river. The "lisle bank" gravitates between Paddy and the burglar through several little adventures, while Arthur and Gypsy elope. They all meet at the draw bridge over the river, where a fight takes place between Paddy and the burglar, 171 feet in the air, the bridge having been raised at the moment. Arthur and Gypsy are hastily married at the parson's, to the disappointment of Paddy, who has leaped into the river and captured the burglar, thus winning the compliments of the police.

Universal Program

Facing Death—(Two Reels)—Episode 4 of "The Purple Mask"—Featuring Grace Cunard and Francis Ford. In this episode, "Pat," defeats Stephen Dupont, an old enemy of hers, who tries to bribe the committee of award in a prize painting contest so that his picture will be the winner. In retaliation Dupont brings a gang of toughs to clean up the celebration Pat is having at the studio of her artist friend. A hard fight ensues, at the end of which Kelly, the detective, also present, is spirited away by Dupont. Pat follows with her Apaches, and as the film closes, we see Kelly suspended over a tank of hungry alligators, with Pat breaking through the ceiling to his rescue.

Universal Animated Weekly No. 54—January 10.—Thomas W. Lawson, noted financier, declares peace note "tip" let Wall Street benefit.—Washington, D. C. On Leap Year's last day, girls ask men to ride, promising to propose.—Chicago, Ill. University of Pennsylvania's eleven, on the way to battle Oregon. Universal City, Cal. If ball-room floor is too crowded, follow example of these experts.—Chicago, Ill. Schools and colleges aid to commemorate the granting of Panama's Independence in 1903.—Panama City, Panama. Use 500 gallons of "rum" to sprinkle streets after city goes dry.—Phoenix, Ariz. Britons pay last tribute to Sir Hiram Maxim, American who made Maxim machine gun.—Streatham, England. "Toy Town" folk hold carnival in zero weather.—Winchendon, Mass. The Second New York Field Artillery returns after five months' duty on the Mexican border.—New York City. Cartoons by Hy Mayer.

Treat 'em Rough—Nestor—January 15.—With Eddie Lyons, Lee Moran and Priscilla Dean. Two jealous wives afford the motives for comedy action here, each of them before marriage having had an affair with the other's present husband. Things appear to be carried out as per suspicious prophesy and trouble is about to be generated when a young grizzly happens along and solves the difficulties beautifully.

Filming "The Pride of the Clan," the latest Artcraft feature. Mary Pickford is in the little ship and her leading man is in the same boat. Director Tourneur is standing.

The Prodigal Widow—(Three Reels)—Gold Seal—January 16.—This story deals with the remoulding of the character of a pampered and flirtatious woman who has caused the death of her husband. She falls into the hands of the latter's brother who at first spurns her and then, out in nature's wilderness, brings her to her senses and to her first sense of what real love is. It seems that a little forceful tuition is all the girl has needed.

The Masked Cupid—Victor—January 16.—In this comedy an irate husband thinks better of giving his wife a new frock and returns home to say so at the time their maid's steady decides to steal some jewels. Adventures meet Mr. Husband on his way home, and the officers arrive in time to get him and the steady, who, instead of getting the jewels, gets some baby clothes which Mr. Husband does not know are in the course of construction. Learning the truth of things, the officers efface themselves.

A Slave of Fear—(Two Reels)—Imp—January 17.—With M. K. Wilson and Agnes Vernon. Robert is a big, good-looking chap, but very timid. He loves Kate, but is afraid to declare himself. Bud, a bully who has always pestered Robert, insults him before the girl and her father. At last determined to teach the bully a lesson, Robert follows him, and sees him, together with his pals, commit a robbery. Robert later succeeds in rounding up the gang and winning the girl's love.

Heartsick at Sea—L-Ko—January 17.—With Dan Russell. Mr. Dinty Dozzleberry gets a letter from his uncle which informs him that he has left him $2.60, and so he starts to Hong Kong, China, to collect. Mr. Doozleberry adroitly takes passage on a ship bound for the above port, and trouble starts when he tries to serve soup. He is put in the kitchen when he can't pay his fare. The chase after Dinty is finally staged on an aeroplane, and some good situations are the result.

Bloodhounds of the North—(Two Reels)—Big U—January 18.—The action of this story takes place in a camp of refugees from justice in the Northwest. Two members of the Northwest Mounted Police, Mac and Lon, in search of an embezzler, learn that the pretty Pauline is his daughter. Lon proves to be unscrupulous and strives to win the girl's love at all hazards, even if he has to kill his comrade, but Mac, though he honestly loves the girl, proceeds to do his duty. Fate, however, intervenes—the embezzler is shot accidentally and Lon is put out of the way by the men of the camp, who misinterpret his intent. The arrival of another member of the Northwest gives the two lovers a chance to escape safely.

His Little Room-Mate—(Two Reels)—Victor—January 19.—With Carter De Haven and Madge Kirby. Carter, a young college man, through a peculiar incident, finds himself the guardian of a girl who has lost her memory. He has a hard struggle keeping the young lady effectively secreted and finally her presence is discovered—at which time Carter is turned out. He marries the girl, but still has fears that she may turn out to be the mother of twins. However, it is finally revealed that she is the daughter of a wealthy manufacturer, friend of Carter's father, so all is well at the finish.

The Little Rebel's Sacrifice—Big U—January 19.—A story of the Civil War, this deals with the experiences of a Southern girl who, to avenge the death of her father, becomes a spy and takes all kinds of daring chances. She is finally caught by the Federals, but her unusual story wins for her sympathy, resulting in a pardon. Finally the girl marries a Union lieutenant into whose path fate has steered her.

Brute Force—(Two Reels)—Bison—January 20.—With George Pearce and Jane Bernoudy. Lew Sanderson, a desperate character, when he is not able to secure the hand of the wealthy Harding's daughter, Bess, by fair means, builds some liquor stills on Harding's land and then calls the revenue officers. Clayborn, a minister and Bess' lover, learns of the plot and notifies the officers in time. Through forged letters Lew gets Clayborn and the girl in his power in a deserted shack. He demands that the girl marry him or he will ruin her good name, as well as send her father to prison. As the helpless Clayborn is about to perform the ceremony, however, help arrives, and the villain's game is off.

Barred from the Bar—Joker—January 20.—With Gale Henry and William Franey. Bill, a bar-tender, gets out upon the sidewalk to carry a banner for the saloon. Here he collides with some members of the Anti-Saloon League, who are marching behind their own banner. In the mix-up Bill gets the ladies' banner and they his. The League visits the saloon, where the leader recognizes the proprietor as her long-lost husband. Because Tessie Tuff, Bill's sweetheart, fails to see the joke, a general fight takes place and things end in an uproar.

Homeless—Laemmle—January 20.—With Matt Moore and Jane Gail. This story is about a beautiful pet dog, who strays from his mistress' protecting roof. He is rescued from the hands of two lads who are tormenting him by a ragged and homeless boy. Upon restoring the dog to its mistress, the boy is rewarded by a good home and good opportunities.

The Bubble of Love—(Two Reels)—Rex—January 21.—With Ruth Clifford and Douglas Gerrard. Jack, losing his fortune, loses at the same time the love of Daphne, a woman who has found his money handy. Violet, an orphan girl whom Jack has educated, is in love with him, but he regards her as a mere child. Depressed at the general turn of affairs, the man attempts to do away with himself, but Violet, her love manifesting itself in constant watchfulness, prevents the act. Then Jack realizes that Violet is really a woman and loves him.

Putting One Over on Ignatz—Victor—January 1.—In this comedy a stranded theatrical troup, without funds, plays a game on Ignatz, a storekeeper, and successfully manage to fool this shrewd individual out of $250. In the cast are Alida Newman, Al McKinnon and Walter Belasco.

Mr. Fullerpep—He Goes to the Country—(Split Reel)—Powers—January 2(.—Mr. Fullerpep, tired of city life, goes to the country and with

FILM MARKET QUOTATIONS

Supplied by Butler Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	70	81
Biograph Company	5	15
Famous Players-Lasky Corporation	95	115
Lone Star Corporation, pref.	95	100
Lone Star Corporation, com.	35	40
Mutual Film Corporation, pref.	35	40
Mutual Film Corporation, com.	25	35
North American Film Corporation, com.	24	31
States Film Corporation, com.	27	32
Randolph Film Corporation, pref. (with 50% com.)	80	90
Thanhouser Film Corporation	1¼	2½*
Universal Film Manufacturing Company	145	..
World Film Corporation	1	1½*

*Par $5.00.

(Exclusive to Motography)

American Film Company, Inc. Is very inactive—with small lots offered at 80. This company has added Miss Gail Kane to its list of stars and the demand for Mary Miles Minter films is exceeding expectations.

Famous Players-Laskey Corporation. Small transactions have been reported in this stock above current quotations, and outside of a few small offerings, no stock is obtainable under 115 to 120.

Frank Powell Producing Corporation. Deal with Marie Dressler seems to be off, but contracts have been closed with Nance O'Neil and Marjorie Rambeau.

Goldwyn Pictures Corporation. Is securing some very bright stars, including Maxine Elliott and Jane Cowl.

Lone Star Corporation. There has been quiet buying in expectation that 20% of the outstanding preferred and all fractional shares will be called at 110, payable February 20, and regular cash dividend declared. Small sales of common have been made under recent quotations. The policy of producing a comedy each month has been changed to more elaborate productions every six weeks.

Mutual Film Corporation. Management now plans to adopt policy of giving stockholders more information than formerly and a financial statement is being prepared which is expected to make a much better showing than last statement, and will be much easier to comprehend. Other changes of policy are also expected to benefit the stockholders.

Pathe-International Combine. The combining of these companies gives Pathe the benefit of publicity through Hearst papers.

him goes a flivver. Both never get back—that is, at the right time—and their adventures cover much ground and fun. On the same reel is: In the Land of the Son of Heaven, as seen by Dr. Dorsey. This picture consists of out-of-door scenes in Peking. Street scenes and festivities with their attendant ceremonies make up a large part of the picture. The far-famed temples of the land are also shown.

Feature Programs

Art Dramas

Whoso Taketh a Wife—(FIVE REELS)—ART-DRAMAS.—With Jean Sothern and Leo Delaney. In this story, from J. Wesley Putnam's novel, a young girl makes the sacrifice of marrying a man she does not love, for the sake of bringing money into her family. Conditions become more and more strained, until finally the husband is about to give the woman her freedom to marry another man. But, after some dramatic developments the woman is lead to see that it is possible for her to love the man to whom she is at present married. Sacrifice and unselfishness are pointed out to be the attendants of true love.

Blue Bird

Her Soul's Inspiration—(FIVE REELS)—UNIVERSAL—JANUARY 15.—Featuring Ella Hall, supported by Marc Robbins, R. Hasset Ryan, Edward Hearn, Marcia and Margaret Whistler. Little Mary Weston, who dances to school, dances at play, and even to church, is given an opportunity to achieve her life's ambition by her father, who promises her dying mother that he will bring this about. He purchases a traveling show so that Mary Weston may become a dancer, but is fatally stricken a short time afterward. He gives his wardrobe mistress, Madame La Rue his small savings and asks her to take the child to his brother upon his death. She takes her own daughter instead and Mary becomes a public charge. The small orphan runs away and makes her way to her uncle and happiness.

Christie Comedies

Her Crooked Career—CHRISTY COMEDY—JANUARY 8.—Betty Compson, Eddie Barry and Neal Burns in the cast. The police force of Weedville is hoodwinked by a clever and beautiful, "queen of crooks," Alofa Breada, whom they take for Jane Slickem, famous lady detective. She sends to the city for her pals and they pull off a job, but the real Jane Slickem arrives and the robbery is discovered. Weedville's finest catch the band of crooks and save the money.

Black Hands and Soapsuds—CHRISTIE COMEDY—JANUARY 15.—Billie Rhodes as the cashier of "the scientific scrubbery" and Eddie Barry as the engineer and Harry Ham as the chief rubber, make the fun in this film. Engineer and Rubber are rivals for the hand of the pretty cashier, and the engineer gets the worst of it. He prints a Black Hand on the back of a sheet, worn by a patron of the bath, and the result is a laughable series of chases until he is discovered in the engine room. He is turned out and peace is restored.

International Film

Hearst International News Pictorial No. 2—JANUARY 5.—San Francisco, Cal.—Risking his life, Arthur Crisp, "the human fly" scales the outside of the twelve-story hotel building. New York City.—Society skaters take advantage of the opening of the ice-rink on the roof of the Waldorf-Astoria. Philadelphia, Pa.—The Hummers Parade of 1917 is a gorgeous pageant of grotesque costumes and a glittering galaxy of rioting colors. Chicago, Ill.—Ice-bound lake Michigan is invaded by girl swimmers. Mineola, L. I.—In a test flight, ten army aviators leave the flying field here for Philadelphia. Modes of the Moment—Latest importations and creations of J. H. Gidding and Company, Fifth Avenue, New York City, are shown by attractive models. New York City—The public playground in Mt. Morris Park is turned into a carnival scene by the entertainment of crippled children confined in a hospital. Brooklyn, N. Y.—The lagoon in Prospect Park is covered by a smooth coat of ice and hundreds of skaters form a maze of motion. San Francisco, Cal.—In this snowless city, city children are treated to a snow fight. Winchendon, Mass.—Skiing is the chief sport of the winter society colony here.

K. E. S. E.

The Master Passion—(FIVE REELS)—EDISON—JANUARY 8.—Featuring Mabel Trunelle and Robert Conness. Reviewed in this issue.

Little Shoes—(FIVE REELS)—ESSANAY—JANUARY 15.—Featuring Henry B. Walthall, with Mary Charleson. Reviewed in next issue.

Mutual Star Production

Beloved Rogues—(FIVE REELS)—AMERICAN—JANUARY 15.—Featuring Kolb and Dill. Reviewed in this issue.

Pathe

Eighth Episode of "Pearl of the Army"—(Two REELS)—"INTERNATIONAL DIPLOMACY"—JANUARY 20—Featuring Pearl White. The last episode ended with Pearl standing against a wall awaiting her death at Bolero's command. Of course, she isn't killed because Colonel Dare and his troops arrive in time to save her. She goes to her father's safe to get some chemical tablets which will reveal the writing on some important papers. She is attached by her unknown foe and battles with him. She suspects Adams is the mysterious man so she trails him and has an exciting time of it until the soldiers rescue her again, and it is found that her enemies also wear the uniform of Uncle Sam.

Paramount

Redeeming Love—(FIVE REELS)—MOROSCO—DECEMBER 25.—Featuring Kathlyn Williams with Thomas Holding. Reviewed in this issue.

The M. L. B. Film Company

presents the captivating screen star

JUANITA HANSEN

And KOLB and DILL *in*

"GLORY"

A ROMANTIC STORY OF LOVE AND ADVENTURE

In Seven Reels

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EVERETT TRUE COMEDIES

Featuring BOBBIE BOLDER as the Champion Pest Squelcher. Single reels that are reely funny. You can purchase one or all. Beat your competitor to it. Write us for particulars. **Our Studios Can Be Rented By The Day or Week.**

American Bioscope Company

Broadway at Granville Avenue, Chicago
J. E. Willis, General Manager

Red Feather

The Double Room Mystery—(Five Reels)—Universal—January 15.—Featuring Gertrude Selby, with Haywood Mack, Edward Hearn, Edwin Brady and Ernie Shields in the cast. "Cannon Ball" Speed is a newspaper reporter and an inebriate, while Greeley is a crooked lawyer. Silver Joe and a pal are arrested for a diamond burglary and are double crossed by Greeley, who secures the diamonds. While Greeley is attacking the maid of all work in his room at the boarding house Silver Joe, who has escaped, comes to his room to get even. When he knocks Suzanne hides behind the dresser and Greeley is shot as he opens the door. Silver Joe in escaping goes through the room of "Cannon Ball," which is next to that of Greeley. "Cannon Ball" captures the burglar and secures a "scoop," thereby reinstating himself with the editor. Suzanne, found in the room of Greeley is accused of the murder but is cleared and marries Jim, the man of all work about the place, with whom she is in love.

Triangle Program

Nina, the Flower Girl—(Five Reels)—Triangle-Fine Arts.—Featuring Bessie Love—Nina, a blind girl, loves Jimmie, a hunch-back, whom she believes to be handsome and strong, ni fact, a regular Prince Charming. Her friends allow her to labor under this delusion, as well as others about her home, etc. A wealthy young man, Townsend, takes Nina to his home to have her operated upon. Jimmie, being refused admission, thinks that the "swells" mean harm to the girl, and tries to kill Townsend, all of his attempts failing, however. Jimmie is set free from his doubts, though, when he learns that Nina is soon to receive her sight. Knowing how she will be disappointed to see him as he really is, Jimmie tries to commit suicide. He is prevented by a kind physician who later operates upon his deformity with success, and so all ends happily.

World

On Dangerous Ground—(Five Reels)—World—January 8.—Featuring Carlyle Blackwell and Gail Kane. A modern war drama with scenes laid in Germany, Belgium and France. It tells how an adventurous young American helps a French spy out of Germany and finally delivers for her an important document into the hands of the French government. The girl is finally freed on insufficient evidence, and the American takes her back to the United States with him.

Chicago News

THE Reel Fellows Club is now located in its own new headquarters on Madison street over the Band Box Theater and invites all film men to drop in at any time, including Sundays from noon till "as late as you want to stay." The entrance is through the theater. Rattle the door if it's locked, for there are refreshments inside, up stairs. The next meeting of the club is Friday, January 12, at which the new officers will be installed.

Carl Laemmle, of the Universal company, spent a few busy days in Chicago last week.

Thomas J. Hamlin, editor of *Amusements* of Minneapolis spent a few hours in Chicago this week on his way to New York City.

Harry Leonhardt, western Fox manager, and J. E. O'Toole, manager of the local Fox office, took a semi-business trip to Milwaukee Sunday.

Several theater men and exchange men turned out to catch a glimpse of Annette Kellermann when she appeared at the Studebaker on January 6.

The Parkway Theater, 2736 North Clark street, has been opened by Manager Siebert, who has booked all first run Pathe's. Mr. Seibert owns the building.

The Clark Theater, on Broadway, sold under the sheriff's hammer last week, was purchased by Joe Grein, the "champion newsboy of the world," politician and old show man.

The microscope of the customary general inspection is being held over the local Pathe office by J. W. Goodfield, Pathe auditor from the New York headquarters.

Manager Bunn of the Pathe exchange now has a bed fellow in his office. John Bowman of the Chicago International Exchange moved over when Pathe and International took the marriage vows.

Elmer R. Pierson, formerly with Vitagraph in Kansas City, arrived New Year's day and has charge of the Essanay Max Linder comedies. He is organizing a sales force, which will include a special man in each K. E. S. E. exchange.

Adolph Linick, treasurer of Jones, Linick and Schaefer, journeyed to New York last week to help lend gaiety to Adolph Zukor's twentieth wedding anniversary. He will return this week.

William L. Sherrill, the prominent producer of New York, was in Chicago on January 8 on business. One of the conferences he held was with Paul H. Woodruff of Motography.

A Chicago boy, Kenneth B. Harlan, who has had a great deal of experience in pictures, having been a member of the old Biograph company, has just left for Los Angeles to become a member of the Fine Arts company. He will play juvenile leads opposite Bessie Love and Seena Owen.

C. B. Price, western manager for Mc Clure Pictures, with his office on th fourth floor of the Mallers Building, ha appointed T. C. Montgomery and J. A Davidson as Chicago representatives Mr. Montgomery is a former Chicag exhibitor and well known locally. Mr Davidson has been connected in the pas with Mutual and V. L. S. E.

Aaron J. Jones states that his Centra Film Corporation, which has becom known as Lewis J. Selznick, Incor porated, of Chicago, has purchased fron J. L. Kemper of New York, "The Masqu of Life," the thriller recently shown a the La Salle, for the territory coverin Illinois, Michigan, Indiana, and Ken tucky. It will be released immediately

A program of coming events has jus been issued by the Chicago Camera Club an organization for the mutual benefit o amateur photographers located at 61 Michigan avenue. Meetings are schedule for each Wednesday of January, th January 10 gathering being held at th Barnes-Crosby Engraving plant, wher the members will learn something abou photo-engraving. The club provide facilities for all kinds of photographi work at its club rooms.

"FILM LAWYERS" FORM FIRM

The announcement that a new law firm to be known as Seabury, Massey an Lowe, has recently been formed in Ne York carries considerable interest to th film industry, for several members of th concern are in close touch with pictur conditions and have figured prominentl in combating unfair legislation agains motion pictures. The factors in this ne legal combination are Samuel Seabur until recently judge of the Court of Ap peals, and late candidate for governo of New York, and now engaged in figh ing the Sunday closing law in the Empir State; William M. Seabury, genera counsel for the National Association o the Motion Picture Industry; Albe Massey, a New York attorney; and Joh C. Lowe, member of the New York ba and collector of Internal Revenues i New York. Their offices are located a 120 Broadway.

ATTIE LEAVES PALACE PLAYERS

Joseph Maurice Attie, the well-know French tragedian, has severed his conne tions with the Palace Players.

Mr. Attie was leading man and assistan director of the company for the past yea and has been associated with some of th best work done by the company. Mr. Att has received a number of offers but ha not decided on any as yet. He was one o the best known screen stars in Paris b fore the war broke out, having played lea for the Pathe and Eclair companies France, before coming to America.

UNIVERSAL BOOK IT PROGRAM

No program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

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"The Largest Film Manufacturing Concern in the Universe"
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

JAN 19 1917
PERIODICAL

Vol. XVII CHICAGO, JANUARY 27, 1917 No. 4

DERWENT HALL CAINE, WITH ARROW

Motography's Circulation Records Are Open for Inspection

GOLDWYN PICTURES

How Goldwyn Pictures Will Win the Great American Public

GOLDWYN PICTURES CORPORATION has been founded with the intention of contributing three important elements to its feature films QUALITY, NOVELTY and STANDARD OF PRODUCTION. This will be accomplished by:

GATHERING together the *ablest dramatic playrights* ever assembled under one management. Only those playwrights who have written tremendous financial successes will be called as our dramatic aides. They will write the Goldwyn plays, which will mean GOLDWYN QUALITY.

ENGAGING, whenever we want and can get them, stars of tremendous personality and fame who have made their reputations because of their work—not stars created by dubious publicity and silly advertising. Also, by bringing fresh and new personalities to the screen to support our celebrities. This will mean GOLDWYN NOVELTY.

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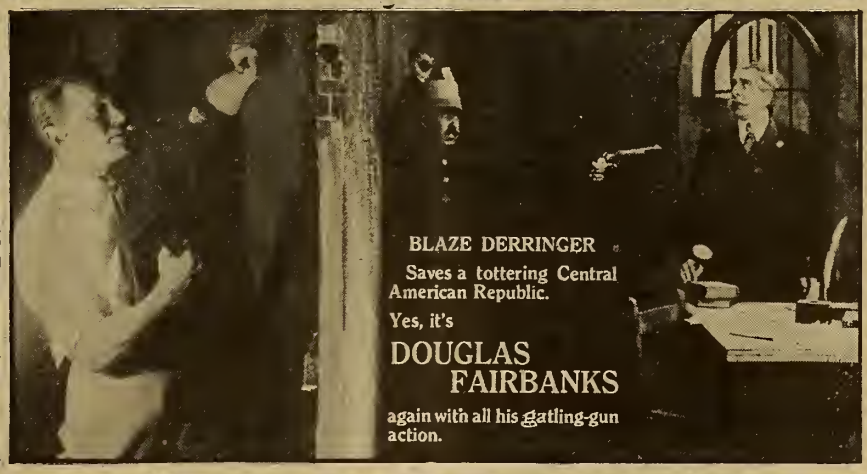
TRIANGLE

SUNDAY, JAN. 28th
DOROTHY DALTON IN "CHICKEN CASEY" } INCE-KAY BEE
AND
A Triangle Komedy
"HEART STRATEGY"

An Absorbing Story of a Man, Two Women, who were One, and Chivalry.

THURSDAY, FEB. 1st
DOUGLAS FAIRBANKS IN "THE AMERICANO" } FINE ARTS
AND
A Triangle Komedy
"A GRAB BAG BRIDE"



BLAZE DERRINGER
Saves a tottering Central American Republic.
Yes, it's
DOUGLAS FAIRBANKS
again with all his gatling-gun action.

MACK SENNETT KEYSTONE COMEDIES

The new Keystone Comedies soon to be released represent the best work of this studio, and there is every assurance that Keystone quality will rise steadily. You will be delighted with the new Keystone crop.

One of the New Mack Sennett Keystones

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An advance view of the New York stage star, Marjorie Rambeau, in "The Greater Woman," a coming feature produced by Frank Powell and released by the Mutual Film Corporation."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, JANUARY 27, 1917 No. 4

New Campaign Against Censorship

D. W. GRIFFITH HEADS NATIONAL ASSOCIATION COMMITTEE

HERE'S a new drive at hand on the censorship front. David W. Griffith, heading a committee of the National Association of the Motion Picture Industry, has been placed in control of the entire nation-wide campaign against the censorship of motion pictures.

This was authorized by the resolution adopted by the Executive Committee of the National Association placing its power in the hands of a small committee headed by Mr. Griffith, who will handle the situation practically without restrictions. It was decided that in view of the necessity for prompt and concerted action, a small committee was desirable as it would have behind it the united support of the entire industry and could act quickly and definitely. The other members are to be announced in a few days.

This winter is the first time that the entire motion picture industry has presented a solid front on the censorship question, a position which was taken five months ago when the National Association, after thorough deliberation, decided that it would oppose all forms of legalized censorship. Mr. Griffith was active at that time and the campaign of this winter has been turned over to him because of his willingness to see the issue through and because of the need of a strong and small body to arrange for the presentation of the industry's side to congress and to the legislatures which are considering censorship legislation. The procedure of the new committee has not been announced, but Mr. Griffith indicated last night something of what may be expected of it.

Motion Picture Art League

"One of the first things that I think we should do," said Mr. Griffith, "is for our committee to form what we may call a Motion Picture Art League, which shall determine some limit and reach some idea of how far we shall go. The stage has a limit. The stage has never shown a naked woman. And that is about the only thing you hear from people of culture and breadth, that we show in motion pictures what they don't show even on the stage—nakedness. My idea of this Motion Picture Art League, is to form a body to which all questions of ethics shall be submitted and by whose decisions the industry will abide. This can and I think will be done, as one of the first activities of our committee, with the support of the industry as represented completely in the National Association.

"For the appeal which we shall make to the legislature and congress, I can only say that I feel that at this time we are girding ourselves to face such an issue as the printing press faced in the days of John Milton. And we pray for the same success as that given to the author of Paradise Lost who appeared before Parliament when the business of printing was in its infancy, and secured the defeat of a measure to censor the press, a measure so dangerous that had it passed, I doubt very much if the freedom enjoyed by the people of America today would now be possible.

"Our battle today is the same battle that John Milton fought. I believe that the written and printed word has made the human race what it is today; it is that which divides us from the brutes that snarl at our heels. And of all words expressed in pictures or in writing, I believe that the motion picture word is a more wonderful, a more beautiful and a better word than any. It is threatened today by enemies of every sort, not least of them the fanatics and the office-seekers.

"Federal Censorship Greatest Evil"

"I think all other evils are small compared with the threatened blight of censorship, of which the frightful menace of federal censorship is the most terrible. Here is something which would make our business childish, which would soon have us making pictures so innocuous that no one would go to see them. Every prejudice too would have its innings, every political axe would be whetted to a razor edge upon our backs, every suggestion of the truth about the abuses of government and society would be weeded out, by a power greater than the power of the sovereign people. It is to save society as well as ourselves from this blight that we are united in the campaign against censorship. And before we have gone far we shall have a united people behind us, for we are fighting the people's battle."

The following were present at the meeting of the executive committee of the National Association:

W. W. Irwin, general manager of the Vitagraph V. L. S. E. presiding; William L. Sherrill, president of the Frohman Amusement Corporation; P. A. Powers, treasurer of the Universal Film Manufacturing Company; J. E. Brulatour, of Eastman Films; Lee A. Ochs, president of the Motion Picture Exhibitors League of America; Samuel H. Trigger, president of the New York City Exhibitors League; Louis F. Blumenthal, of the Auditorium Theater, Jersey City; Louis L. Levine, of the Regent Theater, Brooklyn; William M. Seabury, general counsel, and Frederick H. Elliott, executive secretary of the National Association, and Mr. Griffith.

"Purity" Marked Pure

The Audrey Munson feature "Purity" has been reviewed by the Board of Censors in Trenton, the capital of New Jersey, and passed by them without eliminations, and with very complimentary comments as to its being a highly artistic and moral production.

Here Is a Vital Fact

San Diego, Cal., Jan. 4, 1917.
Paul H. Woodruff, care Motography, Chicago, Ill:

I believe MOTOGRAPHY is a trifle closer to the individual exhibitor than any other trade paper.—*R. E. Hicks, president and manager, Plaza Amusement Company, San Diego, California*

This is but another proof of the high artistic value of this production and contradicts entirely any ideas that may have prevailed in the exhibitor's mind that it is of a suggestive nature.

NEW ASSOCIATION BRANCH

Minneapolis Film Men Get Together and Form Local Section of the National Association of Motion Picture Industry

Minneapolis branch of the National Association of the Motion Picture Industry was formed and officers elected at a recent meeting held in the offices of the Vitagraph company of that city.

Several meetings had been called previous to this, but owing to the fact that the purposes of the association were not thoroughly understood, no definite results occurred.

While all of the exchanges were not represented the most representative companies were on hand. Thomas Furniss, one of the exhibitor vice-presidents of the National Association, was present and went over the ground thoroughly with the exchange men. After hearing Mr. Furness' talk on the subject, it was decided to complete the organization.

Henry Friedman of the Pathe exchange was elected chairman of the advisory committee, W. K. Howard, secretary and treasurer, and S. N. Robinson of Fox, vice-chairman.

In view of the fact that the parent companies of all those present are already members of the organization, an admission fee of $2.00 was charged for the membership of individuals. It was decided that the advisory committee meet once a week at a luncheon and that a membership meeting be held once a month in the office of the secretary. Elected officers were Fred Gubberly of the Universal, R. E. Bishop of Mutual, C. L. Beavy of Paramount, J. R. Levy of World, and Thomas Furniss of Duluth.

The organization will work in much the same style as the one established in Chicago and other film centers.

Steps toward securing other exchanges in the Twin Cities will be taken up in the next meeting.

It is the intention of the present organization to build up to such a point that individual headquarters for the local can be maintained permanently with some one in charge.

St. Louis Theater Men Meet

The Theater Managers and Motion Picture Exhibitors' Association of St. Louis held its last meeting in the Benoist building on January 5. President John Mogler presided.

Two new members were elected to the organization: Eugene Freund, Cinderella Theater, and Edward F. Mayer, New Bridge Theater.

It was decided during the course of the meeting that this is an opportune time for the St. Louis association to join the National league.

All exhibitors, members, were reequested to run a slide or fifty feet of animated advertising, the proceeds of which would be for the benefit of the association.

The association decided to create two more classes of memberships, "Associated," and "Honorary," the associated members to pay $5.00 initiation and $1.00 per month and to be entitled to all the social privileges of the association but to have no vote, and honorary members, who shall pay no dues, will be entitled to all social privileges, but will have no vote.

It was also decided that the organization employ a competent attorney to draft a constitution and a new set of by-laws.

The grievance committee reported that the dispute between the Arsenal Theater and the International Film Company had been adjusted satisfactorily.

The following exchanges informed the association that they do not require deposits on serials:

Kleine-Edison-Selig-Essanay; L. C. F. Film Exchange; International Film Exchange; General Film Co.; Pathe Exchange; Vitagraph—V.-L.-S.-E.; Universal Film Exchange; Metro Film Service.

The St. Louis Association has now fifty members. Its quarters are so crowded at the regular meetings every Friday that it will soon be necessary to procure larger rooms. It is the purpose and hope of the officers of the association that it will not be very long before they will have appropriate club rooms.

Big Association Dinner

Plans for the big dinner and entertainment of the General Division of the National Association of the Motion Picture Industry on January 26 are going forward most satisfactorily. Several restaurants are in view, but the entertainment committee is anxious to arrange with one which is well located in the center of Broadway's life and, if possible, one of the restaurants popular with motion picture people. The difficulty of realizing this desire is that most of the Broadway restaurants have no private dining rooms large enough to accommodate the crowd of 200 or 300 people who are expected. Both men and women are to be present.

The entertainment side of the arrangements are going along under the direction of Harry L. Reichenbach, chairman of the committee, and he promises a line of novelties both in speeches and features.

The Famous Players-Charles Frohman Company, a combination formed by the Famous Players Film Company and Charles Frohman three years ago, for the purpose of presenting the dramatic properties controlled by Charles Frohman on the screen, has been discontinued according to announcement made by Adolph Zukor, its president.

New $2,500,000 Producing Company

FREULER AND CHARLES FROHMAN FORM COMPANY TO PRODUCE FOR MUTUAL

EXHIBITORS will be interested to know that in the very near future the stars and plays of the Charles Frohman Company will be available for their screens.

The Mutual Film Corporation and the noted company which has produced so many stage successes have formed a $2,500,000 producing corporation which will begin active work about February 1. The productions will be released through Mutual exchanges.

The news comes from both the offices of John R. Freuler, president of the Mutual Film Corporation, and Alf Hayman, representative of the Charles Frohman Company interests. The new concern has been legally christened "Empire All Star Corporation," with the amplifying sub-title of "Charles Frohman Successes in Motion Pictures."

Studios in New York, Chicago and California

The project stands unique among picture promotions in that the capital stock of the concern is fully paid up and none offered for sale. The new company will maintain offices in New York, Chicago and London, with studios in New York, Chicago and California.

A number of the Frohman stars of major magnitude have been placed under special picture contracts and operations are to begin at once. The announcement carries special significance in connection with Mr. Freuler's declaration of policy "big stars only." The magnitude of the project is reminiscent of the daring stroke by which Mr. Freuler employed Charles Chaplin for Mutual comedies at a salary of $670,000 a year.

"The ground work of policy which has borne fruit in this announcement was laid way back in 1915," observed Mr. Freuler. "I am pleased, at this time, to point to my assertion that for 1917 the Mutual Film Corporation would be interested in only the stars and productions of the first quality and that 'no proposition is too big for Mutual.' The Mutual Film Corporation is fortunately equipped and ready to deal with the biggest possibilities in the industry, and to carry through its projects and plans with safe assurance.

"It is particularly significant of the future of this industry, that I am now able to say this. Such a project as the Frohman transaction we are now announcing was not conceivably possible two years ago. We are on the way.

"The new picture company brings to the screen the famous array of Charles Frohman successes and the Frohman players; also a corps of directors trained in and chosen from the fields of the highest attainment in Europe and America."

Augustus Thomas to Be Scenario Chief

Augustus Thomas, eminent dramatist, whose name is a part of the institution of the Charles Frohman Company, becomes an important factor in the new producing corporation. Mr. Thomas is the scenario chief and advisor to the picture producing interests of the Charles Frohman Company, standing there in the same relation that he has held so long with so much distinction in relation to the Frohman stage productions.

"It is the intention of the new concern to give the name of Charles Frohman the same high value in the motion picture field that it has had so long in the theater of the speaking stage," says the official Charles Frohman Company announcement.

"It was one of Mr. Frohman's principles, strictly adhered to all through his long managerial career, to deal fairly with the authors who wrote to him and to see to it that they were always promptly and well paid for their work. The new corporation will pursue the same policy with reference to the authors of the plays to be put into pictures. At regular intervals they will be given full and complete statements of the receipts upon which their royalties are based, just as they are when they write for the legitimate stage, and all payments to them will be made up with the promptness that Mr. Frohman made the rule of his office.

For the first time in the history of the film business the author will be given full complete weekly statement of the receipts upon which his royalty is based.

Work on the first of the Frohman-Mutual pictures will begin in New York about February 1. Announcement will be made later of the title of the play and the name of the star who is to appear.

It will be the policy of the picture concern to produce only the great successes of the Frohman offerings, presenting the stars of the original stage presentation and using the complete original casts in so far as it proves possible to re-engage the players in the supporting parts.

OPPOSE TAXATION

Many of Lawmakers of New York State Disagree That Industry Should Be Burdened With More Taxation

Taxation of motion pictures is being strongly opposed by some of the members of the legislature of Albany, New York. The appointing of a committee for the purpose of preparing some form of taxation for the motion picture industry has created considerable dissatisfaction, from the fact that the resolution was rushed through by means of a rapid roll call and a great number of the legislators did not realize the proposition was of such great importance, and were not given an opportunity of informing themselves of its real purpose before their votes were recorded in the affirmative.

The Republican leader assemblyman claims he was not familiar with the details of the measure, not having read the resolution. He intimated that the members voted upon the resolution before it had received the proper consideration. Many of the members realize the injustice and the effect it may have in imposing upon the exhibitors and producers of motion picture films regarding an additional tax.

Even now ten theaters are paying a heavy license fee and the corporations manufacturing films are also contributing to the state's revenue and claim that a further tax would prove excessive.

Some of the legislators declare the proposition to be nothing less than a hold-up affair and are opposed

to further taxation of films. Members of the legislature have freely expressed the opinion that when the report of the motion picture investigation committee is filed, if found to contain any recommendations of obnoxious character in reference to further taxation, it will fail to receive the support of the majority of the members of both branches of the legislature.

Carnival and Ball for Brooklyn Exhibitors

The carnival and ball to be held under the auspices of the Associated Motion Picture Exhibitors of Brooklyn and Long Island on February 21 at Stauch's Palace, Coney Island, promises to be the biggest affair ever given by the motion picture showmen of Greater New York.

All branches of the industry will be represented, as well as a big public attendance expected, to make the festivity the greatest gathering of patrons, exhibitors, manufacturers, and photo players ever collected under one roof.

Beginning February 1, the Brooklyn *Daily Eagle* will conduct a voting contest to elect the most popular actor and actress to be crowned king and queen of the carnival.

The Brooklyn organization is to-day the largest local of the National League, comprising 110 theater owners in Brooklyn and Long Island. It has in addition enlisted the active support of 190 more exhibitors who are not as yet members of the league, but who have vouchsafed enthusiastic co-operation to make the grand carnival and ball the Brooklyn affair of the season. The proceeds of the entertainment will be used in a fund to fight the pending Sunday closing law also the proposed picture tax legislation.

One of the meritorious features decided on by the entertainment committee is the fact that an advertising program will not be issued. In doing this the Brooklyn organization is shattering all precedents as it has been the past custom to issue programs and then solicit advertising from film manufacturers and others in the trade. "Eat, dance and be merry" has been adopted as the slogan and all efforts of the organization are concentrated to make this slogan a reality.

Can Exhibitor Cut Films?

Maurice Tourner, the well known director, has called attention to a grievance in behalf of producers and more particularly directors. In a letter to Motography he questions the right of the exhibitor to tamper with a picture after he has contracted to show it. Part of the letter is as follows:

Has a showman the right to cut down a film for his own purpose and in order to play other things on a program with a time limit?

The making of a picture is no easy matter. The fierce light of criticism that concentrates upon a new production featuring a well-known star in this business makes it essential that the production shall be in every way as perfect as the intelligence of those responsible can make it.

The cutting of a picture in order to get it down to reasonable limits sometimes takes over two weeks. What takes us two months to construct, the energetic, unofficial censor at the theater destroys in probably two hours.

I do not, of course, intend to let the matter rest here nor am I alone in this matter, because as it is on the directors' shoulders that the blame of a failure usually falls, it is time that the responsibility for a fiasco was known to the public, and it is time that apparent inequalities and irregularities in a story were traced to their true source.

If we are to make the art of the motion pictures better from day to day, and if those of us who are in the producing side of the business are ever to attain the slightest measure of perfection, it can only be when it is rendered impossible for an exhibitor to take liberties with a story as it leaves the director's hands; and in other words, to put the exhibitor precisely on the same plane as the editor of a magazine who would never dare to touch so much as a comma in a story by Rudyard Kipling or Booth Tarkington. The public has a right to see the best of which a director is capable, but under no circumstances should the exhibitor stand as an obstacle between the public and the enjoyment of its art.

Chester B. Clapp has been added to the staff of Eugene B. Lewis, scenario editor at Universal City. Clapp for a time occupied the position of editor at the Pacific coast studios of the company. He has been associated with the Biograph, Fine Arts and Keystone companies.

Screenshine

By Mel Ody

IT seems like a shame that when your cash-box is full you can't heap it up a little.

But that's what got Exhibitor Perry of the St. Dennis Theater of Montreal into legal difficulties last week. His house holds 2,600 persons, when they are all sitting down. When Mr. Perry ran "The Fall of a Nation" there were a lot of folks who didn't care to sit down.

So he let a thousand more of them come into the St. Dennis and stand up, just to please them, according to officials. Then the authorities pinched him, and now "his name is Dennis."

The Saint doesn't seem to be working.

A DOUBLE PROXY

Mabel Taliaferro, the story goes, recently received a handsomely engraved invitation to her own wedding. At least, the name of the bride-to-be was Mabel Taliaferro, and she was to be married at Madill, Oklahoma, to a doctor, and to be "at home" at Sherman, Texas, after January 15. Miss Taliaferro was compelled to send her regrets, as she was busy in the final scenes of her latest story, "A Wife by Proxy."

WELL, SHE DIDN'T CARE

Here's the romantic manner in which Bob McKnight, of the *Chicago Examiner* announced the meeting of the Reel Fellows Club on January 12:

"Officers-elect of the Reel Fellows Club will be installed tonight in the headquarters over the Band Box Theater, where 'The Girl Who Did Not Care' lives."

MATINEE FILLS LOBBY WITH CASH.

Manager Moore, the prominent exhibitor of the Colonial, Tacoma, Washington, pulled off a stunt recently from which he hasn't yet fully recovered.

He gave a potato matinee—one tuber for admission and all to go to charity for those who had been unfortunate in the past year.

Somebody told Moore that Tacoma people were not generous; that they were cold, indifferent and selfish, so he had ten sacks only to hold his box office receipts.

Everything was ready. A Paramount feature was filled. The doors were thrown open. The organist was soulfully playing "My Boyhod Days Down on the Farm," while Moore was in his office lulled into a delightful reverie, when he heard a commotion below. He thought perhaps some patron with a big potato wanted change in smaller ones.

Rushing down, he found a surging crowd in front with a line a block long and potatoes coming in by singles, doubles, trios, pecks, bushels and wholesale.

The ten sacks were filled, the big closet under the stairway leading to the balcony was opened. In ten minutes the door couldn't be shut and the big white tubers were piled on the lobby floor.

When the matinee was over just thirty-one hundred pounds of big luscious Burbanks were eyeing their new quarters.

That evening and the next morning Moore's name was smeared all over the front pages of all the dailies, with column after column of the best kind of publicity any showman ever hankered after, and a hundred needy families gave thanks unto the exhibitor with the big idea.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, MOTOGRAPHY *will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs.* The *theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* MOTOGRAPHY *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* MOTOGRAPHY, *Chicago.)*

OLIVER TWIST, (Paramount) Marie Doro—"Credit is due Lasky for the beauty of a great many of the scenes contained in this production. The characters in the story are about perfect, and Marie Doro as Oliver Twist is very good. Hobart Bosworth as Bill Sykes is very good also. Tully Marshal as Fagan renders an excellent characterization. People who like Dickens' work will be especially well satisfied and will consider the picture a treat. People who are not familiar with Dickens' works will be pleased by the characters and settings."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

THE VICTORIA CROSS, (Paramount) Lou Tellegen—"The story of this picture has to do with the Sepoy Rebellion of India, and people did not care for it. The picture as a whole is not a drawing card. In fact, it is a picture which will keep patrons away if they see posters in advance."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

THE MAN WHO FORGOT, (World) Robert Warwick—"A good picture, one showing the regeneration of a man who rises from being a cocaine fiend and a drunkard to a national figure who successfully carries out a nation wide fight for prohibition. This picture will appeal to all people but booze-comedians and such people as are connected with the liquor industry in any way."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

MARRIAGE A LA CARTE, (World) Clara Kimball Young—"A very pleasing picture. Miss Young's work satisfies. Picture considered better than her recent offerings. Considering the fact that the weather was bad, we did a good business with this picture. The picture is a re-issue, having made its initial appearance under the title of 'Marrying Money.' The picture satisfied the public. What more can you ask?"—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

THE TRAVELING SALESMAN, (Paramount) Frank McIntyre—"Although it is not as good as the stage play, this picture will make a hit with most any audience. It has a sense of humor which does not need to be served up to an audience with slap stick comedy. Comments on this picture from patrons were very favorable."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

THE RIGHT DIRECTION, (Paramount) Vivian Martin—"The best Vivian Martin picture ever put out, which, however, is not meant to indicate that it is an exceptional picture. It will please the majority of audiences."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

THE WITCHING HOUR, (Art-Dramas) C. Aubrey Smith—"People liked the picture. Mr. Smith's acting very good. Story rather vague, dealing with mental telepathy, not altogether convincing."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

THE PRIMITIVE CALL, with Gladys Coburn, (Fox)—"A fair attraction, well photographed."—Harry Miller, Boston Theater.—*Downtown house.*

THE SLAVE MARKET, with Pauline Frederick, (Famous Players-Paramount)—"A clever picture and a good money-getter. Star is very clever, one of the very best."—M. J. Weil, Castle Theater.—*Downtown house.*

REDEEMING LOVE, with Kathlyn Williams, (Morosco-Paramount)—"Good of its kind but with rather too much of the religious element. Its box office value is good because Kathlyn Williams is popular. This is her first Morosco picture and interesting for that reason. I think she is going to do good work with this company. The picture is well directed."—M. J. Weil, Castle Theater.—*Downtown theater.*

THE AWAKENING OF HELEN RITCHIE, with Ethel Barrymore, (Metro)—"Went very well with our patrons. Ethel Barrymore is a good drawing card in our neighborhood."—M. J. Weil, Lake Shore Theater.—*Catering to high class patronage.*

THE COSSACK WHIP, with Viola Dana, (Edison)—"This is a great picture which went over very well."—M. J. Weil, Lake Shore Theater.—*Catering to a high class patronage.*

THE PIPER'S PRICE, with Dorothy Phillips, (Bluebird)—"A fair picture, liked fairly well."—M. J. Weil, Lake Shore Theater.—*Catering to a high class patronage.*

TRUTHFUL TULLIVER, with William S. Hart, (Triangle)—"The best Hart picture in a long time."—M. J. Weil, Lake Shore Theater.—*Catering to a high class patronage.*

WIFE BY PROXY, with Mabel Taliaferro, (Metro)—"A good picture for a neighborhood audience, but not for general trade. Mabel Taliaferro draws better with women than with men. The photography of this offering is only fair."—Harry Miller, Boston Theater.—*Downtown house.*

The Bitter Truth, with Virginia Pearson, (Fox)—"A very strong yet very clean picture in six reels. It features Miss Pearson as a young girl of the underworld and it is the best work she has done for some time, though Miss Pearson's work is always pleasing. She is one of the most versatile of players. The story contains a good moral. As a whole it is a first class picture for any locality."—Harry Miller, Boston Theater.—*Downtown house.*

The Bride of Hate, with Frank Keenan, (Triangle)—"Keenan is very good. There are several subtitles in the picture in regard to the negro race which may cause dissatisfaction in outlying houses in some locations. It ends with a good moral."—Harry Miller, Boston Theater.—*Downtown house.*

The Pipe of Discontent, (Triangle Comedy)—"One of the worst comedies I ever ran. If this is comedy, excuse me!"—Harry Miller, Boston Theater.—*Downtown house.*

Her New York, with Gladys Hulette, (Pathe)—"Another picture good for neighborhood houses. Miss Hulette is the type of star of Mary Miles Minter, June Caprice and Ella Hall, who are very popular on family programs. Not so good for transient downtown audiences."—Harry Miller, Boston Theater.—*Downtown house.*

The Little Yank, with Dorothy Gish, (Triangle)—"A good picture which will get over in any locality. A nice, cute little picture, which gives Dorothy Gish good opportunity."—Harry Miller, Boston Theater.—*Downtown house.*

The Man Who Forgot, with Robert Warwick, (World)—"Robert Warwick holds this up. As a whole, fair."—Harry Miller, Boston Theater.—*Downtown house.*

Hearst-Pathe Weekly No. 5—"As a whole, very good."—Harry Miller, Boston Theater.—*Downtown theater.*

The White Raven, with Ethel Barrymore, (Metro)—"One of the best pictures Miss Barrymore has appeared in. The photography is good. The star is good, though a trifle heavy to play certain roles."—Harry Miller, Boston Theater.—*Downtown theater.*

Selig-Tribune Newsweekly, January 13, (Selig)—"This news-weekly is one of the very best released. It is from one to five days ahead of any other I have seen, and gets everything worth while. This issue is the best of all."—Harry Miller, Boston Theater.—*Downtown theater.*

The Pride of the Clan, with Mary Pickford, (Artcraft)—"I reviewed this picture on its opening run and, although I had heard some uncomplimentary remarks about it, the only thing I could see wrong was in the music which accompanied it. Poor music will murder any picture. When I play this picture at my theater, the week of January 21, I am going to pay special attention to my music, and I expect a big week. Good music should put this picture over anywhere. It is a fine family picture, clean, wholesome and entertaining, without any unpleasant elements."—Harry Miller, Rose Theater.—*Downtown house.*

Hearts and Sparks, (Keystone)—"This is an unusually fine comedy which pleased the audience immensely."—M. J. Weil, Lake Shore Theater.—*Catering to high class patronage.*

The House Built Upon Sand, with Lillian Gish, (Triangle)—"Very good. Very well liked by the public."—M. J. Weil, Lake Shore Theater.—*Catering to a high class patronage.*

The Romantic Journey, (Pathe)—"Pretty good picture, of good box office value."—M. J. Weil, Lake Shore Theater.—*Catering to a high class patronage.*

War Brides, with Alla Nazimova, (Selznick-Pictures)—"A fine picture. Nazimova is surely a great actress. This went so well in my theater that I am repeating it next week. I had to call the police to handle the crowds when I first ran it. I have heard that in other parts of the city it did not go so well, but my people certainly liked it."—B. Perlmutter, New Strand Theater.—*Catering to the middle class.*

The Sunbeam, with Mabel Taliaferro, (Metro)—"I did not see this but my patrons said it is a very good play."—B. Perlmutter, New Strand Theater.—*Catering to a middle class.*

The Matrimaniac, with Douglas Fairbanks, (Triangle)—"A fine picture. We are always sure of good business when we run Fairbanks."—B. Perlmutter, New Strand Theater.—*Catering to a middle class.*

Miss George Washington, (Paramount) Marguerite Clark—"I think this one of the best things that Marguerite Clark ever did, and it is a great money getter."—Theo. Johnson, Isis Theater, Boise, Idaho.

The Heir to the Hoorah, (Paramount)—"Went big here. Will make a good return booking."—E. C. O'Keefe, Regent Theater, Billings, Montana.

Panthea, (Selznick-Pictures) Norma Talmadge—"Panthea is doing a tremendous business at this theater and is creating a great deal of satisfaction. In my opinion it is one of the most powerful dramatic stories I have seen in the last two or three years."—S. L. Rothapfel, Rialto Theater, New York City.

The Social Pirates, (Fox Comedy)—"This new two-reeler is a bird. It's the first comedy that I have seen for sometime that will give the Keystones a run for the money. Photography excellent, action in first reel a little slow. The second reel closes with a wonderful water scene climax. Received much favorable comment."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

A Gamble in Souls, (Triangle)—"One of the best five-reel dramas released by Triangle for some time. Story good, action a trifle slow, but the story contains wonderful photography and scenic effects throughout. My patrons liked it. Proved to be a fair drawing card for Sunday show."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

THREE OF MANY, with Clara Williams, (Triangle) —"A fine picture. The audience liked it and commented favorably."—B. Perlmutter, New Strand Theater.—*Middle class audiences.*

THE HOUSE BUILT UPON SAND, with Lillian Gish, (Triangle)—"Seemed to entertain the patrons well. It is a good production."—B. Perlmutter, New Strand Theater.—*Middle class audiences.*

ANTON THE TERRIBLE, (Paramount)—"This was not well received by my patrons. I don't think the story is strong enough. I would not call the offering a good one." —B. Perlmutter, New Strand Theater.—*Middle class audiences.*

THE FEMALE OF THE SPECIES, with Dorothy Dalton, Howard Hickman and Enid Markey, (Triangle)—"Dorothy Dalton's work is especially fine in this, and the acting of the whole play is good. It is a good offering and my patrons liked it."—B. Perlmutter, New Strand Theater.—*Middle class audiences.*

THE LASH, with Blanche Sweet, (Lasky-Paramount) —"An excellent production which was much appreciated by my patrons."—B. Perlmutter, New Strand Theater. —*Middle class audiences.*

THE PEARL OF PARADISE, (Mutual), with Margarita Fischer—"This is some picture. It made a great hit with our patrons. Although we have a very large house and keen opposition the house was filled to the doors the night we showed it."—L. T. Gaines, Globe, Arizona.

THE PERILS OF OUR GIRL REPORTERS, (Mutual), Helen Greene—"Our first showing of this series was the biggest opening ever seen for a series or serial in Buffalo. It was given a royal greeting and at times waves of applause seemed to rock the house. This will please any audience."—Jules Michaels, Academy Theater, Buffalo, N. Y.

THE CHILDREN OF THE FUED, (Triangle)—"Starring Dorothy Gish, this Triangle Fine Arts production is nothing out of the ordinary. Business poor on this show."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

THE MARRIAGE BOND—"Starring the man of many wives, Nat Goodwin, this picture proved to be above the average feature. Cast good, story fair and photography very good."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

THE OCEAN WAIF, (International)—"A very pleasing picture. Starring Carlyle Blackwell, the production makes a great hit with the women. Supporting cast good throughout. Business just fair."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

Classy Exchange Men's Party

A New Year's party was given all the salesmen and heads of departments by R. C. Cropper, district manager of Universal exchanges in the mid-west territory, and manager of the Kansas City exchange.

The party began at the Gaiety Theater and then transferred itself to the Hotel Edwards' grill. A young lady, dressed entirely in purple, wearing a purple mask, descended the stairs into the grill room, with the spotlight thrown on the stairway. The young lady gave each of the guests a purple mask as a souvenir.

New Jersey Exhibitors' Ball

The first annual ball of the Exhibitors' League of New Jersey will be held in Newark February first. Many screen stars have accepted the invitation to attend, among whom are:

Anita Stewart, who will lead the grand march with a personage whose name will be announced later.

Miss Florence LaBadie, the Thanhouser star, will judge the contest of young ladies to enter films. Mr. and Mrs. Sidney Drew, Metro comedy stars, have engaged a box, and will hold receptions throughout the evening. Marguerite Courtot, of Famous Players, will act as chair lady of the ladies reception committee.

Among the others who have promised to be present are:

Dorothy Green, International-Pathe star; Violet Mersereau, and her special Universal Company; Norma Talmadge; little Madge Evans, child artist of the World Features; Pearl White, Pathe; Carlyle Blackwell, Ralph Kellard, Earle Williams, E. K. Lincoln, and Paul Panzer.

Billy Quirk, president of the New York Screen Club, says that he is going to bring a big delegation of screen club boys with him.

Buffalo Bill Rides No More

"What time does the big show begin?"

These were Buffalo Bill's last words. He died at the home of his sister in Denver on January 10. At the time his old time "pardner," Johnny Baker, was speeding across the continent from Buffalo in a vain effort to bid farewell to the noted scout, fighter and showman.

Colonel Cody was 72 years old. With his noted "wild west" show and circus he had appeared in every city and town in America and before the royalties of Europe. For the past few years preceding his death he had made his home in Chicago, where he was a familiar figure. The town of Cody, near one entrance to Yellowstone Park, will carry his name down to history.

Buffalo Bill got his nick-name from the time when he contracted to supply a pioneer western railroad construction company with fresh buffalo meat.

Censorship in New Zealand

By a recent order in council relating to the censorship of cinematograph films in New Zealand, all films must be submitted to the censor at his office in Wellington, and application for approval must be made in a prescribed form, according to *Commerce Reports*. Respecting imported films the censor must be informed of (1) the title of the film, (2) the name of the manufacturer, (3) the length of the film, in feet, and (4) the date of importation. Appeal from a decision of the censor may be made to a board of appeals.

A photographic reproduction of the censor's certificate of approval will be attached to a film on payment of $1.20. The fees for examination of films are $1.20 for the first 1,000 feet and 60 cents for every additional 500 feet or part thereof; and for appeals, $2.45 for every 1,000 feet of film or part thereof, with a minimum of $7.35 for any one film.

FAIRBANKS STATES HIS CASE

Griffith's Withdrawal From Triangle Freed the Star From His Engagement with Majestic by Terms of His Contract

In regard to his break with the Triangle Company, Douglas Fairbanks issues the following announcement in which he emphasized the statement that the Majestic Company and not he violated the contract. He says:

In my contract with the Majestic Motion Picture Company there was inserted the following provision:

"Said corporation agrees that the motion picture or pictures that said Mr. Fairbanks is to render services in the making shall be supervised by Mr. David Griffith, general manager and chief director of said corporation, and in the event of said Mr. Griffith severing his connection with the company, or discontinuing the active management of the same, the said Mr. Fairbanks may at his option withdraw from the employ of said corporation, but said action on the part of said Mr. Fairbanks shall not prejudice his right to said compensation already earned by said Mr. Fairbanks. . . . Said corporation shall give or cause to be given the name of Douglas Fairbanks chief prominence and by 'chief prominence' is meant that his name shall appear in larger type than any other part of the subject matter in which his name appears on all positive films, and in all advertising and literature used in connection with the motion pictures in which he appears, and shall not specially feature any other person in the cast representing any motion picture in which Mr. Fairbanks appears except with Mr. Fairbank's written consent first had and obtained."

Mr. Fairbanks further stated that he had especially desired the benefit of the ability and judgment of Mr. Griffith as supervisor of the pictures he appeared in. Also, at the time of making the contract, he said the Triangle Film Corporation was being promoted largely upon the names of Mr. Griffith, Thomas Ince and Mack Sennett. Fairbanks believed that the clause calling for Griffith's supervision would protect him in case of financial disaster, for then Griffith would cease to be active in the making of its pictures and that would enable the star to withdraw from the enterprise.

When Griffith ceased to devote his time to supervision in the studio, Fairbanks made a vain effort to ascertain the true status of the director with the company. When he learned that Griffith has virtually severed his connection with the Triangle Company, Fairbanks declared his contract void. Another clause of the contract which Fairbanks declares has been continually violated is the advertising of actresses playing with him and the effort made by the company to establish a value to their names by connecting them with his, without his written consent.

Fairbanks' latest picture, "The Americano," was completed at Hollywood. Several weeks ago he came to New York with Director John Emerson and a company of Fine Arts players, but had not begun a picture.

Fairbanks has as yet made no announcement regarding his plans for future work. Unconfirmed news from New York states that he has joined Artcraft.

The Fire Prevention Bulletin which the National Association of the Motion Picture Industry published recently, has been given an appreciative reception on all sides. It has been copied and commented upon editorially in *Fire Protection* and other publications of the sort. Daily newspapers have been discussing it editorially. In addition, trade journals and the house organs of the great distributors of films have taken it up.

EXHIBITOR FIRST

Paramount Uses Unusual and Efficient Scheme to Keep in Direct Touch with Demand from Exhibitors and Public

Helping the exhibitor is the important factor in the motion picture industry and Paramount has taken as its watchword, "Exhibitor First." With that motto it is not to be intimated that the public will be forgotten for a single instant.

The Paramount system is to please the theater-going public by a system of criticisms on each and every picture from the Paramount exhibitors all over the country, as well as the audiences. It all began at the inception of Paramount, when it was an absolute requisite to make a success of a distributing organization, and to know precisely what pictures the public wants most to see. It was necessary to know why one theater would be crowded while another had many empty seats. Also different pictures will be required in the first run theaters to what was desirable in the community houses.

It is necessary to know to a precise degree of accuracy, what the public wants. Paramount analyzed the situation as follows:

Paramount has twenty-two exchanges or distributing points throughout the United States. Each serves from two hundred to three hundred and fifty theaters. With each film that is sent from the exchange there goes with it a "criticism blank," which the exhibitor must fill out, and which, when they are returned to Paramount's main office in New York City, gives the experience of each particular theater with each particular production. Either it did good business, fair business or bad business; conditions unavoidable taken into account. Either the people were enthusiastic about it or they were luke warm about it, or else they didn't like it at all. It also tells the manager's personal opinion.

Thousands of these blanks are returned each day. After a picture has been shown throughout the country for a month hundreds of return blanks are recorded on that picture and are classified in percentages to show exactly how the feature stood in the judgment of the public. It shows also how the star registered in personal popularity on the screen. Productions that fall under a certain mark of public approval are considered as distinct warnings. Stars who are in such productions are apt to go by the discard.

This analytical system has proved on some occasions that supposedly popular plays and players have been unpopular, and on the contrary, players who have never been reckoned on have jumped into the high salary class.

"Marcel's Birthday Present," in five reels, practically has been completed at Universal City with Rupert Julian and Louise Lovely.

The publicity and advertising departments of the David Horsley interests are now in charge of Harry H. Poppe.

Mr. Poppe was with Mr. Horsley before in the same capacity. Recently he was associated with Chester Beecroft in the New York office of the American Film Company.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Exhibitors' Good Resolutions

DID you make any New Year's resolutions?

Grace Wyndham Vail, director of publicity in the Southern Paramount Pictures Company of Atlanta, distributors of Paramount Pictures in that vicinity, asked the exhibitors of that district to make ten New Year's resolutions. In getting her request across to the exhibitors she wrote each of them a story, and she has been congratulated upon it by hundreds of them since the issuance. Her story was to this effect:

He was an exhibitor. Good to look at, frequent to smile, believing still in man's preference to be right,—it was a New Year of greater accomplishment than had even been his last, that stretched out before him.

His eyes rested for a moment on hurrying crowds of folks, as they passed and re-passed on the opposite side of the street. From his office window he had always this panorama of humanity before him.

Because he was a successful exhibitor he saw in this passing many a tragedy, many a comedy—but rarely he spoke of such.

His mind was on the year born the night before,—365 days that were to be lived and loved and worked. And finally "writing came upon the wall"—a writing that could only be deciphered by one who had lived and learned and kept up in the front ranks with this exhibitor.

And here are the thoughts of this modern exhibitor:

RESOLVED—

1. To give my theater a thorough overhauling until it shines and glows with cleanliness, sanitation, and comfort, and to shower its every nook and corner daily with the exhilarating essence of Public Service and Courts.
2. To clean out from the lobby of my house photographs of former stars no longer appearing there, and to give space to a few well selected frames and pictures.
3. To make my box office comfortable for the ticket-seller, that there may be no reason of my making for a lack of good nature there.
4. To present to attaches clean uniforms, from doorman to porter.
5. To give particular care to the music of my house—that it may be fitting, properly attuned, and not led astray by a too vigorous drummer.
6. To put into the lighting of my theater wisdom that shows how practicability and beauty—to say nothing of feminine becomingness—may be combined.
7. To put into my stage setting a dignity, simplicity and Puritanic charm that shall blend into any special feature decoration I may want to give to a special screen feature.
8. To put into practice a belief that God's free fresh air is sweeter balm to lungs and nostrils than any combination of scents ever conceived by perfumer, foreign or native.
9. To imperson in my operators and machines my highest standard of perfect workmanship.
10. To play the best pictures for every ounce of fine timber, big humanity, exquisite romance, jolly, kind humor, wonder soundness and glorious decency.

A Modest Little House in a Modest Little Town

The Princess Theater is located in the hustling little city of LeRoy, 1,750 population, 16 miles east of Bloomington, Illinois. Van Atta and West are the proprietors.

The building is 92 feet by 38 feet, constructed of brick, concrete and steel. It is one story in height, dark colored mat face brick, with Green River Kentucky stone trimming, making a very pleasing and ornamental exterior.

The lobby entrance has two pairs of heavy glazed doors, opening into a lobby 15 feet wide by 28 feet long, with a 16-foot ceiling. The floor is reinforced concrete, laid off in 12-inch squares. The plastered walls of the lobby are done in raised panels, affording an excellent opportunity for the highly artistic decorating, in which the basic color is different shades of tan, overlaid with a Tiffany glaze, in a skillful combination of lavender, old rose, and very light green effects in the borders and figures.

Leaving the lobby and going into the auditorium, one passes through glass paneled doors (of which there are two pairs) through a foyer, the inside wall of which, while providing ample entrance and exit space, prevents direct light from striking the screen.

The auditorium, a room 65 feet long by 36 feet wide, has a sloping floor of solid concrete, and is unobstructed by posts or supports, the roof weight being supported by massive steel I beams, which are done in an artistic manner in the ceiling decoration.

Near the screen end of the room on each side are double exit doors, equipped with panic bolts or safety locking appliances, which while securely locking the doors from without, are easily opened by a small child from within.

A feature of the auditorium to which great attention was paid is the ventilating system. An am-

This modest little house—the Princess of LeRoy, Illinois—is beautiful inside. Read the description in the accompanying story.

ple supply of pure outside air is secured by being brought in through a screened opening on each side of the building, through fresh air ducts to cemented tunnels next to the outside walls, under the cement floor, with an opening under each steam radiator, there being two of these on each side of the room. Thus warming the fresh air before it enters the room. The used air is drawn off through four register openings at the screen end of the room into shafts connecting with a large ventilator in the roof, also a large ventilator is located in the center of the ceiling, with damper doors to same to carry off the excess heat in warm weather.

The auditorium is seated with 350 comfortable opera chairs, with a spacious aisle on each side of the center tier of seats.

The lighting is the semi-indirect system, eight large bowls with a late pattern, very ornamental, brass red fixture, for bright lighting, and at the rear of the room, while the picture is on the screen, two of the fixtures have blue lights, which shed a soft light, being of great assistance to patrons in finding seats, as well as to give a most beautiful effect. All wiring in the building is carried in conduits, there being 15 circuits, all centering in a fuse box located in the operating room.

The booth is equipped with two Powers late model projecting machines, motor driven and is of fire-proof construction, with reinforced cement floor, and ceiling, with solid brick walls, and has a large skylight and ventilator.

The opening program was a Paramount picture—Fannie Ward in "Tennessee's Pardner"—and despite the fact that rain poured down all day and evening, it was necessary to give three shows to accommodate the people who wished to see the initial performance in the new house.

The managers have been paid many compliments on the building and believe that it will compare favorably with the better class of houses now being devoted exclusively to high-class photoplays.

Staging Pictures

The Paramount-Empress Theater, Salt Lake City, Utah, makes a practice of staging Paramount Pictures and for Christmas considerable ingenuity on the part of the electrician and others connected with the theater was brought into play. On the Saturday preceding Christmas the crowds of youngsters who make the 10:15 special matinee such an institution every Saturday were treated to a surprise.

When the house was darkened prior to showing "The Christmas Carol" and other features on the bill, the drapes were parted and the youngsters got a glimpse of the moon shining over the top of a snow-laden tree outside. Then variously colored lights slowly dawned exposing a Christmas tree appropriately decorated and when all stage lights finally showed the stage set with an interior, glowing fire-place with stuffed stocking hanging from the mantel, rocking horses and toys distributed around and a child peacefully sleeping in its crib, the youngsters gave one long-drawn gasp and broke into applause.

It was a complete surprise. Again slowly the lights dimmed out and across the Christmas tree was projected "A Merry Christmas." As though the children had rehearsed it they one and all with one voice yelled spontaneously "the same to you."

Manager George E. Carpenter and the house force were tickled to death with the success of the surprise and when the afternoon papers came out both printed a half column story on the stunt.

The front of the house was appropriately decorated with evergreens, Christmas trees, bells and holly wreaths. These decorations and stunts were held for one week until the close of the holidays on New Year's.

It happened that the school teachers of Utah and Southern Idaho were holding their annual convention in Salt Lake and a large number of teachers and county superintendents attended the children's matinee at the Paramount-Empress with the object in view of starting the same idea in their home town.

The subject of better motion pictures for young folks was one of the topics discussed at the convention and a member of the Home and School League of Salt Lake addressed the convention at length on the question going into detail of how the movement started in Salt Lake and how the Paramount-Empress co-operated with the committee in putting the proposition over.

Harking back to the house decorations and stage setting, they were distinctly timely not only on account of the season of the year but due to the fact that "The Traveling Salesman" and "Snow White" were booked for the holidays.

Big New House for New York

New York is soon to have a new $400,000 motion picture theater. It will be built at Forty-ninth street and Broadway. It will have a marble front, no store fronts, offices or outside distractions. Russell B. Smith, civil engineer, recently stated that the new theater will be constructed under the personal supervision of Robert E. Hall, the man who built the Rialto, a playhouse regarded as one of the most perfect in the world.

The new Broadway playhouse is to be on the site now known as 1614-20, just north of Forty-ninth street on the east side of the thoroughfare. The deal was consummated when the Barney Estate Company, 1620 Broadway, lessees, represented by Attorneys O'Brien, Boardman, Harper & Fox, executed a long lease for the uses of the new playhouse.

The new Broadway theater is to be called the Triumph, and is to be specially devoted to motion pictures, although it will be built in a way to house and project plays of all size and importance. The Triumph Theater is to be fully equipped with loft, stage space and furnishment for the most extensive dramatic productions, although it is to commence activities as a motion picture house.

The new Triumph, as designed and contracted for, is to be the most perfect example of theater architecture and construction in the world. The work of building it will commence not later than April 1, and the structure will be completed by late summer or early autumn of this year. Notice has been served on the present tenants of the premises who will presently vacate, and the old buildings at this Broadway corner will be razed at once to make way for the new building.

With the consummation of the deal there came scores of bids from managers who realized the importance of the enterprise.

Pending the completion of their new offices, Sherman-Elliott Company of New York are now temporarily located at 218 West Forty-second street, second floor; Telephone, Bryant 4922.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

DO you ever give away seats on Sunday? Manager Weil, of the Castle, a classy downtown house in Chicago, running Marguerite Clark in "Snow White" recently, advertised, "Free seats for children between 10 A. M. and 1 P. M. on Sunday."

The New York lodge of the Moving Picture Operators' Union held its fourth annual ball on Sunday, January 14, at the Central Opera House, East Sixty-seventh street.

F. L. Cassel, formerly an exhibitor of Red Cloud, Nebraska, recently disposed of his interests there, and has joined the traveling staff of the V. L. S. E. exchange in Kansas City.

The Spooner Theater, in the Bronx, New York, which a short time ago abandoned pictures to produce new speaking plays, has after one week returned to its former policy of Triangle pictures.

The largest vaudeville house in Chicago, the Majestic, is going to run a motion picture serial, International's "Patria," the preparedness story, starring Mrs. Vernon Castle and released through the Pathe exchanges.

The management of the Strand Theater of New York announces that it has signed a contract with the Essanay Film Company whereby the Max Linder comedies will be presented at the Strand, on exclusive release dates.

Through the courtesy of the Paramount Pictures Corporation, three thousand orphans of Minneapolis were given an invitation performance of "Snow White" Christmas day. Similar performances were given in other cities.

Twenty newsboys were the guests of Frank Heller, manager of the Starland and Meridian theaters of Anderson, Indiana, at the matinee performance at the Starland a couple of weeks ago. The boys attended in a bunch and it was good publicity.

By a governmental decree, all places of amusement in France must close one day each week. This is in line with the general precautionary measure taken by the authorities to lessen the use of electric lighting, on account of the present shortage of coal.

Milwaukee's newest motion picture theater, "The White House," was opened December 18, playing to capacity business. The seating capacity of the house is 2,000. A seven-piece orchestra and a pipe organ furnish the music program. O. L. Meister is the manager of the theater.

The program of the Strand Theater, New York City, last week was headed by "Great Expectations," a play adapted from Charles Dickens' book of the same name. It was produced by Famous Players and features Louise Huff and Jack Pickford. The "German Official War Pictures" were also on the bill.

A specially designed Paramount bookmark has been distributed throughout the United States recently through the Paramount exchanges. These marks have been given to book dealers and libraries by Paramount exhibitors and have become an important means of publicity in many sections.

Here's an exhibitor that is going to conduct a house to take care of his "hold-outs." Herman Zander, proprietor of the Majestic Theater at Rhinelander, Wisconsin, has leased the Cozy Theater, and will operate it on such nights each week that the Majestic is unable to seat those desiring admission.

Walter S. Merrill took possession of the Stevens Opera House of Booneville, Missouri, on January 1, changing the name of the theater to the Lyric, and although not making any radical change from its former policy, has inaugurated a live publicity and advertising campaign for the theater.

The Strand Theater, Louisville, Ky., formerly the Masonic, has passed under control of the B. F. Keith circuit, making the third playhouse in Louisville for the Keith interests, the others being the National, where vaudeville holds the boards, and the Mary Anderson, where high-class pictures are shown.

Even though it portrays conditions which the commissioners are trying to eliminate, the Cook County (Chicago) Commissioners have made resolutions proclaiming "Intolerance," now running to big crowds at the Colonial, a production of merit. Word had come to them that the film "libelously reflected on the public charities."

The Screen Club of Kansas City entertained sixty-five couples at a New Year's celebration in their club rooms. An orchestra played throughout the entire evening, and there was dancing. A high class vaudeville entertainment was provided by the program committee, and souvenirs were distributed by the various exchanges.

Portland, Oregon, enjoyed quite an auspicious "first night" when the newly remodeled James Broadway Theater was opened as a moving picture house on December 24. The theater was packed and the audience included practically all of the prominent people in the city. "Idle Wives" was the initial film offering and it met with success.

The new Victoria Theater is to be erected in Pittsburgh, on Center avenue. The Enterprise Amusement Company is erecting it and it will be one of the finest theaters in that part of Pittsburgh. The seating capacity will be 1,000. The new Victoria will be one of a chain of five theaters, operated by the Enterprise Amusement Company.

Kurtz Brothers of Bethlehem, Pennsylvania, are planning a new opera house. The new building will be on Broad street, having a frontage of 100 feet and a depth of 190 feet, leaving proper room for exits on either side. The interior decorations will be unusually attractive, with

the most modern electrical fixtures, and have a seating capacity of 2,000 persons.

The management of the Casino Theater of Des Moines, Iowa, have secured a lease, for a term of years, on the Majestic Theater, and will show only the better photoplay attractions. The Majestic was closed at the beginning of the summer months and reopened December 24 by its owners, Elbert and Getshell. The Majestic is one of the finest motion picture houses in Des Moines.

Exhibitors of Baltimore are heading a movement to reorganize the Maryland Branch of the Motion Picture Exhibitors' League. The third meeting held recently took place January 7 to adopt a constitution and by-laws and select permanent officers. The temporary officers were Louis Schlichter, chairman; Frank A. Hornig, treasurer, and Thomas Goldberg, secretary.

The bonus checks which were awarded to the employes of the Strand Theater as a Christmas gift were apportioned according to the amount of their yearly salary. All employes receiving $2,000 a year or less received 10 per cent of their annual salaries, and those earning over that amount were given 5 per cent of their yearly stipend. There were 116 employes to receive these gifts.

How would you like to see a fifteen-cent piece in circulation—you picture men who charge that amount for admission to your house? President Freuler of the Mutual Film Corporation advocates the coinage of such a coin and Tom Furniss, a prominent exhibitor of Duluth, seconds the motion. Someone has suggested that "E Pluribus Film" be the inscription on the new piece of money.

The New York license bureau is said to be watching certain manufacturers whose productions are, as a rule, more innocuous than harmful, but often give the public the wrong impression through the use of suggestive titles. The moment these producers make a false move it is reported the bureau will move more swiftly than it has hitherto, because of the activities of the city's numerous reform organizations.

A six-cent admission price is being charged by the Woodward Theater Company of Detroit, which controls the Comique, La Salle and Rosebud theaters in that city. Not being ready to raise their admission price from five to ten cents, General Manager Bert Williams tried the unusual price, which makes little difference to the patrons but a big difference in the net receipts at the box office.

Five hundred grade school pupils attended the song fest and motion picture show in the Oskaloosa, Iowa, high school assembly one afternoon. The five-reel film production of George Barr McCutcheon's famous narrative, "Nedra," was the feature of the program. This was followed by a one-reel comedy, "Lou and Heine, Caught in a Jam." The show was repeated at night for high school students.

The music stands in the orchestra pit at the Rialto of New York have been equipped with a new type of lamp which illumines the music without casting light in any other direction. The pictures on the screen and the fine color effects in the scenic panels of the collonade may now be seen at their full value by all spectators, including those in the few seats formerly touched at times by distracting beams of light from the music racks.

At a meeting of the Board of Censorship for Children's Motion Pictures, held recently in the assembly room of the main library at Louisville, Kentucky, a letter from the Edison Company was read, stating that hereafter an advance of children's pictures will be arranged for the Louisville board. Such films as the board selects will then be given at the Saturday morning picture shows at the Mary Anderson Theater.

E. W. Griswold, manager of the Savoy Theater, Syracuse, New York, has taken practically the last step in artistic theater decoration. In connection with his floral decorations in the theater, he has installed numerous birds whose singing can be heard at most all times. The carrying out of this plan of decoration, creating an out-door effect, has been taken up by Syracuse as a decided novelty and has attracted considerable attention.

A new motion picture theater on the fringe of the most congested part of Boston's slums is to be erected as an experiment which will be watched with interest. For years overtures have been made at the City Hall for the erection of such buildings in the North End, but all were turned down until the present West End enterprise was projected and passed upon by the mayor. A group of men organized as the Lancaster Trust are responsible for the experiment.

"The Crisis," the Selig feature, rights for which were bought by the Sherman-Elliott Company for the entire United States and Canada, received its first public showing before a large and enthusiastic audience on Christmas eve at the Lyric Theater, Minneapolis, Minnesota, the home city of the Sherman-Elliott Company. "The Crisis" is doing a big business at the Lyric and is booked for an indefinite run.

A parade of the Spanish-American War Veterans' Sons' Drum and Bugle Corps was the unusual "stunt" which called attention to the opening of "Pearl of the Army" at the Hippodrome Theater, Portland, Oregon. The parade, which was suggested by W. W. Kofeldt, cashier of Pathe's Portland office, caused lively interest in the city, got big publicity in the newspapers and helped to bring crowded houses to the theater showing this newest Pearl White serial.

Norma Talmadge appeared at the Rialto Theater, New York City, recently in "Panthea," her first Selznick production. Hugo Reisenfeld, director of the Rialto orchestra, intensified the appeal of the picture throughout by a rendition of the ballet suite from "The Queen of Sheba." A violinist of great merit, Miss Helen Jeffrey, also played. Others on the program were Mr. and Mrs. Sidney Drew, in "The Pest," studies of lion cubs, in color, and the "Literary Digest of the Screen."

"Professional matinees," an old custom in legitimate houses, are to be introduced into the Studebaker Theater, Chicago, where "A Daughter of the Gods," the Fox-Kellermann spectacle, is running. Among the companies who have been invited to attend matinees on Mondays, Tuesdays, Thursdays and Fridays are Ziegfeld "Follies," Al Jolson's "Robinson Crusoe, Jr.," "Fair

and Warmer," "Major Pendenis," "Hit the Trail Holliday," "The Boomerang," and "Mile-a-Minute Kendall."

Exhibitors in the vicinity of Minot, N. D., met recently in that city to discuss the Sunday closing law, enforced in North Dakota. A committee was appointed, with H. L. Hartman of Mandan chairman, to get in touch with the representatives of the various districts and house committees. A committee under the leadership of J. Walker McGuiness, of Williston, was appointed to arrange for the co-operation of all the exhibitors in the state with the present organization. J. Walker McGuiness of Williston was made chairman.

The "catch-line," "Simplex Makes Projection Spell Perfection," won for Al. G. Wells, manager of the Bijou Theater, Minneapolis, Minn., the first prize in a "catch-line" contest conducted recently by the Theater Equipment Co., of that city. P. Poggenpohl, manager of the Empress Theater, Gordon, Nebr., and J. C. Hemberger, operator at the Princess Theater, St. Cloud, Minn., won the second and third prizes. Fifty dollars in gold was given away, twenty-five for the first prize, fifteen for second and ten for the third.

Superintendent Warner, of the high school at The Dalles, Oregon, recently allowed his students to put on a regular photoplay. He presented a prize to the author of the best story submitted and chose his actors from school talent. The cost of producing such a photoplay naturally varies with the different conditions that are encountered, but all the essentials should be provided at a cost somewhere between $1.25 and $3 per foot. This works out at a cost of from $1,250 to $3,000 for producing the negative of a one-reel subject.

The management of the Eau Claire (Wisconsin) Theater Company showed their patriotism to the boys of Company E and to the Eau Claire people by offering their theater houses as a place of refuge, until the troop train from Mexico pulled in. Many of the vast crowd tired of the long vigil and returned to their homes but over 2,000 stuck it out and welcomed the troops. Just before the train pulled in, the Orpheum and O Klare theaters were packed. On the stage at the Orpheum Theater the Wisconsin State Band played several musical selections while the audience sang and gave cheers.

A novel method of stimulating interest in "The Truant Soul," the Essanay Super-Feature, released through Kleine-Edison-Selig-Essanay, was adopted by the Empire Theater, the Bronx, New York; Sidney Cohen, manager. A slide was prepared with the following sentence: "Your doctor ought to see this. It is to your interest to give us his name and we will invite him." The result was that hundreds of names of physicians in Greater New York were left at the box office and Mr. Cohen was particular to see that each one received an invitation to witness "The Truant Soul." Many physicians who accepted the invitation declared that the picture carried with it a great moral lesson.

Connecticut is another state in which exhibitors have a Sunday closing law to fight. Throughout the state, motion picture theater owners are combining in a movement to abolish the "blue" laws which forbid Sunday pictures. Among other weapons they have the *Connecticut Liberal Sunday Laws State Journal*, a publication formed to record the exhibitors' fight from the beginning of 1917 until a victory is won. Senator Michael J. Quinn heads a committee to further the interests of exhibitors in the state congress. In this state, picture theaters are allowed to run on Sundays only in some of the large cities. In the smaller towns Sunday shows are strictly prohibited.

A clever advertising scheme by which exhibitors in small towns may build up a clientele among the surrounding rural districts was worked out by the Widenor Brothers of Belvidere, a New Jersey town of 1,800 inhabitants. This was done through co-operation with the local weekly newspaper. In addition to a regular advertisement of the house, synopses of the current features were run and marked copies, about one hundred each week, were mailed to a list of automobile owners in the surrounding territory, non-subscribers to the paper. The result was that the farmers both came to the show and became subscribers to the newspaper, which pleased both exhibitor and editor.

The Jones, Linick and Schaefer circuit of Chicago theaters announces a complete shift of managers at the opening of their new vaudeville theater, the Rialto, January 8. Harry Earl, present manager of the La Salle, will manage the new house, assisted by William Rosenblum, for the past three years assistant manager of the McVicker Theater. Louis J. Jones will remain manager of the Studebaker and Lyric theaters and will also act as treasurer of the new Rialto. Norman E. Field will continue as manager of the Colonial Theater and assume temporarily the charge of the La Salle, assisted by Mike Simons, his assistant at the Colonial. Benjamin Anderson, assistant manager of the Studebaker, becomes assistant to John G. Burch of McVicker's. Chester Amberg, manager of the Willard Theater in its vaudeville days under this management, becomes assistant manager of the Studebaker.

Lucas to Star in "Orpheus"

Scenario rights to "Orpheus," a story by Samuel Hopkins Adams, recently published in *Collier's Weekly*, have been purchased by the Triangle-Fine Arts studio for picturization under the direction of Wilfred Lucas and Tod Browning. Lucas will play the star role.

Lucas has not yet selected his cast but it is probable that Carmel Myers will be promoted to a leading lady and will support the star. Work on the production will be started as soon as "Jim Bludso," is completed.

The story has unusually dramatic screen possibilities and the transformation of it into scenario form will be supervised by Lucas himself. He was struck by the unusual plot and persuaded the studio management to secure the film rights without delay.

"Orpheus" is one of the "Our Square" series. It is threaded with pathos, romance and tragedy, combining to make strong heart interest and dramatic effect.

Following her success in the screen adaptation of the Grimm fairy tale "Snow White," Marguerite Clark will star in an adaptation of the late Molly Elliot Sewell's play "The Fortunes of Fifi," which will be released by the Famous Players through the Paramount Pictures Corporation in February.

Big Exhibitors' Plan

Live Theater Men of Five Middle Western States Combine to Rent Pictures on Efficient Co-operative Arrangement

A co-operative association has been formed among the exhibitors of Missouri, Kansas, Oklahoma, Iowa and Nebraska for the purpose of booking feature productions at less cost than they can be booked through the regular exchanges located in that section of the country.

The association, called the United Theaters Company, has opened a Kansas City branch, under the management of Ted L. Morse. The list of membership in the new organization includes a large number of exhibitors in all five states, and a majority of the theater owners in Missouri and Kansas, among them the best houses in Kansas City.

The United Theaters Company will buy outright feature productions from the producers when these productions are judged suitable to that section. This will check the efforts of exchanges to force upon exhibitors features at extremely high rentals which he must show at a loss.

By buying the feature productions from the producers outright and booking them through the membership houses of the booking circuit of this company, the exhibitors are thus able to eliminate the cost of the overhead expense which the exchanges must charge for, the cost of exploitation and rental of features. A more careful selection of features can also be made, with the needs of this particular section in mind. An effort will be made not to antagonize the exchanges. The object is merely to remedy an evil in the present distributing methods which seems unfair to the exhibitors.

Exhibitors Oppose Unclean Pictures

The Exhibitors' Corporation of the Northwest held its last meeting at the Bijou Theater at Minneapolis, and it was well attended.

Mr. Rubin, of Rubin and Finklestein, in a letter to the association assured the exhibitors that Rubin and Finkelstein would assist the organization in the future matter of refusing to pay advance deposits.

The vice-president of the South Dakota state organization inquired in a letter as to the attitude the organization has assumed against objectionable pictures.

The association went on record as being opposed to pictures of that kind.

Committees appointed some time ago were changed. Mr. Hitchcock was appointed chairman of the public ball committee, in place of Mr. Keough. Mr. Rodgers was made chairman of the special grievance committee in Mr. Powers' place and Mr. Hoppenrath was made chairman of the legislative committee.

The National League has given the state of Kansas $500 towards defeating censorship in that state. The Northwest, it is claimed, shows more objectionable films than any other part of the country.

The following members were present: James Gilosky, president; William Koenig, secretary; Thomas Furniss of Duluth, L. V. Calvert, D. G. Rodgers, H. P. Greene, Ed Hinz, Fred Upham, James Agnew, M. S. Nathan, Billy Watson, C. H. Hitchcock, Mr. True, Thomas J. Hamlin, of Amusements, O. E. Lee, A. L. Hill, S. G. Lebedoff and Jacob Barnet.

Sunday Closing Case Postponed

The Bender case in New York, which involves the Sunday closing issue, is not on the present calender of the Court of Appeals, and so the case will not come up for another month. This will give the motion picture cohorts of New York state a welcome opportunity to frame a vigorous fight for their rights.

It is safe to believe that the legislature will drop the Sunday closing question for the time at least. The members of the Senate and Assembly have no desire to attempt the enactment of legislation dealing with Sunday amusements, until they know the attitude of the Court of Appeals on the subject.

The legislators seem to be of the opinion that the highest court will refuse to uphold the appellate division's interpretation of the law, and that it will be unnecessary for the legislature to come to the rescue of the motion picture industry. In the event this does not prove right, they are prepared to offer several remedies for the picture interests.

Senator John J. Boylan of New York City feels that it would be a grave mistake to close the motion picture houses on Sunday, and that it would be a bad thing also to close them in such cities as Buffalo, Rochester, Syracuse and smaller towns. The workers in these places have come to look upon the films as a regular Sunday institution, and wherever Sunday theaters flourish the saloons experience a marked falling off in business.

Would you know how to go at it to manufacture a roaring, destructive flood and then make it stay where it belonged and not run over into the neighboring town? Here's the way they did it at Fine Arts for the making of "Jim Bludso."

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If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVII CHICAGO, JANUARY 27, 1917 Number 4

The Program Question

THE weakest link in the program system is the impossibility of making all pictures uniformly good. The exhibitor who runs program is pretty sure that some of the stuff he shows will be poor, no matter how good the majority of it is. And he will always see pictures elsewhere that he covets but cannot use without discarding a part of his program—which means double cost and an economic waste.

It takes a higher order of showmanship to run a house on miscellaneous feature bookings than it does to run on a cut-and-dried program. Or perhaps it would sound better the other way around; it is easier for the exhibitor to run a specific and adequate program than to select a continuous supply of satisfactory features from miscellaneous sources.

The program exhibitor, while he may be the most ingenious and experienced of showmen, depends largely on the sagacity and efficiency of the producer for the success of his shows. The exhibitor who chooses to pick his shows wherever he can find them among the multitude of samples on the market has little to guide him but his own skill in selection. If he is shrewd and possesses good judgment he can maintain a constant supply of first class subjects. If he allows himself to get stung a few times with poor features it is likely to cost him much more than the price of the undesirable pictures in loss of satisfaction among his patrons. In that case he can blame himself for selecting a poor picture. With a program, he could blame the producer for giving him a poor picture. The best of showmen running miscellaneous features will pick a lemon once in a while, just as the best of producers will make one occasionally. It is just a question whether the exhibitor is safer to rely on his own judgment or the judgment of the program producer.

We said it required better showmanship to use selected features than to use provided programs. That doesn't mean that the best showman will always use the feature system by any manner of means. It means that the feature system makes a heavier demand on the exhibitors' ingenuity and experience, in return for which he gains a certain amount of independence and the satisfaction of blaming only himself for poor pictures.

Good showmanship essentially consists of ability to please the people. The good showman, therefore, will adopt the quickest, easiest and most certain method of attaining that end. The only difference, from the showman's standpoint, between program policy and feature policy is a matter of judgment as to which, under the care of any particular exhibitor, will best please that exhibitor's patrons.

The exhibitor who has the utmost confidence in his own ability to pick winners ninety-nine per cent of the time, and has less confidence in the producers' ability to strike public taste all the time, will probably be happiest with a miscellaneous feature policy. The exhibitor who feels that some producers, at least, have studied the public taste, and are competent to manufacture a continuous supply of attractive pictures, knows that he can book a program service that will give him the greatest good with the least trouble.

There are, of course, a large and increasing number of exhibitors who employ a combi-

nation of the program and the open market methods. These men contract for the programs in which they have confidence, for a portion of their week's bills, then draw from other releases and other programs for the remainder of their bills. This is a logical method, for it secures the best continuous programs for the house and as well gives the manager an opportunity to exercise his taste and judgment in choosing his own features without any outside aid.

The producer or distributor of program service carries a greater burden of responsibility than the manufacturer and distributor of miscellaneous features. Every exclusive program contract is in effect a guarantee that all the pictures of the program will be uniformly good. Within the limits of human possibility everybody engaged in the supply of program service makes a sincere and constant effort to meet that condition.

Within reason the program service is analogous to the publication of a magazine, the open market feature corresponds to the publication of a book. The reader of the book may or may not like it, and still may buy more works from the same house. The reader of the magazine, if he does not like it, will discontinue his subscription at the end of its period. The feature producer must depend more or less on big hits for his success. The program producer must supply continuously good, but not necessarily brilliant stuff.

Since there is no probability that either system of distributing and exhibiting will drive the other out of the field, arguments as to the superiority of one or the other policy are rather futile. The program system will always be the last word for the exhibitor who is willing to concede that producers know what the people want. It has become a duty of the program producer, therefore, to ascertain what the people want, no matter what the expense of the investigation. The producer who makes detailed and systematic studies of past performances, present tastes and future probabilities will still be taking service contracts in increasing numbers when a good many of the hit-or-miss feature producers of the day have quit for good.

"Fan" Circulation

SIXTEEN year old girls and hall room boys can generally find the price of a magazine that tells them something—anything—about film stars. Motion picture papers placed on the newsstands rapidly disappear for that reason. A film "trade" paper that wanted only "circulation" in quantity, so that it could talk large numbers to prospective advertisers, would find the newsstand sale the easiest road to a big printing bill.

We put MOTOGRAPHY on the newsstands once at the rate of five thousand copies a week. Most of the five thousand sold—to somebody. We never did know who bought them. Whoever it was didn't appear to be doing our advertisers any good, and we could not conscientiously call it trade circulation. That is why we cut it out. The only newsstand sale we have now is a few hundred copies, mostly in places where exhibitors or operators have actually complained because they wanted to buy their copies that way.

MOTOGRAPHY HAS NO FAN CIRCULATION. It does not want any fan circulation. Nine thousand copies that we mail each week go to the owners and managers of motion picture theaters, and to no one else. There is an order in our subscription files, from a picture theater owner or manager, for every one of those nine thousand copies. So far as the film trade is concerned, those orders are "open to the public."

We know that some motion picture advertising men are pessimistic on the subject of trade paper circulations. They are frankly skeptical about the responsiveness of the exhibitors. But we have proved that exhibitors will and do respond to the things that really interest them. A good trade paper, one that they feel they can rely on, one that is unbiased and impartial and uninfluenced by its business conditions, is the thing that interests them most, next to their film service itself.

Far more important to the motion picture trade than the quantity circulation of its trade papers is the quality of their circulation. In a field the size of this one, MOTOGRAPHY'S present subscription list is very nearly the maximum possible paid circulation. Any trade paper claiming more must reveal, on investigation, either a considerable free list or a fan circulation.

Aids Patrons to Find Good Plays

"NEW PHOTOPLAY LEAGUE" TO CO-OPERATE WITH EXHIBITORS

A MOVEMENT which, coming during a time of censorship discussion, Sunday closing agitation and higher licenses, seems to be a sensible way of introducing the better class patron to the picture he can especially appreciate is the organization of "The Photoplay League," by which a number of influential people interested in picture progress have pledged themselves not merely to ask for their kind of photoplays but to search for them and, when found, to support them. The movement is one which will interest especially the exhibitor who caters to a high class clientele either in an elaborate downtown theater or a house in an exclusive neighborhood. Doubtless clubwomen and educators have aided or harmed this exhibitor before with their demands and he is sometimes suspicious of any new "fad" concerning pictures.

The least possibilities for harm and the greatest chance for winning the good will of the patrons, as well as increased attendance of discriminating people, are contained in the project which "The Photoplay League," organized in New York City, has set about to make national.

The Photoplay League explains itself as "A National Organization of Patrons for the encouragement of the higher forms of Motion Picture Art." It had its beginning in the minds of a few people who wanted to see good pictures but did not always know where to find them. Charles Dana Gibson, the artist, was one of these people, and is now a member of the advisory committee. Another member active in planning the organization is E. H. Blashfield, the mural decorator. Others typical of the class of membership are E. H. Sothern, Julia Marlowe, Norman Hapgood, Frederick A. Stokes, Cornelius Vanderbilt and Kate Douglas Wiggins.

"Everyone is talking of the need for cleaner, better motion pictures. It is no use talking about it, unless you do something to support the best motion pictures when they come to your town." This sentiment expressed in explaining the object of the league is an echo of the report of many an exhibitor, as is also the next sentence, "Careful investigation and reports of leading picture producing conditions show that the best pictures are not as a rule the most profitable."

In order to overcome this state of affairs, the method of the league is to enroll members in various towns and cities, who will support such pictures as are approved and recommended by the advisory committee of the league. The method of insuring attendance consists in issuing invitations to local members for a certain evening at the showing of any picture recommended by the league. The members thus attending in a party and many of the New York exhibitors have offered special theater rates to these league parties.

The Rialto Theater, New York, under its director, Mr. Rothapfel, has at once become interested in the league and the latest invitation sent out by the advisory committee to its New York members called them to this theater on the morning of January 17, when a motion picture exhibition was given showing "The Development and Psychology of the Photoplay," with description by S. L. Rothapfel.

Just what strength this league may attain among theater goers cannot be foretold. Its influence will be of course among the wealthy, socially prominent. Helen Varick Boswell began a tour of visits to various cities in the interests of the league by a brief sojourn in Chicago where the first two new members were Mrs. Potter Palmer and Mrs. Ogden Armour. The plan to include a committee to recommend films for children will also interest educators and will be a guide to that rapidly growing list of exhibitors who give special showings for the younger set.

The progressive exhibitor whose ambition is to have his theater an influence in the community and to represent high class entertainment will do well to cater to this plan of the patrons to communicate to exhibitor and manufacturer their likes and dislikes, especially since it seems entirely fair to all concerned. The exhibitor is assured of financial support in his attempts to provide wholesome pictures, and the patrons are guided in their choice of subjects. The league, by the way, is utterly opposed to censorship in any form except this way of encouraging, not by words alone, but by their attendance in the theater, the exhibitors of fine pictures, "thus promoting the only effective system of censorship, that of educated public opinion."

National Association Making Reels

Practically all of the prints for the sample reel of the film "How the Great Stars Make Love" are in the hands of the National Association of the Motion Picture Industry and work on the assembly has been begun. This reel is the first of the series of at least five which the National Association is going to issue as its "Annual Review" of the motion pictures of 1916. The films are to consist of cut-outs of the great scenes of the great pictures of the year.

The reel on "How the Great Stars Make Love" promises to be of unique interest. All sorts of stars will be included from the sweetest girl in the films to the most famous "vampire."

Prints for the second reel "Great Fights of the Films," are already coming in, as are those for the next, "With the Funny Stars." The subjects of the other reels will be "Daredevil Stunts," and "Great Thrills." It is possible that other reels with scenes selected for their artistic beauty, their perfection of composition and their elaborateness of setting will be included. The series will be released at weekly intervals.

Director Lynn Reynolds is filming at Universal City a five-reel Alaskan drama, "The Code of the Klondike."

Studio Folks Read Motography

MOTOGRAPHY is eagerly looked for here every week and is read with avidity by all hands in the studio.

With best wishes—*Yours sincerely, Leslie T. Peacocke, Director and Feature Scenario Writer, Balboa Studios, Long Beach, California.*

The Exhibitor Free at Last

By Lewis J. Selznick.

"The exhibitor's day of bondage is ended," declared Lewis J. Selznick in an interview last week.

Calling attention to the fact that the advent of the new Goldwyn company in the open booking market already makes it possible for the exhibitor playing one picture a week to book his theater without depending on program attractions. Mr. Selznick prophesied that 1917 would see the complete overthrow of the old system.

"With Goldwyn, Artcraft and Selznick-Pictures already in the field," declared the noted producer, "the exhibitor is free at last. With our thirty-two or more productions a year to choose from; with Artcraft puting out twelve or more and Goldwyn coming out with an additional thirty-odd pictures, it is no longer necessary for the exhibitors to pay for service and tie themselves hand and foot to any program.

"Furthermore, the exhibitor can now force the program producers to let him select features from the program and play them as he desires.

"I have often been asked in the last few weeks what I thought of our new 'competition,' meaning the Goldwyn company. A little thought on the part of my questioners would show them that Goldwyn is not my competitor but my ally. The advent of this big company into the open market is not only an insurance on the success of my proposition but means the emancipation of the exhibitor.

"Between the Goldwyn, Artcraft, my own company and the several individual companies producing special features we can already supply the entire needs of the biggest exhibitors in the nation and even keep the smaller fellow's house open for the better part of the week.

"Within the next few months I am confident we shall see the big program companies taking their principal stars out of the programs and releasing them as 'specials' on the open market."

Manager Reports Vitagraph Booming

H. D. Naugle, western division manager of Vitagraph-V. L. S. E., with headquarters in Los Angeles, and a former exhibitor, has arrived in New York after an absence of six months, in which time Mr. Naugle has visited all the exchanges of his company west of the Mississippi.

In his report Mr. Naugle points to the tremendous increase of business done by the various branches in his division. Several Vitagraph-V. L. S. E. exchanges show, according to Mr. Naugle, an increase of more than sixty per cent in gross bookings. A number of the western exchanges also report a steady result of 100 per cent collections.

Mr. Naugle says: "Since we gave him the opportunity practically to write his own ticket, the exhibitor feels morally bound to keep his agreements throughout."

The report continues that the three E. H. Sothern Blue Ribbon features have exerted a tremendous force in creating new patrons for all moving picture theaters, as has also "The Secret Kingdom" serial.

Down in St. Louis, Missouri, Wm. Sievers has been cashing in with Selig's "The Crisis." The Winston Churchill play, exploited by Sherman-Elliott Co., has been packing them in at a St. Louis theater for three solid weeks. "Old Veterans," "Those Who Remember Civil War Days in St. Louis," and "Men Who Knew Lincoln" have been utilizing the columns of the St. Louis newspapers in arguments pro and con concerning details in the picture. Sam D. Drane as Abraham Lincoln, and George Fawcett, as Judge Silas Whipple, score in the press notices.

F. I. L. M. Clubs Booming

The rapid growth of F. I. L. M. clubs, of which the Chicago club was the first, is shown by reports of the formation of similar clubs in Buffalo, Albany and Pittsburgh, and of the increasing membership of the New York club. At a meeting of the latter organization held recently at the Hoy Reporting Service, New York, Mr. Hoy, president of the Service, announced that many other large centers were preparing to organize clubs; that inquiries for his credit service were increasing so rapidly that office managers would be placed in training in New York and in Chicago to meet the demands.

John T. Cronin has been appointed Mr. Hoy's associate and will aid in the developing of F. I. L. M. clubs throughout the country. Mr. Cronin has had wide organization experience and will be a valuable acquisition to the Hoy Reporting Company's staff. He is at present serving his second term as mayor of Beacon, New York.

The New York club received with interest the recent announcement of the Chicago club regarding a national convention and agreed that Chicago deserved the honor of the first convention, owing to the fact that it was first introduced there.

The weekly meetings of the F. I. L. M. Club draw out a full membership and various subjects of interest to distributors are discussed.

Caine Takes Up Aviation

Derwent Hall Caine, the Arrow Film Company star, who is featured in his father's super production, "The Deemster," is on his way to Lake Worth, Florida, where he will take instruction in the art of aerial navigation. Mr. Caine has laid his plans and placed his order for a Burgess-Wright hydro-aeroplane, and is now preparing for a course of instruction in the same.

In an interview Mr. Caine stated:

"I have tried nearly every form of sport, and, as you may remember, at one time I held the record for the Saint Moritz toboggan course. I have driven high-powered cars, and have already owned fifteen of the best American cars on the market. I believe that the coming sport is aerial navigation, and I am taking a course in it."

Exhibitor Sells "The Crisis"

Carol A. Nathan, former manager of the Actograph Theater of Sacramento, California, has gone to Louisville, Ky., where he will take charge of "The Crisis" sales in Indiana, Kentucky, Alabama, Georgia, North Carolina, South Carolina and Florida for Colonel Ford Levy, who owns the rights on the feature for those states.

Director Rex Ingram of Universal City is filming "The Flowers of Doom," a five-reel Chinese drama.

Children's Morning Shows Successful

ADVERTISING VALUE FOR THEATERS IN APPEAL TO YOUNGSTERS

BY GEORGE E. CARPENTER

Manager of the Paramount-Empress Theater of Salt Lake City.

IT was the Motion Picture Committee of Salt Lake which first became interested in special Saturday morning shows for the young people in this city. Tactfully paving the way with a liberal amount of bouquets, they put their request to me. The Paramount-Empress, they said, was one house they could send their offspring to without undue qualms. Would I not give special showings for them?

Committee Co-operates

The committee volunteered to boost the movement provided that the management would pay for the advertising in the form of newspaper announcements and a half sheet to be displayed on the bulletin boards of the thirty-two public schools and the Public Library. The committee also reserved the right of censorship and supervision over the programs and pictures to be shown.

At the start the committee was right on the job with many doubts and misgivings. Now the members express themselves as being perfectly satisfied with the selections of the management and they receive the programs offered without question, at the same time admitting that they were wrong in some of the ideas they had regarding the juvenile mind. It took a little patience and tact on both sides before things were running smoothly.

Strictly educational films and mawkish children's stories are not a howling success for boys' and girls' programs. The modern youngster likes a little dash of romance, some action and a story. He likes a good comedy and animal pictures. To date the shows put on in Salt Lake include "Cinderella," "Patchwork Girl of Oz," "Hearts of Men," "Fanchon the Cricket," "Bootle's Baby," "The Warrens of Virginia," "Little Pal," "The Virginian," and others. Six reels constitute the program.

Youngsters Are Persistant Advertisers

Youngsters are the greatest advertisers on earth. Realizing this fact, the Home and School League and the theater management split fifty-fifty on 20,000 announcements to parents which were distributed by the league in the public schools and taken home by the children. In order to keep business booming one has to be on the job with something new to attract attention all the time. After the preliminary advertising for the boys' and girls' matinee, interest was further stimulated by the institution of grade days. On a specified day a specified grade would hand in the names of those present and the name of the school having the biggest percentage present would win the contest, the winning youngsters being admitted free to the next boys' and girls' matinee, when a picture of the winning school would be flashed on the screen.

Gives Theater Good Standing

There is no big money in boys' and girls' matinees, and some exhibitors do not think the game worth the candle. They resent the idea that somebody else proposes to run their houses for them. They have neither the time nor the disposition to argue with a lot of well-meaning but misinformed men and women.

The progressive exhibitor, however, is prone to take kindly to these matinees, for even if they are not lucrative, they are a good advertising investment. Boys' and girls' matinees properly put over under the right auspices give a theater a standing in the community.

It pays to advertise, and if you lose money on them charge it up to the advertising. Stick and you will get good business eventually. But remember this, in order to show boys' and girls' matinees successfully you must keep your own screen clean during the remainder of the week and you must enlist the support of the church and lay organizations. Pull every string, let the women's clubs act as chaperones, invite the teachers to come along to see that the children are safe, and let the promoters run the show.

Juvenile Shows as Holiday Gifts

Reports come in with each mail of delightful afternoons and mornings in theaters throughout the country where progressive exhibitors took occasion to give their juvenile friends a Merry Christmas season by arranging for them special film programs.

The Liberty Theater, Pittsburgh, Pennsylvania, leads with its enthusiastic comment, "We claim world's record for children's free show." Eight thousand youngsters, a young city of "kids," came to celebrate the second annual "Christmas treat" for children held in that theater. The "treat" this year consisted of Mary Pickford in "Cinderella" and Charlie Chaplin in "Shanghaied." In addition, the children were given candies and chewing gum. It was a real children's party.

They came in rags, they came in tags and they came in silken gowns and in limousines. There were few elders. Generally a toddler would come with some sister or brother a few years older, or a group would come together.

But the almost entire lack of adult accompaniment and the knowledge, it was their party, made the little ones feel at home immediately and it would have done the heart of the most sour misanthrope in the world good to listen to the shrieks of enjoyment when Charlie did any of his many ludicrous stunts. While the Cinderella picture was on, one could almost hear a pin drop, so intent were the youngsters in the play.

The Strand Theater, New York, had the busiest week of its existence during Christmas holidays, when the morning performances were given for children exclusively. During the week, 25,496 children attended the morning performances. Out of this number 17,000 were poor children who came as guests of the management and the different newspapers, children from different schools and institutions. Manager Harold Edel had made provisions so that each child whether a guest or whether he paid admission, received a box of candy, or some toy. The show consisted of various Christmas pictures, the main feature being "Snow White," with Marguerite Clark.

The orphan children of Kansas City were given a holiday treat by Frank Newman, the Paramount exhibitor of the Royal Theater, December 28. Marguerite Clark in "Snow White" was also selected for them. The various Orphans' Homes of Kansas City, were invited,

the details of which were handled by the Welfare Board of the city.

Manager Bailey of the Alamo Theater, Kansas City, also gave a special matinee for two of the orphanages of Kansas City, Missouri. His program was a varied one, including in it the Paramount-Bray Cartoons and Burton Holmes Travel Pictures.

Special Children's Shows in Vermont

Miss Mary Gray Peck, working with various committees on Films for Young People, spoke on January 8 and 9 at Troy, New York, and Burlington, Vermont. In Troy, under the auspices of the Parent-Teachers' Association, she discussed the Better Film Movement and the question of censorship. In Burlington she addressed the Parent-Teachers' Association, various women's clubs and others interested in pictures. She spoke against censorship and in favor of special performances for children, which are creating much interest in that city. These are conducted by representatives from each of the schools and of the two women's clubs. Within the last two weeks Miss Peck reports three other places in Vermont have begun to take interest in carrying on the same work. That section of Vermont seems to be keenly interested.

Children's Plays Posters for Exhibitors

In order to provide exhibitors and societies advertising children's pictures with suitable and beautiful posters, the National Committee on Films for Young People (affiliated with the National Board of Review) two months ago conducted a poster design competition offering prizes and appointing prominent artists as judges. Art Schools in Philadelphia, Newark, New York and Boston were informed of the competition and it was emphasized that the poster should be such as would portray the multitudinous kinds of adventure, including comedy, which appeal to the normal young person, and would suggest these to him or her in an enticing manner.

The result has been a great many unsually appealing and original posters. The prizes have been awarded and the posters will shortly be exhibited in several galleries in New York and vicinity.

Youngsters Aid in Making Health Film

At Flushing, New York, recently an entire class from a public school was given an hour's recess to visit the studio of the Gaumont Company. The occasion was the showing of "Reel Life" No. 37, the Mutual Magazine in Film released January 14. One subject, "Good Teeth Mean Good Health," had several scenes taken of a public school class going through a tooth brush drill. It was this class which came to see itself on the screen.

New Alice Brady Play

Alice Brady in "A Hungry Heart" will be the first Brady-made release by the World Film Corporation during the month of February. This play, derived from the French stage, was directed by Emile Chautard, and the production is said to be unusually elaborate. Miss Brady's costumes include a number of the latest creations of Lucile, Ltd., and the role she plays is described as exceptionally affecting.

Ethel Clayton's next release by the World-Brady interests is called "The Web of Desire," with Rockliffe Fellowes featured. Others in the cast are John Hines, Edward Kimball, Richard Turner, William Williams and little Madge Evans.

The new Braddy-made World picture, "A Square Deal," was formerly called "The Parasites." The characters are authors, newspaper men and women, artists and social climbers. The studio scenes are picturesquely bohemian and filled with the spirit of fun and fellowship. There is also some tense drama. Carlyle Blackwell is the star and the leaders of the cast are June Elvidge, Muriel Ostriche and Henry Hull.

"Tillie Wakes Up," the World-Brady screen farce made late in the Summer at Coney Island, has been released. It is the tale of two of the couples living in the same New York apartment house who have domestic squabbles at breakfast.

New Robert Warwick-World

The next Brady-made World picture play with Robert Warwick as its star promises to contain a quite uncommon quantity of novelty. Its present title is "A Girl's Folly," substituted for "A Movie Romance," and its principal male character is a notable star.

The story is laid in the studio and "on location," and it shows pretty much everything about the manner in which a picture play is carried to completion, from the make-up of the star to the release.

The romance begins when the star goes out into the country to "do a fall" on horseback down the side of a cliff. A beautiful young girl (played by Doris Kenyon with the utmost simplicity and charm), living near the location, sees the picturesque rider dashing along the edge of the cliff, and runs out to warn him of his peril.

Just as horse and rider come tumbling down, this innocent and well meaning girl runs in between the camera and the figures undergoing the filming process —and spoils the picture.

The director is mad all over. The star, who has received several hard bumps in his fall, is sore in a double sense. Even the camera-men swear like troopers. We'll leave the rest of the interesting story for your screen to tell.

Big Insurance Policies

The heads of the Famous Players-Lasky Corporation took out a number of life insurance policies in various companies, the total amount of which will be $1,000,000, on the lives of Adolph Zukor, Arthur Friend and Jesse Lasky.

It is the idea of the heads of this corporation to insure the corporation against any possible loss because of the death of any of the three. The amounts of insurance which have been equally divided among Mr. Zukor, Mr. Lasky and Mr. Friend provide that in the event of the death of any one of them the amount received by the corporation shall be added to the assets.

The men at the head of the motion picture industry seem to be the most progressive and enterprising in the show business.

Another motion picture magnate to take out a large block of insurance is Joseph M. Schenck. He took out two policies in one company of $50,000 each on his own life and that of his wife, Norma Talmadge.

Director George Cochrane is filming a two-reel drama, "The Web," featuring Cleo Madison.

About New Vitagraph Releases

"THE GIRL PHILIPPA" APPEARS JANUARY 21-28—OTHER VITAGRAPH NEWS

The charming Anita Stewart in Vitagraph's "The Girl Philippa."

A SLIGHT change has been made in the order of the Blue Ribbon releases in the Vitagraph-V. L. S. E. program for late January and early February.

The posters on "The Glory of Yolande" did not reach the standard of quality demanded by Walter W. Irwin, general manager of the Vitagraph-V. L. S. E., and this necessitated a change.

"The Glory of Yolande," with Anita Stewart, as a result will not be released until January 29, however. "Blind Justice" has been substituted and will be released January 15.

The place made vacant in the Blue Ribbon program by moving "Blind Justice" up a week, has been filled by putting in a story featuring Peggy Hyland and Antonio Moreno, entitled "Her Right to Live," and will be released on January 22.

"The Glory of Yolande" will appear on January 29.

Edith Storey and Antonio Moreno in "Money Magic," their first western picture, is scheduled for release, as the Blue Ribbon feature on February 5.

"The Girl Philippa," the Greater Vitagraph's dramatic presentation of Robert Chambers' famous story, which had its premier at the Rialto Theater, New York, two weeks ago, will be released through the Vitagraph-V. L. S. E. exchanges in the east on January 21, and in the west January 28.

Anita Stewart never was seen to greater advantage than in "The Girl Philippa," which, by the way, was produced under the constant personal supervision of Albert E. Smith, president of Greater Vitagraph. No detail was spared to make this screen presentation of Mr. Chambers' novel the acme of realism.

Samuel L. Rothapfel, managing director of the Rialto, wrote, on January 3, four days after "The Girl Philippa" opened its run, to Walter W. Irwin, general manager of Vitagraph-V. L. S. E., as follows:

> Our financial statement for yesterday (the day after New Year's) showed receipts larger by several hundred dollars than those of election day, which was the best previous business on our books up to that time.
>
> We are opening the doors here at 10 o'clock every morning, in order to accommodate the crowds, and from present indications the week's total business should establish a new record in returns from the presentation of any motion picture.

"The Secret Kingdom," Greater Vitagraph's new fifteen-episode serial, has been booked by the Pantages

At the right is one of the many spine-chilling scenes from Vitagraph's big serial, "The Secret Kingdom." Below are two views of "Her Right to Live," with Peggy Hyland.

Circuit of theaters throughout the west. Panrages corresponds to the Marcus Loew chain of theaters in the east.

Marcus Loew booked "The Secret Kingdom" in all his twenty-five theaters, after he himself had seen it on the screen.

"The Secret Kingdom" has met with public and exhibitor popularity—evidenced by its solid bookings in all twenty-four of the Marcus Loew theaters and in similar chains of theaters in other communities—as will probably bring about the largest quarterly bonus payments ever made in the history of Vitagraph-V. L. S. E.

Vitagraph Bonus Plan

It may not be generally known that, under the personal supervision of Walter W. Irwin, general manager of Vitagraph-V. L. S. E., a profit-sharing plan was adopted and has been carried on with great success for the last eighteen months.

This plan calls for the payments of quarterly bonuses, based on the net profits of Vitagraph-V. L. S. E., to every employe of that company from Mr. Irwin down to the newest office boy in the most distant exchange. These profit-sharing payments are computed on the basis of weekly salaries.

The next step which Mr. Irwin took, after establishing this profit-sharing plan, was promotion from within the ranks of Vitagraph-V. L. S. E. In only three instances in the last year has a departure from that custom been made. The result has been to develop a big family of Vitagraph-V. L. S. E. employes.

The three Sothern pictures, "The Chattel," "An Enemy to the King," and "The Man of Mystery," also have developed into a mere banking proposition. Exhibitors have written in to Mr. Irwin: "To show one of these Sothern features is to make a record-breaking bank deposit."

So it has been with other Vitagraph releases for the last four months, and the product from the Flatbush studios, scheduled for the next three months, seems to emphasize the fact that greater stars, greater plays and Greater Vitagraph are combining to produce greater box-office receipts, greater rentals, and greater runs on all Vitagraph productions.

"Her Right to Live" Next Blue Ribbon

Peggy Hyland and Antonio Moreno will be featured in the forthcoming Vitagraph Blue Ribbon release entitled "Her Right to Live."

In Miss Hyland's previous pictures she has been seen in the most gorgeous of gowns and her parts have called for the high-born, well-bred, delicately nurtured type of girl. In "Her Right to Live" it is the other women in the play who wear the fine clothes and Miss Hyland is seen in a close approach to rags.

Nothing could make clearer than does her work in this picture that this Vitagraph star is not a "clothes-rack." Garbed in the poorest of clothes, such as would make even a poor-farm child think twice about wearing them, the ineffable charm of Miss Hyland comes through this drab setting and is fairly radiant.

David Horsley has arranged for the re-engagement of Frank Crompton as technical director of all David Horsley productions. Frank Crompton is accepted as one of the best authorities on technical construction in the motion picture business, in which he has been engaged for the past nine years.

Robert Warwick in New One

"The Court of St. Simon," by E. Phillips Oppenheim, has been adapted into scenario form and will be used as a starring vehicle for Robert Warwick.

For this production Harry Rapf, president of the Robert Warwick Film Corporation, has secured the services of the celebrated French director, Leonce Perret, who arrived in America last week. Mr. Perret is popularly known as "The Griffith of France," being without a peer among the directors in that country. His most recent screen triumph was the presentation in Paris of a spectacular film entitled "The Heroes of The Yser."

Perret is best known on this side of the Atlantic through his direction of the Suzanne Grandais features that were all the rage four or five years ago. Until his departure for this country Perret was director general of the Gaumont Company and supervised the production of almost all its biggest features.

The story of "The Court of St. Simon" is particularly well adapted to Director Perret's training, the greater part of the scenes being laid in France. It is one of Mr. Oppenheim's most popular novels and the central character will offer Mr. Warwick a splendid role for the screen. The scenario is being completed by Frederick Chapin, who was recently engaged as scenario editor for all the Selznick companies, and work on the production is expected to start next week.

Huge Press Sheet

The Fox Film Corporation has just printed what is probably the largest sheet ever assembled, devoted to press comment on a single theatrical production. It measures 60 inches in width by 40 inches in depth and is required to contain only a small portion of the reams of enthusiastic newspaper comment on William Fox's million-dollar picture beautiful, "A Daughter of the Gods," in the three cities in which the spectacle was first revealed—New York, Philadelphia and Pittsburgh. The press comment from Washington, including the accounts of President Wilson's wedding anniversary theater party, came in just as the sheet was going to press.

Some idea of the amount of type contained may be gathered from the fact that the galleys, if placed end to end, would measure 960 inches or 80 feet; or the type slugs placed end to end would measure 161 feet.

The film is now being booked throughout the United States and soon will be shown in Great Britain, in the beginning of an around the world tour of exhibition.

Rothacker Company Holds Election

At the recent annual stockholders' meeting of the Rothacker Film Manufacturing Company the following directors were elected: Watterson R. Rothacker, chairman; H. J. Aldous, N. J. Baumer, A. A. Rothacker, David Beaton, Jr.

A dividend of 7% on the preferred stock of the Rothacker Film Manufacturing Company was declared and paid this month.

The Rothacker Film Manufacturing Company is now using the elevated railway stations for advertising stands directing the public to its laboratory-studio.

Noted Director Joins Goldwyn

ALLAN DWAN, ONE OF FILM LAND'S MOST POWERFUL CREATORS, SIGNS

Allan Dwan handling a hundred players through a megaphone during his Fine Arts days.

GOLDWYN PICTURES CORPORATION has signed Allan Dwan, who has just completed the first Norma Talmadge picture for the company bearing that star's name. Dwan is the first of the able directors who will be signed by Goldwyn Pictures.

Mr. Dwan is perhaps best known as the director who made the best of the Douglas Fairbanks pictures which established that buoyant star as one of the sensations of the screen world—"The Habit of Happiness," "Manhattan Madness" and "The Half Breed."

He is the clean-cut, collegian type, trained in and graduated from Notre Dame University, Indiana. He is an electrical engineer and after graduation taught electrical engineering at Notre Dame.

This precise, skilled training shows in all of the work he has ever done as a motion picture director, and he adds to this equipment his earlier experience as scenario editor both for the Essanay and American Film Companies. Goldwyn Pictures in signing Allan Dwan obtains the services of one of the most liked directors by the exhibitors of America. His pictures for the Triangle and other companies invariably have been big box-office successes.

Here and there in the picture industry a director becomes personally known to a portion of his big public, but as a rule the director is known only by the pictures he makes. If this latter is true of Dwan, his public has cause to remember him because of the following splendid pictures that he directed: "The Wild Flower," William H. Crane in "David Harum," Mary Pickford in "The Girl of Yesterday," Maclyn Arbuckle in "The County Chairman," Douglas Fairbanks in "Manhattan Madness," "The Good Bad Man," "The Half Breed," "The Habit of Happiness," and Norma Talmadge in "Panthea."

Maxine Elliott Receives Remarkable Welcome

Maxine Elliott's decision to become a star of the cinema for Goldwyn Pictures has aroused intense interest and in many sections of the United States editorials of welcome have been printed by influential newspapers and critics addressed to the noted beauty.

Edward B. Perkins, the international journalist and Parisian staff correspondent for a syndicate of influential American magazines and newspapers writes:

I was sailing for America on the day that announcement was made of Miss Elliott's capitulation to the screen. Brief cables from New York announced this fact in the London newspapers, but the news was not permitted to pass without comment.

News footnotes were added in several of the influential London journals telling of Miss Elliott's noble work for the relief of Belgian refugees and the Allied wounded, while one paper spoke of her as a "tender and beautiful heroine whose nobility and zealousness have brought cheer to thousands of people of a desolated nation."

Owners of motion picture theaters have sent the Goldwyn Pictures Corporation many telegrams of approval over the capture of Miss Elliott for their pictures and great curiosity is expressed as to the plays in which she is to appear on the screen.

Every effort is being made by the Goldwyn officers

At the left is the keen and genial Samuel Goldfish, president of the Goldwyn Pictures Corporation. The charming lady is Margaret Mayo, the noted playwright who is to give her unusual talents to Goldwyn productions.

to hasten the arrangements for the beginning of Miss Elliott's first picture. She has put in two tremendously busy weeks with the dressmakers and costumers and but two brief hours with a photographer.

What Margaret Mayo's Film Advent Means

The most difficult type of motion picture scenarios to obtain for production are farce comedies and straight farces. America has many men and women most expert as actors in farce or farce comedy, but very few authors who can write them.

Margaret Mayo's entry into motion picture production and authorship is therefore of great moment to the industry and to the millions who see the screen productions—for Miss Mayo is the most expert and skilled author of farce and farce comedy writing in the English language.

Her activities in Goldwyn Pictures Corporation will be manifold, but it is not to be expected that she will ignore this special field in which she has won an international reputation.

With Edgar Selwyn and Edith S. Ellis, Miss Mayo will pass upon and put into shape for production all of the manuscripts of the new company.

Margaret Mayo has what the authors of French farce and farce comedy so sorely lack—a sense of cleanliness and decency. She has built an enduring and permanent reputation in the American theater by her ability to be delightfully entertaining without being suggestive or improper.

And because of this she has achieved spectacular success—a success that has caused her plays to be translated into all of the modern languages as well as such an ancient one as the Chinese. Both in London and Paris her plays enjoyed long runs and in the case of "Baby Mine" it was translated into Russian and acted by a special company at Petrograd at the command of the Czar of all the Russias.

Miss Mayo's supervision over Goldwyn Pictures at their inception means a service of the most expert character which, if rendered on a broader scale throughout the industry, would have saved American films from a vast amount of deserved ridicule.

Free Mae Marsh Films for Poor Children

Mae Marsh, Goldwyn Picture star, has just made a most unusual agreement with her managers.

Miss Marsh came hurrying into the Goldwyn offices the other day filled with enthusiasm over a new idea. She had been in one of the congested downtown districts of New York in search of a quaint old piece of furniture. While rambling around the East Side, she encountered a wistful bunch of youngsters outside of a motion picture theater without money to gain admission. Having once been poor herself, Mae Marsh was touched by the children's disappointment and gathering all around her took every child in sight inside to see the picture.

And in this dingy, dirty theater a new idea was born. This idea is now embodied in the following agreement:

Goldwyn Pictures Corporation agrees at the behest of Mae Marsh to furnish, without rental, cost or fee of any kind, a print for an evening performance of any and all pictures in which Mae Marsh is starred for a free exhibition to:

The Henry Street Settlement, New York City; Hull House, Chicago, Ill.; the Lighthouse, Kensington, Philadelphia, Pa.; the South End House, Boston, Mass.; the San Francisco Settlement, San Francisco, Cal.; United Jewish Educational & Charitable Association, St. Louis, Mo.; the Neighborhood Settlement, Los Angeles, Cal., and to any and all regularly organized and chartered social service or settlement house institutions in the United States making a request for such use of the Mae Marsh films.

ARBUCKLE WITH PARAMOUNT

Celebrated Comedian So Long With Keystone Begins Work on Production of Two-Reel Pictures in March

"Fatty" Arbuckle, "the funniest fat man on the screen," who has long since abandoned the first name Roscoe with which he was endowed by his parents, has entered into a contract with the Paramount Pictures Corporation, by the terms of which he will begin the

Near this historic spot will be found the dignified likeness of one Roscoe Arbuckle who has caused this note in film history by leaping from Keystone ticklers to Paramount fun films.

production of two-reel comedies on or about March 1st. These pictures will be distributed by Paramount.

"Fatty" Arbuckle ranks today uniquely in the field of comic productions and possesses the added faculty of directing the pictures in which he stars. Arbuckle is the jovial fat man who is the butt of every joke—except the ones which he turns on his tormentors.

The secret of Arbuckle's great popularity is the fact that he makes his audiences laugh at him as well as with him, never fearing to be made the victim of a joke himself, instead of insisting upon always being the one who plays the tricks upon others.

The fact that Arbuckle directs his own pictures is important because he will set tasks for himself to do that no other director would have the moral courage to ask him to perform.

The Arbuckle comedies will be released to all exhibitors the same as all other short-reel subjects handled at the present time by Paramount Pictures Corporation without being influenced by the feature branch of the program.

Manager Ruffner of the Liberty Theater, Spokane, showed Pathe's "The Life of Our Saviour" for a full week recently. Mr. Ruffner stated that "The Life of Our Saviour" is the finest picture he had seen in eight years' motion picture experience and advertised it heavily.

First Aid to Theater Men

PRACTICAL HELP ON THE PROBLEMS OF RUNNING A PICTURE HOUSE

YOU probably have often turned over in your mind the advantages of the program and open market plans of running a house, and you will be interested to learn what Paul H. Woodruff, editor of MOTOGRAPHY, and a man of long experience in the film field, has to say on the subject in his editorial on another page in this issue.

And if you will turn to your last week's issue of MOTOGRAPHY you will find, under the heading, "What Theater Men Are Doing," an exhibitor's view of the same question; and he rips a lot of theories up the back. The subject is a vital one. Write us *your* experiences and opinions and don't be afraid of hurting someone's feelings.

How to Buck Vaudeville

124—I am manager of a small picture theater here in a small town of 700 people. Up till last May we had the only house in town. At that time a fellow who lives here bought out a cheap outfit, brought it in here, remodeled an old store building and set up against us. He is showing cheap and trashy stuff. We are showing good pictures such as Triangle, Vitagraph and Pathe. He has a stage in his house and he brings in road and vaudeville shows almost every week. We get nearly all the business in pictures, but when he has Stock Companies he takes a good bit of our legitimate trade. There is room here, as you know, for but one house. He has a little the newest and nicest house. We have to cater largely to country trade, and we are running too good pictures for the patronage we get. What would you advise me to do in this case, and how can we get rid of these stock companies? I am a constant reader of MOTOGRAPHY.

There are certain laws of human demands that absolutely cannot be gotten away from. The fact that the people of your town prefer your competitor's vaudeville to your good pictures is only an example of one of those laws,—the law of the interest of human beings. In other words, most people prefer to see *live* performers, rather than the silent ones on the screen. However, most people prefer good pictures to poor vaudeville. But some people are not discriminating, and perhaps the public of your city is not showing the best taste when they leave your good programs and go to see the stage performances.

But the fact remains, they do it. If possible, remodel so as to accommodate one vaudeville act along with your pictures. Another prominent exhibitor with whom I discussed your problem agreed with me that this would be a good method of procedure. You'll have to give the people what they want.

If it is too much expense for you to construct a stage, the best you can do is to advertise extensively the quality of your bills and *make* people believe so far as possible, that they are seeing something of a higher class when they see splendid pictures, produced at a cost of thousands of dollars, with the biggest stars in the country, than when they attend common vaudeville. Go to the different clubs and offer them inducements to come in a body at special rates. Get the school and church authorities on your side. Try children's matineers and so get the mothers interested. Above all, *advertise*.

These things will not stop anything that may be inevitable, but they are the weapons in your hands. Of course the best weapons would be a better house and vaudeville a bit better than that of the other fellow. Here's wishing you good luck. Let's hear from you again.

Window Cards in Stores

125—This is a pretty lively town of 20,000, and I have been thinking about using cards in the windows of some of the stores on Main Street to help out with my other advertising. What do you think of that kind of advertising? What is the best kind of a card to use in the windows?

There are a lot of exhibitors in small towns who think that, next to the programs they send out, their cards in the store windows are their best advertising. This is particularly true of the exhibitors who use little newspaper space.

The more you can make your theater a part of the town and the community, the solider it will be in its power to bring people to it. Stores and shopping are a part of the every day life of the people to whom you cater. Therefore if you can make a connection with these people while they are in the stores or passing them, it is going to work to your advantage. The more you keep your house, in a favorable way, in the minds of the people, the quicker they will think of your house when they are looking for entertainment. Use window cards by all means. But be sure they are the right kind and in the right stores.

The best kind of a card to use is one that combines a short, strong ad with attractiveness in appearance. The card should be a decoration to whatever window it is placed in. If you have them printed, see that the wording is well arranged. If you have them painted, see that they are not too "fancy" and that the colors are not so bright as to look cheap and to attract too much attention. Merchants do not want your card to detract from the advertising value of his own displays and most of them are choice of their window space. One of the best arguments to use, by the way, in securing the permission to place your cards in the windows, or inside the stores if the windows are unavailable, is to make the merchant see that by aiding in telling people where they can find good entertainment and by keeping folks posted regarding the attractions at your house, he is rendering his customers an added service. He is dealing out free news that makes his store seem more "live." Of course, that implies that your house is one that the merchant can truthfully recommend, and your programs should be above reproach so far as it is possible for you to make them so.

One of the best window cards that I have seen is a style used by the owner of three houses in Chicago. He gets a large number of stills of each feature, has them mounted in good looking cardboards of some soft shade of color about 12 by 14 inches in size, and across the corner of the card is lettered the name of the theater, the attraction and the date. Photographs are interesting, good looking and harmonize with any surroundings, so the merchants accept them more readily than they do most cards. And people usually stop and look the photographs over. It is a good idea to get away from the style of sign that is all tiresome type or lettering.

126—I am thinking of joining the National Association

of the Motion Picture Industry. Will you tell me where is the proper place to apply? Who are the officers?

You certainly are showing the right spirit. If all exhibitors took the same interest in organization, the business would stand a better show of progressing more rapidly in the right directions.

Complete information regarding how to become a member of the National Association of the Motion Picture Industry will be given you if you will write to Louis F. Blumenthal, Auditorium Theater, Jersey City, New Jersey. Mr. Blumenthal is one of the exhibitors who is a director in the association and will be glad to give you all the information regarding the method of procedure, entrance fees, the possible benefits to be derived and so forth. The headquarters of the National association is in the Times building, New York City. William A. Brady of the World Film Corporation is president. The vice-presidents are Thomas Furniss, Brunswick Amusement Company, Duluth, Minnesota (an exhibitor); Adolph Zukor, Famous Players-Lasky Corporation; Donald J. Bell, Bell & Howell Company, Chicago; Hiram Abrams, president of the Paramount Pictures Corporation, New York. The treasurer is J. E. Brulatour, Eastman Films, New York City.

New Method of Releasing Features

John W. Heaney, New York representative of the S. A. Lynch Enterprises, distributors for the Southern territory, has devised a plan whereby the state right buyers of the country, and independent feature film manufacturers who produce for the state right market, may clear their business through a centralized office.

Mr. Heaney's experience has taught him that much time and money is wasted in the effort to bring together State Right buyers from outlying territories and the manufacturers who release through the New York market.

As an exchange man of considerable experience and one whose reputation is beyond reproach, it is his intention to gain the confidence of exchange men throughout the country, and the manufacturers. All pictures which are released through him must first meet with his approval, and then a reasonable price per territory is fixed. Each picture stands on its own merits, and only such pictures which show artistic production and money-making possibilities are accepted for release.

The State Right buyer through his office gets first-hand information, and is relieved of the suspense until the manufacturers' representatives call on him. This method saves the expense of local representation. Mr. Heaney's services to the State Right buyer assumes the nature of a gratuitous one.

Mr. Heaney now has ready for the state right market, "Tempest and Sunshine," "Just a Song at Twilight," produced by the Dixie Film Co., and "The Valley of Fear," the latest Sir A. Conan Doyle's Sherlock Holmes story, a six-part feature picture.

New Ivan Director

William Humphrey, who for the past seven years has been a leading player and director in the Vitagraph organization, has been engaged by the Ivan Film Productions to direct several of its forthcoming photoplays.

Mr. Humphrey has selected as his initial offering a powerful drama purchased by the Ivan Film Productions from the well-known dramatist, Mr. Willard Mack. The play, the director and the cast promise an interesting development in the steady progress of the Ivan Film Productions. The scenario has been prepared by Don Dundas.

Death Claims James A. Delves

James A. Delves, former secretary of the Motion Picture Exhibitors' League of America, died at the age of fifty years in Pittsburgh, December 27.

For many years Mr. Delves conscientiously worked for organization in Pennsylvania, and was repeatedly honored by being elected secretary and treasurer of the state and local organizations. Untiring in his labor as he was modest, when he was extended a vote of thanks by the national convention for his faithful discharge of his duties, he asked no greater reward.

An Englishman by birth, Mr. Delves came to this country in his early youth. He worked under great handicaps, but overcame them by hard work and patience. He was beloved by all who knew him.

Frederick J. Herrington, former national president and present national organizer, in speaking of the services rendered to the organization by Mr. Delves, said: "During my term of office as president few men were closer to Mr. Delves than myself. No man labored more unselfishly for the cause of the exhibitor than did Mr. Delves, and I found the co-operation and council of Mr. Delves a great help at all times."

Higher Prices in Wichita

The exhibitors of Wichita, Kansas, have joined the ranks of the twenty-cent admission price to theaters.

Joseph Fox, who owns the Holland Theater at Wichita, advertised in the papers announcing that the exhibitors would allow the patrons to decide whether or not Wichita would become a ten or a twenty-cent picture town. If the patrons wished to pay only ten cents the exhibitors would be forced to show only the smaller pictures with lesser stars. If the public wanted high class pictures, with leading stars, it would have to pay an entrance fee of twenty cents, instead of the customary ten cents.

Joseph Fox put on "Less Than the Dust," charging the higher price, and judging from the patronage received it was decided by the exhibitors that the theater-goers have unanimously voted for higher-priced productions.

Exhibitor Books Serial Twice

The Mehesy Theater of Salt Lake City, owned and managed by Edward Mehesy, was contracted to show "The Vampires" every Thursday. Mr. Mehesy has written into the Mutual offices that this series of pictures has played to the same capacity business as on Sundays. Mr. Mehesy, immediately after showing the sixth episode contracted for a second run, starting Sunday, January 28, just two days after showing episode No. 9, on Thursday, January 25. He further claims "The Vampires" has proved to be the biggest drawing card that has ever been shown the Salt Lake City public.

Mutual service is exceptionally well represented in Salt Lake City, the Mutual trade mark appearing on every screen in the city, with the exception of three.

Director Joseph De Grasse has under production at Universal City a five-reel mountain comedy-drama, "The Flashlight Girl."

George M. Cohan Before the Camera

CAST SELECTED FOR "THE POOR LITTLE RICH GIRL" NEXT PICKFORD STORY

George M. Cohan, the original Yankee Doodle boy (in center), Marguerite Snow, his leading lady, and Joseph Kaufman, his director, discussing the script of the first Cohan Artcraft feature, "Broadway Jones."

THE progress in Artcraft circles since the last issue of MOTOGRAPHY is seen in the facts that George M. "United States" Cohan, the premier musical comedy genius of America, is hard at work before the camera, and the exceptional cast for the next Mary Pickford feature, "The Poor Little Rich Girl," has been chosen.

"Here he comes!"

"'Ats him awright, lookit 'at walk!"

"Some swell gasoline consumer!"

"Is everything ready?"

Such were the nervous ejaculations among the property boys, carpenters and other studio employes as George M. Cohan drove up to the studio for his first day's activities before the motion picture camera.

The wonderful George M. Cohan had arrived! Every person at the studio was up on his toes in a state of excitement over the presence of the famous actor author-producer who at last had succumbed to the lure of the silent drama. Everyone except Director Joe Kaufman, for he knew George M. from way back in the dark ages when they were associated in many of the Yankee Doodle Boy's stage enterprises. Director Kaufman knew there was no cause for nervousness and endeavored to re-assure his co-workers of this fact before he had reached the studio. No one realized the fact that George M. Cohan, although one of the greatest theatrical celebrities, was a "regular fellow," a man whose head had not been turned by his wonderful success, more than Joe Kaufman and it took exactly three minutes by the studio clock, for everyone to realize the truth of his statements concerning the famous favorite of the stage.

With a good-natured smile George M. dodged out of the way of the fumbling property boy and with a display of democracy that has made him one of the best liked individuals both in and out of the profession, he lost no time in becoming acquainted with all hands.

Strange to say, not a single American flag was in sight as George M. faced the motion picture camera for the first time. "Here goes, with the best there is in me," said he, whereupon he plunged into his new work with an energy that was soon taken up by every member of the company.

Upon conclusion of his first day at the studio everyone was astonished at the amount of work that had been accomplished.

Cast for New Mary Pickford Play

In selecting his cast for Mary Pickford's new Artcraft production, "A Poor Little Rich Girl," a screen adaptation of the popular Eleanor Gates play and novel of the same name, Maurice Tourneur has succeeded in assembling a company of artists of exceptional talent and experience.

As the careless mother of Gwendolyn, who seeks high social standing rather than the love of her child is Madeline Traverse, whose many years of theatrical and screen experience it is expected will result in making this characterization one of the features of the production.

In the part of the father of Gwendolyn, who prefers the excitement of Wall Street to his home, is Charles Wellesley, whose success with the Vitagraph Company for the past four years has made him popular among motion picture patrons. Prior to his becoming connected with the silent drama.

Gladys Fairbanks, who appeared in the original stage production of "A Poor Little Rich Girl," again displays her talents in the play before the motion picture camera. As Jane, the nurse, Miss Fairbanks appears to good advantage in an important supporting character to the star.

Frank McGlynn, who portrays the part of the kindly plumber, has achieved success as a director as well as an actor. As "Trask" in "Gloria's Romance" with Billie Burke he added many new admirers to his large following. Other screen characterizations, too numerous to mention, have won him wide recognition.

Other important characters in "A Poor Little Rich Girl" have been entrusted to such sterling actors as Emile La Croix, Marciea Harris, Charles Craig, Frank Andrews, another member of the original "A Poor Little Rich Girl" stage cast, Herbert Prior, George Gernon and Maxine Hicks.

Little Madge Evans has a new contract with the World Film Corporation.

Jean Sothern, supported by Earle Metcalfe and William H. Turner in some striking scenes from "Her Good Name," a new Van Dyke-Art Dramas feature.

NEW KALEM STUDIO

Will Immediately Put Several New Companies to Work at Glendale, Cal.—Nothing Over Two Reels its 1917 Policy

William Wright, of the Kalem Company, is now in California with the plans for a new indoor studio to be erected immediately in Glendale.

This will be equipped with the very latest illuminating devices and will provide room for several companies to work at the same time. The new glass-topped studio will triple Kalem's producing capacity and it will also guard against any delays that might be caused by California's freaky weather.

Immediately upon his arrival, Mr. Wright called a conference of the Coast staff to determine upon the number of new companies and their personnel that are to be set to work upon one and two-reel dramas, comedies and series pictures. Kalem's experience with one and two-part series pictures indicates that more and more attention will be paid to releases of this kind. It is certain that "The Girl from Frisco" series will be continued indefinitely. Frederick R. Bechdolt, famous author, has been engaged specially to prepare an indefinite number of additional episodes. Bechdolt has made his reputation as a short-story writer by his contributions to the *Saturday Evening Post, Collier's,* the *Red Book,* and many others.

Kalem's 1917 policy, as announced, calls for nothing over two reels in length. Its determination to stick to the short length pictures that are the logical kind for the smaller theaters to exhibit, is also based upon carefully tabulated statistics which prove, to Kalem's satisfaction, that one and two reel features are as necessary to the industry as films of greater length.

Another important bit of Kalem news is its decision to proceed at once with a new "Stingaree" series, written by E. W. Hornung, that will feature the popular True Boardman, who portrayed the Australian bushranger in the original series. Mr. Hornung's further adventures of "Stingaree" are now in the hands of Phil Lang, Kalem's scenario chief, who is now making his headquarters in Glendale.

During this year the Kalem Company will continue its policy of gradual expansion as conditions warrant increases in its producing units. Under the new plan adopted by the General Film Company, that of putting the manufacturers whose releases make up its program upon a percentage basis, an unusual incentive is offered to create a country-wide demand for Kalem subjects. In this connection, Kalem will enlarge its advertising appropriation for a direct-by-mail campaign to reach exhibitors and the public and will co-operate to the fullest extent of its ability with the thirty odd General Film exchanges in aiding exhibitors to get advertising helps, lithos, photos, etc., that they need to exploit Kalem pictures successfully.

Several changes in the personnel of the Jacksonville company are under consideration but they are not ready to become public, nor will they interfere with the continuation of the "Grant, Police Reporter" series of single-reel thrillers directed by Robert Ellis and featuring George Larkin and Ollie Kirkby.

Laemmle Denies He Will Sell

Some time back it was rumored that Carl Laemmle, president of the Universal Film Company, was to sell some of his stock in the company, and that there was to be a reorganization with a capitalization of $12,000,000. This Mr. Laemmle persistently denies.

Yet several significant developments featured in Mr. Laemmle's hurried visit to Chicago. Immediately upon his arrival he conferred with I. Van Ronkle, Chicago manager of the Blue Bird concern, and Morris Spreckles, its New York manager.

There have been a lot of surmises, but no official report of the meeting given out for publication.

Vitagraph Weekly House Organ

W. C. Gookin, branch manager of Vitagraph-V. L. S. E. in Kansas City, Mo., is publishing a weekly house organ, which he calls "The Pepper Box and Ginger Car News," for the benefit of the employes of that exchange. It is a four-page bulletin devoted to the interests of Vitagraph and Vitagraph exhibitors.

In "The Pepper Box" Mr. Gookin also publishes a sort of sales manual, in which he shows the salesmen how the results may be accomplished by that co-operation between exchange and exhibitor which Walter W. Irwin, general manager of Vitagraph-V. L. S. E., insists shall be the basis of his company's relations with its customers.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is now a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

Seeing you are giving advice in the projection department of MOTOGRAPHY, I would like to ask you a few questions. My lens throw a picture too big for my screen. What can I do to make it throw a smaller picture? I have a Power's 6A machine. Does heat cause carbon to burn to a point? My carbon burn into a slender point from the tip to where it fastens onto the holders. Would you advise me to get a motor for my machine when I am running but four nights out of the week? Can you use any kind of a motor? Do you necessarily have a regular attachment for this?— *F. C. Perry, Star Theater, Colo, Iowa.*

Yes, it would be possible for you to cut down the size of your picture by lengthening the distance between the lens combinations, but I would not try to make the change if I were you. You could also change it by shortening the throw between the machine and the screen. If you can't shorten the throw, then I would buy a new lens of the proper size.

Your carbon trouble is caused from one of two things, either the carbon you are using is too soft or you are carrying too high an amperage for the carbon. If you are using a first class carbon you ought to be able to use a 5/8 inch carbon, top and bottom on amperage up to 60 amps. and a 3/4 inch on amperage from 60 to 80 amps. Use soft cored carbons both top and bottom.

In regards to the motor proposition, I would put one on. The operator never lived that could crank a machine for any length of time and crank as steady as a motor will turn a machine, not only the crank end of the job is better but it gives the operator time to rewind his film (where he does not have a rewind boy to help him) and keep it in proper condition.

There are several kinds of motors that you can use on a picture machine, but I would advise you to buy a motor drive outfit made a purpose for the work by the company that makes the machine you are using. You can take the blades and guard off a 16 inch desk fan and put a pully on the shaft and use it but you will not get the results from it that you will get from a regular outfit. I would by all means use a regular motor attachment. I have seen pullies attached to the fly wheel, shutter shaft (where outside shutters were used) and on the take-up feed pully, but all of them are a very crude way of attaching a motor drive.

I wish to ask you a few questions regarding my light. I am using a Ft. Wayne compens arc and am getting a very poor light, in fact so poor that dark sub-titles are almost impossible to read. I shoot the lever up to 60 amps., too. My throw is about 91 or 92 feet, using a 6½ lens and it is a very good one, too. I also use ¾-inch soft (National) carbons, same size top and bottom. Does an iron jaw and clamp on the lamp make any difference? I am using a Power's 5 and am getting as steady a picture as the operator in the other theater is getting with a new Simplex, but my light fails me. Is a Power's 5 lamp too small for 60 amps?

I would suggest that you have the power company that is furnishing you current, take a volt reading on the line at the transformer and see whether you are getting the proper voltage to start with. If you are getting 110 volts at the transformer, then take an ampere reading at the lamp to see if the transformer is giving the proper amperage. To get good results on the screen, your transformer should show 60 amps. at the lamp. Your trouble could come from a loose connection at the transformer, lamp or switch; ground on the lamp, low voltage to the transformer, or not sufficient amperage at the lamp. Be sure that your carbon jaws are clean and that the carbon makes a good contact. An iron jaw and clamp on the lamp will offer a little more resistance than a brass or steel clamp will but not enough to make an material difference.

A Power's 5 lamp is not too small to carry 60 amps. on.

I have been an operator in this theater nearly a year. As this machine (Power's 6A) is the first I ever operated, I am not as well acquainted with the machine as I would like to be. Can you advise me as to where I could get books that would help me in this way, or are there any? Thanking you in advance for any information that you may give me, Yours respectfully, *Ben Stevenson, Julesburg, Colorado.*

I would advise you to write the Nicholas Power Company, 88-90 Gold street, New York, and request them to send you one of their books, "Hints to Operators." This book will give you the information that you want in regards to Power's machines.

There are several good text books on the market and if the above named book doesn't give you all the information, then write me, enclosing a self-addressed envelope and I will mail you a list of good text books.

Carlisle, Ind., Jan. 8th, 1917.

I have been a reader of MOTOGRAPHY for some time and have not asked any questions. Now I am the manager of a picture theater in a small town of about 1,000 population. I have my own plant, one 12 H. P. Special Electric Oil Engine, two dynamos, one is a 110 volt, four K. W. from which I run the house lights and fans, and the other one is a 60 volt, three K. W. from which I run the arc lamp. There is nothing used from the 60 volt machine but the arc lamp. I am using belt off of each fly wheel for the two machines. I am not having serious trouble and have been running the plant for three years and have not missed a night except Sunday nights. Now all of the trouble I have is with the condensers. It seems that I cannot get the right combination. I have a 69-foot throw and get a blue spot in the center of the screen. I have used two 7½ condensers and have tried two 6½ condensers and have also tried a 6½ and a 7½ condenser and cannot get rid of the blue spot. I have a Motiograph machine, 1913 model, and a gold fibre screen. I use Bio carbons 5/8 inch soft

cored in bottom and top. I have set the carbons in every shape that they would burn. I have switched the condensers in several different ways, but still the spot appears. I have moved the lamp house backward and forward with no good result. The spot is about the size of a half bushel basket. I hope you can suggest something to get rid of this trouble and then my projection will be perfect. Now, the reason I describe my whole outfit to you is that you may know that there is such an outfit on the map and you may receive more questions than I have asked you about the outfit. Hoping my letter is not too lengthy and that I may see an answer soon in MOTOGRAPHY, I remain, Very truly yours, *Wm. Tongate, Carlisle, Indiana.*

Try the following suggestions and see if they do not help you out in your trouble. Set the top carbon about ⅛ inch behind the lower one, using soft cored carbons top and bottom. Try 6½ and 7½ condensers, moving lamp house forward and backward with light on the screen. If this does not clear it, then use 6½ and a 8½ or 9½ and try them the same way. If that combination does not clear then use the 7½ and 8½ or 9½ and I am sure that one of these combinations will clear the screen for you. The reason I say 8½ or 9½ is that I do not think you can get an 8½.

If you cannot get results from the above suggestions then write me and give the size of the screen and the size of the lens tube and I will see if I can help you further with it.

Your letter is not too long and it is a pleasure to get a letter giving the information like your letter does. I wish that all the managers and operators would be sure to send in all the information possible when writing to the department so that I may know just what the conditions are that is causing the trouble.

The Broken Film

The villain held the dagger high,
The hero calmly met his eye;
A blaze of flame—the room in smoke—
Wow! The crazy film has broke!

A yawning chasm far below!
There the hero meets his foe;
A hurtling body—this ain't through—
Gosh! The film has come in two!

Suspense, the secret of the game;
The thing that makes the movie fame.
To loosen up a mind that's rusted—
That's the reason why they're busted.

—*O. E. Webster, Salina, Kansas.*

Two New Selig Plays

William N. Selig has announced the forthcoming release in K. E. S. E. service of "The Princess of Patches," a Mark Swan melodrama adapted for the screen by Gilson Willets. The release date is scheduled for Monday, January 22. The stars include Vivian Reed and Charles Le Moyne. Director Al Green escorted a company of Selig players to Tennessee, where true-to-life plantation scenes were filmed. Among the more exciting episodes announced for "The Princess of Patches" are the blowing up of a house-boat, the fight for life in the dead of night, etc. Beautiful photography, including scenes taken in southern cotton plantations and to the attractiveness of the photoplay, it is stated.

"The Heart of Texas Ryan" is the title of the Selig Red Seal play announced by William N. Selig for release in K. E. S. E. on Monday, February 12. It is said to be a gripping drama of the Texas borderland. Certainly an exceptional cast of players is announced, including George Fawcett, Bessie Eyton, Frank Campeau, Tom Mix, Goldie Colwell and others. Some exciting episodes are announced, including a realistic forest fire, a sensational hand-to-hand battle between two infuriated men—a battle which is said to compare favorably in realism to the fight in "The Spoilers," and an automobile crash. Wonderful views of the Texas cattle country are presented. According to K. E. S. E. the release is an exceptional one.

Superintendent Applauds "Charity"

"Charity?", the remarkably successful sociological play, written by Linda A. Griffith, wife of David Wark Griffith, producer of "Intolerance," and "The Birth of a Nation," is receiving encomiums from men and women associated with the welfare departments of municipal governments throughout the country.

President John R. Freuler of the Mutual Film Corporation has received scores of letters, among the most recent being one from Myron A. Kesner, superintendent of playgrounds and public recreation of Dallas, Tex., who writes:

"The subject is well chosen as this is the day of the child and one in which special stress is being laid on the constructive development of child nature.

"Your picture is splendid. It touches the low and high spots in a manner that compels people to think. Economic conditions can only be ameliorated through public condemnation of such practices as are depicted in your picture."

Similar letters of approval have been received from municipal officials of fourteen large cities, as well as from officers of the Woman's Christian Temperance Union and similar organizations engaged in national reforms.

Directors' Association

The Directors' Association, of Los Angeles, which numbers among its members most of the big directors in the country, was formed by four men who just talked it over one evening and brought it into being—William D. Taylor, now with the Fox company, Alan Curtis, the Universal comedy director, Joseph De Grasse of the Universal and Murdock MacQuarrie, actor and director.

The concern is now a national affair and nearly every director of note is affiliated. It is doing a lot of quiet good and is self-protective rather than aggressive. Taylor, Curtis, De Grasse and MacQuarrie have every reason to be proud of their first little talk.

Greeting Around the Globe

It has remained for a woman to be the first to send a wireless message around the globe. Standing in the midst of a company of scientists and men of letters Annette Kellermann, the star in "A Daughter of the Gods," on the last day of 1916, dictated to a Marconi operator at 42 Broad street, New York, the twelve words, her message to the war-stricken world.

Fox Has 13 Photodramatic Companies

William Fox now has thirteen different photodramatic companies. Seven work on the Pacific coast and six in the Fort Lee, N. J., studios.

NEW ART DRAMAS EXCHANGES

South and West Invaded—Next Art Dramas Feature to Be "Her Good Name," Starring Charming Jean Sothern

The Art Dramas Corporation has established offices in Dallas and New Orleans, from which it will distribute features to Oklahoma, Texas, Louisiana and Arkansas. These offices will each week distribute the Art Dramas releases from the studios of the Van Dyke Film Corporation, the William B. Sherrill Feature Corporation, the U. S. Amusement Corporation, the Erbograph Company, and Apollo Pictures, Incorporated.

Francis J. Gilbert, a widely known and popular exchange man in the southwest, is the head of the new organization and will take personal charge of the Dallas office.

The western offices are to have headquarters in Salt Lake City and Denver for the distribution of films through the states of Colorado, Utah, Wyoming and Idaho. These offices will be known as the Photoplay exchanges and will be under the direct personal supervision of Lester Parks, who is a widely known exchange manager and owner. The western branch will distribute each week the current Art Dramas, featuring Jean Sothern, Gertrude McCoy, Anna Q. Nilsson, Dorothy Bernard, Alma Hanlon, and others.

Mr. Parks is engaging a force of experienced road men for the exploitation of the pictures. Publicity and service departments are being installed in both offices to assist the exhibitors.

At the studio in New York City all directors are busy on productions. The next Art Dramas feature will be "Her Good Name," in which Jean Sothern is being starred. The piece is being directed by George Terwilliger at the Van Dyke studios.

The story of "Her Good Name" was written by Horace Hazeltine and scenarioized by Elfrid A. Bingham. It tells a rather pathetic story of a country girl whose innocence leads her to commit certain indiscretions which her father misinterprets. He kills a man who he thinks had debauched his daughter. She adopts the only way to save him from the gallows and admits that the murder was justifiable under the unwritten law. During a particularly dramatic trial scene, however, the truth is discovered and the girl's reputation remains unsmirched.

Supporting Miss Sothern in this production are Earle Metcalfe, who plays the leading part opposite her; William H. Turner, character actor; Arthur Housman, Barbara Castleton, and Mrs. Parker Spaulding.

Unity Releases "Glory"

The initial statement of the organization of the Ultra Pictures Corporation made by Mr. Cobe last week has evidently started something, judging from the number of inquiries Mr. Cobe is receiving, requesting full particulars in regard to the company.

The exhibitors seem to be unanimous in stating that the opportune time has arrived for the launching of a distributing company which will furnish nothing but high class features, as the average producing company who also distribute their products do not keep up the quality of their pictures, which is the main reason for independent bookings.

A new producer in the motion picture field is Maude Lillian Berri, a comic opera star of other days. Her first production will be "Glory," which is to be released January 15, by the Unity Sales Corporation.

Juanita Hansen and Kolb and Dill are featured in the new release.

The old adage, "Truth is stranger than fiction," was certainly proved during the making of "Glory."

The story deals with the discovery of oil and in seeking a location for the scene, the director decided on San Louis O'Bispo in Los Angeles County, California.

The heroine, Miss Hanson, was playing with some dirt and sand for the action of the scene and naturally quite a few of the oil workers in the vicinity came to watch the scene being made. After Miss Hansen was through with her work she found that her hands and clothing were very dirty and the odor of oil was extremely strong.

Upon investigation by some of the oil men, it proved that Miss Hansen had accidentally been working in what is known as a seepage, a spot where the oil has soaked through to the surface of the earth. A drill was immediately erected and in a few days a fair sized flow of oil was struck.

Miss Hansen was called over to suggest a name and christen the well. She immediately christened the well "Glory" in honor of the picture.

Pathe's "Patria" Party

In honor of the premiere Chicago run of the opening installment of "Patria," Pathe's patriotic preparedness picture, to be a bit alliterative, which is shown at the Majestic Theater, devoted to the highest class vaudeville, C. W. Bunn, manager of the Chicago branch of the Pathe Exchange, Inc., entertained at dinner in the Congress Hotel, a party composed of representatives of the daily papers and motion picture magazines. Also present at the party were John Bowman, former manager of the Chicago International Exchange, and J. K. Burger, International's assistant general manager. The business of the former International office is of course now transferred to the Pathe Exchange.

After the dinner, the guests viewed the first chapter of the serial at the Majestic Theater, where the pictured appearance of Mrs. Vernon Castle will each week share honors with smart vaudeville headliners.

Judging by the eager attention and applause given "Patria" by the critical audience and the fact that it held them to the close of the bill indicate that the serial has a strong appeal. Mrs. Castle is an excellent photographic subject, and the scenes in which she plays her role of "Patria" appeal especially to high class audiences. The exciting race which closes the first chapter called forth a burst of applause. It is a real thrill.

The serial has received very favorable reviews in the regular dramatic columns of the Chicago dailies, as well as in photoplay departments. Its timeliness, its "different" character and above all its attractive star, have won it an unusual reception.

Elkas Rejoins Vitagraph

Edward Elkas, renowned character actor and player of distinctive heavy types, has returned to the Greater Vitagraph studios. He will be seen in a new play, as yet unnamed, in which charming Dorothy Kelly starred with Charles Richman in "The Secret Kingdom," is being featured under the direction of John Robertson.

Mr. Elkas will be recalled for his work in "The

Dollar and the Law," "The Scarlet Runner," "The Enemy" and "The Man Behind the Curtain."

Detroit Exhibitors and Censors

The Motion Picture Exhibitors' League of Detroit will in the future hold monthly, instead of weekly meetings, as has been done in the past. The Hotel Cadillac was the place of the first meeting, held January 4. A luncheon preceded the meeting. The office of Secretary William H. Shiek, in the Majestic building, will, however, be the weekly meeting place of the executive committee.

State censorship again threatens Michigan. During the present session of the legislature, some time in January, Fred Easton will introduce a bill which calls for a state board of censors. This board would comprise three people, one a woman, and would be paid for its services. All films prior to the showing in the motion picture theater, would have to be screened before this board, which would have the right to reject, any or all of the film if it so deemed.

Fred Eaton would provide a reasonable censorship over all films that go into Michigan by creating a board of censors that would meet in Detroit. Each picture would have to pay a small fee to the censors, and if passed would have a seal placed on the picture, showing the state's indorsement.

Buffalo Bill in Films

Shortly before the death of Buffalo Bill (Colonel William F. Cody) Essanay completed a feature, "The Adventures of Buffalo Bill," the star being none other than the old scout himself. He has enacted before the camera his entire life from the time he faced his first peril as a pony express rider, back in the 50's, through the great Indian wars in which he played so prominent a part, and up until his declining years.

To obtain accuracy and realism the pictures were filmed almost in toto in the Bad Lands of the Dakotas. Five thousand Indians mobilized from the varied government reservations, and United States troops are seen in the conflicts.

The production portrays the battle of Warbonnet. The historic knife duel between Buffalo Bill and Chief Yellow Hand of the Indians, during this battle is shown.

"The Adventures of Buffalo Bill" will be released soon through the Kleine, Edison, Selig, Essanay service.

Cleveland Exhibitors Meet

The Republic building was the meeting place for the Motion Picture Exhibitors of Cleveland last week.

The principal business of the meeting was the biennial election of officers.

W. J. Slimm was elected president, Henry Lustig, vice-president; Walter Horsey, financial secretary; Sam Bullock, corresponding secretary, and A. Maher, treasurer. Members are elected to office in January and July.

Robert Lieber has been "cleaning up" with Selig's "The Garden of Allah" in Indiana, according to reports from the Hoosier State. The big spectacle with Helen Ware and Tom Santschi has been playing to "S. R. O." at the Circle Theater, Indianapolis. The Indianapolis newspapers have been full of flattering reviews concerning the Selig feature play.

Film Waste

The picture industry has probably more wastage than any other business to-day. Mack Sennett says that all pioneers are wasteful. Taking a Keystone comedy as an example, when a picture is finally finished, he says, the director takes enough film to make five or six pictures into the projection room. On the average there are four or five feet of film cut for every foot that remains. The record in this regard, is Mabel Normand's new feature play "Mickey," some of the scenes of which have been made twenty times. Not so much because the first takes were not good, as because the director would think of ideas that would call for retakes.

Mack Sennett, in speaking of Mabel Normand says: "Mickey, the adorable little girl around whom this story is woven, is as real to me as though she were a living person. If I let Mickey go out on the road to seek her fortune, knowing there was one more thing I could have done for her, I would feel as though I had starved a child. Robert Louis Stevenson said that good writing consisted not in writing, but in re-writing. Our way of re-writing, is to take a lot of film and use a little of it."

New Dressing Rooms for Signal

Plans are being drawn and estimates made for the construction of a new row of dressing rooms for the Signal players. The new rooms will be twenty in number and will be built large, with windows on two sides and hot and cold running water installed in each room. The building of these new rooms will permit the tearing down of the old ones which will increase the studio space nearly one hundred per cent. In addition to these improvements, the original stage is to be torn out and a new one built in a more suitable portion of the grounds. The new stage will be somewhat larger than the old one and will be so constructed that it can be converted into an indoor studio for use during rainy weather.

Re-Books Film in Interests of Fashion

Go to the motion picture show for your fashion hints.

That's what the women in Columbus, Ohio, do whenever a Valeska Suratt photoplay is being flashed upon the screen.

Manager Muller, of the Colonial Theater in that city, in requesting a return engagement of a Suratt film from William Fox, wrote:

"One of my patrons told me that she had seen the picture five times and although she had sketched Miss Suratt's coat, she did not quite understand how the back of it was draped. When I had similar requests from others, I decided that a re-booking was absolutely necessary."

Mary Loans Hawks

At the request of the Metropolitan Opera Company, Wells Hawks has been loaned by Mary Pickford for a brief period to take charge of the Chicago and Middle West cities publicity for the Diaghileff Ballet Russe. The genial Hawks left Saturday night for Chicago and several of his many friends saw him off at the Grand Central. Mr. Hawks had charge of the road publicity of the ballet last season before becoming personal representative for Miss Pickford. He will continue his work for the Artcraft star on tour and on his return to New York.

EXHIBITORS OUST BAD FILMS

Theater Men of Fresno, California, Organize to Enforce Clean Standard of Pictures and Advertising—Will Aid Police

The exhibitors of Fresno, California, have taken a step that might well be taken in many a town and city.

In consequence of the recent agitation against the showing of films of a questionable nature, and the public advertisement of these, Fresno theater owners at a conference have signed an agreement to discontinue the exhibiting and advertising of such plays. All owners that attended the meeting signed the agreement. The others will be approached at once.

The agreement is addressed to the mayor and board of police and fire commissioners, and guarantees that the owners will refrain from exhibiting pictures not entirely clean. The agreement also pledges the assistance and cooperation of the theaters in enforcing the local ordinances dealing with this question.

A short time ago the Lyric was forced by the police to remove certain billboard displays from the front of the theater because of the nudity of the figures. This is the first time that police regulation has been deemed necessary, but other houses have in the past presented plays of a questionable nature.

Members of the organization formed yesterday will enforce their own rules. If a member exhibits or advertises a picture that transgresses the agreement, then the chief of police will be appealed to and the censorship requested.

Following is the agreement:

Hon. Mayor A. E. Snow,

To the Board of Police Commissioners:

Whereas, films have recently been shown in Fresno containing matter more or less censorable, and,

Whereas, the Fresno public has expressed disapproval of such films,

Therefore, we, the undersigned exhibitors do hereby agree to refrain from exhibiting any films of a questionable nature, or of using any advertising matter that might give offense to Fresno public, and to assist the local police in enforcing any infringements of the local ordinances.

KINEMA THEATER, PER OLIVER KEHRLEIN; FRESNO PHOTO THEATER, PER C. N. WILLIAMS; BIJOU THEATER, PER G. CHRISTOPHER; KLASSAY THEATER, PER K. S. CASHIN; THEATER FRESNO, PER FRANK L. HESSE.

William Desmond Ince Play

William Desmond soon will make his re-appearance as a romanticist-adventurer, when he is presented by Thomas H. Ince in a whirlwind Triangle Kay-Bee drama, entitled "Blood Will Tell." In this play, the popular star is said to have eclipsed all his previous screen successes, not excepting even that in "Bullets and Brown Eyes."

"Blood Will Tell" is the swiftly moving tale of a care-free collegian, whose weakness threatened to undo the work of two generations, but whom love made worthy of his heritage. It is enacted partially under the busy marts of commerce, partially in the atmosphere of the college campus, and partially in the glare of Broadway's white lights, unfolding, all the while, the pages of a compelling, human narrative.

Desmond has the role of "Samson Oakley III," a high-spirited, good-natured youth with no more of his forebears' sound business judgment than a jackrabbit. He is at once impressive and entertaining in the rendition of the part and goes rollicking through the greater portion of the story, until Fate—and a girl—lead him to mend his ways.

In the supporting cast, are seen Enid Markey, David M. Hartford, Howard Hickman, Margaret Thompson, Charles Gunn and J. Frank Burke. The production was directed by Charles Miller and photographed by Clyde DeVinna, with art direction by Robert Brunton.

KEITH BOOKS "PATRIA"

International Serial Featuring Mrs. Vernon Castle and Released by Pathe to Run Throughout Big Circuit in New York

A motion picture deal of considerable importance was consummated last week between E. F. Albee and Paul Keith, of the Keith circuit, and executives of the International Film Corporation. Arrangements were made for the showing of "Patria," the International photoplay serial of preparedness, at all theaters of the Keith circuit in Greater New York. This marks the first appearance in Keith theaters of a motion picture serial.

Up to the present time the only pictures shown at the Palace Theater have been news pictorials, while at the other Keith houses nothing has been shown except features par excellence.

In booking "Patria" at the Keith houses, Messrs. Albee and Keith are introducing an innovation and establishing practically a new policy for their popular houses, particularly for the Palace. The latter theater caters to the most exclusive and refined audiences, as, in fact, do all the Keith houses. It was because of this that "Patria" appealed so strongly to the management.

Mrs. Castle's personal appeal and her great pop-

The estimated loss at this fire is $200,000. Production was immediately removed to the Rolfe plant.

There was no trouble getting sufficient action in the scene around the Popular Plays and Players studio at 226-230 West Thirty-fifth street, New York, when fire broke out there on January 3. The fire was under control when the picture above was taken. The small picture shows Mme. Petrova and May Siebel. The star and General Manager Robert North did a real hero and heroine act in rescuing Miss Siebel from the flames.

ularity had much to do with the decision of the management to book "Patria" for the Keith houses. The enormous success of the private showing of "Patria" in the grand ball room of the Ritz-Carlton several weeks ago was also an important factor. Upon that occasion more than one thousand of the cream of New York society flocked to the hotel to view the picture, and were most enthusiastic over it. So great was the crowd that two showings were given, the second starting at 11 o'clock. Since the showing at the Ritz, similar private showings have been held at the Congress Hotel in Chicago, at the Tremont Theater in Boston, Bellevue-Stratford in Philadelphia, Georgian Terrace in Atlanta, St. Francis in San Francisco, Alexandria in Los Angeles and at leading hotels in Providence, Omaha, and other cities. Arrangements are now being made for a great private showing in Washington, D. C.

Mrs. Castle, who has been in the west, is now back in New York City for a rest after her strenuous activities in the filming of "Patria."

"Perils of Our Girl Reporters"

Reports from the Mutual Film Corporation's sixty-eight exchanges indicate that the Mutual has hit on one of the most compelling subjects ever presented in pictures in the series of newspaper stories, "The Perils of Our Girl Reporters," which began releasing December 28. At even this early date after the first public showing of the opening story of the series, "The Jade Necklace," enthusiasm enough has been shown to insure an unparalleled run for those fascinating stories out of the daily life of the newspaper woman, a theme which has always proved interesting in fiction.

In the advertising of "The Perils of Our Girl Reporters," the Mutual Film Corporation, in accordance with its usual policy of "service beyond the films," is doing everything possible to aid the exhibitor in interesting his patrons in this series.

Five thousand twenty-four sheets, picturing a thrilling moment from the picture, in colors, have been posted in one hundred and fifty of the leading towns and cities of the country.

These cities include New York, Chicago, Boston, Atlanta, Ga.; Buffalo, N. Y.; Cincinnati, O.; Cleveland, O.; Detroit, Mich.; Indianapolis, Ind.; Philadelphia, Pa.; Pittsburgh, Pa.; St. Louis, Mo.; Washington, D. C.; Dallas, Tex.; Kansas City, Mo.; Minneapolis, Minn.; New Orleans, La.; Omaha, Neb.; San Francisco, Cal.; Seattle, Wash.; St. Paul, Minn.; Denver, Colo.; Duluth, Minn.; Dayton, O.; Des Moines, Ia.; Fort Wayne, Ind.; Erie, Pa.; Memphis, Tenn.; Muskogee, Okla.; Baltimore, Md., and other places of equal importance.

He has just absorbed an overdose of the "punch" which characterizes "The Perils of Our Girl Reporters."

At the same time the exhibitors who are booking the series receive a press book prepared by the publicity department of the Mutual, which furnishes them with copy to use in newspaper advertising in their local papers.

Four page "Movie Novelettes," containing the remarkable newspaper stories from which the screen stories were made, written by Edith Sessions Tupper, one of America's foremost short story writers, have been published and are being obtained by exhibitors to give as souvenirs to his patrons. The "Novelettes" are illustrated by pictures, in colors and black and white, of big moments from the picture plays and portraits of the popular players. Thousands of these are being handled by each Mutual exchange.

"The Jade Necklace," the first of the series, which made its appearance December 28, was followed by "The Black Door," released January 4, "Ace High," the release of the week of January 8, is the third of the series, and is followed by "The White Trail."

Brady-Mades Going Well

Director General William A. Brady and the other officers of the World Film Corporation are naturally elated with the remarkable increase in the demand for World Pictures Brady-Made. This growth has been manifested in all parts of the country and also in Europe, where the Gaumont Company, of London, reports that the entry of these pictures has been amazingly successful. Mr. Brady recently said:

The further we proceed the more I am convinced that the present policy of the World is the right one, with no come-backs. It involves nothing more than getting out the best pictures it is possible to get out, and selling them absolutely on their merits, never promising anything more than we can deliver.

Even and reliable excellence is what we are after. We have many reasons for the belief that the public has grown to look for precisely this quality when it sees a World Brady-Made announced, and that the condition is becoming more and more widespread every day.

A Denial by Goldwyn

Goldwyn Pictures Corporation issues an emphatic denial of rumors that it has made an arrangement with any distributing organization to handle the Goldwyn productions, when made. This denial, given out by Samuel Goldfish, its president, is as follows:

Seemingly deliberate rumors are being spread by one or more producing and distributing organizations that they have closed or are closing a deal with the Goldwyn Pictures Corporation to distribute the Goldwyn Pictures. These rumors are utterly false.

Goldwyn Pictures Corporation has made no arrangement or contract of any kind for its distribution. This corporation has announced specifically that no effort will be made to release its pictures until at least six and perhaps as many as twelve complete pictures are on its shelves. This plan will be followed to the letter.

Hart Lassos Two Men

The deftness with which William S. Hart handles the lariat occasionally in his productions has excited wide comment among the photo-playgoers of the country. Hart found occasion to rejoice recently over the fact that he had studied and experimented with the lariat, when he was filming the production of "Truthful Tulliver," the

New Triangle Kay-Bee play. In this drama, which concerns the adventures of a western newspaper man in a lawless Arizona mining town, he is called upon to ensnare two men at once in the loop of his lariat, while riding a horse.

Fourth of McClure's Series

McClure's Pictures has compiled a special advertising book for each exhibitor who shows "Seven Deadly Sins," the series of seven five-reel features that are to be released through the Triangle exchanges at weekly intervals.

McClure Pictures is endeavoring to aid the exhibitors in every way possible, and this book will show the many different ways of advertising that can be used in connection with the "Seven Deadly Sins" series.

Nance O'Neil has made "Greed," one of the five-reel features, a drama of great power. "Greed" will be the fourth of "Seven Deadly Sins," the first of which—Ann Murdock in "Envy"—will be released on January 29.

Theodore Marston, director, has outdone himself in "Greed" by presenting the Wall street atmosphere without the ancient scenes of brokers' offices and curb antics.

"Greed" tells of Shirley Mason, who has come to a fortune, but who wants to make more money. George Le Guere tries to keep her from gambling but she will not be stopped.

Miss O'Neil plays "Alma," a woman who formerly had been involved in shady stock transaction, but who is now leading an honest life. Miss O'Neil becomes involved with "Doc" Danton, played by Harry Northrup, who knows of her past life.

Shirley Mason is drawn into the rather wild life led by the Wall street gamblers. George Le Guere seeks to protect her.

Richard Cole (Robert Elliot) and Jimmie Hobson (Alfred Hickman) are in love with Miss O'Neil and Shirley Mason, respectively. Shirley, in spite of the efforts of her friends, is caught in Danton's net. Miss O'Neil strives to protect her. Only by sacrificing herself can she make Danton give up Shirley.

The test of friendship comes. Miss O'Neil is about to surrender. In a dramatic scene, Danton is killed and a glancing bullet strikes Miss O'Neil, temporarily affecting her mind. Le Guere is convicted.

The denouement is a startling one and in the end Shirley is effectually cured of her desire to yield to "Greed."

Alfred Hickman, who supports Miss O'Neil, has played in many of her stage successes and in most of her photoplays. Harry Northrup's picture career includes excellent work for Vitagraph in "The Christian," "The Battle Cry of Peace," "The Blue Envelope" and "The Secret Kingdom."

The celebrated dramatic star, Nance O'Neil, is on the left and below are tense scenes from "Greed," fourth of McClures' "Seven Deadly Sins" series, in which the powerful and popular star is featured.

A Real Court Room

In the good old, bad old days of the moving picture, one of the things that called forth derision and brought sorrow to the hearts of all onlookers, versed in legal procedure, was the all too frequent court room scene with its lawyers acting as no lawyer was ever known to act and its judges administering justice without regard to code or precedent.

Now all this is changed. In the Triangle Kay-Bee play, "The Sin Ye Do," by John Lynch, in which Thomas H. Ince presents Frank Keenan, a big scene in court constitutes the chief situation of the story. Both Keenan and the director, Walter Edwards, devoted much time to making this correct in every detail. And it so happened that Lynch, the author of the piece, was himself a student at the Cornell Law School in the days when Charles Evans Hughes was a professor at that institution. He therefore was able to avoid any glaring inaccuracies in the construction of his manuscript.

The big court room setting—perhaps the largest and most elaborate ever used in a picture play—was designed, it is said, from photographs of a court room in New York City. No detail was omitted; even the furniture was especially made to exactly reproduce the original. The judge's robe was ordered by telegraph

from a firm of New York outfitters who make a specialty of legal raiment. Its cost ran to three figures and it was used but for a few minutes; but it carried the satisfaction of being just what it should be.

Mutual Captures Marie Cahill

Miss Marie Cahill has joined Mutual's forces. The brilliant actress will appear in a series of two-reel comedies to be released every two weeks.

The date of the first release has not yet been set, but studio operations are already under way in New York where the Mardan Photoplay under contract with the Mutual Film Corporation is preparing for immediate work in connection with Miss Cahill's engagement.

Marie Cahill, brilliant stage star who will appear in Mutual two-reel comedies.

Miss Cahill is the latest among many distinguished stars, including Marjorie Rambeau. Nance O'Neil and Gail Kane, with whom contracts have been recently announced by President Freuler, of Mutual, and the engagement of the clever comedienne is renewed evidence of the Mutual's determination to live up to Mr. Freuler's announced policy, "only big stars for the Mutual."

Miss Cahill and her associate stars added to the already strong array of talent in the Mutual forces, including Mary Miles Minter, Richard Bennett, Margarita Fischer, and Charlie Chaplin—the world's greatest comedian.

Marie Cahill is known from one end of the country to the other as one of cleverest comediennes on the American stage. Before signing a contract with the Mutual Miss Cahill had appeared but once on the screen, when her most successful comedy, "Judy Forgot," was screened.

Because it is Miss Cahill's idea that a comedy, to be effective must be short and snappy, two-reel productions will be the limit of any picture in which she appears under present contract.

"La Belle Marie," as she is known among her friends of the profession, has a way of dispensing original comedy business that is distinctively her own and just as distinctively popular with a fun-loving public. The first of the Cahill comedies will be "Flirting with Romance," and this is said to be one of the screamingest things in which the young actress ever has appeared.

Among Miss Cahill's most pronounced successes on the talking stage in recent years were "Molly Moonshine," "Nancy Brown," "Marrying Mary," "The Boys and Betty," "The Opera Ball," and "Flirts." As a comedienne she has probably a larger following throughout the country than any other laughmaker.

Miss Cahill is a native of Brooklyn, N. Y. She made her first stage appearance in that city in "Kathleen Mavourneen" and later her regular professional debut at Poole's Eighth Street Theater in "C. O. D." Her next appearance was as "Patsy" in Charles Hoyt's "A Tin Soldier," and after that she appeared at the Shaftesbury Theater in London in "Morocco Bound." Later productions in which Miss Cahill scored successes were "Sporting Life," "A Runaway Girl," "Monte Carlo," and "Three Little Lambs."

Steger to Direct Norma Talmadge

Joseph M. Schenck has entered into an agreement with Julius Steger, president of the Triumph Film Corporation, whereby the next and future screen appearances of Miss Norma Talmadge, to be released through the Lewis J. Selznick Enterprises, Inc., will be personally directed by Julius Steger and Joseph A. Golden. Messrs. Steger and Golden have a long list of successful photoplays to their credit, the most recent of which are "The Prima Donna's Husband" with Holbrook Blinn, Clara Whipple and Kathryn Browne Decker, and "The Libertine" with John Mason and Alma Hanlon.

Mr. Steger has selected for Miss Talmadge a powerful story, based upon a well-known play of modern life, which will afford this talented artist splendid opportunities to reveal to the fullest extent her rare dramatic gifts.

Mr. Schenck is also associated with Messrs. Steger and Golden in the production of a photoplay of which Miss Evelyn Nesbit Thaw will be the star, the story of which is a page from life eminently fitting her personality.

Hughie Mack Comedies Scheduled to Ap

The Hughie Mack "Big V" comedies from Greater Vitagraph, distributed through the Vitagraph-V. L. S. E. exchanges, will hereafter be made at Vitagraph's western studios. Hughie Mack's company has left the Flatbush studios for Los Angeles.

The "Big V" comedies, from February 5 to April 9, are as follows:

February 5, "Rips and Rushes"; February 12, "He Never Touched Me"; February 19, "Cops and Cussedness"; February 26, "Dubs and Drygoods"; March 5, "Masks and Mishaps"; March 12, "Footlights and Fakers"; March 19, "Bombs and Blunders"; March 26, "Turks and Troubles"; April 2, "Pests and Promises"; and April 9, "Guff and Gunplay."

Seven of the Vitagraph-V. L. S. E. exchanges have doubled their comedy one-reel bookings with the Hughie Mack and the Frank Daniels series in the last three months.

Conan Doyle Writes Scenario

Sherlock Holmes again makes his appearance in the latest of A. Conan Doyle's detective story, "The Valley of Fear." The scenes are laid in a mining district of the United States, and carried across the waters to London.

The film, a six-reel feature, like the story is full of action, mystery and deductions, and holds the audience tense from beginning to end. Sir A. Conan Doyle, the author, personally gave his attention to the cast.

This picture is sold on a State Right basis, and is handled exclusively by John W. Heaney, 1480 Broadway, Longacre Building, New York.

"White Raven" at Rialto Theater

Ethel Barrymore's magnificent Metro-Rolfe production, "The White Raven," was the feature attraction at the Rialto Theater, New York, the home of important first-run features, for the week beginning January 14.

COMING PARAMOUNTS

George Beban and Charming Vivian Martin Are the Stars on the Unusual Program for Week of January 29

In all the annals of stage and screen, there is no star who has won distinction in the portrayal of a racial type in quite the degree that George Beban has, as an interpreter of the Italian. In the Morosco-Paramount picture "His Sweetheart" he adds to these laurels. This picture, together with the Pallas-Paramount production of "The Wax Model," starring Vivian Martin, will be released on the Paramount Program the week of January 29.

"His Sweetheart" is a tender, quaint photodrama showing the real heart and soul of the Italian with the added interest of American environment and a strong story of politics and love. It was written by George Beban and Lawrence McCloskey, and the characterization of Joe Ticiarri, is a sincere portrayal of the temperamental, excitable and lovable Italian in America.

"The Wax Model" in which Vivian Martin is starred was written by G. Vere Tyler, and is a serio comic tale of a French model in England, who nearly starves to death for love.

In "The Wax Model" Miss Martin is seen as the foremost and most popular artist's model in London. She has not won this prominence by beauty of face and figure alone, but by her charming and youthful manner and grace.

A young Englishman falls in love first with the wax figure and then with the original, but seeing her enjoying the gay Bohemian life which he does not understand, turns him against her. She writes many notes of explanation after he has lost faith in her, but they are returned unopened. How she saves his sister from the clutches of a married man, how her love leads her to abandon her profession and into poverty, and how the tangled threads are finally unravelled and she is restored to the man she loves, are brought about in an interesting and gripping manner.

Thomas Holding is featured with Miss Martin and others in the cast are George Fisher, Helen Jerome Eddy, Senor Buzzi, Kathryn Vaughn and others.

Surrounding the Paramount Program for this week are three short-reel subjects of importance; the fifty-first edition of Paramount Pictographs, the magazine-on-the-screen; the fifty-second series of "Weekly Trips Around the World," personally conducted by Burton Holmes in which he takes his fellow travelers from the Georgian Bay to Winnipeg, and also a Klever Komedy, "A Honeyless Honeymoon," in which Victor Moore plays the leading role.

In the Paramount Pictographs are four interesting subjects dealt with this week, the first of which is "An Army on Skis."

Burton Holmes, the world's greatest traveler, has been taking the American public to some interesting points on his Canadian pictorial tour, and during the week of January 29th, his trip leads from the Georgian Bay to Winnipeg.

Victor Moore has made an unusual success of his single-reel comedies since he has entered the field of "little features" and in the "Honeyless Honeymoon" he is a screaming success from start to finish.

Paramount is issuing all of its pictures during 1917 in an exceptionally good amount of free advertising and publicity aids for the exhibitor's use, the inauguration of which campaign some time past has aided the exhibitor to a large extent to greatly increase his business.

Ohio Exhibitors to Hold Convention

The exhibitors of Ohio will hold their first meeting at Cleveland the early part of February, according to plans being made by the Screen Club of that city.

The North Eastern branch of the Motion Picture Exhibitors' League of America proposed the convention and exposition. The local organization, following the request for co-operation with the national body, will appoint committees to perfect plans for the meeting.

The indications are that the event will take on the proportions of a larger exhibition of progress in the motion picture industry, than anything hitherto attempted in that locality.

Corresponding Secretary George H. Oldfield of the Cleveland screen club has resigned and M. A. Malaney has been elected to fill the office. New members elected are F. C. Backus, Canton; P. L. Turner, Exchange Service Company and J. Goldberg, Unity Film Company.

New Metro Releases

"Bridges Burned," with Mme. Petrova as star, will be released on the Metro program January 29. The star herself is the author of "Bridges Burned," which was adapted for the screen by Wallace C. Clifton. Perry Vekroff directed the production, made at the Popular Plays and Players studios, and photographed by Neil Bergman.

"Bridges Burned" is a story of the European war and of the modern trend of feminism. The story is laid in Ireland, and Mme. Petrova is Mary O'Brien, daughter of one of the landed gentry, who has come to want in his declining years. As a result of circumstances far removed from the conventional, Mary marries Ernest Randal, the younger son of an English baronet. But since Randal has had to be persuaded into the marriage Mary, in order to keep her own self-respect, declines to live with him. She goes away and obtains employment in a cotton mill, and brings up her son alone and unaided. She organizes the Uplift Club for the welfare of the factory hands, becomes known as

Louie Vandergrif and Mike Amsterdammer, called by the public Kolb and Dill, in the American-Mutual "Beloved Rogues," which appeared January 15.

one of the most progressive women in Ireland, and is widely quoted. Randal traces her at last, and tries to induce her to return to him, but she refuses.

To win her good opinion, Randal enlists and goes to war. O'Farrel, the owner of the mill, who has tried to win her love, also enlists, and these two men, battling for their country, are also fighting to win the heart of the woman they love. But as the race is not always to the swift, nor the battle to the strong, the result is a complete surprise, and the story, while having powerfully dramatic incidents, has that supreme heart interest which is one of the prime requisites of a successful drama on stage or screen.

Mahlon Hamilton is again Mme. Petrova's leading man in this production, having the part of Ernest Randal.

Ethel Barrymore, Metro's famous star, B. A. Rolfe, president of Rolfe Photoplays, Inc., and John W. Noble, her director, with the supporting cast and executive staff, have gone to Jacksonville, Fla., where the exterior scenes for Miss Barrymore's stupendous screen version of Edward Sheldon's famous play, "Egypt."

Arrangements for the arrival of the entire party have been completed by David Thompson, who preceded the troupe. Mr. Thompson also arranged for the Viola Dana Company and is now attending to the preliminary arrangements for Emmy Wehlen's company, which will be under the direction of George D. Baker.

Metro's representation in Florida during the next few weeks will be greater than any company that has ever pictured plays in the South. Miss Barrymore's company will be in the South for three or four weeks.

Miss Dana's company will be there for about a month, perhaps longer, as a second picture play for this dainty little star has been practically decided upon, and this is also true of Miss Wehlen, whose second story for screening in the South has just been selected.

ESSANAY CREATING NEW ONES

"Burning the Candle" with Henry B. Walthall, "The Trufflers" and "On Trial" to Be Produced with Powerful Casts

Henry B. Walthall's next Essanay feature is to be a powerful exposition of a man's fight with drink. "Burning the Candle" is the title of this photodrama. Mr. Walthall and his company are now on the Gulf Coast near New Orleans being filmed in the preliminary scenes. The picture will be released March 18 through Kleine-Edison-Selig-Essanay Service.

Two other notable features are in the process of preparation by Essanay for near-future release. These are "The Truffiers," presenting Nell Craig in a drama of Bohemian life; and "On Trial," adapted from the Cohan and Harris stage hit of that title.

"Burning the Candle" hinges on a young southerner, reared in ignorance of the saloon and the "wet" cafe, who obtained a position in a New York cotton broker's office. His introduction to saloons and the cafe cocktail mark the beginning of his downfall, the loss of his bride's love, and eventually the wrecking of his home. He falls to the very gutter. It is the true love of his young wife, however, which finally draws him up from the depths of depravity to which he has sunk, and makes a man of him again.

Mary Charleson, who so creditably portrayed the role of the little nurse in Walthall's great drug feature, "The Truant Soul," again is seen as his leading woman in "Burning the Candle." Harry Beaumont is directing the production. He directed "The Truant Soul."

March 4 has been fixed for the release of "The Trufflers." The Keys Service will handle the film.

This story was written by Samuel Merwin, the well-known magazine writer, and was published serially in the *Cosmopolitan* magazine. It is based upon life in the artist's colony at Grenwich Village, New York. Miss Craig is shown as an artist's model—a modern Trilby. The plot is replete with tensely dramatic situations. The picturized revelries in the artist's studios offer some stupendous scenic effects. Fred E. Wright is directing the production.

The release date for "On Trial" will be announced shortly. This photodrama is one of three which Essanay will produce from Cohan and Harris stage successes. The other two will be "Hawthorne of the U. S. A." and "Young America." James Young is directing the production of "On Trial."

A "SHRINKING MARKET"

A. W. Goff of Greater Vitagraph, Gives Shrewd View of Present Conditions in Industry and Condemns False Advertising

Here is a new and keen light on present day film conditions.

A. W. Goff, assistant general manager of the Greater Vitagraph Company, when he was in Chicago last week, stated that the film industry was in the midst of a "shrinking market."

The expression requires a lot of thought, and the ideas brought forth by Mr. Goff in speaking of the conditions from that angle are so correct and truthful in their import that they cannot be passed over without the consideration of which they are deserving.

What is the average exchange and distributing company subjected to at the present time? Mr. Goff says:

That there is an over-production of features is a fact.

The confusion of the exhibitors throughout the country as to what they want to book is a fact.

The elimination of the unfair and unjust exchange manager and salesman is a fact.

The injustice of State censorship without restriction is a fact.

And, with all those facts and numerous others staring the manufacturer in the face and the difficulties to which he is subjected by the increased cost of production and the non-increase of admission price to the public, is gradually forcing into the film industry a "shrinking market," and if all of the conditions surrounding the manufacturer, the exchange, the exhibitor and the public are weighed in the balance, we can readily appreciate that the term a "shrinking market" has a wide scope of meaning.

After all, the public is the determining factor as to the future success of the picture industry and probably has had thrust upon it such a conglomeration and variety of productions, a great percentage of which have been undesirable from many viewpoints, they have come to where they are skeptical and do not recognize the truth of advertising when it appears proclaiming any picture a masterpiece.

They have seen advertised and announced through every conceivable channel of publicity, pictures that would aid in the moral support of a community, pictures that had lessons that would benefit young and old, and a vast number of other misnomers, and when it has come to the actual viewing of that picture, have met with such disastrous disappointment that the skepticism has hit the reputable manufacturer a blow that it will take a great amount of time to overcome, and the unstaple manufacturer or distributor has thrived through his imposition upon the public, and as the elimination process reaches into these weaknesses of the industry, the "shrinking market" must be the final conclusion, and is unquestionably upon us at the present time.

Above is a real bit of human acting in Triangle-Kay Bee's "The Crab." The little lady is Thelma Salter. Center, above, is more human nature, as evidenced in "Jim Bludso." Wilfred Lucas of Fine Arts has the main part.

Above is a glimpse of Constance Talmadge in "The Girl of the Timberlands," and in the oval is Robert Harron and young Miss Mildred Harris in "The Bad Boy," another new Fine Arts presentation.

Bessie Love in "The Doll Shop"

Director Eddie Dillon of the Triangle Fine Arts is in the midst of a production of "The Doll Shop," a comedy drama written by Anita Loos, directed by Eddie Dillon and featuring the inimitable Bessie Love.

In this production is told a very pretty love story showing how a young girl with an inherent hatred for wealth and all that wealth implies finally falls in love with the son of a millionaire who, she thinks, is a poor chauffeur. Miss Love plays the part of a girl who takes care of her uncle. This uncle is lazy and would rather smoke his pipe and talk to himself than work. He keeps telling his niece that if it wasn't for the fact that his employer, who is very wealthy, did not grind down upon his poor employees, he would be worth millions instead of having to work for small wages. The niece believes it, but when she takes a trip to the factory where her uncle is employed and finds the employer, working 18 hours a day, living in fear of his life from dissatisfied employees, and eating dyspepsia tablets, her eyes are opened. Then she discovers that the man with whom she has fallen in love is a millionaire.

Carmel Myers, the daughter of Rabbi Isadore Myers, plays an important part in the production. Roy Stewart, who played opposite Lillian Gish in "The House Built Upon Sand," plays the leading masculine role in "The Doll Shop."

New Triangle Komedies

Much interest is being shown in the new single-reel Triangle Komedies, which are announced for immediate release. Twelve komedies have been completed, and are declared by impartial critics to be crammed with clean fun and rib-tickling situations.

Titles and release dates have been announced at follows:

"Love Under Cover" and "The Pipe of Discontent," January 14; "A Noble Fraud" and "Honest Thieves," January 21; "Heart Strategy" and "A Grab Bag Bride," January 28; "The Male Governess" and "The Road Agent," February 4; "Won by a Foot" and "His Deadly Undertaking," February 11; "The Telephone Belle" and "When Hearts Collide," February 18.

The demand for single-reel comedies has been insistent since the beginning of the motion picture industry, and will undoubtedly continue as long as pictures retain their universal appeal. Triangle has utilized its best resources in putting on these short laugh-makers and this assurance should be enough to stimulate the interest of exhibitors generally.

In the William Fox Studios

About the time that Washington's birthday is observed, this year, a new photoplayer, who is said to be a great-great-grandniece of George Washington, will be seen in a William Fox production.

The new acquisition with the distinguished ancestry is Eleanor Washington, who is descended directly from John Augustin Washington, a full brother of the General.

Miss Washington has been in motion pictures since 1912, when she began her career in the silent drama with the Majestic Company. She is the wife of Harris L. Forbes, the photoplay director.

Another newcomer to Fox Films is James Grover Tarver. Mr. Tarver, who is seven foot four inches, is undoubtedly the tallest man in filmdom. He will work on the west coast.

Valeska Surratt completed another feature for William Fox last week, and Stuart Holmes will furnish his big production within a few days.

Harry Hilliard plays opposite Miss Suratt. Kenean Buel was in charge of the direction. Miss Suratt has the only important feminine role in the picture.

Stuart Holmes' film will unquestionably be one of the most remarkable cinema presentations William Fox has ever made. The story for it was taken from a book of which millions of copies have been sold. The new screen play gives the noted Fox villain a role entirely different from any which he has ever essayed.

Last week the Holmes company went aboard the replica of the Half-Moon, Hendrik Hudson's famous vessel, which is moored in the Hudson at the foot of Bear Mountain.

Another production which will soon go into the

cutting room is Virginia Pearson's new starring vehicle.

Progress is also being made on Dustin Farnum's premiere production under the Fox standard.

William Fox's next release is "One Touch of Sin," with Gladys Brockwell in the stellar role. Richard Stanton directed the film. Jack Standing will be seen in the role opposite Miss Brockwell.

"One Touch of Sin" will be released on January 29.

Chaplin Dolled Up

Charlie Chaplin is probably the only man in the world who could wire across the continent for a statue of himself and get it within twenty-four hours.

When the world-famed comedian was requested

A certain rather well known comedian and the replica of himself he ordered in New York from Los Angeles.

to contribute a doll, dressed like himself, to a charity bazaar he wired from Los Angeles to a famous doll shop in New York for a three-foot replica of himself, minus nothing from the dinky derby down to the shuffling shoes.

The doll was at its destination in Chicago twenty-four hours later. Not even the stickpin in the flimsy red tie had been forgotten, and the well-known cane hung on the bisque arms in a most Chaplinesque manner.

Coming Captain Jinks Comedies

The Captain Jinks series of Greater Vitagraph comedies, starring the redoubtable and renowned Frank Daniels, is definitely assured at least until March 12 through Vitagraph-V. L. S. E. exchanges. The following titles name the Captain Jinks comedies from February 5 to March 12:

Feb. 5, "Captain Jinks' Wife's Husband;" Feb. 12, "Captain Jinks' Love Letters;" Feb. 19, "Captain Jinks' Cure;" Feb. 26, "Captain Jinks' Explosive Temper;" March 5, "Captain Jinks' Kids;" and March 12, "Captain Jinks' Alibi."

The Captain Jinks series has met with great favor throughout the United States. Popular Frank Daniels has created in these Vitagraph pictures a new standard of laugh-making and the response has been extremely gratifying both to producer and the many exhibitors who have booked them.

Norma Talmadge on Colors

Of all the problems faced by the motion picture star, that of the choice of colors in clothes is the most vexing, according to the lovely and popular Norma Talmadge, now starring in her first Selznick-Picture production "Panthea."

What difference can colors make, one is tempted to ask, when the picture is presented entirely in black and white on the screen.

"That is what I am often asked by my layman friends," says Miss Talmadge, "but when they come to the studio they quickly understand why we have to be so careful in the selection of every gown and hat we wear. For instance, light blue photographs nearly white, whereas bright red photographs absolutely black and all intermediate shades have their different effect in photography. The combination of colors I sometimes use are ridiculous in themselves but when photographed the gown gives an entirely different effect of light and shade and appears really becoming.

"If I know it is going to be a hurry call I study my costuming as I work the first rehearsal. If it is a costume play of another period books must be studied and authorities consulted. If it is a modern production I can get many of my ideas from up-to-date fashion books and shop windows.

"It is impossible to over-estimate the importance of 'dressing for the part.' It is part of the characterization of every role. Many an excellent performance has been spoiled by the star because of the inappropriate manner in which she garbed herself.

Earle Williams in "Apartment 29"

Earle Williams, Greater Vitagraph's popular star, has been chosen to play the leading role in "Apartment 29," an original story by Edward J. Montagne which is particularly adapted to Mr. Williams' methods of character portrayal. Miss Ethel Grey Terry will play opposite Mr. Williams. In the supporting cast are Billie Billings, Denton Vane, L. Johnston, V. Stuart, Bernard Seigle, Frank Mason and Tommy Brett. "Apartment 29" is scheduled for release through Vitagraph-V. L. S. E. exchanges on April 16.

Florence Crawford Now a Fox

Florence Crawford, who has appeared in many productions for several big film companies, is now with William Fox.

She has been cast for a part in June Caprice's picture-play, now in work in Georgia.

Miss Crawford is a native of Pittsburgh, and some of her most recent work was done with Universal.

"The Girl of the Timber Claims," featuring Constance Talmadge and directed by Paul Powell, is now receiving its finishing touches at the Fine Arts Studio.

Tungsten Lamps for Studio Work

THE MODERN SOURCE OF LIGHT

ELECTRICITY is used to produce light in various ways. There are at least five practical and entirely different systems. But three of these have come into common use and are known to almost everybody: The carbon arc, the incandescent, and the mercury vapor arc. The latter, because of the actinic or photographic qualities of its rays, has come into prominent use in motion picture studios as a substitute for daylight. Some forms of carbon arc have also been used occasionally in this work. The incandescent lamp, mainly because of its comparative feebleness, has heretofore seen little use as a photographic illuminant. It is, however, by far the most convenient of all forms of light, and in the new forms developed in recent years is replacing both carbon and mercury arcs in every department of activity.

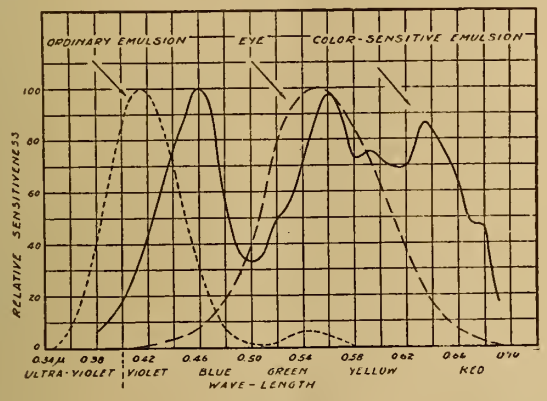


Fig. 1. Relative sensitiveness of eye, ordinary emulsion, and color sensitive emulsion to rays of equal energy value.

With the introduction of gas-filled construction in its manufacture, the Mazda lamp became well adapted to the needs of photography, and although it has been available for only two years, the Mazda C lamp ("C" designating gas-filled construction) is now in extensive use in this field. The considerations involved in its application to the various branches of photography may be most readily explained by a brief preliminary analysis of the photographic process and its relation to light, for which we are indebted to W. E. Brewster of the engineering department, National Lamp Works of the General Electric Company, who has discussed this subject in the *General Electric Review*.

Photographic processes, with a few exceptions, depend for their operation upon the chemical alteration by light of a sensitive coating, upon some base such as glass or celluloid, of a salt of silver suspended in a medium, usually gelatin. The coating is generally known as an emulsion. The photographic image which is thus produced is made visible by the application of some developing agent which reduces the altered compound to metallic silver. The density of the image, that is, the amount of silver reduced, is a measure of the photo-chemical energy, or actinic intensity, of the light with respect to some particular emulsion. Emulsions such as are used on ordinary photographic plates are most sensitive to ultraviolet violet and blue light. These same emulsions, if modified by means of organic dyes which absorb rays such as green and red, may be rendered photographically sensitive to green and red light also. Thus emulsions may be made which will register the brightness values of all colors more nearly as the eye sees them. The curves of Fig. 1 show the relative sensitiveness of the eye, an ordinary emulsion, and a color-sensitive emulsion, to the rays of the spectrum. It is evident from these curves that if a light is to be used for producing approximately correct photographs of objects as they are seen, its spectrum should include all the rays from violet to red. Also, it is obvious that the candle-power of a light source is not necessarily a measure of its ability to affect a sensitive emulsion; a yellow light of a given candle-power may be more active in altering the silver of a yellow dyed emulsion than a green light of higher intensity. The emulsions in common use are sensitive to color in widely varying degrees and it is evident therefore that, in stating the actinicity of a given light, reference should always be made to the type of emulsion on which the actinicity is based.

The filament of the Mazda C lamp operates at a higher temperature for a given life than that of the Mazda B (vacuum construction) and produces light containing a higher percentage of blue and violet rays. Although the light emitted by the filament of a Mazda C lamp has a higher percentage of green and red and a lower percentage of violet and blue rays than noon sunlight, there are enough of the latter to meet even the exacting demands of motion-picture photography; and, since the light is produced by incandescence, it gives the continuous spectrum which, as previously explained, is essential in an illuminant that is to be of general use in photography. Furthermore, the Mazda C lamp has those merits which are common to all Mazda lamps. It is portable and will operate on alternating or direct current. It gives a steady light of constant quality, whose candle-power is well maintained throughout life. It is simple, noiseless, and reliable in operation. It is sturdy in construction, and its design is such as to permit the direction of its light to be efficiently controlled by reflectors and the intensity by resistors. Its installation and operating costs are both

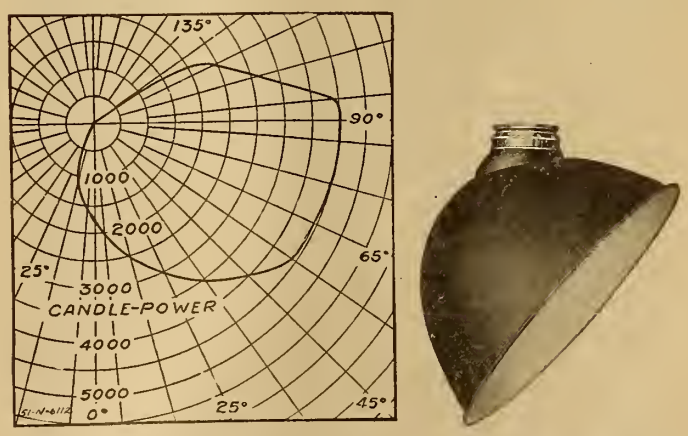


Fig. 2. Type and distribution curve with 1000-watt Mazda C lamps of angle reflector suitable for portrait and motion picture studios.

low; and the user may readily avail himself of new developments as they are made from time to time.

The amperes, watts, candle-power, and ordinary-emulsion actinic intensity of a Mazda C lamp vary with changes in voltage. With an increase in voltage the

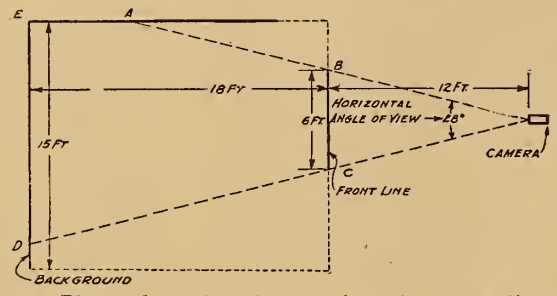


Fig. 3. Floor plan of typical motion picture studio stage.

candle-power increases at a faster rate than the wattage, and consequently, for a given consumption of electricity, a greater quantity of light is obtained by operating at a voltage higher than normal. For example, if a Mazda C lamp is operated at a voltage 10 per cent higher than the voltage rating appearing on the lamp, the electrical consumption is increased only 16 per cent while the candle-power is increased 37 per cent. Of even greater importance is the accumulative effect on the ability of the light to reduce the silver in an emulsion; for not only is the total quantity of light increased, but, of the total a higher percentage is actinic. An increase in voltage to 10 per cent above normal produces an increase in actinic intensity of 50 per cent.

In general, multiple Mazda C lamps have an average life of 1000 hours when operated at their rated voltage. When lamps are operated at a voltage 10 per cent higher than normal, their life is decreased to approximately 300 hours. It is obvious, therefore, that the advantage of operating lamps over-voltage to secure greater actinic intensity is tempered by the disadvantage of having to make more frequent lamp renewals. The fact should not be overlooked that the lighting service conditions for which lamps are, in general, rated are entirely distinct from those which obtain in studio lighting. In motion picture photography, where short exposures are necessary for successful results, overvoltage burning becomes essential.

The short exposures required in motion picture photography demand a high intensity of actinic light. At the same time, in order that the reproduction of facial expressions may be natural, the brightness of the light should not be such as to cause the subject to squint. These contrary requirements led to the development of a special blue-glass bulb for 1000-watt Mazda C lamps, which is known as the "photographic-blue" bulb. This bulb screens out about two-thirds of the light emitted by a Mazda C lamp filament, but it transmits all those rays which are actinic to ordinary emulsions and nearly all those rays which are actinic to those green and yellow sensitive emulsions that are usually called orthochromatic. Furthermore, the light from photographic-blue-bulb Mazda C lamps appears like daylight, and its ordinary-emulsion actinicity per candle-power is so nearly equal to that of daylight that it may be mixed with daylight without any allowance being made in judging the proper time of exposure. This is an important quality, for it enables the photographer to estimate amounts of exposure by the brightness of the subject in accordance with his usual practice. Obviously, these advantages, namely, the reduction in brightness and likeness to daylight, can be utilized to the fullest extent with ordinary emulsions. and since most motion picture photographs are made on such emulsions, the photographic-blue-bulb Mazda C lamp is particularly adapted to the illumination of the usual studio.

For the sake of convenience, the lamps may be mounted on portable, adjustable stands equipped with suitable reflectors and diffusing screens. A type of porcelain-enameled steel angle reflector that is especially satisfactory for use on such stands is shown with its distribution curve in Fig. 2.

No matter how the lamps are mounted, in wiring them it is important to remember that a general ruling of the inspectors calls for a separate 10-ampere switch for each 1000-watt lamp. In this connection, it should also be borne in mind that the voltage at which the lamp operates is an essential consideration in photography, and good practice calls for wiring of such size that less than 2 volts drop will occur between the lamp and the service connection. No. 12 wire will usually meet this requirement. If a pair of lamps is connected to an ordinary lamp socket, the drop in voltage may be from 5 to 10 volts. Unless lamps of correspondingly low voltage rating are used, the actinic intensity of the light is likely to be too low. Therefore, care must always be exercised to provide proper wiring for a minimum voltage loss so that the lamps can be operated at a voltage fully up to their rating.

Photographic printing, with the exception of work on emulsions such as are used in blue printing and bichromate printing, may be done to advantage with clear-bulb Mazda C lamps. In view of their higher efficiency, printing may be done with greater speed and greater economy of operation by substituting these lamps for the Mazda B lamps used in the numerous printing machines which were designed prior to the introduction of the Mazda C lamp. The wide range of sizes obtainable makes it possible to select the lamps best fitted to individual requirements.

Motion picture photography demands, as previously stated, an exceptionally high intensity of actinic light because the exposure given to each picture is of the order of only one-fiftieth of a second. However, since the actors must face the light, its brightness

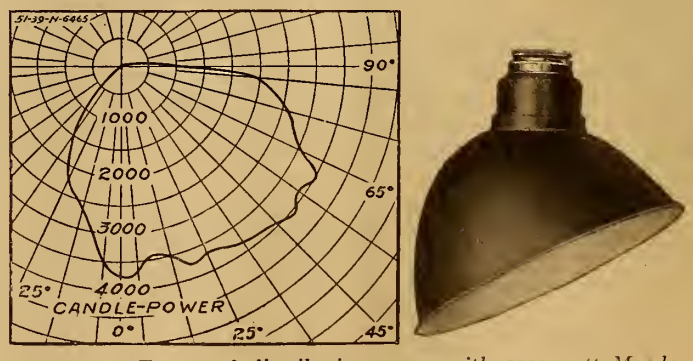


Fig. 4. Type and distribution curve with 1000-watt Mazda C lamp of reflector suitable for overhead lighting in motion picture studio.

should be kept as low as possible; and since the light from photographic-blue-bulb Mazda C lamps is visually only one-third as bright for a given ordinary-emulsion actinic intensity as that from clear-bulb Mazda C lamps, the blue-bulb lamps are particularly

adapted to the illumination of motion picture production studios.

The lighting requirements of a studio vary according to whether only one size of set, or any size of set that a scenario may call for, is to be illuminated. For a single size of set the equipment may be fixed permanently in position. In some of the larger studios, sufficient equipment is provided to light one or more

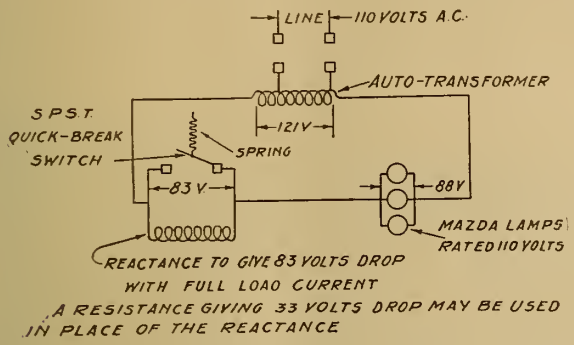

LINE 110 VOLTS A.C.
AUTO-TRANSFORMER
S.P.S.T. QUICK-BREAK SWITCH
SPRING
121 V
83 V
88 V
MAZDA LAMPS RATED 110 VOLTS
REACTANCE TO GIVE 83 VOLTS DROP WITH FULL LOAD CURRENT
A RESISTANCE GIVING 33 VOLTS DROP MAY BE USED IN PLACE OF THE REACTANCE

Fig. 5. Connections for obtaining 120 and 87 volts on 109-volt Mazda C lamps from 120-volt circuit. The reactance drop is higher than the resistance drop because of phase relations.

of the largest single sets that may be required and is so mounted that it may be readily moved from one set to another. Such an arrangement permits the greatest economy in equipment, for although it may require hours to rehearse a scene, only a few minutes are required to record it on the film; and it is only during these few minutes that a high intensity of illumination is required.

Sets commonly used are from 10 to 20 feet wide and from 10 to 30 feet deep; the depth is the distance between the background and the front line. The camera is placed from ten to fifteen feet back of this front line. Since the pictures are 1 inch wide, the horizontal angle of view with a lens of 2-inch focal length is 28 degrees. Although it might be assumed from the rectangular dimensions of the stage that it would be necessary to illuminate the area included by them. It is apparent from the diagram in Fig. 3 that light is actually needed only on the area *ABCDE* which is but two-thirds of the total area of the stage. Because of this and also because, as pointed out above, the ratio of area to illumination is not constant, the power requirements for motion picture stages should be expressed in terms of the total wattage needed rather than in watts per square foot of their rectangular area. On this basis from 15 to 100 kilowatts are required for lighting the range of sets given above. All, or nearly all of the power should be expended in 1000-watt photographic-blue-bulb Mazda C lamps, the number of lamps required depending upon the degree

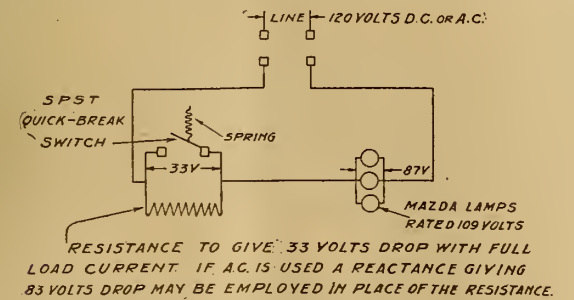

LINE 120 VOLTS D.C. OR A.C.
S.P.S.T. QUICK-BREAK SWITCH
SPRING
33 V
87 V
MAZDA LAMPS RATED 109 VOLTS
RESISTANCE TO GIVE 33 VOLTS DROP WITH FULL LOAD CURRENT. IF A.C. IS USED A REACTANCE GIVING 83 VOLTS DROP MAY BE EMPLOYED IN PLACE OF THE RESISTANCE.

Fig. 6. Connections for obtaining 121 and 88 volts on 110-volt Mazda C lamps from 110-volt a-c. circuit.

of overvoltage burning. In some cases it is desirable to provide from one to four high current arc lamps for giving emphasis to the most important part of a set, more character to the faces of the actors, or to produce the effect of daylight shining through a window. These arcs usually take from 3 to 4 kilowatts, and the number used in a given set depends on its size and the emphasis desired.

The proportion of the light emitted by the lamp filament which reaches the set depends upon the design of the reflectors used and the arrangement of the reflector-equipped lamps. In general, porcelain-enameled steel angle reflectors utilize the light to the best advantage. These reflectors are sturdy and have a reflecting surface which may be cleaned, without appreciable impairment of its reflecting qualities, as frequently as the collection of dust may demand. The arrangement of the units depends on the size of the set and the lighting effect desired. Small sets should, as a rule, be lighted entirely from lamps arranged along the front and sides, while large sets or sets of medium size should be lighted from above as well. For greatest economy of operation, overhead lamps should be used sparingly and placed well toward the front of the scene. They should be equipped with reflectors of the type shown in Fig. 4, which distribute the light according to the curve shown, and suspended about 12 feet above the floor, at which height they will not interfere with the scenery. Front and side lamps should have reflectors such as shown in Fig. 2. In addition to the above, several Mazda C lamps equipped with angle reflectors and connected to flexible conductors should be provided for lighting fireplaces, tables, and for other special purposes.

Fig. 7. Section of film taken with eighty-three 1000-watt photographic-blue-bulb Mazda C lamps and one arc lamp.

Lamps for lighting from the sides and front may be mounted on portable floor stands or on frames supported by overhead trolleys. The trolley system is particularly commendable in that its use eliminates the annoyance to the actors resulting from heavy cables strewn about the floor. However, even where trolleys are used, one or more floor stands should be provided for lighting those parts of a set which are inaccessible to the trolley-supported lamp.

The voltage rating appearing on Mazda lamps is chosen with due consideration to the more common uses to which the lamps are to be put. When lamps are applied to special service where there is a departure from normal conditions, the voltage rating is of interest only as a basis upon which the performance of the lamps may be predicted. As previously explained, more actinic light per watt may be obtained by burning the lamps at a voltage higher than their rating. In

general, motion-picture studios may be illuminated to the best advantage by burning the lamps 10 per cent above their voltage rating during the exposure of the film, and about 20 per cent below their rating when light is needed for rehearsing. The fact that the voltage on Mazda C lamps may be readily varied is important since it makes available for rehearsals a light of comparatively low intensity which gives the same character of lighting as that produced during exposure. Figs. 5 and 6 show diagrammatically how the voltage may be varied on typical alternating and direct current circuits. The voltage values as given will result in a voltage at the lamps 10 per cent above their rating with the switch closed, and 20 per cent below their rating with the switch open. If the line voltage is sufficiently high, the necessary variation in voltage can be obtained with lamps rated at any particular voltage within the range of 105-125 volts by inserting a reactance in the line as shown in Fig. 5; a short-circuiting switch, so controlled by a spring or weight that it will stay closed only when so held, should be connected across the reactance or resistance so that the higher voltage may be conveniently thrown on the lamps. When the line voltage is below 116 volts, it is necessary, in order to obtain the desired increase in voltage of 10 per cent above normal with regular lamps, to use an auto-transformer if the supply is alternating current as shown in Fig. 6, or a motor-generator in case of direct current. An auto-transformer is a simple and inexpensive device, whereas the cost of installing a motor-generator would seldom be justified.

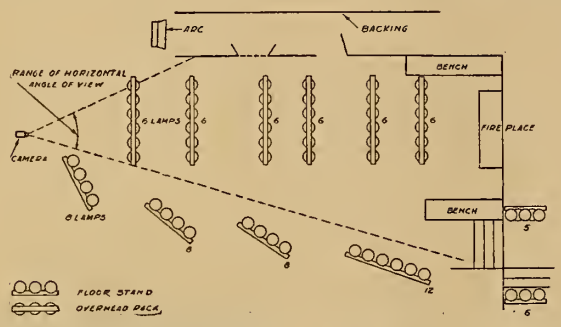


Fig. 8. Arrangement of lighting equipment for set shown in Fig. 7.

In motion picture studios, it is often desirable to vary the intensity of illumination in imitation of sunrise, sunset, or an approaching storm, or to produce the "fade-away" effect. This can best be accomplished by placing a dimmer in the circuit. The various steps of the dimmer should consist of resistance grids of sufficient capacity to carry the total current of the circuit.

An example of motion picture photography with Mazda C lamps is furnished in Fig. 7 which shows a section of the film of a large set taken at a lens aperture of f-4.5 with eighty-three 1000-watt photographic-blue-bulb Mazda C lamps and one high-current arc arranged as shown in Fig. 8. The fact that light from the blue-bulb lamps is so nearly like daylight that it may be used in conjunction with daylight has resulted in the installation of these lamps in a number of sunlight studios. With the aid of the lamps these studios can operate regardless of weather conditions. Mazda lamps are likewise in extensive use in studios relying entirely on artificial light. One large studio has just installed 600 1000-watt photographic-blue-bulb Mazda C lamps and expects to increase the installation to a total of 1300 lamps in the near future.

Press Club Sees "Intolerance"

A private presentation of "Intolerance" was given to the Press Club of Washington, D. C., by D. W. Griffith, on January 8.

Mr. Griffith was called upon for a speech during the intermission. He talked upon the attempts that had been made to establish a Federal censorship of film productions. This form of persecution he argued against eloquently, claiming it would stifle genius and which, but for its defeat, in the days of Milton would have shackled the great writers of the English language to such an extent that the world would have been deprived of some of the greatest works of literature.

He compared the effect such a law would put upon producers of worth-while photoplays, with the muzzling of the press. How, he asked, could any of the writers present toil to produce fine ideas and thoughts into writing if they were in constant fear and dread that the board of censorship might not allow it to be printed.

Marjorie Rambeau in Second Mutual

Marjorie Rambeau's second Mutual Production will be a picturization of "Motherhood," a play by the well-known author and playwright, Frederick Arnold Kummer. Miss Rambeau has already commenced work on this production at the studio of the Frank Powell Producing Company under the direction of Frank Powell.

"Motherhood" will mark Miss Rambeau's second appearance on the screen. She has a role entirely different from that of "The Greater Woman," which introduced her to the photoplay stage, and one which will afford her a wide range of artistic expression. "Motherhood" is a virile, gripping, modern story, unusual in treatment and built, as the title indicates, on a theme of universal appeal.

Mary Fuller Supports Lou Tellegen

Mary Fuller has been engaged by the Lasky Company to appear in support of Lou Tellegen in "The Long Trail," the director of which will be Howell Hansel.

The name of Mary Fuller is identified with the old Biograph when she appeared in the productions of that concern at the time that Mary Pickford. Like so many of the youthful players of that time, Miss Fuller had had only a brief stage experience, but by persistent effort and the cultivation of her natural ability, she rapidly developed into a great favorite. She has played with many companies.

Brother, Fairbank's Manager

John Fairbanks, brother of Douglas Fairbanks, has resigned his position as secretary of the C. S. Morey Mercantile Company of Denver and formed a partnership with his brother. John will go east as soon as he can arrange his affairs and will take entire charge of his brother's theatrical interests.

Current Releases Reviewed

"The Great Secret"

Five Episodes of Metro's Serial Featuring Bushman and Bayne. Reviewed by Geo. W. Graves

THIS serial picture is to run in fifteen chapters released weekly, the first chapter to be released January 8. The titles of the first five episodes are: "The Secret Seven," "The Casket of Tainted Treasure," "The Hidden Hand," "From Sunshine to Shadows," and "The Trap." According to the synopsis sheets,

Francis X. Bushman in "The Great Secret."

the picture was produced by the Serial Producing Company, and is presented by the Quality Pictures Corporation. The story, by Fred de Gresac, was adapted for the screen by William Christy Cabanne and directed by him also.

Featuring the two popular stars, Francis X. Bushman and Beverly Bayne, supported by a large and efficient cast, of which many of the gangster types are "the real article," and having as its base a story of good serial possibilities, "The Great Secret" holds its own in entertaining power with the current serials. There is a great deal of rapid action in each episode, although the story doesn't develop very rapidly in its general theme, and each episode has at least two thrills, and sometimes more. Many of these thrills consist of violent fights, and these struggles, by the way, are more than mere make-believes. You feel that someone is getting "biffed" good and hard, and it is evident that those "rough-neck" characters who are working in the picture are game for taking a good deal from the heavy arm of the star.

In the first episode the thrill consists of blowing up a barn, the pieces of timber falling all about the players; in the second it is a sensational rescue of the heroine from being run over by a railroad train, the hero dashing across the track in front of the oncoming train and scooping the girl up from his position on the auto's running board, and so on, there always being a good number of fights. Seeing the episodes one right after another makes these encounters pall upon one, but then, this is not the way the public is going to see them.

W. Christy Cabanne is due for some praise for his part in the picture's making. He gets after the detail and presents the story in a lucid fashion, leaving nothing to be imagined or guessed at by the spectator. The directing of a serial always involves some difficult work. Most of the picture's "rapid fire" scenes are handled with realism.

"The Secret Seven" is a group of wealthy men, convening in regular session for criminal purposes, presided over by a man known as the Great Master. Thomas Clarke, one of its members, has stolen a large sum of money from his brother and left his niece penniless. He now wishes to atone for this deed and to repay the niece, Beverly Clarke, in full. But the Secret Seven does not so decree, since Clarke has pledged his fortune to this group. Dr. Zulph is appointed to see that Clarke carries out his promise. But the multi-millionaire dies without the criminals attaining their point, and the treasure falls into the hands of William Strong, an idle bachelor looking for adventure, who comes to Beverly's aid. When Strong is attacked by thugs, his Japanese servant, Wee See, takes charge of the treasure. There are many complications which take the form of sub-plots, and, of course, these constitute the substance of the individual episode, but at the end of the fifth episode, the treasure is still out of the grasp of the criminals, although they have captured Beverly and put her through the third degree. For some mysterious reason, the Great Master does not hold Strong, but, working against one of his own men, Dr. Zulph allows the club-man to get away. Of course there are many rescues, but there are just as many captures, and the end of the fifth episode sees the trouble cloud gathering again.

"The Master Passion"

Edison Five-Reel Drama Released January 8. Reviewed by Genevieve Harris

A STORY of an old-fashioned kind, with situations which usually make an appeal, forms the basis of this picture, released through K. E. S. E. Made some time ago, the photography and acting is below the modern standard for feature plays. Judged by critical standards, one cannot give much praise to the story. Yet the average photoplay fan will like the offering. Its chief element of popular appeal is its romantic story with "heart interest" and emotional appeal. Its various ramifications hold the attention, though they are narrative rather than dramatic.

The plot deals with a woman who for ambition sacrifices first the man she loves, and later a happy home life, for ambition. But when the last test comes she makes a supreme sacrifice for her daughter. In the construction of the story one can easily point out faults. It is illogical and unconvincing. But many, perhaps the majority of theater patrons, merely follow the story of a play and sympathize with its characters, and these will like the play because the story is clear and varied and there is plenty of chance to sympathize.

Mabel Trunnelle and Robert Conness have the leading roles. Others in the cast are Helen Strickland, Richard Tucker, Olive Wright and Bigelow Cooper.

The Story—The ambitious mother of Julia Long urges her to give up the man she loves and marry George Bender, who is wealthy. The marriage proves a very happy one until Bender becomes so deeply absorbed in business that he neglects his wife. She is thrown much into the company of a teacher of singing. The man convinces her that she has a wonderful voice and urges her to go with him to Paris. Though not in love with the singer, Julia is influenced by ambition and leaves her husband and little daughter to elope with the man.

In Paris she becomes a famous opera singer. Years later she meets her daughter, grown to womanhood, when the father

Pretty outdoor scenes are a feature of this play

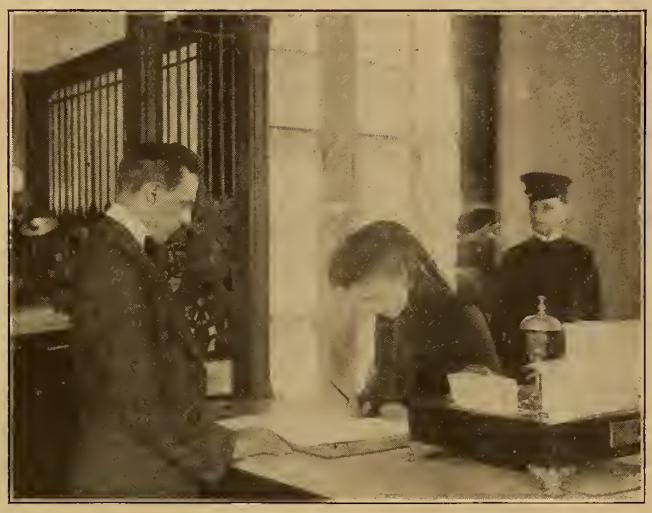
brings the girl to Europe to break up a youthful love affair. Through the daughter Julia becomes reconciled with her husband. Then Julia finds that the girl is engaged to a dissolute nobleman and to prevent the marriage she confesses her former relations with this nobleman. This destroys her husband's love for her,

and he takes the daughter back to America. Julia loses her voice and faces poverty, when her husband, realizing her great sacrifices, returns to her.

"Carriage Call No. 101"

Fifth Episode of Vitagraph's "The Secret Kingdom." Reviewed by George W. Graves

THIS episode is replete with melodramatic action, coming fully up to the demands of the serial standard in this respect. Louis Joseph Vance introduces a new character into his story at this point—Ramon, Simond's cunning Prime Minister, who is



Dorothy Kelly in the fifth chapter of Vitagraph's "The Secret Kingdom."

to figure largely in the subsequent evolution of the story's plot. M. Savatz overhears a plan of Phillip's to call, in the guise of a chauffeur, for Julia at a masquerade ball in New York, whisk her by automobile over to New Jersey and be married. Phillip is successfully put out of the way and left to expire by gas asphyxiation, while Ramon, in the chauffeur's costume, makes away with the girl. He and M. Savatz take the girl to an insane asylum, where Savatz has pre-arranged matters with the authorities, who understand that Julia is her daughter and that the girl thinks she is a princess. But Juan, the faithful servant of Phillip, has not been asleep. He learns of Julia's fate and procures the address of the asylum. Phillip, by unhooking the receiver of his telephone, gets in touch with the hotel office, and the latter's investigation saves his life.

The interest is well sustained in this episode and Charles Richman and Dorothy Kelly, the stars, maintain a good acting average. Some of the developments, if not novel, are at least clothed in new form, giving the desired effect. Some things happening in it may strain the credulity a little, but the serial picture has a certain mission, and this serial is fulfilling it as well, if not a little better than some of the most presumptuous.

"Infidelity"

Art-Dramas Release in Five Parts Produced by Erbograph. Reviewed by George W. Graves

THIS drama, featuring Anna Q. Nilsson in a part which she enacts with telling realism, holds its own in entertainment value with the other Art-Dramas releases, although as a complete picture it is not exceptional enough dramatically to outclass any of the previous offerings of this company. The story, written by Ashley Miller (also the director) finally arrives at a climax of good proportions, employing along the way some Hindoo hypnotics, or shall we say mental telepathy, giving the piece an air of mysticism and resulting in added conviction in this particular story. The two principal members of the supporting cast are Eugene Strong, a not very essential hero, and Miriam Nesbitt, who plays a dignified role with dignity and conviction.

Those who sat near us in the theater playing "Infidelity" seemed quite impressed with it. The picture has the right constituents for general popularity, exhibiting touches of originality, being acted by an efficient cast, and free from anything like shabby production. Its story at least has the advantage of having the chief climax in the right place. The exhibitor knows the value of Anna Q. Nilsson's name. Featuring it pretty big in the theater advertising is pretty sure to stimulate action around the ticket window. The exhibitor need not be afraid of speaking of her work in this particular production.

Because of his superheated jealous tendencies, Wayne is sentenced to a long term in prison, while his wife, embittered by her experience, brings up her daughter, Elaine, in a strict manner. Elaine's twentieth year sees her a student in an art school, at the head of which is, all unknown to her and her mother, Wayne, her father, bearing now an assumed name. The girl falls into the hands of Ali Delna, a hypnotist, through whose dastardly operations it is finally made apparent to Elaine's lover that she is false to him. But Wayne, learning of what is going on, frees Elaine from the elusive clutches of Ali and brings the lovers together. And then, to make the finish of the play complete, the long postponed meeting of Wayne and his wife occurs. The latter, for a long time determined to keep Elaine from marrying because of her own unfortunate experience, now removes the weight of her decree from the shoulders of the young people, and at the end two couples are supremely happy.

"The Price of Silence"

William Fox Drama in Five Reels Features William Farnum. Reviewed by George W. Graves

IN "The Price of Silence" William Farnum is cast as a senator, who, for the sake of the girl he loves, accepts a bribe and is sent to prison, misjudged by both the girl and the world. The story, by Wm. Piggott, develops enough situations of power to rank it in a place a little above what has recently been coming from the Fox studios. It has been produced on a large scale and its action and well-sustained interest carry one along with it at a breathless pace. All things do not convince, but enough do for the dramatic purpose. The picture, too, has the advantage of a "different" ending. Fate doesn't intervene this time to bring about a jolly wind-up, but the hero, having defied the law, even though for the sake of another's honor, is shown behind the bars, in the last scene, forsaken by everyone.

William Farnum shows himself able to handle these "Eastern" roles with a good deal of conviction. He doesn't have a chance to exhibit any emotional ability until the picture is well spent, but when he got into dramatic action the audience at the Academy of Music in New York seemed very much stirred. In Mr. Farnum's support are several people of note. Charles Clary, who plays a very fine villain, had an important role in "Joan the Woman." Frank Clark and Brooklyn Kellar handle their parts nicely, and so does Gordon Griffith, who has the part of a crippled child worker.

Frank Damon, senator, has one aim in life—to wife out child labor in his state. McCarthy, a corrupt factory owner, tries to bribe him but is vehemently repulsed. It seems that the deceased father of Grace, Frank's sweetheart, unknown to her, had stolen one hundred thousand dollars' worth of bonds. Frantically, Frank tries to raise the required amount and hush up the matter

The senator and two of his pals.

to save Grace's honor, but is unable. Desperate, he accepts a bribe from McCarthy (the bribe consisting of the robbed package of bonds, filled with empty paper) on the consideration that he, Frank, will defeat the child labor bill. Frank defeats the bill, but later, overcome with remorse that he has sacrificed thousands

for the sake of his sweetheart, he confesses, and receives the maximum penalty for accepting a bribe. His sweetheart, not knowing the reasons for things, and the world, also ignorant of Frank's motives, the senator is placed in prison—his only joy being in the fact that the child labor bill is going through.

"The Evil Eye"

Blanche Sweet in Mexican Story Lasky Offering. Reviewed by Genevieve Harris

MEXICAN atmosphere and Mexican types are a feature of this latest Paramount-Lasky release starring Blanche Sweet. Unusually beautiful Southern California locations serve as backgrounds for the action and the large number of extras which throng many of the scenes are well chosen and made up as the Mexican villagers among which the woman doctor works. The unusual locale, the situations having a timely interest, and the popularity of Blanche Sweet give this picture whatever value it has. It will not bore an audience, but on the other hand it is not as satisfying as most Lasky productions. One reason is that Miss Sweet is not convincing as the woman doctor. We doubt whether her Dr. Katherine Torrance would win much confidence as a physician in any community, though she might be well liked personally. The story, which begins in a promising fashion, somehow fails to get anywhere until near the close, when an unpleasant episode is brought in to form an ending.

Her wayward brother was not the least of Katherine's troubles.

The portrayal of Mexican life and superstitions is well done and convincing and when the story opens we watch with interest the advent of the woman doctor and the beginning of her fight against conditions. But she accomplishes little except to arouse the superstitious fear of the natives. Also she wins the love of the owner of the ranch who saves her from the violence of the enraged Mexicans but who would have done better never to have allowed her to venture among them. There are other moments of suspense and action, and the story ends with Katherine respected by the natives and betrothed to Sheldon, the rancher, after a sad and unnecessary scene in which Sheldon assumes the blame of having betrayed a Mexican girl when he believes Katherine's brother the culprit. Then both are proved innocent.

The acting of the supporting cast is generally good, many bits of characterization among those playing Mexican roles standing out vividly. Especially one notes Walter Long as the revengeful Mexican and Ruth King as the wronged girl. Tom Forman as Sheldon, Webster Campbell as Frank King and J. Parks Jones as Katherine's brother sustain their roles well. The story is by Hector Turnbull.

The Story: Katherine Torrance, a doctor, comes to a Mexican settlement to fight a diphtheria epidemic which has broken out in the vineyards of which Leonard Sheldon is manager. With her is her brother, Clifford, a frivolous youth. Katherine arouses the fear of the Mexicans and they declare the light she wears on her forehead when examining the throats of her patients is the "evil eye." Because they refuse to obey her instructions, a large number die of the plague. The Mexicans plot against Katherine and finally kidnap her and intend to burn out her eyes. But Sheldon arrives on the scene in time to save her.

Sheldon and Katherine are in love but each thinks the other indifferent. Rosa, a Mexican girl, is in disgrace and refuses to tell who is her betrayer. Sheldon believes Clifford, Katherine's brother, guilty and to shield Katherine from the knowledge accepts the blame himself. Katherine's grief reveals her love for Sheldon. Then the real lover of the Mexican girl confesses and marries her and Sheldon is exonerated. Katherine in spite of difficulties has cured some of her patients and wins the confidence of the Mexicans. She decides to marry Sheldon and as his wife continue her uplift work among the people.

"Little Shoes"

H. B. Walthall in Romantic Essanay Five Reel Play. Reviewed by Genevieve Harris

THIS latest Walthall picture, released January 15 through Kleine-Edison-Selig-Essanay service, has the first requisite of any good photoplay: it is very interesting. It holds the spectator's close attention, and it is a very pleasant interest, one aroused by the charm of a well told story, at once fanciful and real. It does not depend upon a problem or upon harrowing "strong" situations. There is no villain, no villainess, no unpleasant complication of circumstances, but the story is much more absorbing than many a plot in which the leading players flirt with death and disaster.

The story is taken from the novel by Eleanor M. Ingram. Its plot is simple, the meeting of the poor boy with the rich little girl, the boy's love for the girl and his efforts to find her when he has become a man. Much of the credit for the production is due its director, Arthur Berthelet. It is very well presented for while the story is easily followed in general and the events themselves are clear, their outcome and real meaning is a mystery to the leading character and to the audience, who becomes as eager as the hero to learn the truth. The interest in the play is largely due to this clever handling of the suspense element. This and the romantic, appealing nature of the story make the play an admirable one for a family program.

As a whole the offering may be rated very high and can be offered with confidence in any theater and especially in neighborhood houses whose patrons like wholesome, pleasant plays to which all the family can come.

During the entire first reel, the action takes place between the two children, played by Mary V. McAlister and Jack Paul. Both are attractive youngsters and acquit themselves well. The subtitles, however, seem rather stilted for the conversation of children. Walthall and Mary Charleson play the characters grown up. Both are players too skilled to play any roles badly, but neither seems well fitted to the part assigned in this story. Their acting, however, makes up to a certain extent for this fact, and they will have little trouble winning the liking of their audiences.

The Story: Rosalind meets David Noel when both are children, the girl a daughter of wealth, the boy a little beggar. Noticing that the boy's shoes are especially dilapidated, the little girl pulls off her own white ones and offers them to the waif. David is later adopted by a wealthy South American and when he grows up, inherits a fortune. He then returns to the northern continent to search for the little girl, whom he has never forgotten.

David meets the girl's guardian.

In the States again, he learns that his princess has married. Disappointed in his dream of finding his princess, he turns to a

girl he meets under unusual circumstances. He falls in love with her but when he tells her his story she is angry that he has put her in the place of his dream girl. Later, after much mystery and suspense, he learns the reason for her anger and wins her forgiveness, for she is Rosalind and the report of her marriage was false. After many vicissitudes, during which her father had lost his fortune and his sanity, they had been reduced to poverty. Then David marries her and takes her to the palace he had built for her on his South American estate.

This scene from "The Girl Philippa" is a great deal more stirring than it looks here.

"The Girl Philippa"

Five-Part Vitagraph Picturization of Robert W. Chambers' Novel. Reviewed by George W. Graves

THERE is not much doubt about the popularity of this late novel by Robert W. Chambers. This is indicated in a large degree by the reception of the picture at the Rialto Theater in New York. And to one who has read a book, its picturized form, if it be anywhere near presentable, is always a source of keenest enjoyment, even though its power of suspense is lost to him, for the pleasure he derives from the "movie" interpretation is the result of the same curious desire that makes a book filled with illustrations popular with both children and adults.

Vitagraph's "The Girl Philippa" interprets with accuracy the main points of action in the story and goes, too, a great way in portraying much of the author's colorful description and transferring the book's personality, if the term may be used, to the screen. Entertaining story material, good acting, lots of action, and intelligent direction characterize this film version. The story was adapted and directed by S. Rankin Drew.

In the title role Anita Stewart will be welcomed with enthusiasm by her vast army of admirers. However, there is a good deal of "sameness" about the role, and it doesn't give Miss Stewart an exceptional number of opportunities to display talent, but it does offer some excellent chances, which the star does not waste. We think that Anita Stewart comes pretty close to being the author's conception of the character. Frank Morgan, as Halkett, the English officer, and S. Rankin Drew, as Warner, the American artist, both deserve praise for their work. Anders Randolf, in the role of Wildresse, suggests the book's description of this character and makes a splendid "heavy." Other important roles are taken by Miss Curley, Ned Hay, Stanley Dunn and Alfred Babcock.

Halkett and Gray, English officers, regain plans of the American Harkness shell, which, loaned to Great Britain, and bound for that destination, have been stolen by German spies. In France, they have to separate to evade the latter. Grey is killed, and Halkett takes into his confidence Warner, an American artist. Philippa, cashier at the Cafe de Biribi, is forced by Wildresse, a traitor to his country, to spy on Warner. Finally, however, she runs away from Wildresse, who has brought her up to believe that she is a mere waif and therefore owes it to him to do his bidding, and goes to Warner for protection. At first the artist looks upon her as a mere child, and an encumbrance, but when Philippa proves her daring and her real worth in helping the two men evade the spies, Warner gradually changes his attitude, his new view of her cultimating in love. Many thrilling experiences are undergone by Warner, Halkett and the girl, the commencement of the war making things not a little more dangerous. But, to come to a finish, the plans are delivered intact to the English war department, Wildresse is shot as a traitor, and Philippa discovers herself to be—not a waif, but a princess, stolen from one of the Balkan kingdoms in her childhood..

"The Bondage of Fear"

World Film Drama in Five Reels Released January 22. Reviewed by George W. Graves

IN "The Bondage of Fear," Rosalind Ivan, the author, has given a slightly new twist to some old situations in story construction and has provided the popular star, Ethel Clayton, with a role of dramatic possibilities. Most of these are turned to good account by Miss Clayton, who, judging by this picture, is well versed in the knowledge of screen effect.

The story wastes a good deal of time in the beginning on non-essentials, and then works up to the first situation of size, where we find the wife placed in a position compelling her to keep quiet about the murder of a man she had known previous to marriage. This man's queer actions have aroused her husband's suspicions, and although she is innocent, the shooting of Mortimer in her bedroom by a crook, necessitates her keeping "mum" to avoid a scandal. The crook, Skinny, drags his victim to the river, and so no one is any the wiser about the killing.

Skinny blackmails Vesta, the wife, constantly. After she has given him all of her jewelry, he comes for a final sum with which to get out of the country. Having nothing more to give him and angered by his persistence, she shoots him. Right after the shooting she exhibits a remarkable presence of mind for one in a like position. Calling up the police headquarters Vesta tells the chief that a burglar is in the house. He asks her if she has anything to defend herself with and she says there is a revolver in her husband's drawer. Leaving the receiver down, she waits a second, then screams, overturns furniture and fires a shot. The result of all this is that evidence of her shooting in self-defense is established and she goes free, with her tormentor out of the way forever.

The moral effect of this unpunished shooting is all right,

The demure and intense Ethel Clayton in "The Bondage of Fear."

since Vesta is defending herself against a common thief who knows of her innocence. The story is a little awry on its logic, however, in the hold that Skinny has over Vesta. They are the only ones on earth who know of Mortimer's murder, and why wouldn't Vesta's account of the tale to the authorities carry much more weight than that of the gangster with a bad reputation?

A number of unusual effects were secured throughout by the director, Harry Davenport, who produced the picture in a creditable manner. Edward Bowers, Rockliffe Fellowes and Arthur Ashley have important parts, the latter being a good type for the gangster. Photography is of a good quality and many of the exterior sets are gorgeous, interiors also being artistically constructed. The picture will satisfy those who don't get too serious about fishing for motives for acts. This production surpasses many of the recent World Film plays in general "class." Ethel Clayton is well known among picture-goers and therefore her name has considerable advertising value.

"The Butterfly Girl"

Marguerita Fischer in Pollard-Mutual Star Production. Reviewed by Genevieve Harris

IN entertainment value, this offering ranks high. It will genuinely please any audience because of its out of the ordinary location, its vivacious and appealing heroine, and its entertaining, well told story. Its chief claim to distinction is its location, the

"Pep joins the hula hula dancers."

Exposition Grounds at San Diego. The carnival spirit and the vagabond life of the concessionaires is depicted realistically. The various characters are interesting and well drawn.

Marguerita Fischer plays the role of "Pep" O'Mally, a little waif who, with her baby sister Bess (Marie Kiernan), adventures among the show people of the Midway. Jack Mower plays the hero's role, Robert Whipple, Jr., very acceptably. J. Gordon Russell as Marcus Renshaw is at once the villain and and an interesting type. Della Pringle as "Pep's" aunt plays her part well, and John Steppling as the "weinie" man adds a comedy touch. This light entertaining spirit fills the play. Judging from the comments, the offering pleased decidedly the audience at the Pastime Theater, with which the writer viewed it, as it doubtless will the average audience elsewhere. It fits into a family program in spite of the fact that much of the plot hinges upon the unwelcome attentions of the show-owner to Pep for this episode is not handled in too sensational a manner.

The Story: "Pep" O'Mally and her little sister come to the Exposition grounds bearing a letter consigning them to the care of an aunt. A young singer from a Hawaiian group guides them to the booth where, under the management of Marcus Renshaw, the aunt is doing a "flying act" as "The Butterfly Girl." After that Pep and her sister roam at will about the exposition grounds and Pep has her fortune told, in which she is promised a diamond dress and a prince in disguise. Her young beauty causes Renshaw to give her her aunt's place as "The Butterfly Girl." She is at once very popular. Then Renshaw's attentions frighten her and she runs away. Again she is aided by the singer who gets her a position among the Hawaiian dancers. She falls in love with the young man whom she discovers is the son of a wealthy family and has quarreled with his parents. Brokenhearted by the separation which seems inevitable, Pep throws herself into the crater of the facsimile of Mount Kilacua on the fair grounds, imitating the Hawaiian girl of a story she has heard who committed suicide in the real volcano. She is saved by the young man, who induces his family, to whom he is now reconciled, to take Pep home with them to be educated.

"Human Flotsam"

Sixth Episode of Vitagraph's "The Secret Kingdom" Reviewed by Geo. W. Graves

IN this episode coincidence, our old friend, gets unusually active, and this subtracts materially from conviction, and therefore interest. The action of this episode, however, is fast and strenuous, embracing as many thrills as have found their way into any other single episode. The titles of these episodes, by the way, are of no little value in making the people curious over what's going to develop next week. The titles of each episode indicate that they have been written with this end in view.

Although the story interest in this particular episode, considered separately, as well sustained, the interest in the complete story, including all episodes, begins to wane, for we have the repetition again and again of the conspirators' unsuccessful attempts to kill the hero, each chapter seeing him extricate himself from

There's plenty of punch in "Human Flotsam," sixth chapter of "The Secret Kingdom."

the perilous position produced at the end of the previous chapter, and the end of each chapter seeing him again immersed in the hot tides of adversity. The serial follower's suspense is not held over the mere question of whether the villain lives or dies. The spectator is most concerned about how the original complications, brought about by the man at the bottom of the whole plot, are going to be adjusted.

Dorothy Kelly and Charles Richman prove as much of an attraction as heretofore in this chapter.

Ramon, the rascally prime minister, throws Phillip into the North River from a ferry. Juan dives after Phillip and both fall into the hands of river pirates, later to be shanghaied abroad the yacht in which Ramon purposes to convey Julia back to Alania. At the end of this episode, Julia is in a New York hotel awaiting the conspirators' pleasure. She has been told by Ramon that Phillip has committed suicide.

Fox Signs Seven Foot Giant

James Grover Tarver.

That's the name of the newest William Fox photoplayer—one who literally towers above everyone else in the motion picture profession, and above nearly everyone in the entire United States.

Mr. Tarver is short in name, but long in person. He's just 7 feet 5 inches tall from tip to toe, and his weight is perilously close to four hundred pounds.

Mr. Tarver's tonnage is distributed so well over his enormous frame that he does not seem to be quite the giant that he really is. He has a magnificent physique and has never been ill a day in his life.

Mr. Tarver was born in Franklin, Texas, thirty-odd years ago, and has been with the foremost circuses almost since he was able to walk. He is well-known throughout the country.

Although Mr. Tarver admits that he is blessed with a height fairly adequate, he asserts that he is nearly a full foot shorter than an Irish giant named O'Brien, who lived in Northampton.

"He enjoyed a pipe," says Mr. Tarver, "and inasmuch as he was 8 feet 3½ inches, the lamps of the town gave him splendid opportunities for lighting it.

"He always stopped before the door of a grocer in Bridge street, withdrew the cap of the lamp, whiffed his tobacco into flame, and then walked on as though nothing out of the ordinary had taken place.

"On one occasion he kissed a young lady who was leaning out of the upper window of a house to look at him as he walked along the street. Another time the huge carriage in which he was traveling was stopped by a highwayman.

"O'Brien put out his head and as much of his body as possible to see what was the matter. The robber became so terror-stricken that he fell unconscious."

As a boy Mr. Tarver was introduced to Captain Martin Van Buren Bates, the famous Kentucky giant, whose stature was 7 feet 11¼ inches and who weighed four hundred and ninety-six pounds.

He wore a 26 collar and a No. 15 boot, Mr. Tarver declares, and his wife, who was Miss Anna Swan, was exactly his height and tipped the scales at only ninety-six pounds less than her husband.

J. G. Tarver, whose 7 feet 5 inches have just joined the William Fox players, brings a gasp of amazement even from big "Bill" Farnum. R. A. Walsh, who staged "The Honor System" has to look at Tarver through smoked glasses, and Jim Marcus, Fox veteran, takes off his hat to him.

Universal Director Reynolds is filming a five-reel Alaskan drama, "The Code of the Klondike."

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ARTHUR JAMES PRODUCES

"One of Many" Is Title of First Production Made by Head of Metro's Publicity and Scenario Departments

Metro Pictures Corporation announces the release date of "One of Many," the feature screen play which is the initial offering of Arthur James, head of Metro's scenario, publicity and advertising departments, as February 12, (Lincoln's Birthday). An unusually enthusiastic report has been received from the National Board of Censorship, members of which reviewed the film recently at a private showing.

Frances Nelson, in "One of Many."

"It was the majority opinion of those present," to quote the board's report, "that this was a delicately handled and dramatic picture, vividly presented and most excellently acted." It was pronounced good in both educational and moral value, its artistic handling and entertaining power being far above the average. The women members were especially enthusiastic, considering it one of the most powerful moral lessons they had seen in a motion picture.

It was due to the strong moral lesson taught in "One of Many" that Arthur James chose the picture to mark his debut as a producer of feature films. Wm. Christy Cabanné, long associated with D. W. Griffith, and now directing Francis X. Bushman and Beverly Bayne in Metro's fifteen-chapter serial, "The Great Secret," is both anthor and director of "One of Many." Frances Nelson, one of the most beautiful emotional actresses known to the screen world, is the star. In the role of Shirley Bryson she has one of the greatest opportunities of her career. Mr. Cabanné was the first director with whom Miss Nelson worked at the Biograph studio, and in "One of Many" the little star has fairly outdone herself. Not only did the part appeal to her strongly, but the director, being acquainted with her possibilities, has been able to make the most of her unusual powers in dramatic intensity.

Shirley Bryson, in "One of Many," works in a manicure establishment to support herself and her invalid mother. Unable to provide the luxuries the sick woman's condition requires, she accepts the aid of an unscrupulous rich man, being urged to do so by the manager of the shop where she is employed. On her mother's death she goes out into the world again to renew her struggle for a livelihood, meets and loves a youth and marries him. The young man introduces his bride to his father, and the two are transfixed with horror. We leave the final thrills of the powerful feature for the screen to tell your patrons.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

C	1-15	Delayed in Transit (Tom Mix & Frank Campeau) ....2, Selig	21633–34
D	1-15	The Mystery of Lake Lethe (Nell Shipman & Wm. Duncan) ....2, Vita	21635
T	1-15	Selig Tribune 109....1, Selig	21636

Tuesday.

D	1-16	The Little Missionary....2, Essanay	21637–8
C	1-16	Cupid's Caddies (Ham & Bud)....1, Kalem	21639

Wednesday.

C	1-17	One on Him (Billy Mason)....s, Essanay	21640
D	1-17	The Homesteader's Feud (Marin Sais & True Boardman) ....2, Kalem	21641–42

Thursday.

T	1-18	Selig Tribune No. 110....1, Selig	21643
	1-18	Title not reported....Vim	21644

Friday.

D	1-19	The Black Circle (Ollie Kirkly & Geo. Larkin).1, Kalem	21645
C	1-19	The Professional Patient (Mr. & Mrs. Sidney Drew) ....1, Vita	21646
	1-19	Title not given....Vim	21647
D	1-19	The Room of Mystery (Margaret Van & Gordon Sackville) ....3, Knicker	21648–49–50

Saturday.

D	1-20	The Sinful Marriage....2, Essanay	21651–52
D	1-20	The Wrecked Station....1, Kalem	21653
C	1-20	Cupid's Touchdown....1, Selig	21654

Monday.

T	1-22	On Italy's Firing Line....3, Selig	21655–56–57
D	1-22	The Vagabond (Fred'k Miller)....1, Vita	21658
T	1-22	Selig-Tribune, No. 7....1, Selig	21659

Tuesday.

C	1-23	What Would You Do? (Richard Travers)..2, Essanay	21660–61
C	1-23	The Blundering Blacksmiths (Ham and Bud)..1, Kalem	21662

Wednesday.

T	1-24	Canimated Nooz Pictorial, No. 23....s, Essanay	21663
T	1-24	Alaska: Scenic ....s, Essanay	
D	1-24	The Wolf of Los Alamos....2, Kalem	21664–65

Thursday.

T	1-25	Selig-Tribune, No. 8....1, Selig	21666
	1-25	Title Not Given....1, Vim	21667

Friday.

D	1-26	The Violet Ray (Ollie Kirkby)....1, Kalem	21668
C	1-26	His Little Spirit Girl (Mr. and Mrs. S. Drew)...1, Vita	21669
	1-26	Title Not Given....1, Vim	21670

Saturday.

D	1-27	The Magic Mirror (Margaret Clayton)....2, Essanay	21671–72
D	1-27	The Valley of Lost Hope (Romaine Fielding).3, Kalem	21673–74–75
D	1-27	The Railroad Claim Intrigue (Helen Gibson)..1, Kalem	21676
D	1-27	The Luck That Jealousy Brought (Tom Mix)..1, Selig	21677

V. L. S. E. Program

1-8	Captain Jinks and Himself (Frank Daniels)....	1,000
1-15	Indiscretion (Lillian Walker)	5,000
1-15	Jolts and Jewelry (Hughie Mack and Patsy De Forest)....	1,000
1-15	Captain Jinks' Stingy Spirit (Frank Daniels)....	1,000
1-15	Blind Justice (Benjamin Christie)....	5,000
1-15	The Hon. Mr. Oxenham (Fourth Episode of the Secret Kingdom)	5,000
1-18	Captain Jinks' Widow (Frank Daniels)....	1,000
1-22	Her Right to Live (Peggy Hyland)....	5,000
1-22	Capt. Jinks' Trial Balance (Frank Daniels)....	1,000
1-22	Capt. Jinks' Nephew's Wife (Frank Daniels)....	1,000

Mutual Program

Monday.

D	1-15	Shorty and the Yellow Ring (Shorty Hamilton)..... ....2, Monogram	05278–79

Tuesday.

T	1-16	Mutual Tours Around the World....1, Gaumont	05280

Wednesday.

T	1-17	Mutual Weekly, No. 107....Mutual	05281
	1-17	See America First (Kartoon Komics)....1, Gaumont	05282

Thursday.

C	1-18	Jerry's Big Doings (George Ovey)....1, Cub	05283

Friday.

T	1-19	A Jack Tar in the Making....1, Mutual	05284

Saturday.

	1-20	Title Not Given	

Sunday.

C	1-21	Tailor's Trimmings (Rube Miler)....2, Vogue	05286–87
T	1-21	Reel Life ....1, Gaumont	05288

Monday.

D	1-22	Shorty in the Tiger's Den (Shorty Hamilton)..2, Mono.	05289–90

Tuesday.

T	1-23	Mutual Tours Around the World....1, Gaumont	05291

Wednesday.

T	1-24	Mutual Weekly, No. 108....1, Mutual	05292
T	1-24	See America First (Kartoon Komics)....1, Gaumont	05293

Thursday.

C	1-25	Jerry and the Outlaws (George Overy)....1, Cub	05294

Friday.

T	1-26	Afloat and Ashore....1, Mutual	05295

Saturday.

D	1-27	A Double Revenge (J. Warren Kerrigan)..1, American	05296

Universal Program

Monday.

C	1-15	Treat 'Em Rough, (Eddie Lyons, Lee Moran & Priscella Dean)....1, Nestor	02088

Tuesday.

D	1-16	The Prodigal Widow (Edmund Cecil & Neva Gerber) ....3, Gold Seal	02089
C	1-16	The Masked Cupid....s, Victor	02090

Wednesday.

D	1-17	A Slave of Fear (Agnes Vernon & M. K. Wilson) ....2, Imp	02091
C	1-17	Heartsick at Sea (Dan Russell)....L-Ko	02092
T	1-17	Universal Animated Weekly, No. 55....1, Universal	02093

Thursday.

C	1-18	Putting One Over on Ignatz....1, Victor	02094
D	1-18	Bloodhounds of the North, (Pauline Bush, Allen Forest) ....2, Big U	02095

Friday.

C	1-19	His Little Room Mate, (Carter de Haven)...2, Victor	02096
T	1-19	Universal Screen Magazine No. 5....1, Universal	02097
D	1-19	The Little Rebel's Sacrafice (Ethel Grandin)...Big U	02098

Saturday.

D 1-20 Brute Force, (Geo. Pearce & Jane Bernoudy).2, Bison 02099
C 1-20 Barred from the Bar, (Wm. Franey & Gale Henry) .....2, Joker 02100
D 1-20 Homeless, (Matt Moore & Jane Gail).....Laemmle 02101

Sunday.

D 1-21 The Bubble of Love (Douglas Gerrard & Ruth Clifford) .....2, Rex 02102
C 1-21 Mr. Fullerpep, He Goes to the Country, and In the Land E of the Son of Heaven as seen by Dr. Dorsey.s, Powers 02103
C 1-21 The Fatal Key, (Phil Dunham).....L-Ko 02104
D 1-21 The Purple Mask, 4th Episode, (Grace Cunard & F. Ford).....2, Universal 02105

Monday.

D 1-22 Heart Strings (Allen Holubar).....5, Red Feather 02106
C 1-22 A Macaroni Sleuth (Eddie Lyons).....1, Nestor 02107

Tuesday.

D 1-23 Souls United (Violet Mersereau).....3, Gold Seal 02108
C 1-23 The Honeymoon Surprise (Fred Church).....1, Victor 02109

Wednesday.

1-24 No Release This Week.....Laemmle
C 1-24 The Battle of "Let's Go" (Dan Russell).....2, L-Ko 02110
T 1-24 Animated Weekly, No. 56.....Universal 02111
D 1-24 The Red Goddess (Mona Darkfeather).....1, Big U 02112

Thursday

1-25 No Release This Week.....Victor
D 1-25 A Wife's Folly (Ben Wilson).....2, Big U 02113
D 1-25 Black Evidence (Lois Wilson).....1, Imp 02114
C 1-25 The Black Nine (Billy Mason).....1, Victor 02115

Friday.

D 1-26 The Fugitive (Louise Lovely).....2, Imp 02116
1-26 No Release This Week.....Rex
C 1-26 Hell by the Enemy (Pat Rooney).....1, Victor 02117

Saturday

D 1-27 The Daring Chance (Wm. V. Mong).....2, Bison 02118
1-27 No Release This Week.....Laemmle
C 1-27 Love Me, Love My Biscuits (Gale Henry).....1, Joker 02119
D 1-27 The Blood-Stained Hand (Mat Moore).....1, Laemmle 02120

Miscellaneous Features

Charity.....Frank Powell Prod. 7,000
Robinson Crusoe.....Warner Bros. 5,000
Jimmie Dale. Alias the Grey Seal.....Monmouth Film Corp. 32,000
Robinson Crusoe .....Universal
The People vs. (John Doe).....
Our Passions Inherited .....Warner Bros. 7,000

Art Dramas

Released Week of

Lash of Destiny (Van Dyke, Gertrude McCoy)..... 5,000
Whoso Taketh a Wife (Jean Sothern).....U. S. Amusement Corp. 5,000
The Rainbow (Dorothy Bernard).....Wm. L. Sherrill 5,000
Infidelity (Anna Q. Nilsson and Eugene Strong).....Erbograph
God of Little Children (Alma Hanlon).....Apollo
Her Good Name (Jean Sothern).....Van Dyke
Rosie O'Grady (Viola Dana).....Apollo

Bluebird Photoplays, Inc.

Released Week of

12-4 The Sign of the Poppy (Robert Henley, Gertrude Selby).. ..... Bluebird 5,000
12-11 The Price of Silence (Dorothy Phillips, Lon Chaney) ..... Bluebird 5,000
12-18 The Honor of Mary Blake (Violet Mersereau)....Bluebird 5,000
12-25 The Right to Be Happy (Rupert Julian).....Bluebird 5,000
1-1 God's Crucible (Geo. Hernandez and Myrth Gonzales)..... 5,000
1-8 The Piper's Price 5,000
1-15 Her Soul's Inspiration (Ella Hall).....Universal 5,000

Fox Film Corporation

Released Week of

1-1 Social Pirates (Charles Arling) 1,000
1-8 A Modern Priscilla (June Caprice)..... 5,000
1-8 Chased Into Love (Hank Mann and Carmen Phillips)..... 1,000
1-8 The Price of Silence (William Farnum).....
1-15 Bitter Truth (Virginia Pearson) 5,000
1-15 Noah's Ark (Hank Mann) 1,000
1-22 Her Father's Station (Anna Luther)..... 1,000
1-22 The Darling of Paris (Theda Bara) (Special)..... 5,000
1-22 The Primitive Call (Gladys Colburn)..... 5,000

International Film Service, Inc.

12-22 Hearst International News Pictorial, No. 102..... 1,000
12-25 Cartoon and Educational, No. 36..... 1,000
12-26 Hearst-International News Pictorial, No. 103..... 1,000
12-29 Hearst-International News Pictorial, No. 104..... 1,000

Kleine-Edison-Selig-Essanay

Released Week of

12-25 The Truant Soul (Henry B. Walthall).....Essanay 8,000
12-26 A Tale from the Decameron, (Nell Craig, Victor Benoit) .....Essanay 30 Min
1-8 The Master Passion (Mabel Trunelle).....Edison 5,000
1-15 Little Shoes (Henry Walthall and Mary Charleson).Essanay 5,000
1-22 Princess of Patches (Vivian Reed).....Selig 5,000

McClure Pictures

1-15 Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason, George Leguere) .....
1-22 Seven Deadly Sins, "Passion" (Shirley Mason and George Leguere) .....

Metro Features

Released Week of

1-1 The Matinee Idol (Ralph Herz).....Rolma 5,000
1-8 (Comedy) Cave Man's Buff (Mr. and Mrs. Sydney Drew) .....Metro 5,000
1-8 A Wife by Proxy (Mabel Taliaferro)..... .....Columbia Pictures Corp. 5,000
1-15 The White Raven (Ethel Barrymore)....Rolphe Photo Plays 5,000
1-15 His Perfect Day (Mr. and Mrs. Sydney Drew).....Metro 5,000
1-22 Married, But Single (Ralph Herz).....Metro-Rolma 5,000
1-22 Threads of Fate (Viola Dana).....Columbia 5,000
1-22 The Promise (Mabel Lockwood).....York Film 5,000

Mutual Master-Pictures

Released Week of

1-1 The Gilded Youth (Richard Bennett).....5, American 763
1-1 The Gilded Youth (Richard Bennett).....5, American 663
1-11 Butterfly Girl (Margarita Fisher).....5, Pollard
1-15 Beloved Rogues (Kolb & Dill).....5, American
1-22 The Gentle Intruder (Mary Miles Minter).....5, American

Paramount Features

Released Week of

1-18 A Girl Like That (Irene Fenwick and Owen Moore)..... 5,000
1-8 Quaint Quebec .....Burton Holmes 1,000
1-8 Braving Blazes 1,000
1-15 Betty to the Rescue (Fannie Ward).....Lasky 5,000
1-15 Montreal, Old and New....Black Diamond-Burton Holmes 1,000
1-15 Did It Ever Happen to You?.....Klever Komedy 1,000
1-6 Col. Heeza Liar's Waterloo.....
1-13 Haddem Badd's Elopement .....
1-20 Inbad, the Sailor .....
1-22 Ottawa and Toronto.....Burton Holmes 1,000
1-22 Lost and Won (Marie Doro).....Lasky 5,000
1-22 He Did It Himself.....Black Diamond 1,000
1-25 The Golden Fetter (Wallace Reid)..... 5,000

Pathe

Released Week of

1-14 Pearl of the Army, No. 7 (Pearl White)..... 2,000
1-14 Kick In (William Courtenay)..... 2,000
1-14 Shadows of Shame..... 1,000
1-14 Schemer Skinny's Schemes..... 1,000
1-14 Florence Rose Fashions, No. 14..... S
1-14 Little Feathered Songsters ..... S
1-17 Pathe News, No. 6..... 1,000
1-20 Pathe News, No. 7..... 1,000
1-21 The Image Maker (Miss Valkyrien)..... 5,000
1-21 Pearl of the Army, No. 8 (Pearl White)..... 2,000
1-21 The Stolen Birthright (Elsie Esmond)..... 3,000
1-21 Luke's Busy Day (Harold Lloyde)..... 1,000
1-21 Florence Rose Fashions, No. 15..... S
1-21 Small Birds of War Climates..... S
1-24 Pathe News, No. 8..... 1,000
1-27 Pathe News, No. 9..... 1,000

Red Feather Productions

Released Week of

1-1 Polly, Put the Kettle On (Douglas Gerrard, Ruth Clifford) 5,000
1-8 Fighting for Love (Ruth Stonehouse)..... 5,000
1-15 The Double Room Mystery, (Hayward Mack & Ed. Hearn) .....5, Red Feather 02087
1-22 Heartstrings (Allan Holubar).....Red Feather 5,000

Triangle Film Corporation

Released Week of

12-31 The Female of the Species (Dalton-Markey-Hickman).... ..... Kay-Bee 5,000
1-7 Truthful Tulliver .....Kay-Bee 5,000
1-7 The Weaker Sex (Dalton, Charles Ray, Galum)..... 5,000
1-14 The Little Yank (D. Gish) .....Fine Arts 5,000
1-14 The Bride of Hate (Keenan-Margery Wilson).....Kay-Bee 5,000
1-21 Nina, the Flower Girl (Bessie Love).....Fine Arts 5,000
1-21 The Iced Bullet (Wm. Desmond).....Kay-Bee 5,000

Unicorn Program

Released Week of

12-20B Lost in the Shuffle.....1, Hippo 1146B
12-21 The Voice in the Night.....2, Utah 1147A
12-21 Blowing Up Broadway.....1, Jockey 1147B
12-22 The White Man's Squaw.....2, Hiawatha 1148A
12-22 Algernon's Affinity.....1, Gaiety 1148B
12-23 Shackles of Conscience.....2, Supreme 1149A
12-24 Some Girls Do and Some Girls Dont..... 1, Judy 1150A
12-24 The Prodigal Son.....2, Buffalo 1150B

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder.....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

World Features

Released Week of

1-8 On Dangerous Ground (Gail Kane and Carlyle Blackwell) ..... World 5,000
1-15 The Man Who Forgot (Robt. Warwick).....World 5,000
1-15 The Man Who Forgot (Robert Warwick, Gerda Holmes, Doris Kenyon) 5,000
1-22 The Bondage of Fear (Ethel Clayton).....World 5,000

Brief Stories of the Week's Film Releases

General Program

What Would You Do?—(THIRTY MINUTES' SCREEN TIME)—ESSANAY—A BLACK CAT FEATURE—JANUARY 23.—Featuring Richard Travers, Frances Benedict and Ernest Maupain. Ruth Walton is a country girl whose ambition leads her to refuse to wed her simple but prosperous suitor, James Martin, and go to the city. She finds, however, that the pathway to fame in the city is a stony one. After losing successive positions, she is entrapped by the evil designing Roger Blakely. Her soul crushed, Ruth returns to her country home and marries "Jim." Just as happiness begins to dawn upon her, though, Blakely turns up as a friend of her husband. What would you do, if you were Ruth? She asks that question of friends to whom she has been reading the manuscript of her first photoplay, for, instead of being a reality her plight is one she has simply conceived for the plot of her 'script.

Animated Nooz Pictorial, No. 23—CARTOON—(FIFTEEN MINUTES' SCREEN TIME)—ESSANAY—JANUARY 24.—The first unauthentic picture of the North Pole has been camerized by Canimated Nooz.. Through the brave efforts of its notably unreliable correspondent, Dr. Stew, the picture was obtained at Hundredbelow, a settlement at the top of the world. The pole looks pretty much like a barber's pole. Dr. Stew enjoys the hospitality of a Polar bear and his family. The two speediest chickens in the world are seen in a race at Tapioca, Cal. "Maizie" would have won, but she became frightened at an extremely wild flower. The jockies wear long mustaches as eye shields. William Jynx Bryan and Col. Tedious Roosevelt pat each other on the back at a luncheon at Oyster Bay, New York.

Is Marriage Sacred?—TWENTY-NINE MINUTES' SCREEN TIME)—ESSANAY—JANUARY 27. Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford are in the cast. To make playthings of the hearts of men is Edna Fallon's one interest in life. She is a flirt, jilting one suitor as quickly as another shows up. Nellie, her sister, is different. Nellie likes to bake bread, sew and keep their home in order. She has never had a love affair until she meets James Delmore, Edna's current beau. James is the one man whom Edna believes she could countenance as a husband, but he falls in love with Nellie. Time passes and gradually Edna finds herself facing the dreaded spinsterhood. She has lost practically all of her admirers because of her reputation as a flirt. It is after Nellie's marriage to Jim that Edna finally agrees to marry Oliver Wood, the very man of all of her suitors whom she disliked most.

Selig-Tribune, No. 4—JANUARY 11.—Oakland, Cal.—As a part of the New Year celebration arranged by the Chamber of Commerce, the oldest dated Christian bell in the world rings out the old year. Red Bank, N. J.—Ice yachting marks the New Year celebration. Boston, Mass.—Young and old alike enjoy the toboggan slide. Amarillo, Tex.—Ranchmen participate in a three-day rabbit drive. San Francisco, Cal.—Twenty-five German prisoners from Australia arrive. Slidell, La.—The launching of the largest steamer ever constructed south of Newport News. San Diego, Cal.—The Exposition dies here with the dawning of the New Year. Seattle, Wash.—With Mrs. Guy E. Davis acting as sponsor, the new $500,000 U. S. submarine, N-1, is launched. Galveston, Texas—Grecian costumes present no terrors when worn in the mid-winter dance festival. Washington, D. C.—Thousands of persons enjoy the sport of skating. Philadelphia, Pa.—The "Mummers" parade this year is especially noticeable.

Selig-Tribune, No. 5—JANUARY 15.—Columbus, Ohio—James M. Cox is inaugurated Governor of Ohio. Paris, France—Prince Arthur of Connaught distributes decorations to French officers and soldiers. London, England—Following the re-opening of the Courts of Justice, the judges attend service at Westminster. San Francisco, Cal.—Two hundred Olympic Club members hike through Golden Gate Park to the beach. Pasadena, Cal.—The Annual Rose Tournament, a mid-winter feature of the Pacific Coast. Springfield, Ill.—With simple ceremonies, Frank O. Lowden is inaugurated Governor of the State of Illinois. Los Angeles, Cal.—The beaches furnish an excellent setting for artists of international fame. El Paso, Texas—The Eighth U. S. Cavalry hold their annual parade. Denver, Colo.—"Buffalo Bill," soldier, hunter and scout, dies here at the home of his sister. Picture shows him and members of the Showmen's League visiting the Selig Polyscope Studios, Chicago. Chicago, Ill.—Two youthful chimpanzees are photographed during a playful moment in their quarters at Lincoln Park.

Homesteaders' Feud—KALEM—TWO-REEL EPISODE OF "THE GIRL FROM FRISCO"—JANUARY 17.—Marin Sais, Frank Johnson, True Boardman, Ronald Bradbury and Edw. Clisbee in the cast. John Wallace, government land agent at Sourgrass, in the heart of the range country, is also the fiance of Barbara Brent, daughter of a cattle king. John Tisbury, seeking a homestead among the government lands hitherto used for grazing by the cattlemen, files upon land cut by Tarantula Creek, a watering hole for the stock of the Brents. Tisbury, taking the advice of Dukes, another homesteader, fences his ranch immediately, and trouble of the regular old Western days ensues. The settlers are armed, but Tisbury is captured by the cattlemen and flogged. The courageous Barbara rides into the mob and demands a council of war. Matters are satisfactorily adjusted and Wallace, who had been in disfavor for allowing the filings by the settlers, is forgiven.

The Black Circle—KALEM—"GRANT, POLICE REPORTER," SERIES—JANUARY 19.—George Larkin, Robert Ellis, Ollie Kirby, Harry Gordon and William McKey in the cast. When Tom Grant, police reporter on the Chronicle, is sent to an apartment building to get the story of a mysterious shooting that has resulted in the death of Royce Rolston, retired eye specialist, he remembers having assisted a blind man up the steps that morning. The blind visitor had carried a heavy cane. Grant discovers circular marks upon the floor that look like powder marks and determines that the fatal shot came from a shot gun. From the butler he learns that Dr. Standish had been blinded in a fight over Genevieve's mother. Grant gains admission to the apartment of Dr. Standish and comes to a scuffle with him upon the balcony. When the railing gives way he attempts to save Dr. Standish but fails, and later swings himself clear and proceeds to the ground via telephone wires and rain spout. The broken cane proves to be a cleverly devised weapon and the police reporter has solved another baffling case.

The Wrecked Station—KALEM—"HAZARDS OF HELEN" SERIES—JANUARY 20. Helen Gibson, supported by George Routh, George Williams, Babe Crisman and Richard Johnson. In this episode Helen is concerned in the affairs of the Graham Gravel Plant, whose superintendent, Stanley Wayne, receives a telegram informing him that the plant has changed ownership. Stanton Grey, accompanied by his daughter, Edith, is on his way to inspect the property. Wayne has gambled away some of the company's money and knows that his books will not balance. An automobile accident leaves Grey in an unconscious condition and he is brought to the station. Wayne extracts his wallet from his pocket, but Cole, a professional gambler, gets a photograph of the act. Helen and Edith follow Cole to the gravel plant, where they see a fight between the gambler and Wayne. They seize the photograph and Wayne gives chase. Helen, in order to elude Wayne, climbs to the top of a steam shovel and falls from there into a dump car. From there she falls into a car loaded with dynamite and releases the brakes. She leaps to another train just before the wild car crashes into the Lone Point station, blowing it to smithereens.

Mutual Pictures

Tailor's Trimmings—VOGUE—(TWO REELS)—JANUARY 21.—Featuring Rube Miller and Owen Evans. Entering a city, two tramps, Rube Miller and Owen Evans, ever alert for some easy money, find it convenient to hold up and rob a banker (Henry Huckins), and get away with his wallet. To avert suspicion, however, they deem it wise to seek some congenial employment, and are fortunate in this in finding uniforms waiting for them and a trolley car ready for a trip. With Rube as the conductor and Evans as the motorman, what leads to a veritable trolley car cyclone begins. Lillian Hamilton, on her way to her husband's tailor shop, boards the car and begins a flirtation with the crew. She leaves while the crew fight over her smiles. Another passenger gets on the car, Dorothy Armstrong, heart whole and fancy free. She is going to her tailor's, who happens to be the husband of Lillian. Lawrence Bowes, Lillian's husband, becomes enraptured and takes her out to dine. Enter Rube and Evans. During the absence of Bowes and wife, Lillian, the two crooks pose as tailors and measure the fair Dorothy for a suit. In a fight over another customer she is knocked down and complains to the police. After a sharp and exciting chase the crooks are caught and the money returned to the banker.

Shorty in the Tiger's Den—(TWO REELS)—JANUARY 22.—Featuring Shorty Hamilton. Shorty effects the capture of a supposed lunatic, who he afterward discovers is secretly supplying the Mexican Government with ammunition. Scraggs is put in jail, but is liberated by his friend, at whose ranch he is living. Shorty receives a letter from Anita asking him to come into Mexico to aid her. Anita is captured by bandits, while giving an old priest a lift, and the priest is left for dead. Shorty finds the priest and is told of the capture of the beautiful American girl. The priest dies and Shorty disguises himself in his robes. Carmen Monita, the sweetheart of the Mexican bandit, upon hearing that he intends to force Anita to marry him, goes to the "priest" for confession. She tells him all of her story and also that he will soon be summoned to marry the bandit and Anita. Shorty discloses his identity and with the Mexican girl's aid he manages to free Anita from the den of the bandits. Shorty is wounded and upon regaining consciousness finds himself in a hospital. Anita had gone off on the trail of Scraggs.

On the log is Mary Anderson in Vitagraph's "Billy Smoke," January 6; next she is seen in "One Good Turn," an episode of "The Dangers of Doris," coming January 12. At the right is "Jones Keeps House," which appeared January 8. All these are General Program Vitagraphs.

"Among Those Present," "The Girl God Made for Jones" and "When the Man Speaks"—early 1917 Essanays.

Jerry and the Outlaws—Cub Comedy—January 25.—Featuring George Ovey. Jerry, who has trouble in courting his girl, appropriates the clothes of a policeman prostrated by Jerry's fall from a tree. He arrests the girl's father, sends him to the police station and starts for an auto ride with the daughter. Out in the country they are discovered by Bad Bill and his bunch of outlaws. He and his sweetheart are taken prisoner and held captive in a cabin. Jerry is locked in the attic, but escapes down the wall and re-enters the cabin. Once inside, he crawls along the floor, secures the bandit's guns from their holsters and then makes them back against the door while he and the girl escape.

Friend policeman in the meantime has come to. With a brother officer he follows the trail of Jerry and arrives at the cabin as he is about to flee. The girl's father also appears in a big motor car, having been released. During the general melee Jerry and the girl jump into dad's car and persuade the chauffeur to leave hurriedly. The police and father follow in the police patrol, but try to take a short cut. The two machines meet at the cross roads and a terrific crash leaves both cars in splinters and debris. Jerry wakes up to find he had fallen off the park bench where he was asleep, picks himself up and settles down for another nap.

Double Revenge — (One Reel) — American — January 27.—Featuring J. Warren Kerrigan, supported by Pauline Bush and George Periolat. The young stage robber and his girl accomplice are dividing the loot from their recent hold-up when an older member of the gang comes upon them and demands part of the loot. They refuse to give it to him and the man tries to force the girl's share from her. He is set upon by the younger man and then leaves swearing revenge. He sees a sign offering a reward of $1,000 for the capture of the stage robbers and tells the sheriff of the whereabouts of the other two. The younger man is arrested and imprisoned. The older man gets the reward and is proclaimed the hero of the hour. The girl meets the older man and sees him hide his money. She hides a stolen mail sack in the same place and after liberating the younger man she leaves a note telling where the real robber can be found. The sheriff and his party come upon the other man in the act of digging up his money, and finding the mail sack, arrest him. The girl and the younger robber cross the boundary line and determine to lead a new life.

Universal Program

Ablaze in Mid-Air—(Two Reels)—Episode 5 of "The Purple Mask"—January 22.—With Grace Cunard and Francis Ford. This episode opens with the saving of Kelly from the precarious position he found himself in at the end of the last episode. Many exciting adventures take place during this number, things coming to a close as exciting as the last, the venturesome girl and detective and an Apache being nearly dashed to death in a plunge from the skies in an aeroplane.

Held by the Enemy—Victor—January 26.—Featuring Pat Rooney, this is a sort of a burlesque on the Villa situation in Mexico. Pat plays cards with Villa and wins everything that the latter possesses. Pat springs a proposition on the Mexican—that he take him to headquarters as dead, securing the enormous reward, divide fifty-fifty, and then release him, providing he will leave the border for good. The little game is almost spoiled by the curious American soldiers, but Pat finally succeeds.

The Daring Chance—Two Reels)—Bison—January 27.—With William V. Mong and Mina Cunard. This "Western" has for its characters a circuit barber, a bandit and the latter's daughter. Circumstances point to the barber's being guilty of robbing the stage coach, but finally the real robber is apprehended. He is about to be hung, when the barber agrees to pay up the stolen money himself.

Love Me, Love My Biscuits—Joker—January 27.—With William Franey and Gale Henry. Lillian, furious at her husband's comments on her cooking, ejects him from the house. Uncle sends word that he is coming to visit, intimating that if Bill's wife is of the right sort, he will write a fat check. Accordingly, Bill hires a cook—at least he thinks he does. In reality, he takes a girl who thinks he is to be her husband, since Bill by mistake got into a matrimonial bureau instead of an employment agency. When uncle arrives things happen right and left, but at the end of events all are happy, and Uncle gets the "cook" for a wife.

The Blood-Stained Hand—Laemmle—January 27.—This is a melodrama developing a mystery. As the story nears a close we see an innocent girl about to be convicted of a murder. Circumstantial evidence points to it, and there seems to be no evasion from the girl's terrible fate—but the cloud melts into nothingness when the real culprit is found. And the culprit is a monkey.

A Jungle Tragedy—(Two Reels)—Big U—January 28.—Clifford and Sherman arrive at the house of Sherman's friend. Sherman is supposed to marry Marie, his friend's daughter, but Marie prefers Clifford. On the day of her marriage, Marie runs away. Sherman, going in search of her, is killed by a lion. Clifford, also on the hunt, sees Marie lying on the ground and a lion approaching her. He shoots the lion, and the two, on their way home, find Sherman's body and bury it. The story closes with Marie's father giving his consent to the young people's marriage.

Boomer Bill's Awakening—(Split Reel)—Powers—January 28.—Boomer, asleep in an oasis, brought about by too much conviviality, dreams a dream which takes him to the far north, where there are reindeers, an elusive pole, bears and icicles dozens of feet long. Experiences aplenty fall to his lot until he is gently but firmly tapped on the shoulder by an unsympathetic bluecoat. On the same reel is:

Behind the Great Wall of China—A peep behind the Great Wall of China with Dr. Dorsey reveals countless fascinating and intimate glimpses of Peking, her streets, her customs and her people.

The Old Toymaker—Rex—January 28.—With Allen Holubar and Leah Baird. An old man, his loved ones lost at sea, hangs to a doll with deep sentiment. Henry, a miner, steals money from the old toymaker. Later the miner's little daughter, ill, cries for the doll. The old man, realizing the effect it might have on the child's life, finally takes the toy to her. His kindness is repaid by the thief, who returns the stolen money.

Feature Programs

Art Dramas

Infidelity—(Five Reels)—Art-Dramas—January 11.—Featuring Anna Q. Nilsson. The story tells of the reunion of a husband and wife, the jealousy of the former erecting a barrier between the two. After Wayne has served a long prison term he becomes a prominent artist under an assumed name. Although none of the parties concerned know of it, his own daughter becomes one of his pupils. After the father has saved the girl from the wiles of a hypnotist, fate arranges a meeting between the estranged husband and wife, and there is a reconciliation. Reviewed in this issue.

Blue Bird

God's Crucible—(Five Reels)—Bluebird—January 1.—There are George Hernandez, Myrtle Gonzales, Val Paul, Frederick Montague, Jack Curtis, Edward J. Brady and Frances Lee in the cast. Lorenzo Todd, having been buffeted by the world beyond the limit of his endurance, settles down to a wealthy but joyless old age. The only ties which bind him to humanity are his life-long friend, Phillips ,and his own son, Warren, the latter a spoiled youth engaged to Virginia, Phillips' daughter. After a particularly disgraceful prank on the part of the young man, Phillips forces Virginia to return the ring, a quarrel ensuing between the two fathers, as a conclusion to which Warren finds himself an outcast. The boy goes to the West, rejoins the Arizona Rangers, and is ousted for neglect of duty. He then joins the outlaws, and, a hunted man, takes refuge in the Grand Canyon. Here a meeting takes place between father and son. There is the usual reconciliation under unusual circumstances.

Christie Comedies

Her Friend, the Chauffeur—January 22—Christie Comedy.—Featuring Betty Compson, supported by Neal Burns, George French, Harry Rattenberry, Frank O'Neal. Two old cronies, George and Harry, are the fathers of a pretty girl and a manly boy. Both of the youngsters are at college and have not seen each other since childhood. The fathers wish to see their children wed, but the children, when consulted, don't care for the plan. Now the crafty fathers know the spirit of youth so they hatch a scheme that works out nicely. Neal is told to marry or leave the parental mansion. The butler tells him of a place where a chauffeur is needed. Neal dons the livery of George without knowing it and proceeds to fall in love with the pretty daughter of his employer. George, of course, opposes the young couple and the course of true love runs straight into an elopement, with the fathers a discreet distance behind, enjoying the joke.

Fox

The Price of Silence—(Five Reels)—William Fox.—Featuring William Farnum. This story, written by William Piggott, tells about a senator who helps to defeat a bill prohibiting child labor for the sake of his sweetheart's fortunes, although his life has been devoted to the cause of the children. Later, overcome with remorse at having sacrificed so many lives for the sake of one, he repairs the damage as best he can and receives a long imprisonment for accepting a bribe. A second committee passes the bill. Reviewed in this issue.

Bitter Truth—(Five Reels)—William Fox—January 15.—Featuring Virginia Pearson. Anne, a woman unjustly sentenced to prison, after her release, lives for nothing else but revenge on the judge who sentenced her. When she is about to strike at him her hate changes to love, and she abandons the idea of revenge, double-crossing her own associates in iniquity. Reviewed in this issue.

K. E. S. E.

The Master Passion—(Five Reels)—Edison—January 8.—Features Robert Conness and Mabel Trunelle. Reviewed in this issue.

Little Shoes—(Five Reels)—Essanay—January 15.—Henry B. Walthall starred, supported by Mary Charleson. Reviewed in this issue.

The Princess of Patches—(Five Reels)—Selig—January 22.—Features Vivian Reed. Will be reviewed in next issue.

Metro

Wife by Proxy—(FIVE REELS)—METRO—JANUARY 8:—Mabel Taliaferro is the star. The story opens with Jerry McNairn, winsome Irish girl, arriving in New York. She has been directed by her dying father to a wealthy American, young Norton Burbeck, whom he once befriended in time of trouble, and who has told him to call upon him when in need. She arrives at the mansion during the absence of the master, and upon his return he finds her curled up asleep in the hallway. She is to be "the guardian of his comfort" and keep his buttons sewed on.

Under the terms of his father's will Norton must marry by a certain date. If he does not, it reverts to Howard Curtis, Burbeck's cousin. Norton is infatuated with an unprincipled woman, Beatrice Gaden, whom he expects to marry, but who is already married. Jerry goes to Beatrice, bearing a gift from Norton. The supposedly simple Irish maid learns from a conversation between Beatrice and her husband of the trick they intend to play on Norton. When Burbeck discovers that Beatrice is encumbered with a husband he suggests and her husband consents to a divorce. To this Gaden apparently acquiesces, but the plan is to fail to carry out the promise. Jerry, on the eve of the date mentioned by the will, marries Norton, herself, assuring him that she will have the marriage annulled later. She holds to this determination even after he has discovered for himself the scoundrelly conspiracy against him, and realizing the beautiful nature of the "guardian of his comfort," falls in love with her. His problem is to make her change her decision, and that is the part of the fascinating story which will interest screen patrons most.

Mutual Star Production

The Butterfly Girl—(FIVE REELS)—POLLARD—JANUARY 15.—Starring Marguerita Fischer. Reviewed in this issue.

Paramount

The Evil Eye—(FIVE REELS)—LASKY—JANUARY 4.—Starring Blanche Sweet. Reviewed in this issue.

The Happiness of Three Women—(FIVE REELS)—MOROSCO-PARAMOUNT—JANUARY 11.—Featuring House Peters and Myrtle Stedman. This picture tells the story of a lawyer who, to save an innocent wife, the wife of a man sent up for robbery, and to keep his own sweetheart from leaving him because of an incident affecting all three, has to use his wits. Reviewed in this issue.

Betty to the Rescue—(FIVE REELS)—LASKY—JANUARY 15.—Featuring Fannie Ward. A fascinating offering with its locales in the orange growing and mining districts of California. It tells of the frustrated attempts of an unscrupulous individual who knows the value of an apparently worthless mine to marry the girl who owns it. The girl finally marries a man who has made many sacrifices for her, although the man is skittish about marrying a girl with so much money. Reviewed in this issue.

Red Feather

Heart Strings—(FIVE REELS)—UNIVERSAL—JANUARY 22.—Featuring Allan Holubar and Francelia Billington. Little Johanna, called Jo for short, is the ward of John McClean, the busy, hard-working doctor, who has attended her father on his deathbed, father being a poor musician. Ten years later Jo is engaged to Gerald, handsome, debonnair friend of the doctor's. When his consent is asked, the doctor questions Gerald in regard to a certain affair he has had with a widow of questionabel character. Gerald assures him that all that is over and done with, but the reappearanec of the widow and her evident power over Gerald puts a different light on the affair. The doctor goes to the house of the widow, who laughs at his solicitude for Jo. It transpires that Sue, one of Jo's friends, knows the character of the widow well, her sweetheart having been ruined and sent to prison because of her. About this time Gilbert returns and Sue takes him to the widow's house where she exposes her to Gerald. The widow now seeks revenge. She contrives to get Jo to her house by a fake phone message and intends to open her eyes to the horrible side of life, when she recognizes in the young girl her own daughter, deserted by her years ago when she left the poor musician she had married. Next day she tells John the truth and demands the girl, but a stormy scene between the two results in her departure without any disclosure to Johanna. Meanwhile Jo discovers that Doctor John loves her and that settles it.

Triangle Program

The Crab—(FIVE REELS)—TRIANGLE-KAY BEE—FEBRUARY 4.—Featuring Frank Keenan and Thelma Salter. The story tells of a child's winning over a rock-bound grouch and making a genuine man of him. Reviewed in this issue.

Vitagraph-V. L. S. E.

Her Right to Live—(FIVE REELS)—VITAGRAPH—JANUARY 22.—Featuring Peggy Hyland. This story deals with the struggle for mayorship in a town, the corrupt forces of the present mayor in combat with the reformers. The candidate of the latter finally wins out, his son is freed from a murder charge through the sacrifice of a girl, and the story closes with the marriage of the

World

The Bondage of Fear—(FIVE REELS)—WORLD—JANUARY 22.—Featuring Ethel Clayton. While alone in her country lodge at night an old lover comes to visit Mrs. Wheatley. Thinking her husband is returning, Mortimer hides. The intruder proves to be a crook. In a fight between Mortimer and the latter, Mortimer is killed—in the wife's bedroom. The crook throws the dead body into the river, and Mrs. Wheatley dares not notify the police, fearing scandal. After the wife has been blackmailed for a long time she finally shoots her tormentor, manufacturing her own evidence that the shooting was in physical self-defense, and so all ends well, with the husband's ignorance undisturbed. Reviewed in this issue.

Coming Universal Releases

Universal offers a varied program of releases for the week of January 22. "Heart Strings" heads the list. It will be released Monday, January 22, on which date will also appear the Nestor comedy, "A Macaroni Sleuth," with Lee Moran and Edith Roberts as the principal fun makers.

"Souls United," a three act play featuring Violet Mersereau, is the offering on Tuesday, January 23. This feature will appear under the Gold Seal brand. The Victor comedy "The Honeymoon Surprise," written and produced by Capt. Leslie T. Peacocke, is the other Tuesday release.

The Universal Animated Weekly, No. 56, makes its appearance on Wednesday, January 24. On the same day will be released the L-KO two act comedy, "The Battle of Let's Go." The other release of this date is the Big U one act Indian drama, "The Red Goddess," with Mona Darkfeather in the principal role.

"A Wife's Folly" will be released Thursday, January 25. "Black Evidence," an Imp drama, and the Victor comedy, "The Black Nine," are other releases of this date.

Friday, January 26, "The Fugitive" will be released, and the Victor comedy, "Hell By the Enemy."

Four reels will be released Saturday, January 27. The leading release will be "The Daring Chance." The Joker comedy, "Love Me Love My Biscuits," and the Laemmle drama, "The Blood Stained Hand," with Matt Moore and Jane Gail are the other releases.

The Big U two act drama, "A Jungle Tragedy," is the release of Sunday, January 28. Other releases are "The Old Toymaker," with Leah Baird, and the Powers split reel, "Boomer Bill's Awakening," a comedy cartoon and a Dr. Dorsey educational.

The fifth episode of the Grace Cunard and Francis Ford serial, "The Purple Mask," entitled "Ablaze in Mid Air," will also be released during the week.

Beatriz Michelena, the prima donna and dramatic star featured in the California Motion Picture Company's "The Woman Who Dared," released January 20 by the Ultra Pictures Corporation.

New Pathe Manager

In accordance with the policy of building up the finest exchange organization in the industry, Pathe announces that in addition to the many excellent salesmen and managers who have been recruited since the beginning of the new administration of J. A. Berst as vice-president and general manager, the organization has been further strengthened by the addition of C. A. Meade, who assumed charge of the Detroit Pathe office on Christmas Day.

Mr. Meade is well known from coast to coast and needs no introduction to Detroit exhibitors. He has always enjoyed a reputation for ability, energy and fair dealings and he brings to Pathe a wealth of experience and the best wishes of a legion of men in all branches of the motion picture industry.

New Film Concerns

Certificates of incorporation for twelve new amusement enterprises having a total capital stock of $132,000 were filed with the secretary of state of New York during one week recently. Most all of the new concerns are located in New York City and will engage in the motion picture business.

The new firms are as follows:

Cinema Amusements, Inc., New York City—To conduct theaters and motion pictures houses. Capital, $1,000. Directors, Gerard T. Remsen, Joseph Schindler and S. G. Nissenson, 32 Liberty street, New York City.

Exploration and Research Film Company, New York City—To manufacture motion picture films, apparatus and devices; to give exhibitions and vaudeville performances. Capital, $10,000. Directors, Frederick M. Willis, J. B. Budworth and G. DeForrest Pryer, 1947 Broadway, New York City.

Apollo Pictures, Inc., New York City—A general motion picture business. Capital, $5,000. Directors, Harry R. Raver, H. H. Waller and V. B. Bogardus, 140 Nassau street, New York City.

Eugene Bytinski Company, New York

City. To engage in a general theatrical business, producing plays, acts and sketches, and maintain a theatrical booking agency. Capital $500. Directors, Max Grund, Eugene Bytinski and Hyman J. Rosenblum, 123 West Thirteenth street, New York City.

Mancini Grand Opera Company, New York City. To conduct a theatrical and operatic business in all branches. Capital $5,000. Directors, Americo Mancini, Herman F. Wessel and Guido J. Giudici, 124 West Forty-first street, New York City.

Effangee Films, New York City. Motion pictures. Capital, $1,000. Directors, William Meyer, William G. Miller, Jr., and Francis P. Buckhorn, 45 Dobbins street, Brooklyn, N. Y.

Woodridge Operating Corporation, New York City. Theaters and motion picture houses. Capital, $2.000. Director, Nathan Frankel, Edward Larkin and John C. Hollembaek, 1847 Fifth avenue, New York City.

White Plains Entertainment Company, White Plains, N. Y. Moving picture theaters and other amusement enterprises. Capital, $2,000. Directors, Samuel F. Frank, Ellis F. Glickman and Otto Ernstein, 170 Broadway, New York City.

Kostukost Films, Inc., Eddyville, N. Y.—To manufacture motion picture films and equipment and operate a film exchange. Capital, $500. Directors, S. A. Anderson, H. Grossman and E. W. Hammons, 729 Seventh avenue, New York City.

Helen Moller Producing Company, New York City. Theatrical and motion picture business generally. Capital, $5,000. Directors, Horace L. Bennett, Mary D. Brogan and Rose O'Rourke, 31 Nassau street, New York City.

Koehler Optical Company, Queens County—Motion picture apparatus. Capital, $50,000. Directors, Alfred Koehler, Stephen J. Adelmann and Clayton H. Wilcox, Queens County, N. Y.

"Coupland Tours," New York City—Theater ticket brokers. Capital, $50,000. Directors, Carlisle Mason, William S. Fowler and Henry F. Storck, 30 Church street, New York City.

Ivan Film Prod. has added another star to its roster in the charming personage of Katherine Kaelred.

Her first picturization will be in the new special feature which Director General Ivan Abramson worked on for months, "Enlighten Thy Daughter," in which she will be co-star with Frank Sheridan and James Morrison. Miss Kaelred will be remembered as the original vampire with Robt. Hilliard in "A Fool There Was," first produced in 1909. She was born in London and her first appearance was with the Bram Stock in Milwaukee, the city of brew fame. She was identified with such attractions as "We Can't Be as Bad as All That," "Joseph and His Brethren," in Arnold Daly's "Beau Brummell."

She is one of the most renowned motion picture actresses.

The part assigned to her in the new production will tend to install her more solidly in the hearts of her countless friends.

H. P. Sappe of the Casino Feature Company of Detroit has been appointed special traveling representative of the Pittsburgh office of the Famous Players Film Company.

Bill Barry, former advertising manager with Nicholas Power and later general manager of Frank Powell Productions, Inc., is now at work on the *Motion Picture News* Studio Directory.

The Western Film Company of Sioux City, Iowa, is the most recent to contract for the output of the Christie Comedy Company, the first shipping to this exchange having been made a few days ago.

Fritz Wintermeier, who formerly directed such Chaplin releases as "His Night Out," "The Champion," "In the Park," "A Jitney Elopement," "The Tramp," and similar successes, has been engaged by the Unicorn Film Service Corporation to direct the "Billy West" comedies.

Harry L. Kerr, a well known executive in the motion picture field of Los Angeles, who has done much in systematizing the business management of the Keystone Film Company in the capacity of assistant business manager of the big plant, has been appointed studio manager of the Mabel Normand Feature Film Company.

The Melies Manufacturing Company desires to deny an article recently appearing in several trade papers reporting that Fred S. Peck, a Boston woolen man, had bought into the General Film Company through this company. Nor is it true that the Eastern Film Corporation of Providence, R. I., is in any way connected with the Melies company.

The Unity Sales Corporation has established its own exchange in Houston, Texas, to look after the distribution of "The Yellow Menace" and other features which are to be put out by this company. A. G. Behring, Jr., is to be manager of this exchange and will handle all of Texas and Oklahoma.

Besides "The Yellow Menace," Mr. Behring has at the present time to offer exhibitors in his territory "The Marriage Bond," in five reels, starring Nat C. Goodwin; "The Lottery Man," with Thurlow Bergen, in five parts; and the Tweedledum comedies with the famous Perez in a series of one and two-reel comedies.

New Unicorn Men

Following the recent tour of President Ike Schlank of the Unicorn Film Service Corporation throughout the country in the interests of the concern, it was announced that new managers had been appointed in the Unicorn branches at Cincinnati and Buffalo.

F. L. Smith assumes the duties of con-

FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	70	81
Biograph Company	5	14
Famous Players-Lasky Corporation	100	125
Lone Star Corporation, pref.	98	101†
Lone Star Corporation, com.	38	42
Mutual Film Corporation, pref.	35	40
Mutual Film Corporation, com.	24	32
North American Film Corporation, com	24	30
States Film Corporation, com.	27	32
Randolph Film Corporation, pref. (with 50% com.)	75	90
Thanhouser Film Corporation	1¼	2½*
Universal Film Manufacturing Company.	150	..
World Film Corporation	1	1½*

*Par $5.00.
†Ex-dividend 1¾%.

(Exclusive to Motography)

Film stocks remain inactive with rather free offerings of most issues and moderate buying demand confined to a few stocks.

American Film Company, Inc., remains at between 70 and 80. This company is about to put out a new edition of "Damaged Goods," the former production of which is said to have paid its backers over $15 for each $1 invested. "Kolb & Dill" films are proving very popular and large bookings are reported.

Famous Players Lasky Corporation—Rise in this stock to sales reported at 120, which seem to be based upon increase in capital to $20,000,000. Margaret Illington has recently signed with this company.

Lone Star Corporation—Good demand has advanced market on preferred to sales at 102 carrying dividend, and buyers are also picking up all of the common that can be secured around 37 to 38.

Mutual Film Corporation—Both common and preferred have ruled steady with small transactions in common and no activity in preferred. The company is said to be getting into a strong financial position by withholding dividends and the aggressive policy of securing best talent obtainable has resulted in the securing of Edna Goodrich, Kolb & Dill and the Monogram Film Company's two-reel featurettes of "Shorty Hamilton," etc.

North American Film Corporation—Absence of a demand for this stock is due to the fact that buyers are waiting for definite information in regard to the finances of the company. It is reported all debts have been paid, including cost of films for the "Diamond from the Sky" sequel, and stock will pay out between $50 and $60 per share.

Charles Chaplin—It is reorted that Charles Chaplin—after the contract expires, which necessitates his pictures being released through the Mutual—will sign a contract with the Keystone Company for the succeeding year. The Mutual Company claims this is a premature statement and that nothing has as yet been settled. It is a known fact that the Chaplin releases are not coming through on time, as it takes nearly two months to perfect productions that were scheduled for one month.

Triangle Film Corporation—Thomas H. Ince and Mack Sennett, according to the prevailing statements, both on the coast and in New York city, will, in future, release their productions through channels other than those connected with the Triangle company. Market on Triangle stock ruled a trifle weaker during the week.

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The World Has Yet Seen
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His First Essanay Release

The 12 Funniest Comedies Ever Screened

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GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., CHICAGO

KLEINE EDISON SELIG ESSANAY

ducting the Cincinnati branch and comes to his new post with a comprehensive experience based upon his services as manager for the General Film Service Corporation and the Mutual Film Corporation at Cincinnati. Mr. Smith enjoys great popularity with the exhibitors in his territory.

Frank H. Vine, the new conductor of the destinies of the Buffalo exchange, is also a film man of long experience and marked ability. He was formerly connected with the World Film Corporation at the Boston office of that concern, and was also manager of the General Film Service Corporation at its "Hub" exchange. Mr. Schlank feels that he has been very fortunate in securing the services of Messrs. Smith and Vine on account of their broad experience and past successful records in the territory in which they will operate.

Announcement has been made of the engagement of Miss Marian Evelyn Cox, the well-known young singer of Brooklyn, to Fred J. Bird, assistant sales manager of the Nicholas Power Company. Getting engaged and married seems to be the style at 90 Gold street. Everyone there appears to be affected with matrimonial fever except the export chief, who persists in his refusal to be captured.

Robert Carson has been placed under contract by Metro and assigned to one of the principal roles in support of Francis X. Bushman in the serial "The Great Secret." Carson hails from Carson City, Nevada, and for several years punched cattle on the famous Miller Brothers' "Ranch 101," at Bliss, Oklahoma.

Prior to facing the camera Carson toured the Orpheum Circuit at the head of his own company. His most recent film work was under the Fox banner in "The Darling of Paris." Under the pen name of Pritchard, Carson has contributed several novels and short stories to the literary world.

SOME NEW THEATERS

Arkansas

Scott McGehee has announced the opening of a new motion picture house on Front street in the building formerly occupied by the Averill Theater at McGehee. Mr. McGehee will be the proprietor.

California

The Stability office and theater building at Los Angeles, for which a permit was granted, will be erected at Third and Broadway.

Architect W. H. Swan is completing plans for the addition to the Auditorium Theater at San Bernardino.

Colorado

The Photoplay Theater at Crested Butte, owned by C. J. Diel, is to be entirely remodeled.

Georgia

There is a movement on hand to build an opera house at Sandersville. Lake B. Holt, a well-known banker, is interested.

Iowa

The manager of the Masonic Opera House at What-Cheer has just completed arrangements whereby the opera house will be leased by Chas. Chapman of North English for the next year.

J. M. Kelly and son, Harold, of Early, have purchased the Allerton moving picture theater at Independence, Ia.

Iowa

Albert Dunkel has purchased the Pastime Theater, at Iowa City, from W. H. Harrison and has already taken possession.

The closing of the deal, whereby T. S. Martin estate agreed to erect a new Orpheum Theater building at 412-416 Nebraska street, Sioux City, was announced by J. Earle Martin.

Abe Frankel, proprietor of the Casino Theater at Des Moines, has leased the Majestic Theater for a term of years.

Henry Rahling has purchased the opera house at Lost Nation.

Illinois

Dick Diamond, formerly owner and proprietor of the Catle Theater, has just purchased the Empress Theater in Springfield.

J. H. Dales of Tonica, Ill., has purchased the Princess Theater at Rochelle, of A. J. Weik, and has taken possession.

The largest moving picture theater in Chicago will be at Howard street and North Ashland avenue, to be ready for occupancy June 1st. Henry L. Newhouse is the architect and G. H. Gottschalk & Co. are the builders. The theater

EVERETT TRUE COMEDIES
Featuring BOBBIE BOLDER as the Champion Pest Squelcher. Single reels that are reely funny. You can purchase one or all. Beat your competitor to it. Write us for particulars. Our Studios Can Be Rented by the Day or Week.
Broadway at Granville Avenue, Chicago, J. E. Willis, General Manager, AMERICAN BIOSCOPE COMPANY

has been leased for ten years to Vernon C. Seaver and Louis Zohler at an annual rental of $12,800.

Indiana

The Irwin Theater Co., at Goshen, has been incorporated with a capital of $10,000, directors are May Irwin-Baker, Francis E. Baker and Benjamin F. Deahl.

E. E. Garison of Albion has purchased the Lyric Theater at Goshen from James Polezoes.

Kentucky

The Colonial Amusement Co. purchased the Strand moving picture theater on East Main street, Lexington, and will improve same.

Louisiana

The Southern Amusement Co. of Lake Charles has purchased a building on Ryan street and will convert it into a picture theater.

Michigan

W. S. Butterfield awarded the contract for the construction of a new theater building at Flint, located at East Kearsley and Harrison streets, to Henry L. Vander Horst of Kalamazoo.

A. T. Campbell, manager of the Grand Theater at Menominee, has leased the Strand Theater in Escanaba and will take possession.

James W. Himebaugh, proprietor of the Royal moving picture theater at Holland, has completed plans for erecting a $12,000 theater, to be completed next spring.

W. S. Butterfield, who controls the Majestic Theater, in Flint, is planning the construction of another house of amusement, to be known as the Palace Theater.

The Temple Theater of Charlotte, which has been under the management of Will Wright, has been sold to H. M. Dupraw of Flint.

Mr. White, proprietor of the Cozy Theater at Iron River, is planning the establishment of a new theater at Alpha.

J. H. Himebaugh, manager of the Royal Theater, is planning the erection of a new movie theater in Holland.

The Delta Theater Company will erect a new moving picture theater at Mack and Holcomb avenues, Detroit.

Minnesota

The motion picture business in Wyckoff, which was owned by Arthur Schraut and Mr. Huntley, has been sold to Edwin Krueger and Edward Johnson.

The Empress Theater building in Zembrota has been purchased by A. C. Klug for $2,500.

Missouri

E. Herbert has purchased an interest in the Ripley Theater, at Marceline, from J. T. Lovely. Improvements will be made.

The Montana Opera House Co. is having plans prepared by local architects for a new theater building at Helena.

The Loyal Order of the Moose plans to erect a new combination theater and club building on the site of its present home, in St. Louis, at the southwest corner of Grand avenue and West Pine boulevard. The building will cost at least $500,000. The principal feature of the edifice will be an auditorium on the main floor, with a seating capacity of 3,200. It is proposed to lease and rent this theater for grand opera, musical and orchestral concerts and theatrical productions. Offers have been received from theatrical corporations for long engagements in the auditorium, but one of the chief objects is to utilize it practically as a grand opera house and palace of music.

Montana

Work on the many fine improvements started on the sites of shacks which were taken out of Butte's business district during the last summer is being rushed. The white walls of the Rialto Theater, with the green trimmings, are rising steadily, while other workmen are engaged in placing the stringers on which to lay the roof. Within a few days the walls and exterior will be completed and the big task of the interior finish, including plastering, painting and installation of fixtures, will be started.

Frank Needham has purchased the interest of his partner, Chas. Korener, in the Lyric Theater, at Havre, and will make improvements.

Nebraska

Lucey Bros., who operated the Jewel Theater at Beatrice for some time, sold the place to Geo. Monroe of Omaha.

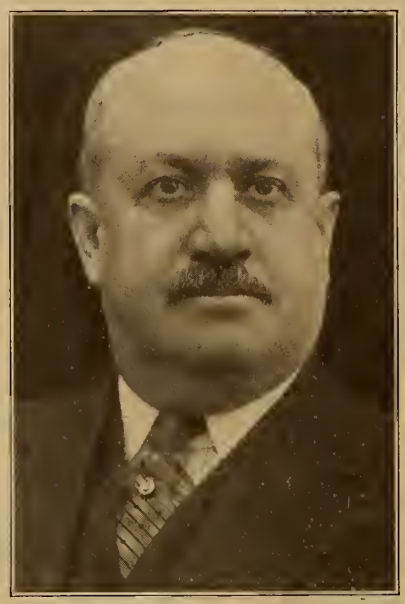
New Jersey

Broadway Realty Co. will erect a two-story theater in Camden.

Arthur F. Golden, mayor of West Long Branch, has had plans and specifications prepared for the erection of a two-story building to be used for motion pictures and be known as the Golden.

NEW BIOSCOPE MANAGER

J. E. Willis, formerly western district representative for Unicorn, recently severed his connection with that organization to accept the general managership of the American Bioscope Company, located at 6242 Broadway, Chicago.



J. E. Willis, general manager American Bioscope, Chicago.

The American Bioscope Company, according to Mr. Willis' statement, has a fully equipped motion picture studio. For the present the management will confine its efforts to the manufacture of commercial films and a little later will probably manufacture and release the Everett True cartoons. The film rights for them have been reserved from the Newspaper Enterprize Association.

REEL FELLOWS HAVE NEW QUARTERS

The Reel Fellows Club now has new quarters on the fifth floor of the College Building. The new club rooms come as a result of the action of the Ways and Means Committee, of which Attorney David Alexander is chairman, whcih was appointed at the January 12 meeting of the club in its quarters in the Band Box Theater building. At the meeting Retiring President R. R. Nehls was presented with a solid gold fountain pen as a manifestation of the esteem in which the members of the club hold him. The incoming president, Ralph O. Proctor, presided and the other new officers, M. G. Watkins and R. C. Travers, vice-presidents, Harry C. Miller, treasurer, E. A. Hamburg, secretary, and A. E. Curtis, assistant secretary, were installed.

It was also decided at the meeting to incorporate the club, and to organize for the purpose of protecting the industry from detrimental license and censorship legislation which is now under way in the city and state.

Attorney F. M. Drucker has been appointed secretary of the Chicago F.I.L.M. Club to take the place of H. A. Spanuth, who was compelled by the press of business to resign from the office.

UNIVERSAL BOOK IT PROGRAM

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of ahrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

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FILM MANUFACTURING CO., CARL LAEMMLE, President
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, FEBRUARY 3, 1917 No. 5

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New American-Mutual Star

IRWIN H

GOLDWYN PICTURES

What the Great Critics Think of Goldwyn Stars and Plans

ANNOUNCEMENT of Maxine Elliott, Jane Cowl and Mae Marsh as Goldwyn stars resulted in an amount of newspaper praise *unique in motion picture history.*

THESE voluntary comments by the greatest critics on powerful newspapers *should convince all exhibitors* in advance of the tremendous drawing power our stars and productions will have:

CHICAGO JOURNAL: "In Maxine Elliott Goldwyn has discovered a Goldmine."

NEW YORK TIMES: "Mae Marsh is the Maude Adams of the screen."

NEW YORK TRIBUNE: "There is only one Mae Marsh."

CHICAGO AMERICAN: "Jane Cowl is our greatest dramatic actress."

NEW YORK TELEGRAPH: "We welcome Goldwyn to filmland. Samuel Goldfish, Edgar Selwyn and Arthur Hopkins will greatly advance motion pictures."

INDIANAPOLIS STAR: "Goldwyn Pictures Corporation . . . . the film Company with brains."

PHILADELPHIA LEDGER: "Goldwyn combines an exceptional group of stars and managers."

THE PITTSBURG DISPATCH: "Maxine Elliott, Jane Cowl and Mae Marsh . . . Evidently Goldwyn has 'gone out for bear.' "

THE SEATTLE TIMES: "Goldwyn's announcements seem to forecast the greatest stars ever assembled under one management."

The novelty of *this* announcement lies in the fact that many great authorities say about our organization and its stars the things that, otherwise, we might have to say about ourselves.

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TRIANGLE

SUNDAY, FEB. 4th

Wilfred Lucas in "Jim Bludso" — Fine Arts

and

A Triangle Komedy

"THE MALE GOVERNESS"

The Dramatic Climax!

"The Crab" comes into his own and defies the law.

Scene from "Dodging His Doom" a New Mack Sennett-Keystone.

THURSDAY, FEB. 8th

Thelma Salter with Frank Keenan in "The Crab" — Ince-Kay Bee

and

A Triangle Komedy

"THE ROAD AGENT"

Mack Sennett-Keystone Comedies

The New Comedies are the funniest plays that have ever left this studio. They are quicker and brighter and have more laughs than any plays that have borne the Keystone trade mark.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

A big situation in "The Glory of Yolanda," Greater Vitagraph's latest Anita Stewart release.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, FEBRUARY 3, 1917 No. 5

Producers Unite to Remedy Censorship

PLAN PERMITS PROSECUTIONS BY NATIONAL BODY

IN the firm belief that the solution of censorship ills lies within the power of the producers themselves, more than twenty-five of the principal film companies have undertaken the duty of policing their industry without the aid of self-appointed censors. Authority for attempting to apply this sort of preventative remedy is embodied in a resolution, permitting of prosecutions under criminal laws, which was adopted by vote of the National Association of the Motion Picture Industry, at its January meeting.

Men whose pictures are never cited in any censorship agitation realize that the censorship agitation aroused by irresponsible companies is threatening them as well as the public. These companies, seeking protection for themselves and for the public against the producers of objectionable films, therefore decided to assist in carrying on prosecutions authorized under the criminal laws of every state in the union.

D. W. Griffith, head of National Censorship movement.

In addition to arranging the details of the work of defending the films against censorship bills in about twenty states and in the national congress, the producers adopfed the resolution framed by the censorship committee of the National Association, which reads as follows:

Resolved: That the National Association of the Motion Picture Industry actively lend its aid in the prosecution of any person or corporation which produces and causes to be exhibited any indecent or obscene motion picture or any motion pictures which tend to debase or corrupt morals.

D. W. Griffith Presides

The meeting was presided over by David W. Griffith, chairman of the censorship committee. Acting with him were the other members of that committee, who are William A. Brady, president of the National Association of the Motion Picture Industry, director general of the World Film Corporation; Walter W. Irwin, chairman of the executive committee and general manager of the Vitagraph V. L. S. E.; P. A. Powers, treasurer of the Universal Film Manufacturing Co.; Adolph Zukor, president of the Famous Players-Lasky Corporation; and Fletcher H. Mark of the Strand Theater.

A statement to the country was issued by David W. Griffith in the name of the National Association of the Motion Picture Industry, which reads in part as follows:

"We present thoughts and ideas through the means of the moving picture. In presenting these thoughts and ideas in story form, dealing with the lives, passions and conditions of the human soul, it is naturally true that things in this presentation may be sometimes shown, the moral effect of which upon the public mind must cause a divergence of opinions. This is necessarily true also of the stories of real life as told in the daily press, of romances and novels as conceived in the printed book and of various kinds of comedy and drama as portrayed upon the living stage. We are people the same as you. We come to you as brothers in humanity, asking only consideration and justice.

"The moving picture is new. We ask you in viewing the motion picture to remember this. We ask you, when you see an idea expressed in a moving picture, before you criticise it too severely, to consider the telling of this same story in the daily papers or on the printed page or in the form of drama on the stage. Before you censor in your mind this story of the moving picture, visualize the same story in book or stage form and consider its propriety.

"Over 300 years ago, exactly the same charges were made against the printing press, then a new institution, as are now made against the motion picture. It was charged that people were printing things in books, on every hand, in every direction, that were threatening the powers of the great government of that day and were absolutely defaming and destroying religion.

"However, we come to you asking your aid. We know that you, for your own sakes, jealous of your liberties, would demand that we have the same freedom of expression that is accorded the theater, the magazine, the newspaper and other mediums of expression in America.

"We ask the co-operation of the people of this country. We ask your co-operation to protect us from the evils of official censorship. We ask you to remember that censorship is the weapon that tyrants have used against the people to protect themselves and keep themselves in power since the beginning of time. A censor-

ship in your state will enable the political power in that state to make itself absolutely invulnerable against attack."

Many Companies Join

Concurring in the action taken were the following producing companies: Arrow Film Corporation; Astra Film Corporation; Artcraft Pictures Corporation; California Motion Picture Company; Cosmofotofilm Company; Crystal Film Company; Erbograph Company; Consolidated Film Corporation; Famous Players-Lasky Corporation; Fox Film Corporation; Frank Powell Producing Company; Goldwyn Pictures Corporation; Thomas A. Edison, Inc.; Kalem Company; David W. Griffith; Mutual Film Corporation; Metro Pictures Corporation; General Film Company; Ivan Film Productions, Inc.; Pathe Exchanges, Inc.; Thanhouser Film Corporation; New York Motion Picture Company; B. S. Moss Picture Corporation; Vitagraph Company of America; Vitagraph V. L. S. E.; Universal Film Manufacturing Company; World Film Corporation; Unity Sales Corporation; Unicorn Film Service; United States Amusement Corporation; Williamson Brothers; Wharton, Inc.; and others.

Those present were: David W. Griffith, Walter W. Irwin, P. A. Powers, Jesse L. Lasky, Commodore J. Stuart Blackton, Carl H. Pierce, O. E. Goebel, S. L. Sladden, E. J. O'Donnell, A. Alperstein, I. E. Chadwick, Mitchel H. Mark, William A. Hardy, G. M. Williamsen, L. D. Wharton, T. A. Wharton, J. B. Buck, Dr. Cranston Brenton, and V. D. MacQuire of the National Board of Review; J. J. McCarthy; F. H. Elliott, executive secretary and William M. Seabury, general counsel of the National Association.

BRONX THEATERS LEVY TAX

New York Exhibitors Contribute to Fund for Fight on Sunday Closing by 3-Cent Per Seat Assessment

It is cheaper and easier to pay a doctor's bill than to pay the undertaker, according to the conclusions arrived at by members of Local Number One of the New York City Motion Picture Exhibitors' League, after a thorough diagnosis of the Sunday closing fever with which their public is afflicted.

Hence there is a willingness shown by exhibitors, exchangemen and producers, to pool their interests and create a fund to be used in overcoming the ailment before it reaches the acute stage of law, or starts an epidemic in other states.

"Somebody must pay the doctor's bill." This was admitted all around.

President Sam Trigger, presiding at the meeting of January 10, when the discussion arose, called upon Lee Ochs to present a statement of the attitude taken by the National Association of the Motion Picture Industry with regard to the question of "Who pays?" Mr. Ochs explained that the action of the legislative committee of the National Association, contrary to some reports, indicated a desire to have its members, the manufacturers, and the exhibitors, share what they consider a common obligation.

So far, he declared, the producers have contributed most liberally.

"Let's all help," the theater owners said.

Then the exhibitors' forum got real busy and passed a motion which calls for the payment of a three-cent per seat tax from all theaters in Manhattan, Brooklyn and Bronx. The presidents of the Leagues in the respective boroughs are instructed thereby to proceed with collecting the tax.

A protest against discriminatory Sunday closing laws was made by Rex Beach, in behalf of the Authors' League and himself. He was unable to be present in person but sent his message by a representative of the League. The exhibitors will have the support of authors generally, Mr. Beach stated.

Several new members were enlisted at the meeting. In an effort to increase the membership the initiation fee has been suspended.

There was renewed the discussion of advance deposits and members offered various suggestions for obtaining more latitude for exhibitors. Charles Steiner thought that a deposit of from one hundred to two hundred dollars, placed in a trust fund with a responsible agency, would give protection to the exchanges and afford relief from the existing burdens of the exhibitors.

Slides and petitions urging the public to help their local exhibitor raise sentiment on the side of the picture-going public were given to all present and much is being accomplished by this means.

REFUSE DEPOSIT CLAUSE

Montreal Exhibitors Join in Move to Put Stop to Advance Stipulation in Film Contracts —Association Acts

Montreal exhibitors have taken a more decided stand against the payment of advance deposits than have their neighbors in the States. The Canadian city now has an organization of exhibitors who are in open rebellion against the old system of deposits. The new association, immediately upon its formation in January, forwarded an ultimatum to the exchange managers of the city.

The exhibitors asserted that in future they would pay no deposits to any exchange, and that no member of the new association would so much as sign a contract for films, which was not first approved and signed by an authorized representative of the exchange.

Officers were chosen by the association as follows:

W. R. Herring, Mount Royal Theater, president; J. Sperdakos, Fairyland, treasurer; Mr. McMann, Independent Amusement Company, secretary. For the advisory committee, G. Barry of the Windsor Photoplays; Mr. Perry of the St. Dennis Theater and Mr. Robideau of the Theater Francais.

Veteran Selig Player Dead

William N. Selig, president of the Selig Polyscope Company, has received news of the death of Matt B. Snyder, who appeared in several of the Selig features, namely, "The Crisis," and "The Garden of Allah." Mr. Snyder's death has cast a gloom over all members of the Selig staff both in Chicago and in Los Angeles as he was beloved by all who knew him. His portrayal of "Colonel Carvel," in "The Crisis," was proclaimed by all to be a gem of histrionic art. His untimely death prevented him from viewing his own work as "Count Anteoni," in the Selig production "The Garden of Allah," soon to be released. He was pasty eighty years of age.

Julia Arthur for Screen?

It is possible that Julia Arthur will go into pictures with her stage drama, "Seremonda." She has heretofore refused to consider the films as a means of interpretation, but upon being impressed with the screen possibilities of "Seremonda" she reconsidered.

Convention Turns Guns on Capitol

NEW YORK EXHIBITORS SEIZE CHANCE TO BE HEARD

PERHAPS the most important work of the convention of New York exhibitors, held at Albany, January 23, 24 and 25, under the auspices of the Exhibitors' League of America, was the solution proposed for settlement of the difficulties over the advance deposit requirements that have become a white elephant in the life of theater managers. President William A. Brady of the National Association of the Motion Picture Industry sponsored the plan submitted to the convention which, it is believed, will have the effect of removing the white elephant from the box-office.

Together with other features which may be embodied in it, the tentative arrangement proposed by President Brady and analyzed by the speakers before the convention, seems likely to become the basis of a system which will replace the advance deposit. His proposal was that either the Exhibitors' League of America be incorporated, or a subsidiary corporate body formed, whose function would be to guarantee exhibitors' accounts and credits.

By the creation of such a body, it was pointed out that the exhibitor would find the relief he seeks, while distributors would be willing to accept the guarantee of such an association in lieu of the cash deposits now required.

The proposition was placed in the hands of a committee. The recommendations of the committee are expected to bring out a feasible plan which may in turn be submitted for the approval of the distributors' division of the National Association of the Motion Picture Industry. The officers of the National Association were guests of honor at the Albany meeting.

By holding their convention at Albany, the exhibitors were able to get close to the legislators, geographically, at least. The fact that the New York general assembly was considering taxation measures vitally affecting the moving picture business, simultaneously with the holding of the convention, made it possible for individuals to do some effective work in side-tracking malicious and harmful legislation.

The utter unfairness of increasing the tax burden of motion picture houses, when already they are paying seven different kinds of taxes and fees in many New York communities, was put squarely up to the legislative committee for investigating motion pictures. The attitude of Chairman Heber Wheeler, head of the committee, in showing his willingness to view all phases of the motion picture man's problems, won the appreciation of the exhibitors and witnesses who appeared before the committee.

Figures were placed in his hands prior to the convention, by Lee A. Ochs, president of the Exhibitors' League of America, giving the cold facts regarding the income from the moving picture theater business. That a state tax upon films or theaters would harm the theaters irreparably, was proved in more ways than one, and the individual exhibitors at the Albany gathering have been able to corroborate the statements already in the hands of the legislative committee.

Other legislation affecting the theater owners, which was pending in the legislature at the time, was the so-called home rule bill giving each city the right to vote on whether it should shut the playhouses on Sunday or whether it would allow exhibitors a respite from meddling until another election came around and the thing could be put to another vote, at the citizens' expense.

The convention served to draw enough attention to the justice of the exhibitors' claims that its effect will be lasting, declare many men in the industry.

Among the witnesses before the legislative committee were William M. Seabury and President Brady of the National Association; William L. Sherrill, president of the Frohman Amusement Corporation, and P. A. Powers, treasurer of the Universal Film Manufacturing Company.

Mr. Ochs, in his testimony, called attention to the fact that the exhibitor who a few years ago charged 5 cents admission, is now forced to demand 10 or 15 cents, and would in the near future raise it to 20 cents or go out of business. He stated that, according to the records in the license bureau, New York now had but 530 motion picture houses as against 1,089 three years ago, with a probable decrease to 400 within the next year.

The report of the legislative committee will probably be presented to the legislature about February 15. There is some rumor of the censorship craze being revived at that time, but the exhibitors believe that the big guns of the convention have effectively knocked out the misdirected legislation, for the present.

CHALLENGE ILLINOIS CENSORSHIP

Renewal of Efforts by Women Advocates of Restrictive Legislation Provokes Chicago Film Men to Quick Action

Exhibitors in Illinois have taken a determined stand against legislation aimed at the motion picture industry.

A committee of the Chicago local of the Motion Picture Exhibitors' League is at work on plans to combat a proposed censorship law. Stringent steps to this end were urged at the January session, the committee being appointed at the conclusion of a spirited discussion.

The League is given some notion of the forces to be directed against it by the announcement that five members of the Illinois legislature, two of them in the Senate, have pledged their support for the bill. The state censorship law of Pennsylvania forms the model for the measure.

The Illinois situation presents a unique spectacle in the fact that a group of club women, the sponsors of the bill, find that one of their leading adversaries is also a woman. Mrs. Alfred Hamburger, wife of a prominent Chicago exhibitor, challenges the would-be law makers and is personally at work to organize the women of the city in the fight against harmful legislation.

Exhibitors are trying to sound the views of the new

Sharpshooting at Censorship

MR. EXHIBITOR:—If your theater is in a neighborhood where the censorship evil threatens, you can do much to offset the unjust agitation if you make a poster from the following terse remarks by Mary Gray Peck, of the Motion Picture Committee of the General Federation of Women's Clubs. Ask your local newspaper to reprint it. Show it on your screen.

"Moving pictures are going to save our civilization from the destruction which has successively overwhelmed every civilization of the past.

"They provide what every previous civilization has lacked—namely, a means of relief, happiness and mental inspiration for the people at the bottom.

"As long as a ticket stays around the price of a drink, the saloon has to reckon with the first rival that ever has been able to compete with it and beat it.

"Unless these unwise, ill-considered, and unjustified attacks of legislative bodies cease, motion pictures will be placed beyond the reach of the people of small means." —*Mary Gray Peck.*

governor, Frank O. Lowden, who may be placed in the same position as his predecessor, former Governor Dunne, who vetoed a censorship bill passed by the last general assembly.

President George Henry has announced himself a candidate for reëlection at the annual meeting, to be held February 2. A rival candidate is said to be Joseph Hopp. Secretary Sidney Smith will seek reëlection also.

A committee has been named to report on the present deposit system. It is comprised of Samuel Gold, Sam Katz, August T. Krug, Henry Schoenstadt and Robert R. Levy.

Fifteen new members were taken into the League: Nathan Joseph, 3132 State street; S. Abrams, 527 South Halsted street; M. S. Wells, 822 East Forty-seventh street; Nate Lindler, 1828 Montrose avenue; Basil Charukas, 436 East Sixty-first street; E. Christie, 2406 West Van Buren street; A. L. Christie, 2406 West Van Buren street; Charles G. Stuart, 1710 West Madison street; Al Blum, 2123 West Division street; Philip Banovitz, 2639 West Division street; Hilliard Campbell, 154 Grand Boulevard; H. E. Newell, 3947 North Crawford avenue; E. A. Beatty, Halsted and Sixty-third streets.

Theater Closes Big Contract

F. P. Woda, proprietor of the Orpheum Theater, 1882 Ninth street, Cleveland, one of the two big downtown theaters in that hustling city, has entered into a year's contract with Vitagraph-V. L. S. E. for the exclusive use of Greater Vitagraph productions. For one year, beginning January 22, nothing but Vitagraph pictures will be shown at the Orpheum.

The contract was closed by Walter W. Irwin, general manager of Vitagraph-V. L. S. E., after Mr. Woda and J. R. Johnson, manager of the Cleveland exchange of the Vitagraph company, had worked out a way by which this exclusive service could be supplied.

Blue Ribbon releases form the feature of the Orpheum's weekly bill hereafter, with "Big V" comedies, featuring Hughie Mack, and the "Captain Jinks" comedy series, starring Frank Daniels, as the additional short pictures on the program.

Though a whole week will be devoted to each Greater Vitagraph feature production, there will be one break in this program. The exception will be for "The Girl Philippa," the eight-reel Vitagraph special production by Robert W. Chambers in which Anita Stewart is starred.

The Orpheum will show "The Girl Philippa" for an extended run.

"The Secret Kingdom," the new Vitagraph adventure serial, also will be shown at the Orpheum, each episode running a full week.

NEW EXHIBITORS' AID

Simeon B. Greiver Heads Chicago Organization Intended to Increase Facilities Open to Distant Theaters

With the active support of twenty of the leading exhibitors dependent upon Chicago for service, Simeon B. Greiver, one of the best known exchange managers in Chicago, has inaugurated what is known as Chicago Agents for Mid-West Exhibitors.

It is formed for the purpose of giving out of town exhibitors Chicago representation and an opportunity to more effectively exploit pictures properly.

"We expect several hundred exhibitors to come under our banner and we desire to effect a working coöperation between exchanges and exhibitors which will benefit the industry as a whole," said Mr. Greiver.

In most cases, the Mid-West exhibitors will have the exclusive bookings of the theaters, will act in an advisory capacity, will prepare newspaper campaigns and weekly programs, and give the exhibitor advance information beneficial to him.

Such agencies are now being successfully operated in several large cities, and the results obtained are very satisfactory.

Mr. Greiver is one of the younger men of the film business in Chicago. In his seven years' experience he has successfully operated theaters, managed exchanges, directed road shows playing big pictures on percentage, and managed newspaper campaigns.

Mayor to Lead at Exhibitors' Ball

Of the many surprises in store for the patrons of the Film Ball at Krueger Auditorium, Newark, N. J., on Thursday evening, February first, will be that of the Honorable Thomas L. Raymond, mayor of Newark, leading the grand march with Anita Stewart.

This being the first time that any association has been able to induce Mayor Raymond to act in this capacity, only goes to show the rapid advancement that has been made in the picture industry and the standing it now has, not only with the general public, but with state and city officials.

Entries are coming in daily for the contest of young women, who are desirous of becoming stars and all the indications are that Miss Florence La Badie, and the other judges, will have considerable difficulty in picking out the winner.

The First Infantry band and orchestra of Newark will furnish the music for both the dancing and the entertainment and the members of the Exhibitors' League of New Jersey will all act as committee men to look after the comfort and welfare of their guests.

"The Flowers of Doom" is a five-reel Chinese drama being filmed at Universal City by Rex Ingram.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, MOTOGRAPHY will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request MOTOGRAPHY will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address, MOTOGRAPHY, Chicago.)

SNOW WHITE, (Paramount) Marguerite Clark—"We ran this picture on Monday and Tuesday and did a fine business with it both days. It is especially fine for children."—De Luxe Theater.—*Catering to the better classes.*

THE MEASURE OF A MAN, (Universal) J. Warren Kerrigan—"This proved to be a very good box office magnet for us and it probably would be for any exhibitor, as Kerrigan is rather popular."—De Luxe Theater.—*Catering to the better classes.*

REDEEMING LOVE, (Paramount) Kathlyn Williams—"We had this feature on two days, Friday and Saturday. and it did a fine business. Kathlyn Williams is popular with our people and they seemed to like the picture."—De Luxe Theater.—*Catering to the better classes.*

WHOM THE GODS DESTROY, (Vitagraph) Alice Joyce—"This feature, the first one for Alice Joyce since she 'came back' to the screen, makes a good show and business was good with it. We ran it last Sunday. Of course, Alice Joyce's name alone brings in lots of people."—De Luxe Theater.—*Catering to the better classes.*

THREE OF MANY, (Triangle) Clara Williams—"This played to fine houses all the time we were open. Patrons were well pleased. It is probably the best picture Clara Williams has ever appeared in."—Charles E. Hagen, Kenmore Theater.—*In a better class residence section.*

VANITY, (Metro) Emmy Wehlen—"We had fairly good houses all the time Monday with this feature. It is very good indeed. The cast is excellent and you couldn't ask more of the photography and the production in general."—Charles E. Hagen, Kenmore Theater.—*Drawing from a better class residence section.*

THE MAN WHO FORGOT, (World) Robert Warwick and Doris Kenyon—"This picture was a big box office attraction. It certainly was a good money getter in every way."—Charles E. Hagen, Kenmore Theater.—*Drawing from a better class residence section.*

MISS GEORGE WASHINGTON, with Marguerite Clark, (Famous Players-Paramount)—"We generally show a picture in Lincoln two days. I booked this picture for a week but was afraid of it when I did it. We have 604 seats and never could accommodate the crowds. We show at the Magnet all those *big stars* with the enormous rents, but never in the history of our business did we receive so many compliments. Did not have any sore heads either, as we were not compelled to raise our admission as we have on these *stars*. If space would allow me, I could mention a dozen pictures on the Paramount such as 'Seventeen,' 'Parson of Panamint' and others which on any other program would be called specials. I like to give credit where due and I say three cheers for the Paramount, if they will continue their policy."—N. H. Cinberg, Manager The Magnet Theater, Lincoln, Nebr.

THE RAINBOW, (Art Dramas) with Dorothy Bernard—"This is a mighty good picture and it brought us full houses on Wednesday night. Art Dramas features are getting better all the time, and this one is all that any one could ask in acting, photography and general production. Dorothy Bernard is fine."—Charles E. Hagen, Kenmore Theater.—*Drawing from a better class residence section.*

THE PRICE OF SILENCE, (Fox) featuring William Farnum—"We ran this picture two days to very good business both days. It can't be beat for a box office attraction. There is no rough stuff in it and our patrons were very well pleased with it. I make it a point to ask them. William Farnum is a favorite with our people and this special production is an exceptional one."—Charles E. Hagen, Kenmore Theater.—*Drawing from a better class residence section.*

IS MARRIAGE SACRED? (Essanay series) No. 1—"The Burning Band"—"Featuring Marguerite Clayton and Edward Arnold and all star cast. Three and four reel material in two reels. In this first story, Miss Clayton does some very strong, intense dramatic work. She has strong support in Ainsworth and Arnold and the rest of the cast. Photography good. Direction and detail up to the usual Calvert standard. Undoubtedly a money getter."—George V. Booth, Bridgeport Theater.—*Catering to working classes.*

BLACK CAT FEATURES, (Essanay two reelers)—"More multiple reel stuff cut down. Featuring different stars in each. I think enough of them to feature them on Sundays. Nuf sed. Good box office attractions."—George V. Booth, Bridgeport Theater.—*Catering to working classes.*

THE ENEMY, with Peggy Hyland, (Vitagraph)—"A very good picture. It is a good temperance argument. The audience liked it."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

THE LITTLE YANK, with Dorothy Gish, (Triangle)—"About five years ago I saw a Biograph something like this picture, but the Biograph was better. The story is old and not worth putting into five reels. It is far below

the Triangle standard, and Dorothy Gish is too good to be put into such a story. The man who played General Grant might better play in comedy. We know who he is supposed to be by his whiskers and the stub of a cigar. He is certainly a chivalrous gentleman though, for he stops the war to let the Little Yank, (Dorothy Gish) pass through the lines!"—Martin Saxe, Knickerbocker Theater.—*Catering to high class audiences.*

Rose of the South, with Peggy Hyland, (Vitagraph)—"Another war picture of '65. My audience does not take kindly to these subjects no matter how good the story. The picture is good but on account of the subject, war, did not draw."—Martin Saxe, Knickerbocker Theater.—*Catering to high class audiences.*

The Eagle's Mate, with Mary Pickford (Paramount)—"This is a revival of a picture made four years ago. It is interesting to see the differences in pictures then and now. There is certainly more energy used in present day directing. Also there is not enough plot to this story. But I am glad I ran it, for it went over well and was a good money getter. I ran it as a substitute for a 'pink permit' picture for I have made it a rule never to run a 'pink permit' picture in the Castle Theater." —M. J. Weil, Castle Theater.—*Downtown house.*

The Weaker Sex, (Triangle)—"A very good picture which brought very good business. It was liked by everyone."—E. Dlouhy, Vitagraph Theater.—*Catering to middle class audiences.*

The Bride of Hate, with Frank Keenan, (Triangle) —"A fair picture which brought fair business. It was not liked by women."—E. Dlouhy, Vitagraph Theater.— *Catering to middle class audiences.*

The Foolish Virgin, with Clara Kimball Young, (Selznick)—"A poor picture which was not well liked. Brought fair business."—E. Dlouhy, Vitagraph Theater. —*Catering to middle class audiences.*

The Bondage of Fear, with Ethel Clayton, (World) —"A very good picture, well acted and well produced. My patrons like it. It is the best World production I've seen for a long time."—E. Dlouhy, Vitagraph Theater.— *Catering to middle class audiences.*

The Iced Bullet, with William Desmond, (Triangle)—"Very novel in the way the story is put over. The story in itself is weak, but the way it starts, with Desmond, a playwright, trying to sell scenarios, and the finish of the story will win hearty laughs in almost any audience. A picture on this order is all right once in a while, but not too often."—Martin Saxe, Knickerbocker Theater.—*Catering to high class audiences.*

Peck O'Pickles, with Kolb and Dill, (Mutual)— "This is an excellent production. It broke my house record on the night I ran it."—W. B. Martin, Modesto, Cal.

Snow White, with Marguerite Clark, (Famous Players-Paramount)—"Judging this picture and the way it draws, it seems that Marguerite Clark is about ready to out-draw Mary Pickford. The acting is very clever. The picture is beautifully put together. The story, although a fairy tale, will make a big hit with any audience unless they are 'crabs' and don't know what they want. It is a great picture for the children. We did more business with it the second day than the first."— Martin Saxe, Knickerbocker Theater.—*Catering to high class audiences.*

Perils of Our Girl Reporters, with Helen Greene, (Mutual)—"We have been showing these on Sunday in our house. They are very interesting stories and the people like them."—M. M. Rubens, Crystal Theater, Joliet, Illinois.

Grant, Police Reporter, with George Larkin and Ollie Kirby, (Kalem single reel series)—"For highly sensational stuff with a punch, this series has no equal. Larkin pulls the biggest variety of dangerous stunts I have ever seen. A sure drawing power."—George V. Booth, Bridgeport Theater.—*Catering to working classes.*

The Evil Eye, with Blanche Sweet, (Lasky-Paramount)—"I reviewed this picture but did not run it because it is a 'pink permit' (no children allowed) for Chicago audiences. But I think it is a very fine picture and it should be a good money getter."—M. J. Weil, Castle Theater.—*Downtown house.*

Great Expectations, with Louise Huff, (Paramount) —"The 'Expectations' proved disappointing from the box office standpoint. It is a fairly good picture but did not draw well. Jack Pickford and Louise Huff do not seem very popular with my patrons."—M. J. Weil, Castle Theater.—*Downtown house.*

A Woman Alone, with Alice Brady, (World)—"A fair picture pretty well liked by the public. We did a fairly good business."—M. J. Weil, Lake Shore Theater. —*Catering to high class patronage.*

Vanity, with Emily Wehlen, (Metro)—"A very good production. Went over well with the people."—M. J. Weil, Lake Shore Theater.—*Catering to high class patronage.*

The Chaperon, with Edna Mayo and Eugene O'Brien, (Essanay-K. E. S. E.)—"A good comedy drama, which was well liked by patrons. We did pretty good business with this."—M. J. Weil, Lake Shore Theater.—*Catering to high class patronage.*

Her Soul's Inspiration, with Ella Hall, (Bluebird)—"Went over pretty well. Fair box office values." —M. J. Weil, Lake Shore Theater.—*Catering to high class patronage.*

The Bride of Hate, with Frank Keenan, (Triangle—"This is very good, one of Frank Keenan's strongest plays. Went over very well."—M. J. Weil, Lake Shore Theater.—*Catering to high class patronage.*

The Pipe of Discontent, (Triangle Comedy)— "This is very poor, worth about a dollar a reel! No wonder the Keystone name is not put on it. It is nowhere near the Keystone standard."—M. J. Weil, Lake Shore Theater.—*Catering to high class patronage.*

The Americano, (Triangle) Douglas Fairbanks— "This picture is positively a knock-out. The star's work is great. Picture played to big business despite the fact that the weather was very inclement. Douglas Fair-

banks has become one of the biggest box office attractions."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Phantom Buccaneer, with Richard Traverse, (Essanay-K. E. S. E.)—"A very good picture, on which we did good business."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

Joy and the Dragon, with little Marie Osborne, (Pathe)—"This little star always appeals to my patrons and we did good business with this picture."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

Honest Thieves, (Triangle Comedy)—"Very poor."—H. Miller, Boston Theater.—*Downtown house.*

The Image Maker, with Valkyrien, (Pathe)—"Star, photography and story all good."—H. Miller, Boston Theater.—*Downtown house.*

The Bondage of Fear, Ethel Clayton, (World)—"Very fine picture."—H. Miller, Boston Theater.—*Downtown house.*

Snow White, (Paramount) Marguerite Clark—"An exceptionally good picture which played to exceptionally good business on both days during which it was shown at this theater. People seemed satisfied."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Bride of Hate, (Triangle) Frank Keenan—"An unusually excellent picture. Frank Keenan is great, the story is very good and as a whole the picture is far above the present day standard of pictures."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Redeeming Love, (Paramount) Kathlyn Williams—"Picture was fair, business was only ordinary. Kathlyn Williams is not a drawing card."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Rose of the South, (V. L. S. E.) Peggy Hyland and Antonio Moreno—"Fairly good picture which played to good business."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Bondage of Fear, (World) Ethel Clayton—"A fairly good picture which played to fairly good business. The star is a fair attraction."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Blind Man Sees "Intolerance"

Sergeant Major Middlemiss of the King's Own Scottish Borderers, who was blinded at the Dardanelles, and is in America to raise funds for his brother soldiers, attended "Intolerance," showing at the Colonial Theater, Chicago. And what is more, he enjoyed the performance. When interviewed at the Allied Bazaar he talked most enthusiastically upon it. Being a student of music, the orchestral and vocal interpretations of every incident, with the help of his wife's whispered description of events and sub-titles, made it all very real and as though his eyesight had been restored.

Major Middlemiss remarked that the fighting tanks and liquid fire used in the present war were anticipated by the ancient Babylonians.

Screenshine

By Mel Ody

FARMERS TRIM THE CITY FELLERS

LAST week about twenty-five exhibitors of Chicago and other film men and near film men from the haunts of the Mallers Building and other land marks on Wabash avenue, felt the call of the wild (and the wet) and went to Milwaukee to see the Ritchie Mitchell-Freddy Welch tussel.

Stewart Honech, of the Lager City Pathe office, acted as host.

The "after theater party" consisted of a few rounds of cards in which the eight exhibitors from Oshkosh, or some other foreign place, put the other film sharks under the ropes.

It is said that many a Chicago man resorted to his check book and some of them negotiated loans to finance their railroad fare back to Windy Town where it is quiet and safe and where there is no awful gambling.

LESSER ACQUIRES WORLD'S RIGHTS

Sol Lesser, otherwise known as the little Napoleon of the film field, has just acquired the world's rights to a new feature.

As a New Year's gift his wife presented him with an eight pound baby boy.

Jack O'Toole, who has been under the weather for a few days, revived considerably when he booked his Fox funny-stuff into J. L. and S.'s new Rialto.

A GALE OF SIGHS.

"Now if I don't make good after all the help I've had and after everybody has been so good to me, I'm going to go away and crawl in a big black hole somewhere!" said Gail Kane to us just before she left Chicago for California.

Wouldn't that be a holey fright?

THIS IS HARD TO BEER

There is a lot of talk about the waste in the film industry but how about the habit of the man in Maine who is a crank on taking his baths (external) in beer?

BIG FILM FIRE IN CHICAGO

Yesterday I stood in the offices of the Atlas Educational Film Company in the Mallers building in Chicago and gazed out over the ruins wrought by the fire which swept through their extensive establishment the day before. And my stony heart bled for the Rehms and the whole company.

Part of a whole reel of film had been destroyed. The damage to the can is difficult to estimate.

And that is not the worst.

On the green rug, by the side of the chair in which one of the good looking stenographers sits, there was a spot at least three feet in diameter caused by the ravages of the fire extinguisher.

While all this happened, down in the street below the fire gongs gonged and the engines belched forth mighty volumes of smoke. And the other exchangemen were wondering where they'd be doing business next day.

GUESTS, FAIR AND OTHERWISE.

Among those who have graced Chicago with their presence during the past few days are Dave Griffith, a motion picture director, Gail Kane, an actress who will attempt to live in Santa Barbara on 1,000 a week from American, Charlie Murray, the Keystone gringrower, vacationing to Indiana, and Herr Peace or something like that who is overlooking der music at "Intolerance."

HELPFUL HINT TO FILM COMPANIES.

In entertaining press people in honor of visiting stars always choose the Blackstone Hotel. It insures popularity. Reference: American lunch to Miss Kane. It was cause for Mutual rejoicing.

THE DIRECTOR DIRECTED

Harold Edel, managing director of the Strand Theater of old Manhattan Village, has a new son, who from now on will undoubtedly be the sole director of his directing dad.

INSTALL BRONX OFFICERS

Cinema Exhibitors' Association of Bronx County Has Fun-Fest and Sees John J. Wittman Take President's Chair

The Cinema Exhibitors' Association of Bronx county held their fifth installation of officers, January 11, at Fleischman's, Bronx county.

Borough President Douglas Mathewson was the installing officer, and the following officers were installed for this year: President, John J. Wittman; vice-president, Nathan Vinegrad; secretary, Henry Cole; treasurer, Samuel Suchman; financial secretary, John Bolte; trustees, Matchet, Coleman and Bauernfreund; sergeant-at-arms, Dan Newman. President Mathewson made an ideal installing officer and told several amusing and truthful stories which made a great hit. District Attorney Francis Martin of Bronx county was toastmaster and dwelt at length on the great good that good, clean moving pictures could do for any community, and how the exhibitors of the Bronx always had that aim in view.

President Wittman was presented with a handsomely framed portrait of himself as a token of esteem from the members of the association. Secretary Henry Cole was presented with a silver fountain pen, the presentations being made by District Attorney Martin.

National President Lee A. Ochs, of the M. P. E. L. of A., made a splendid speech telling those present the great work that can be accomplished and what will be accomplished by the M. P. E. League with the help of the individual exhibitor working in harmony with the organization.

Seymour Mork, William Quigley and Peter Hatting, assistants to District Attorney Martin, made fine and telling speeches. President Sam Trigger of New York Local Number One made a timely speech and was roundly applauded.

A fine supper was served and a cabaret provided. All had a good time.

Exhibitors Booming Big Ball

Arrangements have been completed assuring the success of the Grand Carnival and Ball to be given under the auspices of the Association of Motion Picture Exhibitors of Brooklyn and Long Island, on February 21, at Stauch's Palace, Coney Island.

The B. R. T. has agreed to run special trains to Coney Island on the evening of the Carnival in order to facilitate the transport of the crowds expected to attend. These trains will be run on the Brighton Beach, and West End lines of the Elevated, and on the Fourth Avenue Subway. All preparations for the pending voting contest have been made by the *Brooklyn Daily Eagle,* the contest to commence on February 1, and to close on February 17.

During the contest the *Daily Eagle* will carefully supervise the counting of votes and also arrange matters in connection with the contest in such a way that papers will not be sold in bulk to any one person, in order to avoid the accidental election of an unknown actor, or actress, by well meaning friends who might for such a purpose purchase large quantities of papers and so defeat the election of truly popular artists. Of course, this will greatly stimulate the voting as the public will have the assurance that those elected as king and queen of the Carnival will actually be the most popular picture actor and actress.

The Carnival and Ball will be attended by the best known motion picture stars. Douglas Fairbanks has made positive promise to be one of the guests of honor. The entertainment committee is at present negotiating with the famous producer, R. H. Burnside, to stage the ceremonies of crowning the king and queen of the carnival which will be one of the numerous events of the festivity.

There are over 300 exhibitors in Brooklyn and Long Island working enthusiastically to make the affair the biggest in New York film history, and one to be remembered a long time.

Lunch to New American Star

Gail Kane, the "girl on our cover" this week, who is the latest addition to the American Film Company's list of stars, and another of the prominent screen artists whose pictures will be released through Mutual, paid Chicago a visit, January 22, on her way from the east to the Santa Barbara studios of the American company. Accompanied by her mother, she stayed in the city just long enough to be the guest of honor at a luncheon given for her at the Blackstone Hotel by S. S. Hutchinson, president of the American company. John R. Freuler, president of the Mutual corporation; Terry Ramseye, director of Mutual publicity; Richard Nehls, of the American company; other officials of the American and Mutual organizations and representatives of the daily and film press were present.

Miss Kane is well known among the picture public through her pictures on the World program. A certain Ethel Barrymore-like charm is one of her distinguishing characteristics, which accompanies her ability as an emotional actress. It is said she is to receive $1,000 a week for her services for American. Rollin S. Sturgeon, formerly of Vitagraph, has been engaged to direct Miss Kane.

New Universal Serial

The Universal Film Manufacturing Company announces that arrangements have been made for the release in fifteen episodes of a new serial, "The Voice on the Wire," founded on the novel of the same title by Eustace Hale Ball. The screen version was written by Grubb Alexander.

The book enjoyed a widespread popularity and the author is noted for his stories of mystery. "The Voice on the Wire" offers unusual situations for a film drama, which promises to make it the most successful ever presented by the Universal.

The leading roles are played by Ben Wilson and Neva Gerber and the picture was produced under the direction of Stuart Paton.

"Glory" in Poli Circuit

"Glory," the latest release of the Unity Sales Corporation, has been booked over the entire Poli circuit of theaters by Herman Rifkin of the Eastern Feature Film Co., of Boston, who handles all Unity releases for the New England States.

Herbert Rawlinson and Neva Gerber play the principal roles in "The Ten Cent Store Lady," a five-reeler under production at Universal City.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum Motography, *Chicago.*

New Chicago House

THE Rialto, Chicago's newest downtown theater, located on State street just north of Van Buren, opened on January 22. The house is another of the Jones, Linick & Schaefer string. It will run continuous vaudeville from eleven to eleven. It has a seating capacity of about eighteen hundred and is the first theater outside of a picture house on State street in the loop. The cost of the house was six hundred thousand dollars.

The new theater will run pictures as well as vaudeville. One of the first films booked is the Fox film comedy, "Social Pirates," which was chosen by Aaron Jones himself.

The new playhouse is decorated in old rose and gold. The exterior is of granite and harmoniously colored terra cotta. The front is of exceptionally fine design, interesting and beautiful but not overdone.

The auditorium is ventilated by forced drafts of air, filtered and purified. A uniform temperature of seventy degrees will be maintained winter and summer. In addition to the Rialto, Jones, Linick & Schaefer controls McVickers, The Colonial, La Salle and Studebaker theaters, besides a number of others. The last three named are leading Chicago picture houses.

Palace Theater, Huntington, Opens in February

The Palace Theater in Huntington, Long Island, now under construction will open, according to present plans, on February 12, 1917.

The Palace is a new venture, instigated by business men of the town of Huntington, construction having been commenced last summer. The house is modern in every detail, spacious and with seats, exits, etc., well arranged. Huntington is one of the richest towns of its size in the United States and the theater is making a bid for the very best populace of the town. The house is owned by a corporation and will be managed by I. Whitestone, who heretofore has been engaged in another business in the town. The Palace will show three Paramount Features a week opening with Pauline Frederick in "Ashes of Embers."

A San Francisco Five Center

The Majestic Theater of San Francisco has been successfully managed by Henry F. Slater for seven years. This theater is popularly known as the "House of Universal Pictures," and above each entrance in the lobby appears the Universal trademark in colors.

Unlike the average theater, it has only one matinee a week, and that on Sunday; on weeks days it opens evenings at five o'clock. The price of admission is five cents except when serials are shown, then ten cents is charged, and the house is usually crowded.

After the great fire of 1906, in the vicinity of Third street around Rincon Hill quite a colony sprang up, and several motion picture houses opened, among these being the Majestic. At that time Mr. Slater showed the so-called "trust" pictures, until they were given to a competitor, when a larger and finer house, was opened in the neighborhood. After the opening of this new house, he cancelled his service, and commenced showing the independent releases handled by Mr. Markowitz, who is now manager of the California film exchange.

The Majestic has a seating capacity of about 400, and has two large exits on a side street, making it a safe house. Edison machines are used in the projection room, and music is furnished by Wurlitzer Player.

Unusual New Los Angeles House

Sid Grauman, a well-known San Francisco exhibitor and amusement promoter, consummated one of the largest theater deals in the west when he signed a ten-year lease with R. A. Rowman and Company for the Auditorium, in the twelve-story theater and studio building which is now being erected at Third and Broadway, by the Stability Building Company.

Mr. Grauman and those interested with him will spend over $100,000 in fitting up the theater, which will be one of the handsomest motion picture houses west of Chicago. The seating capacity of the theater is 2,400. It has a stage which will be of a size adaptable to the presentation of plays and spectacles of magnitude, but the management will confine the uses

Here's proof of the unusual ingenuity of some theater men. In drawing in crowds for "The Girl and the Game," the Helen Holmes railroad serial, Manager M. T. Panty, of the Idle Hour Theater of Michigan City, Indiana, built a miniature railroad and had a little train running on it. "Stops here every Wednesday," said the sign about the serial.

of the auditorium to motion pictures for at least a year or two.

A $40,000 pipe organ will be installed and the orchestra pit will accommodate fifty pieces. Rest rooms, a day nursery, and a tea room will complete this new wonder house of the west.

The theater will occupy the ground floor of the great Spanish renaissance building now rising at Third and Broadway. Its lobby will open from the Broadway entrance through an old Spanish doorway which will rise to the height of several stories.

On the interior the novel feature is the absence of posts to obstruct the view. There is but one balcony to the theater.

A. C. Martin, the architect of the building, has just returned from an eastern trip where he studied various styles of architecture before perfecting the plans of the Grauman Theater.

The house will be ready, it is expected, about October 1, 1917.

Iowa Theater Burns

The Kerr Theater at Pisgah, Iowa, burned down on December 28 during the progress of the performance. The fire was discovered about 8:30 o'clock and before assistance could reach the theater the building was ablaze and beyond control. The theater and an adjoining property were totally destroyed.

The origin of the fire was from spontaneous combustion, aggravated from a hot stove near one of the side walls. The fire was contained within the walls for a number of hours before it was discovered and as soon as it started to break forth there was nothing that could stop the blaze. What made things worse was the fact that it was so bitter cold that the town fire apparatus froze up and was of no avail. Town officials, business men and farmers from the immediate communities formed a brigade and saved more buildings from damage.

H. W. Kerr, manager of the house, is also manager of the Kerr Theater at Little Sioux, Iowa, and editor of the *Hustler* and the *Pisgah News*. A new theater will soon be built where the one which was destroyed stood.

This Draws the Crowds

The success of Clune's Santa Ana Theater, on the coast of California, is due to the energy of Frank Lacy, manager, who is a splendid showman.

When the Triangle-Ince feature, "The Thoroughbred," was shown Mr. Lacy hired six horses and as many boys attired as jockeys, and staged an exact replica of one of the scenes.

At the showing of "Diane of the Follies," Fine Arts-Triangle picture, he engaged sixteen young ladies to pose as models, and two dancing girls, with which he reproduced a scene from the picture shown. He also had an augmented orchestra for these features.

An Old English Picture House

The new Piccadilly motion picture theater, of Rochester, New York, is now catering to pleased audiences every day.

It has one of the most comfortable seating arrangements of any theater in the country, the chairs being especially designed and constructed for this theater. In order to do this however the management was forced to sacrifice 500 seats.

The theater possesses a system of electrical equipment, and illumination, complete in every detail, and perfectly planned for the presentation of photo plays.

The decorations have been carefully planned and a color scheme of warmth and personality has been evolved, calculated to create an atmosphere of coziness in the largest theater in Rochester.

The projection room has three especially designed machines of the best construction, which show flickerless pictures upon a Minusa gold fiber screen.

The theater is equipped with a pipe organ, as well as an orchestra of sixteen pieces, under the direction of Miss Susan Tompkins, who will offer many features in musical accompaniment.

The Piccadilly derives its name, probably because of its interior decorations, which are old English style throughout. This is unusual in motion picture houses, and will present a pleasing contrast to the average theater.

The manager is W. H. Seely, an experienced theater man. The house has exclusive Paramount service, and is the only theater in the city playing the Paramount stars.

Black and White in Washington

Washington, D. C., is to have two new motion picture theaters, which will be commenced within the next few months. Tom Moore, who now controls three houses on Ninth street, is understood to be backing the larger of the two houses.

The larger of these two houses will be for white patrons and will have a seating capacity of 2,200. The other house will be for negroes and will have a seating capacity of approximately 1,500.

The capital required for the "colored house" is being furnished by white interests. The management of the theater will, however, be placed in the hands of a negro. This will be the second large house of its kind to be erected in the District of Columbia, and about the sixth house erected for the accommodation of the 100,000 negroes in Washington.

"Max Comes Across," scene from the first Max Linder-Essanay comedy. There will be 12 of these classy and rib-tickling fun films with the great little French artist.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

MAYOR DAVIS of Cleveland has issued a statement that all films showing nude figures, regardless of the moral they teach, will be barred from Cleveland. At the same time he overruled the state censor's approval of "Purity."

The Hillwood Theater, Kansas City, Missouri, was destroyed by fire a short time ago. The owners are already preparing to erect a new theater on the same spot.

Under the auspices of the Commercial Club the management of the Liberty Theater of Spokane gave a three-reel motion picture at the new community hall a short time ago.

C. S. Austin has taken over a Paramount Theater at Effingham, Illinois, opening it on January 9th with the Lasky-Paramount production of Geraldine Farrar in "Carmen."

The motion to pass the ordinance prohibiting Sunday picture shows at Pucyres, Ohio, has been defeated. The ordinance had been drafted and supported by the local federation of women's clubs.

The Clark Theater of Chicago, managed by Ben Grien, a short time ago inclosed with its program a coupon which, with five cents, was good for admission to the theater on two specified days.

The Strand Theater, Louisville, Kentucky, recently opened under its new management—B. F. Keith-Mary Anderson—with Pearl White in "Pearl of the Army" and William Farnum in "The Price of Love."

On the Strand Theater (New York) program for last week was Marie Doro in "Lost and Won," a newspaper drama, "The King of the Rail," and a new comedy, "The End of a Perfect Day," also the Strand Tropical Review.

Fleischmann and Goldreyer are to install a $15,000 organ in their Majestic Theater at 185th street and St. Nicholas avenue, New York City. The Majestic is one of the newest and most attractive theaters in the Washington Heights district.

The high cost of eggs has developed something new in motion picture matinees. The manager of a house at Muskogee, Oklahoma, recently advertised a Saturday afternoon matinee, the admission for which was one strictly fresh egg.

All lights in the Rialto of New York were lowered the evening of his death out of respect to the memory of the late Colonel William F. Cody, while the famous frontiersman is shown on the screen in the last motion picture taken of him prior to his death.

D. J. Kulaszewicz, manager of the Rex Theater at Bessemer, Michigan, will introduce vaudeville as part of his program. Additions have been built, including dressing room and stage and an attractive procenium. The seating capacity has been increased to 600.

"A Visit to Helena and Vicinity," a film taken last summer, was shown at Helena, Mont., recently for the inspection of the officials of the Helena Commercial Club. There is also a reel showing Montana's agricultural resources. These films will be sent round several circuits.

Those theaters in Escanaba and the Upper Peninsula of Michigan and which charge as high as fifty cents admission and choose meritable features as specialties, according to Manager Eugene Wilson of the Mutual office in that city, have met with a success exceeding their own predictions.

Attendants in full dress and the last word in courtesy and high-class pictures are the distinguishing characteristics of the Strand Theater, Salt Lake City, formerly the Rex, which opened recently with H. W. Pickering, former newspaper man, as manager. The Strand is one of the W. S. Swanson houses.

Whether Hastings, Michigan, will have moving pictures on Sunday will be decided at the next meeting of the city council or by popular vote in April. Announcements by the managers of the two picture theaters that they would put on Sunday shows resulted in protests from business men and several pastors.

More than fifty film exchange managers, salesmen and motion picture exhibitors of Cincinnati recently attended a dinner at the Cuvier Press Club, given in honor of Harry A. Bugie, manager of the Klein-Edison Film Company's exchange office, who left later for Philadelphia to take charge of the office of that company there.

With the addition of thirty names to the membership role of the Milwaukee Motion Picture Exhibitors' League, the organization now boasts that ninety per cent of Milwaukee exhibitors belong to the organization. The league's campaign to keep fraudulent and misleading advertisements out of print is being pushed with persistence.

The proprietor of the Webster Theater, St. Louis was held up while 200 persons were seated in the audience. The manager, David Graham, was counting the receipts when two men walked up to the box office window and demanded the cash. As they were escaping, he opened fire and a revolver duel followed. The robbers obtained $200.

The Rialto Theater of New York City gives "The Mysterious Mrs. M" the featured position on the pictorial program this week. The author, star, story, and producing company are unknown and no information of any kind has been given the public in advance of the presentation. The lobby display heralding the advent consists solely of paintings showing faint glimpses of "Mrs. M." with no other lettering save the

title of the picture. Nothing has been said in advance as it is being held as a surprise for the patrons.

A grand jury of Baltimore, Maryland, has called attention to the danger in many picture houses in case of fire. It states that many theaters are not provided with proper exits. Its investigating committee states that in many cases exits are inaccessible or blocked by rubbish. The committee advises immediate action to remedy the conditions.

Twelve additional arrests have been made at Fort Worth, Texas, for violations by theater managers of the Sunday law. The cases will be tried in the county court at an early date. Over 100 other cases are pending in the courts at Fort Worth, for violations of the Texas State law which prohibits moving picture shows and theaters to open on Sunday.

Objecting to a moving picture showing the defeat of an Austrian army by an Italian army and declared to have torn posters depicting the same scenes, Joseph Connig, of No. 610 Ferry avenue, Philadelphia, Pennsylvania, was arrested at the instance of the management of the Majestic Theater, Camden. The police court released with a reprimand.

In the lobby of the Studebaker Theater of Chicago, where "A Daughter of the Gods" is running, has been hung a life-sized painting of Annette Kellerman, which is to be used as the copy for an art contest. Prizes from one hundred dollars to free boxes to the show are given. A similar contest was conducted during the showing of the Fox spectacle in New York.

Mendon, Michigan, has resorted to newspaper advertising in order to get a motion picture house and a jewelry store. The commercial organization of the village that was struck by a disastrous fire a short time ago, has inserted the following advertisement in a Kalamazoo newspaper: "Wanted: a motion picture theater and a jewelry store. Inquire Commercial Club, Mendon, Michigan."

Some blind soldiers were taken to "see the film of the Scott Antarctic expedition in London, and they came away with a very good idea of what they had "seen." This is how it was managed. The pictures were accompanied with an admirable lecture about the life led by the explorers and the scenes on the screen were described. Some of the soldiers claimed that they could see the pictures vividly.

Cincinnati exhibitors do not believe the bill before Congress for the Federal control of films will come up for passage at the present session. The Motion Picture Exhibitors' League of the Chamber of Commerce went on record as favoring a Federal control which would be agreeable to the large producers and large exhibitors. Cincinnati exhibitors believe if such a law is enacted it will do away with State censorship.

An announcement of more than ordinary interest is the transfer of the "Fall of a Nation," by the Sheppard Brothers to Dave Reed and Al Russell of the Dallas, Texas, Metro office. It is reported that W. K. Sheppard paid $45,000 for the Oklahoma and Texas and Arkansas rights to this production and that it has been showing in Texas only on both percentage and flat rental.

W. S. Butterfield is general manager of the new State Film Company, which has been organized to handle big film features for Michigan on the state rights plan. The new concern has engaged commodious offices in the Broadway Market building in Detroit, where a complete sales organization will be maintained. Announcement of important films controlled and to be distributed by the State Film Company will be made at an early date.

A theater exclusively for Jewish people is planned for the Brownville section of Brooklyn. At first it will be devoted strictly to motion pictures. As planned, the house will seat 2,000 persons on the main floor and 1,400 in the balconies. The land has already been secured on Pitkin avenue, and work will begin in May. The new theater is expected to be complete next September. The proposition will represent an invested capital of over $300,000.

The exhibitors of Kansas are preparing to take some action against the new censorship law of the state. The main changes they are demanding are that the naming of the state censor be taken away from the state board of education, that the censor's office be moved to Kansas City and that the inspection fee be reduced from two dollars to one dollar a reel. They will then pray that the censors do not go over all the pictures with fine tooth combs.

It is to be hoped that your screen has never caused you so much trouble as this. A New York woman has left her husband, who is only five feet in height, because, she told the judge, that she had seen so many big and handsome "cave men" in pictures that she became dissatisfied with living with a little man. A decree of divorce was granted and the woman is now hunting for a live image of one of the handsome big men she has seen on the screen.

A Paris correspondent says that the order closing the picture theaters one day per week is hitting the film trade pretty hard. The proprietors of the "cinema halls" are asking the government to reduce their taxes, their landlords to reduce their rents and the Society of Authors to accept lower fees. Representations have been made to the Minister of the Interior that theaters and cinemas should close every night at 10:30, and thus realize the same reduction of light as the one-day closing.

As soon as arrangements can be made, the city of Fort Worth, Texas, will have moving pictures shown in the public schools. A portable moving picture machine will be transferred from one school to another for specified study of class periods. The pictures are planned to constitute a separate course in the schools, but will be used as a complement to a number of courses, such as geography and a study of the industries.

Mayor Joseph B. Elam, of Mansfield, La.; Arthur W. Cohn, of the Commercial Sales Company, Chicago, and Mayor Behrman have discussed details of a plan for exploiting the resources, wealth, physical and moral

conditions of Louisiana and its industries and enterprises in moving pictures throughout the North and West. It is estimated the pictures will be shown to 40,000,000 persons. The making of the film was authorized at the meeting of the Louisiana League of American Municipalities in Baton Rouge.

A woman and two men were arrested for disorderly conduct following an attempt to stop the presentation of the picture entitled "Whom the Gods Destroy" in two Harlem theaters recently. The prisoners were accused by the managers of the houses with making stump speeches as the picture was being projected. In the station house the trio continued ranting against the picture, which was produced by the Vitagraph Company and is based on the recent Irish rebellion. The men were fined $5 each.

The Shriners at Wichita, Kansas, advertised "The Birth of a Nation" film picture to be shown at the Scottish Rite Cathedral at Wichita, and sold $2,000 worth of advance tickets for an entertainment to be given under the auspices of the Scottish Rite. The Attorney General, learning of the proposed entertainment and moving picture show, promptly gave notice that "The Birth of a Nation" was under the ban of the censors in the State of Kansas. So the entertainment and picture show was called off and money returned to the purchasers of the tickets.

Charles L. Witt, of Shellrock, Iowa, manager of the Orpheum Theater, was recently appointed secretary to Governor Harding of the State of Iowa. Mr. Witt has been one of the best known personages in the state for many years, and has been a newspaper man of exceptional ability, and some years ago became interested in pictures, having established the Orpheum Theater in Shellrock. Mr. Witt is also editor of the *Shellrock News* and during the term of his secretaryship to the governor, the managerial duties of his theater and also the editorial policies of his newspaper will be in charge of his father, Frank L. Witt.

The new Strand Theater in Grinnell, Iowa, opened recently to a large audience. The unanimous verdict of all who passed through the portals of Grinnell's newest amusement house, was that Mart & Son had provided a theater that would be a credit to Grinnell for years to come. In its modern equipment and in devices for securing the comfort of its audiences, the Strand is thoroughly up-to-date, having a seating capacity of 600, modern ventilation, and an effective system of indirect lighting. The walls are frescoed in Tiffany finish, very artistically done. The management have planned to make this new theater a high-class playhouse. The Paramount program is used.

Writing a picture scenario and acting it at the same time has landed Everett Buckley, who recently came to Parkersburg, W. Va., from Akron, Ohio, in jail, where he was sent by Magistrate Butcher for six months, and in addition was sentenced to pay a fine of $50—the minimum penalty for violating the State pistol-carrying law.

Buckley was arrested after firing several shots in the yard of Lorenzo Childs, his uncle. Buckley explained to the magistrate that he was writing a moving picture scenario, and that the shooting episode was to be one of the most thrilling parts of the play. Childs testified Buckley had fired three shots at him and had then mounted a horse and disappeared in the darkness.

The E. & H. Film Company is the name of a new concern with headquarters at Atlanta, Georgia. Several well known film men of Kansas City, Mo., are the promoters, including Charles W. Harden, who is president, P. A. Engler, vice president, and Spencer G. Sladin, general manager. The E. & H. Film Company will promote special feature pictures and have secured as their first offering "The Crimson Stain Mystery" for which they have obtained territory in South Carolina, Georgia, Tennessee, Alabama, Mississippi, Louisiana and Florida. Mr. Engler has left for Atlanta to establish headquarters and will also establish a branch office at New Orleans.

A petition for a writ of mandamus to compel Fred S. McClure and the Kansas City Board of Censors to issue a certificate of approval of the "Protect Your Daughters" film, has been filed in the circuit court at Kansas City by Jacob I. Schlank and Philip Goldstone, operators of a local film exchange. The complainants assert that the censors were shown the film on November 24, last, and although it was moral and uplifting, refused their sanction. Bias and prejudice instead of appreciation of the possible good results of displaying the several reels of sex discussion, it is claimed, formed the basis of the censors' objection.

Wilfrid Ledoux, manager of the Empress Theater, Omaha, Neb., has filed patent claims for the "twinoscope" by which two pictures relating to the same subject may be shown on the screen simultaneously. Ordinarily with a single projection machine it is necessary, for example, when a person is shown telephoning, to take off the scene and flash another showing the person at the other end of the wire receiving the message. With the twinoscope the two pictures will be shown at the same time side by side on the same screen. On account of the scenes being practically doubled on the screen the ordinary five-reel feature will be shown in almost the same time as it now takes for three reels. Allowing for the scenes having to be some longer than ordinary it would still be possible to show the big ten or twelve reel feature in from six to seven reels.

Every film for exhibition in Kansas City, Mo., is to be reviewed by the censors before it can be released, is the order made by the Board of Public Welfare at Kansas City, December 13. The approval of the National Board of Censorship will no longer pass in Kansas City. The Board of Public Welfare has purchased another picture machine and appointed additional deputy censor, making four censors for Kansas City. No picture which has not been passed by the reviewers can be shown. This will stop the showing of a picture that arrives so that it gets to the city just half an hour before the show begins. This scheme prevented the censors seeing some films until they had been on public exhibition. The action taken by the welfare board will also stop the showing of pictures which have been ordered cut by the national board, but are exhibited before the local censors have received word of the national board's decision.

OPERATORS ASK INCREASE

St. Louis Exhibitors' Association Takes Up Question of Revised Wage Scale in Some Classes of Theaters

The Theater Managers' and Motion Picture Exhibitors' Association of St. Louis, at its meeting January 19, took up the question of a wage increase which has been proposed for certain classes of theaters by the operators' union. The contemplated increase would mean $5.70 more per week for the operators affected.

The applications of ten more theaters for admission to the association were presented for acceptance. With these additions, the secretary states that the membership practically covers all the important theaters in St. Louis, making the organization one of the most representative of its kind in the United States.

At the previous meeting, one week earlier, it was voted to fix the initiation fee at $5.00. This will apply to active as well as associate members. The mailing list of the association bulletin will be increased from 110 to 130, by action taken at the same time.

The following new members were accepted:

Active members, L. K. Ansell, Variety Theater; C. A. Calbfell, Pauline Theater; Sterling & Tyfka, Fairy Theater. Associate members, J. S. Burhorn, K. E. S. E. service; C. S. Edwards, Pathe exchange; F. J. Fegan, L. C. F. Film exchange; G. E. McKeen, Paramount service; A. N. Webster, Vitagraph-V. L. S. E.; Chas. Warner, Metro Film service.

Film Scenes on New York Stage

Just when the merri-merri, having finished their nightly stunt in adorning the front and other rows of the musical comedy current at a big New York playhouse, were filing out and were wending their way down the dark, ice-coated, slippery alley that leads to Broadway, not long ago, they met coming in another band of workers quite a bit different in appearance and carrying in abundance cameras, portable lights, cable and other paraphernalia necessary to the making of the movies.

They were the camera men, technical staff, assistant directors and the like interested in transferring to the screen "The Greater Woman" in which Marjorie Rambeau will make her screen debut under the direction of Frank Powell in the first of the series of Marjorie Rambeau pictures to be distributed through the Mutual Film Corporation.

Staging a scene for the screen on the stage is not so easy as the uninitiated might imagine. Before the actual work of picture-making can begin there is much to be done with lights and other necessary equipment, and in this particular instance there were ladies and gentlemen all dressed up in their other clothes ready for a box party, to be released.

All this, of course, took time. Finally when all was ready and it was nearing the wee and small hours, Miss Rambeau, who had done nothing earlier in the evening except play a performance of "Cheating Cheaters" at the Eltinge Theater, made her appearance and the action of that part of "The Greater Woman" which is supposed to take place in a theater took place in a theater.

Carlyle Blackwell is starred in "A Square Deal," recently completed in the World-Peerless Studio in Fort Lee. The strongly featured players in this production are June Elvidge, Henry Hull and Muriel Ostriche. The story begins in the New York city bohemian studios, and its leading characters are literary persons, painters and an unscrupulous mother and daughter engaged in a desperate effort to float themselves into financial prosperity. The studio scenes are made up principally of the most jovial kind of comedy and the intensely dramatic episodes occur later when the two opposite elements come to the inevitable clash.

Northwest Exhibitors Postpone Fete

A lively gathering of Minnesota exhibitors took place January 16, at Minneapolis, on the occasion of the regular meeting of the Motion Picture Exhibitors' Corporation of the Northwest. Those attending included:

J. E. Boyle of Dubuque, Iowa, vice-president of the Iowa body; Mr. Howden of St. Paul; James Gilosky, D. W. Chamberlain, M. S. Nathan, G. B. Lebedoff, H. W. Deeth, Mr. True, David G. Rodgers, J. B. Reisman, C. E. Van Duzee, Fred Upham, Sprague Greene, C. H. Hitchcock, Geo. Granstrum, Mike Mitchell, Billy B. Watson, M. A. Hoppenrath, and H. P. Greene. Fred Meyers and Harry Rathner, exchangemen, were guests of the association.

Mr. Boyle told of business conditions in Iowa among the theaters. He emphasized the fact that his organization is always ready to co-operate with the Minnesota exhibitors.

The intention of the members to hold a public ball brought out the discovery that no ball room in the city is large enough to house the kind of affair they plan to stage. Since the West Hotel now is building a large new ball room, it was thought advisable to postpone the event, instead of holding it February 12, as planned. C. H. Hitchcock, chairman of the ball committee, will notify the members of the completion of the West ball room and arrangements then will be made for such a ball as Minneapolis will not forget.

The privileges of members in purchasing lamps under the contract with the Western Electric Company were explained. Attention was called to the lamp contract with the Bryan Marsh Company also.

"Patria" in Proctor Houses

Owing to the success of "Patria," the International's serial in which Mrs. Vernon Castle is the star, comes the news that the great patriotic play will be shown at all the Proctor theaters in New York City and vicinity. This arrangement is made possible because of the friendship existing between F. F. Proctor and Keith and Albee, whereby the latter will have the general supervision over the booking for the Proctor circuit.

"The arrangement is quite satisfactory," said F. F. Proctor yesterday, "and I am glad to be among the first to show the great picture play teaching patriotism and preparedness to the public. The subject itself is vitally interesting at this time, and when presented, as it is in 'Patria,' in connection with a gripping love story, and with scenes full of daring and dash, it is sure to be a great attraction and will hold the public interest undiminished until the final episode."

The Garden Theater, Grand Rapids, Michigan, of which A. J. Gilligham is the owner, recently booked the Thomas H. Ince spectacle "Civilization" and found that the picture was so much liked by the public that it took in over $1,000 a day at the ordinary prices.

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The Daily Change of Program

ONE of the big Chicago houses ran but three changes a week up to a few years ago. Its competitors were running daily changes, and had been doing so for some time. The three-a-week was quite satisfactory. It kept the house full for all but the early shows, and paid a nice profit.

Eventually, however, the manager of the three-a-week house was converted to the daily change faith, and arranged for a new service schedule. He took the step with many confessed misgivings. He was letting himself in for a big rental increase (his stuff is all first run) and he had some doubts whether he would get it back.

Not to drag this story along, he got it back. With a daily change, even the early shows filled up. There was rarely an empty seat in the house; and the manager told us that he was able to check up over five hundred "fans" who came practically every day.

This theater is a downtown house. Its experience with the daily change, as compared with the three-a-week, proved a point that had been a bit uncertain. There was an impression that downtown audiences consisted wholly of "transients"; people who dropped in for the show because they happened to be passing. It has been proved that at least half the showgoers in a business district are workers in that district, who are there every day.

A theater whose business was all transient, whose patrons never repeated, theoretically never would need to change its program at all. It could get territorial rights to a feature and run it forever. But there is no such theater and no such district. A "transient" location is merely one where a considerable percentage of the patrons are transient. Shopping districts or street-car transfer points are good examples. But every transient location depends on fixed patronage for a majority of its business, and every neighborhood house with a fixed patronage has some transient trade. The fixed patronage is always the dominant influence in every location. It is merely more pronounced in some locations than in others. No theater can build a permanent success by appealing to transient trade only.

All this argument appears to be in favor of the daily change. It is, of course, the only way to make the same patrons come every day; and so long as they are willing to come every day the daily change will be good business.

There are, however, other things beside location that affect the daily attendance of the same people. The most important of these influences is admission price. Where the price is twenty-five cents, for example, very few patrons would come every day. Even at fifteen cents the average family cannot afford daily attendance. Forty-five cents a day—close to three dollars a week—is too much for entertainment taken out of the average income. There are enough who can stand that price to keep a few high class shows going; but even those few prefer to spend it all on one big show a week.

If our present sense of proportion is correct, a ten cent admission price is the highest that will encourage daily attendance by any worth while number of patrons. Beyond ten cents, the most ardent fans will confine their attendance to two or three visits a week.

We may express a general presumption, then, that the daily change of program is most

profitable for the ten cent house in any location—with, of course, the exceptions that obtain in any trade; that a change three times a week is adequate for a fifteen cent house, and that twice or even once a week is sufficient for a twenty-five cent admission. Furthermore, any house running good features for more than one day to a program might as well get fifteen cents or more, since the same patrons will not repeat anyway until the next change.

From an art standpoint, and for the best development of this industry, we cannot favor the daily change. It has a great many bad features. It encourages quantity production, which discourages quality; and it arbitrarily cuts off the best kind of advertising there is—the word of mouth variety. The fan who sees a good picture tonight cannot logically recommend it to his friends, for tomorrow it will be gone, no layman knows whither.

Literally millions of dollars' worth of this priceless advertising, the recommendations of fans who have seen the show, are thrown away and lost forever by the daily change system.

Nevertheless, we must agree that the ten cent house will make more money with the daily change than with any other system. Making money is the business of the exhibitor, as it is of every other business man. It would be foolish to ask him to forego his profits for the sake of art or the future development of the industry. So long as the ten cent (and five cent) show persists, the daily change demand will persist, in spite of all argument, logic and appeal. And so long as the demand persists, the producers will fill it. The only way to get away from it will be to raise admission prices beyond the reach of the daily visit fan.

Some day the change will come. The producers will spend more time on a negative and it will be a better picture. They will make fewer negatives, which are expensive, and more prints, which are cheap. Their profits will be greater for that reason, and the exhibitors' profits will be greater because of the increased admission price, and the business will move with less violence and more grace.

But the time is not ripe quite yet.

Authority Without Responsibility

IN 1915 the National Board of Review examined 9,588 reels of film.

Had the state censorship bills passed in the thirteen states in which they were introduced, the cost to the producing companies in fees alone on the 9,588 reels would have amounted to $311,610 at the average rate of $2.50 per reel, the inspection fee indicated in the bills introduced.

In 1916 the National Board reviewed 9,180 reels. Had the state censorship bills passed in the eleven states in which they were introduced in the course of that year, the cost in fees alone to the producing companies would have amounted to $252,450 based on the same average fee.

The total cost to the industry, had the state bills introduced in these two years passed, therefore, would have been $564,060.

The actual cost in 1916, in the four states where censorship laws exist, for fees alone was $36,720.

In 1915 in the state of Pennsylvania the censorship—expressing the opinion of one individual—condemned 65 subjects and 169 reels. In 1916 the same board condemned 148 subjects and 407 reels. The earning capacity of the pictures condemned by this board in 1916, based on an estimate of $10 per day each for 60 days, amounted to $88,800.

This was the cost to the motion picture industry for the activities of one state board in one state for one year. Had the eleven bills introduced in 1916 become laws and the censors of these state boards taken the same action as in the state of Pennsylvania, condemning the 407 reels, the cost to the motion picture industry at the same rate of earning capacity for these pictures would have been, for the year, $976,800.

Obviously the potential cost of censorship is enormous, and the actual cost is too high for comfort. Those figures of missing money would look extremely well on the ledgers of some producers. And that is where it would be if it had not been dissipated by the censors.

If censors are necessary to the welfare of society—which impression still persists in some quarters—their authority should be accompanied by a proper responsibility. If the censor boards could be so bonded as to promise financial recompense to a wronged producer, they would be rather more chary of their destructive tendencies.

Authority without responsibility is as bad for a censor as for anyone else—or worse.

To Make Children's Shows Popular

SELECT STORIES THAT FIT INTO THE CHILDREN'S WORLD

By Genevieve Harris.

Here's a young lady—Miss Mary McAlister—who has some decided opinions about children's films. Read what she has to say in this enlightening article by Miss Harris.

So wide spread has become the interest in special children's shows during the past year and so real the need that the question with most exhibitors is now not "Shall I give special programs for children?" but rather, "How can I make my children's films so popular that they will most benefit me?"

Many things have influenced the managers to incorporate these special shows into their programs—to advertise his theater, to win friends among the parents of the children, among the women's clubs and teachers' associations, and to counteract the effect which some problem plays he has run may have on the local censor board.

But whatever his reason, once committed to the children's matinee plan, the exhibitor finds that, after the novelty has worn off, he is facing a group of new problems. He has a new audience to please, and a most fastidious one. If he doesn't please the youngsters, they won't come, and while he may through years of experience have learned to judge the taste of the general public, this is a new problem, "What do these eager, critical, enthusiastic young people like best to see?"

What Do the Youngsters Want?

A census of the picture likes and dislikes which Motography took some time ago among the Chicago school children showed, as might be expected, tastes as widely divergent as those of their elders. But there is one sort of picture which has always proved its ability to entertain the youngsters, and that is the picture in which children themselves play a part. For after all there is nothing any child is quite so much interested in as another child.

Two persons who should know much about plays for children have recently emphasized this opinion in remarks to Motography. One of these has a double right to speak, for she plays in pictures for children and she is a child herself. She is little Mary V. McAlister, a seven-year-old actress with the Essanay Company. This little girl is rapidly becoming known because she combines unusual talent with an unspoiled, childlike spirit. She typifies the unusually intelligent, imaginative child of her years. She is not precocious in the sense that she is "too old for her years." But her imagination and sense of beauty has been cultivated with care.

What One Child Thinks

And this little girl says:

"The pictures I like to play in and the pictures I like to see are those stories about *real* little girls. I like to see what they do and how they play and the dolls and things they have. When mother and I go walking and we pass a theater where there is a picture of a little girl, I always beg to go in.

"I love to read stories about other children, then I imagine I'm one of them. That's why I love to play in pictures. I've read lots of stories about little girls I'd like to play. I don't want to grow up. I'd like always to be a little girl and play with dolls."

If you know anything about children, you will recognize that, expressed with wonderful clearness, this is the feeling of many children, an absorbing interest in their own world which is not a censored version of the adult's world. It is independent and has its own affairs. And the picture which fits into this sphere is not an educational affair of the "school book" type. It is not merely a fairy tale. Above all, it is not a grown-up picture, with the dangerous phases removed by the censor. It is instead a real story dealing with things the youngsters like best to think about.

A Director's Opinion

The second expression of opinion comes from a director of a clever child player, Marie Osborne, better known as "Little Mary Sunshine," of the Balboa plays. Says Henry King:

There are two kinds of pictures which kiddies like more than others—clean, slap-stick comedy and those in which children and animals appear.

I do not believe that either children or grown-ups really like plays in which children *only* appear, such photoplays are not natural and, believe me, the youngsters are great judges of naturalness. Time and again I have heard some child say in a theater, 'I don't believe they would have done that.' They like to see a child or some children acting in a natural manner together with grown-ups, lots of wholesome fun, a little sadness, that is, just as long as the sadness turns to happiness. Children do not like to leave a theater with the idea that someone has been left unhappy—it worries them.

Children should not be taken to see sordid photoplays, the unhappiness hurts them and will make many children nervous, and goodness knows, they have time enough for that when they grow up and have to face the world.

It would astonish people if they could see the huge mail received by little Mary Sunshine, by the Messrs. Horkheimer and myself from children saying how they love the baby and the pictures and asking for more and more. Still more wonderful is the number of letters which arrive from all parts of the world from mothers and from fathers praising the cleanliness of the Sunshine pictures and telling what a boon they are to parents as well as to children.

We cannot have too many photoplays written and acted for children; it helps humanity, and for myself I can say it is a privilege and a joy to both direct and act in them for the feeling of being able to do a little good, if for nothing else.

In response to the demand for children's pictures of this kind, the manufacturers are giving the subject special attention and the number of pictures for children is constantly increasing. The exhibitor during 1917 should have little trouble providing his youthful clients

Motography Will Aid You

Motography is always glad to aid an exhibitor in selecting children's programs and to give him any information regarding the method of obtaining each picture. And in turn we shall be glad to incorporate into our department "What the Picture Did for Me" any exhibitor's opinions on the value of the children's pictures he has run.

with films which they will enjoy. The problem of selection will still rest, however, with him, since he usually must take his pictures from more than one program.

Pictures Solve Juvenile Problems

"How Motion Pictures Keep the Children Off the Street," was the subject discussed at the latest of the series of special meetings which are being held under the auspices of the Recreation Committee, in connection with the Civic Forum at the Washington Irving High School, New York City. The speakers were Miss Mary Gray Peck of the Motion Picture Committee of the General Federation of Women's Clubs, who spoke on the Better Film Movement; H. F. Sherwood, assistant secretary of the National Board of Review, who described the work of the Board, and George H. Bell, Commissioner of Licenses of New York City, who explained the work of his Bureau in relation to the licensing of motion picture theaters. A motion picture was shown during the evening showing the making of motion pictures.

Seek South American Trade

Contracts have just been closed between the Famous Players-Lasky Corporation and the Sociedad General Cinematografica of Buenos Aires by the terms of which Famous Players, Lasky, Morosco and Pallas Pictures are to be handled exclusively by the Sociedad General in Argentine, Paraguay and Uruguay.

Following closely upon the engagement of J. C. Graham as a general representative of the Famous Players-Lasky Corporation and the enagement of Alec Lorimore and Ingvald C. Oes as foreign representatives, the new step is said to be only the first along the line of expanding the world-wide activities of the company.

When a Famous Players-Lasky representative went to South America, in 1915, he took with him several photoplays which he exhibited, frequently having as his guests the mayors of the municipalities and their staffs, together with many socially prominent persons who had never before visited a motion picture exhibition.

BROCK HEADS NEW FIRM

Enlightenment Photoplay Corporation Buys Ivan Abramson's Production, "Enlighten Thy Daughter," as Its First Feature

Fully launched and actually engaged in exploiting their first production, "Enlighten Thy Daughter," the Enlightenment Photoplay Corporation, headed by Henry J. Brock, has established headquarters at 220 West Forty-second street, New York.

The Enlightenment Photoplay Corporation, taking its name from "Enlighten Thy Daughter," the first big super-feature to come under the jurisdiction of the organization, has been established for the purpose of purchasing extraordinary screen productions, which in turn will be exploited in the United States on the state right basis, and throughout the world on the same substantial basis as the hundreds of other productions, the foreign rights of which have been controlled by the Brock organization during the past few years.

Through an error, an announcement was made recently that the Merit Company had purchased the New York and New England rights to "Enlighten Thy Daughter." This was erroneous. No territory has been disposed of as yet, and none will be until the picture has been exploited throughout the country, in a manner befitting the importance of the feature.

Harry Reichenbach has been engaged by Mr. Brock to conduct a wide-spread campaign for the picture and has already begun the dissemination of news matter in its behalf.

The first step in the exploitation of the feature will be its opening as a high-class attraction at the Park Theater, Columbus Circle, New York, on January 28, arrangements for which have been completed for a minimum showing of four weeks, with a continuous indefinite engagement to follow as long as business justifies.

Mr. Brock has not before gone in for the distribution of pictures in this country, but is emphatic in his ambitions to do so now on a comprehensive scale.

He is reported to have paid Ivan Abramson $125,000 for "Enlighten Thy Daughter," and this, within three hours after seeing it at the Broadway Theater.

Some of the dazzling lights of the new Enlightenment Photoplay Corporation of New York, which gets its name from its special feature, "Enlighten Thy Daughter." From the left, Zeena Keefe, Frank Sheridan, Ruby de Remer, Marie Shotwell and James Morrison.

Indiana Governor Favors Sunday Pictures

EXHIBITORS HOLD EFFECTIVE MEETING AT INDIANAPOLIS

THE legislative halls of the state capitol of Indiana will shortly know the presence of several Hoosier exhibitors, who go there bent on obtaining the enactment of a law to legalize Sunday moving pictures.

The Indiana Motion Picture Exhibitors' League in convention, January 18, at Indianapolis, named a committee to place the issue before the present session of the general assembly.

The action so taken indicates that Indiana exhibitors mean what they say in lending their influence to the movement started in New York, to organize a national campaign for bringing about the passage of laws permitting Sunday shows in all states. The Hoosier campaigners feel confident of success.

The six hundred members present were urged by President F. J. Rembusch, of the State Association, to exert pressure upon exchanges and producers to gain more liberty in their choice of programs, through revision of the existing deposit arrangements.

Governor Delivers Address

Governor Goodrich delivered the address of welcome. His clean-cut utterances regarding Sunday performances and "blue laws" were pleasing to his listeners. As to Sunday picture shows, he said:

> There is much talk about enforcing blue laws, which seems much out of reason because if these laws are to be enforced then we should have the same conditions of life and living that we had when the blue laws were passed. Modern conditions of life make it imperative that laws shall fit these conditions and the desires of the people of the present day and not the opinion of people of the past.

He called particular attention to the possibilities of the motion picture; it's great opportunity to uplift, and recommended that where pictures were shown on the Sabbath these pictures should be particularly suitable for Sabbath showing, and particularly uplifting, as pictures of travelogue, pictograph, or educational films. He placed the responsibility of the general betterment and uplift of the motion picture upon the exhibitor. If the industry fails to reach that high plane that is in the realm of its possibilities the fault will lie with the exhibitor who fails to appreciate his high responsibility, in the governor's belief.

There were no exhibits and no entertainment, no refreshments, and nothing but strictly business from start to finish.

The program was as follows:

Thursday—Address on the "Better Film Movement," by Dr. Cranston Brenton, chairman of the board of directors of the National Board of Review of New York. Dr. Brenton's address was of inestimable value for the exhibitor and for the general welfare of the motion picture throughout the state.

Present as guests of the League were several women who are interested in securing wider display of films suitable for juvenile audiences. They submitted a list of pictures for juvenile entertainment carrying the women's recommendation.

F. H. Richardson of the projection department of the *Motion Picture World,* made an address straight from the shoulder and to the point, in genuine Billy Sunday style. He encouraged the exhibitors to organize and made the point that an association organized for a selfish interest will succeed where other organizations, planned just for the purpose of being organized and nothing else, would fail. Mr. Richardson clearly demonstrated that there was as much, and more, in keeping the theater in good order, especially in presenting the program in proper form, than in being too anxious what the program shall be.

At 1:00 o'clock, Thursday, the convention went into secret session. An hour was devoted to a plan of organization and there were seventeen directors elected from the large cities of the state who will comprise a permanent and strong affiliation. The plan is to keep in action continually and another meeting will be held the middle of February. The Indiana organization is affiliated with the Stanley Company of Philadelphia, and the booking plan similar to that of the Stanley Company will be instituted.

When the advance deposit came under discussion President Rembusch read letters from manufacturers which showed that they are willing to eliminate the advance deposit providing the business be placed on a strictly cash basis. Telegrams were read from William A. Brady, president of the National Association of the Motion Picture Industry; Walter W. Irwin of the Greater Vitagraph Company; Adolph Zukor of the Famous Players Film Company. All recommended the closest cooperation between exhibitors and manufacturers in order that the industry may become more thoroughly organized.

The *Motion Picture News* wired its felicitations and gave an outline of the new movement headed by D. W. Griffith for censorship within the industry.

Rembusch Elected President

The convention elected officers as follows: President, Frank J. Rembusch, Shelbyville, Indiana; vice-president, V. U. Young, Gary, Ind.; second vice-president, A. C. Zaring, Indianapolis; secretary, Ray Andrews, Muncie; treasurer, Ben. D. Crose, Indianapolis.

The following directors were elected: H. Kornblum, Evansville; J. T. Keating, Terre Haute; C. S. Allardt, South Bend; Dr. J. M. Rhodes, Indianapolis; W. C. Quimby, Ft. Wayne; R. H. Harris, Bloomington; O. G. Murray, Richmond; H. H. Johnson, Lafayette; B. V. Barton, Indianapolis; L. H. O'Donnell, Washington; M. J. Wohl, Gary; and F. J. Mack, Indianapolis.

The convention is declared to be the most successful gathering of exhibitors ever held in Indiana. The splendid results are described as largely due to the fact that a preliminary meeting was held at which it was planned how to get the most good out of the convention.

"Tillie Wakes Up"

The current World-Brady release, "Tillie Wakes Up," with Marie Dressler in the principal role and Johnny Hines playing the leading opposite character, is the first comedy to be produced by this organization in a very long time. It tells the story of two husbands and two wives who wrangle at breakfast, with the result that one of the wives concludes to go to Coney Island for a day's outing, while the same idea flashes upon the mind of the other husband, who lives just across the hall.

The pair start off in a taxi-cab, which almost im-

mediately has a collision, throwing its occupants out upon the road and smashing the machine. The pleasure-seeking wife and the other wife's husband escape in the confusion and make a dash to avoid the notoriety which would come to them if they remained to be identified in connection with the smash-up.

It is believed that this picture will have a special appeal for spectators unfamiliar with the always novel and entertaining Coney Island, while on the other hand it is calculated to arouse memories of experiences in those to whom the home of the hot dog is by no means a novelty.

REBECCA OF SUNNYBROOK FARM

New Pickford Play—Stage Hit and Novel Next Mary Pickford-Artcraft—to Follow "Poor Little Rich Girl"

"Rebecca of Sunnybrook Farm" will be the fourth Artcraft vehicle for "Little Mary." This well known novel and stage hit will be produced upon completion of "A Poor Little Rich Girl," now being staged under the direction of Maurice Tourneur at the Fort Lee studios, and will mark the fourth Mary Pickford release by Artcraft Pictures.

"Rebecca of Sunnybrook Farm" was adapted for stage presentation by Kate Douglas Wiggin and Charlotte Thompson from two of the former's books, "Rebecca of Sunnybrook Farm" and "The Chronicles of Rebecca." Originally produced by Klaw and Erlanger at the Republic Theater, New York, it scored a hit with Edith Taliaferro in the title role. Following a long run at the Republic, the play was presented with notable success throughout the country and became popularly known among playgoers as a subject of unusual charm and human interest.

The story has to do with Rebecca Rowena Randell, a poor New England lass who is placed in the care of her wealthy aunt by her mother, inasmuch as the former is in better circumstances to give the girl an education. Rebecca at once starts to set things right around the neighborhood in her own sweet way. She sees that a wedding ring is placed on one woman's finger and makes her severe aunt almost human. Her aunt's treatment, however, causes her to run away to the kindly old stage driver, who finally induces her to return. A charming romance is woven into the story, presenting on the whole a subject of universal appeal and one that is particularly adapted to Mary Pickford's talents.

Harron in Fine Arts Plays

Robert Harron has completed his starring role in the Triangle Fine Arts drama, "The Bad Boy," directed by Chet Withey from a story by Frank E. Woods. This is the first play in which Harron has been featured, as in all other productions he has been co-starred with Mae Marsh. Mildred Harris, the fifteen-year-old leading lady, plays opposite Harron. Richard Cummings, Josephine Crowell, Wm. H. Brown, James Harrison, Colleen Moore, Elmo Lincoln and Harry Fisher play important parts in the production. David Ables has charge of the camera.

"A Young Gentleman of the Old School," is the working title of Harron's next play, also written by Frank E. Woods. Lloyd Ingraham is directing. The story deals with the advent of a boy who has been trained in the country, into political life in a large city. In his country home Harron is trained by his father until he is twenty-one. To always be polite is one of the principal rules laid down by the boy's father. Young Harron, when he reaches the city, creates a favorable impression because of his great courtesy, especially toward women. Threading the spectacular and political features of the production is a love story. Colleen Moore plays the leading feminine role. The other principals in the cast include Sam de Grasse, Loyola O'Connor, Alma Reubens, Charles Lee, Wilbur Higby and Bert Hadley.

Exhibitors Entertain Doug. Fairbanks

That Douglas Fairbanks is the most popular male star in films, was evidenced when the Brooklyn Exhibitors' League tendered him a reception at their club rooms, in the large Brooklyn Triangle Theater.

President John Manheimer introduced Fairbanks to the seventy or more assembled exhibitors. Doug., in his attractive speech, told the Brooklynites how he appreciated what they had already done for him in the way of exploitation. He advocated closer co-operation between the producer, the exchange man and the exhibitor, who represents the public.

Then dynamic Doug. related a few new humorous stories gathered recently at the Lambs Club, and concluded his address with a brilliant prophesy for film plays. Secretary William Brandt replied to Fairbanks and suggested that a rising vote of thanks be tendered him for his clean, wholesome plays. This vote was unanimous, all the exhibitors rising.

Fox to Picturize Novels

William Fox has just completed tentative plans for putting into the films several world-famous novels, in addition to those which will soon be issued in celluloid form by Fox Film Corporation.

Mr. Fox believes wholeheartedly in the oft-repeated axiom that no photoplay is stronger than the story which moves it. For more than a fortnight, he has been busy laying out the details for his new project.

At the present time, he has already selected, by a process of elimination, eleven books to be done into the cinema from a list which he himself drew up. The directors have all been chosen and, with two exceptions, the star and his or her chief supporting player, have been determined upon.

"Fatty" Arbuckle Goes East

"Good-bye, boys, I'm through," was the parting farewell that "Fatty" Arbuckle gave his hundreds of friends in Los Angeles the other day, when the train pulled away from the station bearing the "funniest fat man in motion pictures" eastward. His "through" did not mean through with pictures, but it did mean through with making comedies in California, for his future two-reel comedies, which will be released through Paramount Pictures Corporation, will be made in the east.

Dorothy Phillips is enacting the featured role in a five-reel mountain drama, "The Flashlight Girl," at Universal City.

Glimpses into the powerful Vitagraph feature, "Whom the Gods Destroy," the new Alice Joyce story, which is attracting a good deal of attention in theaters at New York and Chicago.

"Fanatics Incite Audiences"

"WHOM THE GODS DESTROY" TARGET OF ATTACKS

THE publication of stories in the New York newspapers to the effect that a Vitagraph production, "Whom the Gods Destroy," had been the cause of incipient riots in New York theaters, supposedly from rousing the ire of the Irish, has prompted the Vitagraph company to deny assertions that it was "hired" by the British government to make the picture.

The facts are as follows, according to explanations furnished by Vitagraph officials and by the author: "Whom the Gods Destroy" is a new five-reel production written by Cyrus Townsend Brady and Commodore J. Stuart Blackton and staged under Commodore Blackton's personal supervision.

The trouble was started in every case, according to the police, by representatives of an organization known to the police as "The Sons of Irish Freedom."

When the Orient Theater, 111 West One Hundred and Twenty-fifth street, New York, showed the picture a few nights ago, Manager Robert Wolff had to summon the police. Similar conditions existed at the Annex and Odeon Theaters, farther uptown. Among those the police arrested were Mrs. Agnes Bohan of 504 West One Hundred and Forty-first street, John Killeen of 147 West Tenth street and Thomas Stokes of 228 West Sixteenth street, New York.

Their manner of attacking "Whom the Gods Destroy" and annoying the audiences, according to the theater managers and police, was to make stump speeches during the showing of the picture and alleging that it was financed by the British government and was part of British propaganda to discredit the Irish rebels.

Mrs. Bohan, it developed, is an associate of Mrs. Sheehy Skeffington, who now is touring the United States in a crusade against the British government.

Just why "The Sons of Irish Freedom" should have taken such a stand against "Whom the Gods Destroy" is unknown to Vitagraph officials. Alice Joyce, Marc MacDermott and Harry Morey, co-starred in the production, are all of Irish birth or of Irish parentage. They all knew the whole story before production began and saw nothing anti-Irish in it.

Police Commissioner Arthur Woods and License Commissioner George H. Bell, who were appealed to to prevent public shows of "Whom the Gods Destroy," refused to interfere on the ground that the picture is "perfectly proper and in no wise unneutral."

In a way, "Whom the Gods Destroy" is a portrayal of the lamented Sir Roger Casement episode. Marc MacDermott, born in Ireland, plays the role in this picture of Sir Denis Esmond, the alleged counterpart of Sir Roger. Sir Roger was hanged. Sir Denis, in "Whom the Gods Destroy," is pardoned by King George, and is not hanged.

Officials of the Vitagraph company refused, at first, to dignify the attacks on "Whom the Gods Destroy" with an answer. They referred to the film itself as the best refutation of the idea of British subsidy or propaganda.

Walter W. Irwin, general manager of Vitagraph-V. L. S. E., was finally prevailed upon to make a statement of the attitude of his company toward "Whom the Gods Destroy" and the attacks on it. He said:

Our London office has just informed us that "Whom the Gods Destroy" cannot be released in England, where it is considered too pro-Irish to be shown to English audiences. So much for the foolish charge that the British government subsidized or caused its production.

The production reflects two points of view. It is neither Irish nor English. "Whom the Gods Destroy" portrays the viewpoint of the Irishman who considers himself downtrodden and his country under the yoke of England.

On the other hand, it also depicts the viewpoint of England in its present struggle and the view, reasonable or unreasonable, that all of its subjects should and must fight England. The drama brings out the best in both peoples.

Doctor Brady declared:

I want to point out that I am myself an Irish sympathizer. I bear an Irish name and have much affection for Ireland and her cause. I do not see one single item in "Whom the Gods Destroy" to which a genuine Irish sympathizer can take exception.

As an experiment I took a whole family named Raferty, Irish people, to see it. They thought it was a stunning play and had no criticism to offer or objections to urge. It is not the Irish sympathizers who, in my judgment, are creating the trouble, but fanatics who necessarily are few in number.

Commodore Blackburn said:

Nothing was farther from my mind or Doctor Brady's than to write or produce an anti-Irish drama. Further than that, we did not write and did not produce an anti-Irish or a pro-British play.

CORPORATION IN WISCONSIN

Milwaukee Gets New $350,000 Film Corporation—Nat Goodwin Company Formed—To Produce Soon in California

The first large film corporation ever organized under the blue sky laws of the state of Wisconsin, which practically prohibits "stock promotion" propositions, has been incorporated with a capital of $350,000.

The organization is known as the Nat Goodwin Film Company, and it has as one of its principal stockholders, the actor whose name it bears. The company will produce plays in which Mr. Goodwin is featured and is said to have him under a five year contract.

Nat Goodwin, now married to a big new film corporation.

According to the present plans, the first production will be under way within a month or so. Three to five-reel plays of established drawing power will be produced and marketed under the state right plan.

The organization of this new company is the result of negotiations which have been carried on for some time between Levi Pollard, one of the incorporators of the new company and a well known mining man, and Mr. Goodwin. The plan was first conceived when Mr. Goodwin expressed a desire to have a company of his own, to produce his plays, and which would give him an opportunity to put his very best into the productions. Mr. Goodwin needs no introduction to the film world. He was the first star to appear in a five-part drama, in which a star was featured—Nat C. Goodwin—as "Fagin" in "Oliver Twist."

The studio of the new company will be located on the Goodwin ranch at San Juanita, California, where the actor has an estate of 950 acres. The home offices of the company will be at 1109-1110 Wells building, Milwaukee. The Press Publicity Company of Milwaukee has taken charge of the publicity and the first announcements of the initial release will be made in the near future.

The incorporators are all well known Wisconsin men, with the exception of Mr. Goodwin. The board of directors and incorporators are, Henry E. Winkler, Frank Saxe and Levi Pollard of Milwaukee, and Mr. Goodwin. Former Governor Francis E. McGovern is also on the board of directors as well as acting as attorney for the corporation.

Triangle Studio in Florida

That the New York Motion Picture Corporation and Triangle Film Corporation are contemplating erecting a $200,000 studio and producing plant in Jacksonville is the statement of A. Kessel, president of these organizations, who is now in Jacksonville for the purpose of looking over the situation with this idea in view. Mr. Kessel when seen declared that his companies had come to the conclusion that a large studio nearer to New York than the Los Angeles plant was a necessity, and that if possible the matter would be decided on upon his return to New York.

Women's League Discusses Pictures

"The Development and Regulation of Motion Pictures" was the subject of the January meeting of the League for Business Opportunities for Women at the Russell Sage Foundation Building, New York City. Cranston Brenton addressed the league upon the philosophy, personnel and principles of the National Board of Review; also the method used with the producer or manufacturer, the exhibitor, city officials and the public. "Constructive Movement in the Use of the Motion Picture," was the subject of the second address, made by C. G. Cocks of the National Board of Review. This included the presentation of the matter to various organizations and individuals, the standards under which pictures are selected, the classification and selection of pictures, the publicity necessary to the enlightenment of the public, the methods which are used to encourage their general and effective use.

Miss Helen Duey spoke on "The Public and the Motion Picture." Her address included the attitude of the public toward motion pictures, their demand and their need, the increasing support of constructive plans, and the need of greater public enlightenment regarding the general use of the motion picture and its use for selected purposes.

She discussed the subject of censorship in a legal form and opposed it strongly and pointed out the value of the rapidly growing demand for films for selected purposes. All three of the speakers spoke of the work being done by the National Committee on Films for Young People (affiliated with the National Board of Review).

Exhibitor's Wife Aiding Peace

Mrs. Louise Loeb Hamburger, wife of a Chicago proprietor of several theaters, is conducting, single handed, propaganda work in behalf of world peace and disarmament. In her husband's theaters throughout the city she has caused the following slide motto to be displayed at intervals:

"Peace! Let us talk peace! Let us think peace! Let us sacrifice for peace!"

"I believe that through the medium of the motion picture entertainments we can create a peace attitude in this country that will keep us from the war hysteria," said Mrs. Hamburger. "Prof. Scott Nearing, head of the new municipal university of Toledo, has written me, speaking in highest terms of the proposed 'movie' campaign. He writes: 'The cost of one battle cruiser ($20,000,000) devoted to investigation, publicity and discussion would do more than a whole fleet to prevent war with Japan."

Robert W. Chambers to Write for Goldwyn

NEW PRODUCER BUILDS STRONG ORGANIZATION

Reading from left to right—Seated, Edith Ellis, author of "Mary Jane's Pa," and other plays; Roi Cooper Megrue, author of "It Pays to Advertise," "Under Cover," "Potash and Perlmutter in Wall Street," etc.; Ralph W. Ince, noted director; Edgar Selwyn, first vice president of Goldwyn, author, producer and actor; Robert W. Chambers, America's famous novelist; Irvin S. Cobb, novelist; Margaret Mayo, author of "Polly of the Circus," "Baby Mine," "Twin Beds," and other plays; chief literary adviser and in full charge of scenarios. Standing, left to right—Crosby Gaige, treasurer of Goldwyn; Samuel Goldfish, president of Goldwyn Pictures Corporation and chairman of the Advisory Board, and Arthur Hopkins, second vice president and one of the chiefs in charge of production.

GOLDWYN PICTURES CORPORATION ADVISORY BOARD

WITH a contract with Robert W. Chambers tucked away in the shining new vaults of the Goldwyn Pictures Corporation this new producer in the big New York constellation of motion picture satellites begins its career with equally high value placed on talent in other directions.

Maxine Elliott has returned from abroad to join the Goldwyn players, and eight noted authors have been given seats on the Goldwyn advisory board, while supervision of artists and casts, involving the selection of players for Goldwyn features, has been placed in the hands of the former dramatic critic, Adolph Klauber.

Up in the new offices of the company, on the seventh floor of the Rogers Peet building, at 16 East Forty-second street, New York, there is much ado over the achievements foreseen in securing the services of Robert W. Chambers, as scenarioist. He has consented to produce a series of original scenarios annually for the company. By signing a contract of an exclusive character with Chambers, the firm has obtained his consent to produce a series of original scenarios annually for this newest of film organizations.

In addition, Goldwyn Pictures obtains the exclusive right of screening any or all of Mr. Chambers' famous novels not hitherto screened. This agreement does not apply, however, to certain serial stories which Mr. Chambers is writing for one of the big American magazines, but to all of his other works and the original scenarios covered in this new Goldwyn arrangement.

Achievements like the bringing of Mr. Chambers into screen authorship have caused a distinctive newspaper like the *Pittsburgh Dispatch* to say that the Goldwyn Pictures Corporation is "out for bear." This comment is apropos the entry into motion pictures under Goldwyn management of Maxine Elliott, Jane Cowl and Mae Marsh, the latter already one of the established heroines of the cinema; the signing of Ralph W. Ince and Allen Dwan as directors.

Authors on Advisory Board

Another new departure of the Goldwyn corporation is the forming of a special advisory board, composed of authors, and intended to perform what will be a new but long-needed function in the film industry.

This board consists of Samuel Goldfish, chairman; Edgar Selwyn, Margaret Mayo, Irvin S. Cobb, Arthur Hopkins, Roi Cooper Megrue, Archibald Selwyn and Crosby Gaige.

Thus for the first time on a picture corporation official board are found American playwrights and authors shoulder to shoulder with picture and dramatic producers and masters of stagecraft, working to instill quality and accuracy into a picture product before the physical work of making the picture is under way.

In this board Mr. Goldfish represents the skilled film executive familiar with both the problems of production and distribution; Edgar Selwyn, Margaret Mayo and Arthur Hopkins represent theatrical production and authorship in its best phases; Roi Cooper Megrue and Irvin S. Cobb are the representatives of literary and dramatic authorship at its peak of highest success, and Archibald Selwyn is a skilled business executive in the field of theatrical management.

The formation of this special board in which literature and authorship receive such recognition reveals a

frank effort by the Goldwyn Pictures Corporation to avoid errors in completed pictures, never permitting the error to be committed at the outset.

Klauber to Select Players

Adolph Klauber is the newest personality to be enlisted for service in behalf of Goldwyn. Mr. Klauber will be the careful and critical authority to whom will be given the difficult task of engaging the multitude of players, principals and many of the lesser screen folk, who will make Goldwyn pictures distinctive.

For several years this task of selection has been performed by Mr. Klauber for Selwyn & Company.

Prior to identifying himself with the business of the theater Mr. Klauber had been for many years the dramatic critic of the *New York Times* and had established himself as one of the soundest factors in the critical fraternity.

Goldwyn in New Quarters

The Goldwyn Pictures Corporation, together with all its departments and with most of its operating executives, on January 15 transferred from its temporary offices at 1451 Broadway to the Rogers Peet building, 16 East Forty-second street. An empty floor was made over in its entirety, offices laid out, floors carpeted and filing systems, and auditing and business department equipment installed.

Provision is made in the new offices for the president, the general counsel, business and managerial offices, editorial department, the advertising and news service departments, the scenario department, with private offices for Edgar Selwyn, Margaret Mayo and Edith Ellis and their staffs of assistants.

For reference purposes, the telephone trunk line number of Goldwyn Pictures is "Vanderbilt Eleven."

Maxine Elliott Takes Vacation

Maxine Elliott, since returning from Europe to enter motion pictures with Goldwyn, has been at White Sulphur Springs, Virginia, enjoying the first vacation she has had since the outbreak of the European war in the summer of 1914.

Miss Elliott and a group of society friends from New York arrived there a fortnight ago and set out two days after her arrival on a horseback tour of the Virginia foothills.

Both at the Springs and in the towns and villages the noted beauty has visited with her party, she has been welcomed with great enthusiasm and several efforts have been made to get her to preside at Southern charities and benefits held to raise funds for war relief.

Miss Elliott appears in splendid health and the difficult work she has managed on a hospital relief barge in the canals of Flanders seems to have been of much benefit to her.

Vitagraph Managers on Tour

H. D. Naugle, western division manager of Vitagraph-V. L. S. E., and E. Auger, eastern division manager, left the home offices of that company last week for an extended tour of all Greater Vitagraph exchanges. Mr. Naugle had spent a week in New York to make a detailed report to Walter W. Irwin, general manager of Vitagraph-V. L. S. E., of conditions in the western territory. Mr. Auger reported on affairs in the east.

Mr. Naugle's trip will take him to the coast and back again to the Mississippi before the end of February. He has extended to all exhibitors in that far stretch of country an invitation to meet him at the Vitagraph-V. L. S. E. branch nearest them. His route is as follows:

Kansas City, January 20, 21 and 22; Dallas, January 23, 24 and 25; New Orleans, January 26, 27, 28, 29 and 30; Los Angeles, February 2, 3 and 4; San Francisco, February 5, 6 and 7; Seattle, February 9, 10, 11 and 12; Salt Lake City, February 14, 15 and 16; Denver, February 17, 18 and 19; Omaha, February 20, 21 and 22; St. Louis, February 23, 24, 25, 26 and 27, and Kansas City, February 28.

Mr. Auger's route is: Toronto, January 20, 21 and 22; Montreal, January 23 and 24; St. Johns, January 25, 26 and 27, and New York, January 28. Mr. Auger will spend a few days in New York and early in February will visit all the Vitagraph eastern offices.

Exhibitors desiring to see either Mr. Naugle or Mr. Auger are requested to note these dates and places, so that with the least trouble to themselves they can get in personal touch with these division managers of Vitagraph-V. L. S. E.

Metro Elects Officers

At the annual election of officers of the Metro Pictures Corporation, the following officials were chosen:

President, Richard A. Rowland, of New York; first vice president, Louis B. Mayer, of Boston; second vice president, James B. Clark, of Pittsburgh; treasurer, Joseph W. Engel, of New York; secretary and general counsel, J. Robert Rubin, of New York; executive committee, Richard A. Rowland, Joseph W. Engel and Louis B. Mayer.

Directors, Richard A. Rowland, Joseph W. Engel, Louis B. Mayer, John Kunsky, L. Lawrence Weber, A. S. Beymer, O. N. Davies, John D. Clark and James B. Clark.

Mr. Kunsky, whose home is in Detroit, is one of the most prominent motion picture men in the Middle West.

With the exception of Mr. Fitzgerald, who retires as first vice-president, and also from the directorate, President Rowland and the other officers were re-elected. Mr. Mayer succeeds Mr. Fitzgerald as first vice-president, and Mr. Kunsky succeeds him as director.

Reports which were submitted at the meeting showed that Metro has enjoyed an unusually prosperous year.

Distributes Mary Miles Calenders

Charles Pacini, proprietor of the New Majestic Theater, Kenosha, Wisconsin, distributed eight thousand calendars as souvenirs of his showing of "Faith," the Mutual Star production in which Mary Miles Minter is starred. The calendars were decorated with a head of the little star in colors. The sidewalk in front of the theater was impassable because of the crowds assembled.

The picture was so well liked that many requests were made for its re-showing but owing to the features already booked for the week's program it was impossible to hold it over. Other Mary Miles Minter pictures will be shown, however, at the New Majestic in the near future.

Arrangements have also been made whereby this feature will be shown at the new Butterfly Theater which will be opened soon.

Ruth Stonehouse is directing and playing the leading role in a two-reel character play, "Tacky Sue," at Universal City.

"The Plow Woman" is the title of a five-reel drama being filmed at Universal City. It features Mary MacLaren.

First Aid to Theater Men

PRACTICAL HELP ON THE PROBLEMS OF RUNNING A PICTURE HOUSE

EXHIBITORS in many sections of the country are becoming worried over the Sunday closing question. It has become a sort of epidemic. The people, preachers and clubs of one place hear about Sunday closing agitation in another locality and are led to think that perhaps Sabbath films are injuring their own community.

Then in their zeal for "doing good" they get busy.

Many exhibitors have asked us how best to offset such a movement. In sections where the show men have presented clean bills and have had the community in mind in choosing its films, the fight will be less serious, if there is any at all. Here is another proof of the value in co-operating in every way with the people. Make your house a community center, an institution like the post office or a school, with the good of the locality at heart, and you will have little trouble. Begin now to co-operate with the school people and ask the advice of mothers and preachers and business men on the sort of bills to run at *their* picture house, and you will cure the disease before you catch it, or before it catches you.

If your town is already afflicted, offer *now* to do the things suggested above. Also watch the motion picture trade papers for material to use in your fight. MOTOGRAPHY has carried several articles in every issue for the past month or two on the subject. Get some broad-minded minister to say that he will support Sunday pictures if you run educationals, or if he is allowed to choose the subjects. Make the people realize. through newspaper interviews or letters or ads, that there are many "amusements" such as saloons and pool rooms, cards and dancing, that are as harmful and less educational than motion pictures.

In short, use your brains, run clean pictures, cooperate with your public, make your house a respected and valued institution and you will have little trouble with Sunday closing or anything else. In some instances, of course, it is impossible to combat the set ideas of those who agitate the closing of houses on the first day of the week. But often when the truth is brought out, the majority of the people are in favor of films on Sunday. When the reformers get busy, you get busy and bring to the light the number of people who do not object to the fact that a picture house does business on the Sabbath the same as drug stores.

Here's good luck!

Can a Woman Be a Good Exhibitor?

127—My former experience has been limited to work in offices as private secretary to managers, etc., but I think I know enough about business to run a picture theater and make it pay. I was also a bookkeeper for years. I have been a constant film fan ever since they started and I think I can run a theater as well as the exhibitors in this city. The theater I have a chance to buy, as I said, is a bargain. It is in good condition and I think in a good location. Would you advise me to buy it?

There is no reason on earth why a woman cannot become a good exhibitor. There are a good many of them now. And a good many other women aid their husbands in the management of their houses. If you would care to have it, drop us a line for the names and addresses of some women who have made successes running theaters. They could undoubtedly give you some good advice. Also talk to the show men in your town about the proposition. Since your prospective theater is not in competing territory they will be frank with you.

With the information in your brief letter it is impossible for us to tell whether or not the house is a "bargain." The chances are it is not. First look carefully into the reasons for its sale. Then make a very careful study of the field, real estate values, etc. You must have a great deal more money saved than most office women to be able to take hold of such a proposition and be able to carry it along till you build up a business and make a go of it. Let us hear from you more in detail. Look before you take a jump.

The Use of Heralds

128—Do you think I should use heralds when I have a weekly program? Population about 1,800; change every day. I run Unicorn, Western and Comedies. Monday, "Shielding Shadow" and two reel drama and single reel comedy (Mutual); Tuesday, Paramount; Wednesday, "Gloria's Romance" and then fill-up reels Thursday. Paramount Friday; World Saturday.

The use of heralds depends some on what your program is like. If the latter is elaborate and complete, heralds are unnecessary.

The most efficient way to handle the matter has been found by most exhibitors to be to take some of the matter from the printed heralds furnished by the different film companies and use it in printing your own program. You can take some of the matter decribing the plays and stars and insert it in the proper places in your weekly bill.

You can, of course, also secure cuts from the producers and exchanges and use them to great advantage in your program, and in this way, if you have a good printer, make your program almost as attractive as are the heralds.

The question of a printer is very important. Be sure to go to the best one in your city. He will be cheapest in the end, for arrangement and taste in printing your program are very important. That bit of paper represents your house when it is in the hand of your prospective patron and your theater is unconsciously judged by it, just the same as customers judge a business house by its travelling men.

Use as good stock as you can afford in your program and use cuts to make it attractive. Avoid the use of too much text. And be very careful that everything is correct—grammar, spelling, names of plays and stars, etc. It is surprising but true that some theaters are still careless of these things.

The printed heralds you mention are, of course, valuable as an added gun in your campaign for some special picture, and as such are usually worth the money. Many exhibitors also find that they come in handy in case something delays the printing of their regular program. In that case, get a rubber stamp made and stamp the time and place on the herald, if it is impossible to have it printed on. The latter is by far the more satisfactory method, as a rubber stamp does only a very makeshift and cheap job at the best.

A few circumferences full of Triangle luminaries. As you read, Robert Harron, Fine Arts, Dale Fuller, Keystone, and her pet canary; Constance Talmadge, Fine Arts, star in "Intolerance"; Charles Ray, just re-signed with Ince, and 15-year-old Mildred Harris, a dawning Fine Arts star.

"The Spitfire" Features Bessie Love

The title of the Fine Arts comedy drama first announced as "The Doll Shop" has been changed to "The Spitfire." Bessie Love is the featured player in this, under the direction of Edward Dillon. The Fine Arts "kiddies" play their part in the production and contribute many humorous touches. One episode shows George Stone and Tina Rossi bringing the father's dinner to him at the factory. Not being able to get down the stairs quickly enough by the use of their feet, they use the bannisters. This, of course, results rather disastrously for the dinner pails.

In this production Miss Love does some excellent characterization in the role of the girl who is poor and has been trained to hate all people who are wealthy, regardless of social standing or anything else. She has been taught by her uncle to love nobody but poor people and her awakening when she realizes she has fallen in love with a millionaire instead of a chauffeur, gives rise to some excellent mirth-provoking situations.

Roy Stewart, who played opposite Miss Lillian Gish in "The House Built on Sand," has the leading masculine role in "The Spitfire." Carmel Myers, Max Davidson and Carl Stockdale have important parts in the production.

Metro February Releases

Four one-act comedies will be released by Metro Pictures Corporation during the month of February. Of these three will star Mr. and Mrs. Sidney Drew, the fourth being a Metro-Rolma comedy starring Ralph Herz.

The Metro-Drew comedy, "Blackmail," by Epes Winthrop Sargent, will be released February 5. Henry is a successful lawyer. Mrs. Henry is insanely jealous of the women who come to him for legal advice. She becomes convinced that her husband has a "past," and is anxious concerning his present.

"Winning an Heiress," with Ralph Herz in the stellar role, is scheduled for February 12. Edward McWade wrote this comedy, which William A. Quirk directed. Warren Walton (Mr. Herz) is a successful actor who is in love with Ethel Campbell, an heiress, and wants to marry her. However, mother wants daughter to marry a title. Finding that Mrs. Campbell also admires bravery, Warren takes advantage of the shark scare at the beach to display his prowess, and thus wins Ethel and the mother's consent.

"Her Obsession," is the title of the Metro-Drew comedy to be released February 19. Sidney Drew himself is the author. The wife's obsession is that she is getting too fat. She weighs herself every day, until finally her husband "doctors" the scales, and she believes she is getting thin.

The final February comedy release is another "Henry" picture, "Reliable Henry," written by Mrs. Charles Corbaley. In this also Mr. and Mrs. Drew appear, "Reliable Henry" being a delightful story of everyday domestic life in a suburban home.

Anita Stewart's Next Picture

Having had a week's rest since she completed "The Glory of Yolanda," the Greater Vitagraph feature which will be released through Vitagraph-V. L. S. E. exchanges on January 29, Anita Stewart has begun work on a new production, "The More Excellent Way."

This is a picture version of Dr. Cyrus Townsend Brady's novel and Miss Stewart's part in it is that of Crissy Deselden. The leading male role will be played by Charles Richman, who will be co-starred with Miss Stewart in this production, following Mr. Richman's appearance in "The Secret Kingdom."

Rudolph Cameron, Charles A. Stevenson, Katherine Lewis and several other well-known Vitagraph players will be seen in the other roles. Perry M. Vekroff will direct the production of "The More Excellent Way."

Association Dinner Postponed

The dinner and entertainment planned for January 26 by the General Division of the National Association of the Motion Picture Industry has been postponed until March on account of the absence of William A. Johnston, chairman of the division, and the present nature of legislative and other duties now developing on the officers of the association.

Definite announcement of the place and date of the dinner will be made shortly, as it is planned to give this entertainment the full advantage of careful planning for some weeks ahead.

Marie Dressler Deal Still Open

An impression that Marie Dressler is now under contract to appear in productions for Mutual distribution appears to have been gained from a misinterpretation of a statement made by President John R. Freuler of the Mutual, when he recently admitted that contracts with the star had been *drawn*. The project is still in the promotional stages, according to the Mutual Film Corporation, and at this time no information can be given of completed arrangements of final plans.

George M. Cohan, the original Yankee Doodle boy, in his first picture, "Broadway Jones," now being produced by Artcraft. The scene at the right is not a scene at all, but some preliminary instructions just before the filming began. Marguerite Snow, leading lady, is on the left, then come Crawford Kent, Joseph Kaufman, director, and Cohan. Seated are Jack Voshell, assistant director, Joseph Boyle, second assistant director, and Russell Bassett, character man. In the circle is George M. himself, and at the left a scene from the play.

New Color Process

Clarence W. Mable of Binghamton, New York, has been granted a patent on a process to color mechanically, motion picture films, and his invention is backed financially by the Ford Motor Car Company of Detroit where he has been at work on his idea in the laboratory connected with the Ford Animated Weekly. As compared with the present laborious and costly method of stenciling films by hand, five feet a day, the Mable process colors 36 pictures a minute, in the minutest detail, and a cost not to exceed one and one-half cents a foot.

When he was endeavoring to interest the large producers in New York they had little faith in his scheme but told him that if he could work out an idea that would color films at ten cents a foot it might be worth considering. He has been at work on his invention for several years, first conceiving the idea when he witnessed an imperfect picture display at the time when motion pictures were in their infancy.

He has always taken a keen interest in lithographical and photomechanical matters and has worked hard to perfect his idea. Within a short time a picture of the Grand Canyon of Colorado, nature's most wonderful color exhibit, will be reproduced in a Detroit theater with his device and he claims that every detail of nature in the canyon will be reproduced on the screen.

Cameron Opposite Anita Stewart

A promising newcomer in the ranks of juvenile leads at Greater Vitagraph's Brooklyn studios is Rudolph Cameron, who has been cast in a prominent part opposite Anita Stewart in "The More Excellent Way." Mr. Cameron is a recruit from the legitimate stage and will be remembered for the hit he recently made as David in "Rich Man, Poor Man." Prior to this, Mr. Cameron had done a great deal of work in vaudeville. He will play the part of Robert Leyland in "The More Excellent Way," which is a picture version of Dr. Cyrus Townsend Brady's novel.

Jack Pickford has gone west, transferring his activities from the Famous Players studio in New York to the Lasky studio in California, where his first production will be an adaptation of Gene Stratton Porter's celebrated novel, "Freckles," which will be released on the Paramount Program in the spring.

Fox Films "The Scarlet Letter"

On February 12, William Fox will present a picture version of Hawthorne's greatest story, "The Scarlet Letter." Three months were spent in making this picture, which is said to be as authentic and as appealing as the book itself. This picturization of "The Passion-play of New England" will be released on the regular Fox program.

Special care has been taken in selecting the cast of this feature. Stuart Holmes has the role of Dimmesdale, the repentant pastor. Mary Martin plays Hester Prynne, and Kittens Reichert, beaming with the elfish mischief of the Pearl she portrays, completes the pitiable trio.

Carl Harbaugh directed the subject and Georges Benoit, who was foremost in photographing "The Honor System," had charge of the camera. The lighting effects are particularly pleasing. What this master picture drama loses in words in the transformation, it more than gains in visualizing the pathos and tragedy which have made it one of the finest stories of love and passion ever told.

All the sub-titles have been taken from the book.

Beauty astride the beast. The astridess is Anne Luther, a Foxy little star.

Viola Dana on Art Dramas Program

Viola Dana, one of the most youthful of the screen stars, and certainly the youngest actress to have had her name spelled in electric lights in front of a legitimate theater on Broadway, is to appear on the Art Dramas pro-

Viola Dana in "Rosie O'Grady," Apollo-Art Dramas play.

gram in "Rosie O'Grady," an Apollo Picture, which is to be released on February 1.

Miss Dana was practically born on the stage, and made her professional debut while still very young. She has appeared in support of Dorothy Donnelly, in Ibsen's "When We Dead Awake," with Thomas Jefferson in "Rip Van Winkle," in "The Squaw Man," with William Faversham, and in the title role of "The Littlest Rebel," with Dustin Farnum. Before her fifteenth birthday, she had attained stardom in her own right, playing the name part in "The Poor Little Rich Girl," which had such a remarkable run on Broadway.

From the legitimate stage, Miss Dana went into Edison productions, where her graceful charm and real dramatic ability soon made her one of the favorites of the photoplay world. Miss Dana has since appeared in several Metro plays.

In "Rosie O'Grady," Miss Dana's Art Dramas vehicle, she portrays a character that will immediately win for her the sympathy of the audience. It is the story of a little news girl of the slums, whose dream hero is a prize fighter. Although she has never met him, he is constantly in her thoughts, and when on one wonderful day he actually saves her from annoyance at the hands of some ruffians, her happiness knows no bounds.

The picture is replete with local color and human interest, as well as the most intense drama. In some of the scenes, several hundred people appear, in some very exciting situations.

No Credit Memo in Whole Week

J. A. Steinson, manager of the local exchange of Vitagraph-V. L. S. E., New Orleans, has succeeded in breaking one record. The feat is really unusual. For a whole week—ending January 13—Mr. Steinson did not have to issue a single credit memorandum. Often any film exchange will make a sufficient number of clerical errors in billing, shipping, booking, or what not to swell the number of credit memos issued to almost the same volume as the bills themselves.

Mr. Steinson's record is so remarkable that Walter W. Irwin, general manager of Vitagraph-V. L. S. E., wrote him:

> It is indeed a pleasure to read that for the entire week just closed you did not issue a single credit from your office and that there was no mis-shipment or delinquent shipment of any sort. We hope you can keep up this admirable record. It is an indication of the service you are rendering the exhibitor.

Brenton Talks Against Censorship

Cranston Brenton, chairman of the National Board of Review, addressed the Monday Club of Brooklyn, an organization of social workers, on the subject "The Social Significance of the Motion Picture" on January 15. He told the story of motion pictures and emphasized the fact that if the film is to have an opportunity to perform the maximum of social service it should not be hampered by the petty consrictions of a legalized censorship. Boards appointed by law, he pointed out, can perform only a negative service. They cannot make films better and there is always the danger that they will act adversely regarding the publication of social propaganda of which they might not approve for political or other reasons.

Book on Film Advertising

The latest book on films to come to our attention is a new volume by Ernest A. Dench called "Advertising by Motion Pictures." It is published by the Standard Publishing Company of Cincinnati, and can also be obtained through Motography.

The book is the first to treat the subject in a comprehensive manner and it is of a thoroughly practical nature. Among the subjects treated are, "Telling your ad story by motion pictures," "Movie advertising from the viewpoint of the fan," "Slide and film advertising contrasted." The treatment of the advertising of various products by films is also discussed.

Mr. Dench is also author of "Making the Movies" and a book on scenario writing.

English Firm Wants U. S. Films

Commerce Reports of current date states that an English motion picture firm is desirous of leasing American feature films. A guarantee of cash against delivery at destination is offered. Direct inquiries in care of *Commerce Reports*, Bureau of Foreign and Domestic Commerce, Washington, D. C.

After a six weeks' trip through the South, the June Caprice company has returned to the William Fox studios in Fort Lee, N. J., to finish work on the photoplay whose outdoor scenes were snapped in North Carolina, Georgia, Florida and Tennessee.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is now a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

Will you kindly tell me through your department the best way to remove the intermittent shaft so as to replace a worn intermittent sprocket on a Power's 6 A?— *Novelty Theater, Anthony, Kansas.*

First remove the apron (Part No. 669) by taking out two small screws; next remove the lower sprocket and shaft by loosening screw in sprocket, slip sprocket off shaft and pull shaft out to the left; next remove the large idler gear (No. 640) by loosening screw in set collar (No. 642) on the idler gear shaft. To get to this collar you will have to lay the machine on the work bench with the left side of the machine down, and notice the set collar on the idler shaft set close to the frame of the machine. By turning the flywheel you will see the small set screw that holds the collar.

Loosen this screw and you can remove the idler gear and set collar. Next remove the oil casing cover (No. 674) by taking out the three small screws in the cover and tap the cover lightly on the hub to break the shellac joint.

Next remove the flywheel (No. 672) by removing the screw (No. 709), the flywheel can then be removed by tapping lightly on the opposite side of the wheel. Next loosen screw in the set collar on the cam shaft (No. 676) and the cam and shaft can be removed. Next loosen the set screw in the frame of the machine that holds the large intermittent bushing (No. 670) and the intermittent sprocket, shaft, and bushing can be removed by pulling them out to the left through the oil well.

In removing the pins in the old sprocket and putting the new pins in, be very careful that you do not spring the intermittent shaft. Place the sprocket between two blocks of brass or wood in a vice and then drive out the pins. Remove the old sprocket and put the new one back on the shaft and then place it back in the vice and put in the new pins. Before you replace the oil case cover, be sure and clean the edges of the cover and the case, removing the old shellac; then coat the edge of the cover with shellac and put it back in place on case with the three small screws. Do not put any oil in the oil well until the shellac has had plenty of time to set.

In replacing the flywheel be sure that the thin steel washer is in position on the cam shaft and that the two slots in the pinion gear (No. 677) fits over the two dogs on the cam shaft.

After replacing and adjusting the intermittent movement, be sure to time the shutter.

We run two Simplex machines, Ft. Wayne Compensarcs, A. C. current, 60 cycles 110 line voltage. At times our light is very poor, giving a dim picture. Our electrician says we are getting 110 volts at the compensarcs. Can you tell us what is the trouble and suggest a remedy?— *Levy and Suddath, Natchitoches, Louisiana.*

From the way your letter reads, I take it that you are having trouble with the light on both machines, and if that is the case I have every reason to believe that your voltage at the compensarcs varies. I would have your electrician install a volt meter on the line just ahead of the compensarcs and take readings from it at regular intervals for a few days and then you will be sure whether you are getting 110 volts at the compensarcs at all times. If you find that the voltage does not vary, then examine all connection from the main switch to the compensarcs and from the compensarcs to the lamps. A loose connection will cause a variation of current at the lamp.

Be sure that the jaws on the lamps are kept good and clean. The jaws should be taken out once a week and the part of the jaw making the contact with the carbon should be cleaned thoroughly. A good contact between the jaw and the carbon is essential to a good light.

I am thinking of joining the Operators' Union, and if it is not asking too much I should like to have you give me some idea of what I would have to know to get in the local. I have followed the Operators' trade for the last five years and have always wanted to be a Union operator. I think that a Union of any kind is a good thing to any man that has a trade. I am a fairly good mechanic but not so much at electrical work. I can repair a machine for almost any trouble. If you can give me any idea in this it will be highly appreciated by me. Inclosed find stamps as I prefer that you write me direct. If you write this letter up please do not mention my name or town.

In all Locals of the I. A. T. S. E. and M. P. M. O. of U. S. and Canada you are required to make application for membership, stating the length of time you have worked at the craft and the length of time you have been a resident of the city and state in which you make the application. Your application is then turned over to an investigation committee and if they bring in a favorable report on the application, then you are notified to appear before the examination board for examination. Every Local has its own list of questions, written, oral and practical. I, as a member of the I. A., could not tell you or anyone else just what might be asked of you but I can assure you that if you are, as you state in your letter, an operator with five years' experience, you ought to be able to pass the examination that will be given you.

The I. A. is just like any labor organization, they want all good, clean men, following the various crafts that their charter has jurisdiction over, to be members of the I. A. and I am sure that you will never regret it if you join. I heartily agree with you in saying that every person who has to toil for a living should be affiliated with some Trade Union. I would advise you to write to the Secretary of the nearest I. A. Local

and request him to mail you an application blank, with such other information that he can give you, such as the amount of initiation and dues. If you do not know where an I. A. Local is located then write to F. G. Lemaster, general organizer, 107 West Forty-sixth Street, New York, and he can give you the desired information.

With reference to the condition experienced by two road men, as outlined in the January 13 issue of MOTOGRAPHY, the editor suggests the following solution.

Inasmuch as it is stated that all connections on the board, field rheostat, fields and armature (assuming that the brush contacts are included) were made and found in perfect order, the generator of the motor generator set in question has undoubtedly failed to give the desired results for the reason that it had failed to "build up"—that is, for some reason, depending upon local conditions, the residual magnetism remaining in the field poles of the generator when it was last stopped was reduced to such an extent that upon restarting the generator there was not enough residual magnetism to enable the machine to build up its voltage under ordinary starting conditions. Under these conditions a momentary short circuit of the terminals of the generator applied at short intervals will enable the generator to gradually build up its voltage and re-establish the residual magnetism which it should have. In conditions of this kind, where the polarity of the generator effects the outside circuit, it is best to make a test to see that the polarity of the generator has not reversed.

I have been reading "The Man Inside the Booth" department of MOTOGRAPHY since it has been created and find that it has more questions that are answered so that the readers can get some benefit from them than any other trade paper projection department.

Now, here is my question: The booth that I am working in is painted a beautiful sky blue and I have asked the manager to have it changed but he doesn't seem to think that it is necessary. It is very hard on my eyes and I can not see the screen well enough to focus the picture properly. To make matters worse—the lights in the orchestra pit reflect on the screen and when I complain to the manager he says that the orchestra gets him the money so it comes first. Do you think that he is right?

The booth (not this particular one but every booth) should be painted either a very dark green or a flat black. This gives the operator in the booth a chance to see the results that he is getting on the screen and at the same time saves his eyes, and any one who has ever been in a booth five minutes knows that there is a terrible strain on their eyes if they watch the spot on the cooling plate of the machine for a second or two at a time.

As to the lights in the orchestra pit reflecting on the screen, it does not seem possible that a man that carries the title of a manager attached to his name, would be so blind that he would refuse to remedy a fault like that. The best way to convince him would be to project a picture with the lights on and then have the lights cut off while running and let him see for himself the difference in the picture and it will not take him long after that to have the lights changed. As I have said before, a little good common sense used in an argument like yours will go a long ways.

Exhibitors Praise Paramount

Hundreds of letters and telegrams have been received from exhibitors throughout the country by Paramount Pictures Corporation, as the result of the establishment of the Exhibitors Aids Departments in their exchanges and the distribution to Paramount exhibitors of over $200,000 worth of exhibitors helps and accessories.

Paramount's exhibitors aids campaign was inaugurated about three months ago, and the success of it is unprecedented in the history of the industry. The plan was to help the exhibitor in every possible manner. Every means towards this end was covered in its entirety and in each exchange there was established advertising and publicity departments and exhibitors aids departments.

In planning the campaign Paramount went to its every exhibitor and asked them what they wanted, and what would best help them to bring money into their box offices. A thousand and one replies were compiled, and when the plans were made for the $200,000 worth of accessories, not one exhibitor's wants were overlooked. The principal aids came under the head of advertising and publicity aids and the distribution of them represented the greatest distribution of free accessories ever planned by a motion picture concern.

The fundamental purpose of the campaign inaugurated by Paramount was to help the exhibitor to build his business for permanency with a program of pictures of the highest quality. Exhibitors in their communications to Paramount expressed their desire to make more money, and it is that desire that Paramount is endeavoring to satisfy.

Among a few of the comments that have been made on these Advertising and Publicity exhibitors' aids are the following:

F. C. Smoot, Camden Theater, Parkersburg, West Virginia; Sam Jones Smith, Dallas, Texas; J. V. Lynn, Seattle, Washington; J. Maurice Ridge, Cincinnati, Ohio; J. F. Crossley, Sorg Opera House, Middletown, Ohio; Gerber and Hass, Majestic Theater, Dayton, Ohio; Mr. Hennegen, Lubin Theater, Cincinnati, Ohio; Wallace Decker, Piccadilly Theater, Rochester, New York; H. F. Wilkes, New Orleans; Paul E. Glase, Reading, Pennsylvania; Grace Wyndon Vail, Atlanta, Georgia; Carr and Schad, theaters in Pennsylvania, and H. O. Strom, Strand Theater, St. Helena, Oregon.

Mary Miles at Work on New One

Mary Miles Minter will appear as the companion to an elderly woman in the newest of the Mutual Mary Miles Minter features being produced at the American studio under the direction of James Kirkwood. "The Gentle Intruder" is the title of the picture.

The story tells of a young girl who has been defrauded of an inheritance by her uncle's lawyer posing as a protecting friend. Into the house of the man who has taken what rightfully belongs to her, she comes as a companion to an elderly woman, and through this association finally brings the lawyer's self-seeking, society-crazed family into a realization of their shortcomings.

D. W. Griffith was the guest of honor at a luncheon given in the William Penn Hotel, Pittsburgh, on January 3 by William Moore Patch, managing director of the Pitt Theater. A large number of officials and theatrical men of Pittsburgh attended.

Above is Viola Dana in "Rosie O'Grady," the powerful new Apollo-Art Dramas feature. The accompanying pictures are vague ideas of some of the other punchful scenes in the same unusual drama. This is but one of Art Dramas unusual features coming.

Art Dramas Announces Unusual Plays

CASTS INCLUDE ANNA NILSSON, JEAN SOTHERN, VIOLA DANA, DOROTHY BERNARD

ART DRAMAS, INC., announces its releases for the next two months, beginning with the middle of January, and extending into March. Most of these productions have already been completed, insuring the exhibitor of a feature every week on the release date. This, it has been pointed out by an official of the company, is a record that no other new releasing organization has ever been able to make.

The releases are: January 11, "Infidelity?" with Anna Q. Nilsson and Eugene Strong; January 18, "God of Little Children," with Alma Hanlon; January 25, "Her Good Name," with Jean Sothern; February 1, "Rosie O'Grady," with Viola Dana; February 8, "The Accomplice," with Dorothy Bernard and Jack Sherrill; February 15, "The Adventurer," featuring Marion Swayne; February 21, "The Moral Code," featuring Anna Q. Nilsson and Walter Hitchcock; February 28, "Pride and the Devil," with Alma Hanlon.

"Infidelity?" is an Erbograph production, concerning the lives of two generations—a man and his wife and their daughter and her fiance. The picture gets its peculiar interrogatory title from the fact that it does not tell definitely of any particular unfaithfulness, but concerns the subject only generally. Ashley Miller both wrote and directed the production.

"God of Little Children," produced by Apollo Pictures, Inc., is a powerfully dramatic story that gives Alma Hanlon, the star, ample opportunity to display her histrionic ability. Richard Ridgely, who produced for the McClure company, directed "God of Little Children."

Jean Sothern is the first of the Art Drama stars to make her second appearance on that program. Following the success of her first picture, which seems to have added greatly to her popularity, considerable care was exercised in the choice of a vehicle for her second Art Drama, "Her Good Name," aptly described as a "photoplay of sunshine and heart throbs." George Terwilliger, who directed "The Lash of Destiny," the first Art Drama, is also producing "Her Good Name," at the Van Dyke Studio.

"Rosie O'Grady," the next Art Drama, marks Viola Dana's first appearance on the program. She is presented in an Apollo picture. A strong cast supports her in the picture, and the atmosphere of the East Side, the locale of the story, is carried out with utmost fidelity.

"The Accomplice," a William L. Sherrill Feature, co-stars Dorothy Bernard and Jack Sherrill. This production will mark Mr. Sherrill's arrival into the state of stardom, a rank which he has won through persistent effort, backed by unusual native ability. The story tells of the night life of New York's smart set. Jean Sturt, whose work as Betty in the last Sherrill production, "The Rainbow," attracted so much favorable comment, is also seen in this production.

The second United States Amusement Corporation release on the program will be a picturization of Upton Sinclair's famous novel "The Adventurer." This book was one of the best sellers of a few years ago. Marion Swayne will be the star of this production.

"Pride and the Devil," starring Alma Hanlon, will be released next under the Apollo Pictures brand. Richard Ridgely, who directed Miss Hanlon's first picture, "God of Little Children," will also produce "Pride and the Devil."

"DOT" KELLY TO THE FRONT

She Succeeds Lillian Walker in Vitagraph's Blue Ribbon Features—Story of Career Good Food for "Fans"

Dorothy Kelly will be the successor to Lillian Walker in taking the leads in the Vitagraph Blue Ribbon pictures, whose departure from the Vitagraph organization has been announced.

This necessitates a slight change in Vitagraph-V. L.

"Dot" Kelly, vivacious and popular star, who succeeds Lillian Walker in the Vitagraph constellation.

S. E. releases as scheduled under the rotary plan, by virtue of which exhibitors are assured of the return of each star or group of stars every six weeks. Miss Walker's next release will be on February 19, in "Kitty Mackay." On April 2, with the release of "The Star Gazer," the last of the Lillian Walker features will be released through Vitagraph-V. L. S. E.

Miss Kelly and Evart Overton are co-starred in "The Money Mill," which will be released as a Blue Ribbon feature on May 14, the date on which Miss Walker's next feature would have been ready.

Thereafter, every sixth week, there will be a Vitagraph feature in which Miss Kelly and Mr. Overton will be co-starred as one of the six groups in the Vitagraph rotary system.

"Dot" Kelly, who thus takes a high place in stardom, really has earned it. Starting in the motion picture business without any experience she has worked her way steadily up, as the real stars always do. A Philadelphian by birth and rearing, she was an artist in charcoal and pen and ink. She branched out and took up water colors and did well at this, too. Then she decided that painting pictures would never be as lucrative as acting in pictures. So off to New York she went and straight to Vitagraph.

When the casting director there asked her what her stage experience was, she told him blandly, "None."

"What have you done in pictures?"

"Nothing—yet!" was the equally bland answer.

"What do you mean by applying for a job for which you have no qualifications?"

"Qualifications?" quizzically retorted Miss Kelly. "Why I have brains and I can use them."

William Russell in Southern Role

William Russell in "My Fighting Gentleman," production of which has been completed this week at the studios of the American Film Company, is the latest offering of American-Mutual features in line with the policy of "Only Big Stars for Mutual." Release date of "My Fighting Gentleman" will be announced soon.

According to those at the studio who saw the photoplay in its completed form, "My Fighting Gentleman" should be among the most attractive of the popular William Russell series. The story, which is written around the inhabitants of a Southern town in the Reconstruction period following the Civil War is a novel one. Starting with the shattered finances of a family at the war's end, it presents Frank Carlisle, the hero, played by William Russell, in the effort to rebuild his estate.

Edward Sloman, who directed the picture, has succeeded in obtaining unusual striking night effects, all of which actually were taken at night to obtain the proper illusion of artificial lighting. A chase through a swamp with bloodhounds on the trail of a fugitive and a glimpse at the main street of a Southern village on election night remain in the memory.

Playing opposite William Russell in the character of Virginia Leighton is Francelia Billington, Russell's new leading woman. Jack Vosburgh has the important heavy role, while Lucille Ward, Clarence Burton, Harry von Meter, William Carroll and Sid Algier furnish strong support.

Transcontinental Screen Comedy

Plans for the first trans-continental photoplay featuring an individual star are being perfected at the Triangle-Fine Arts studios in Los Angeles. Robert Harron has been selected to appear in this novelty production, which will be under the direction of Lloyd Ingraham.

A definite date has not yet been decided upon, but Harron and Ingraham, together with a small supporting cast and mechanical crew, will probably start from Los Angeles as soon as work has been completed upon "The Bad Boy," Harron's present starring vehicle.

A story has been prepared by the Triangle-Fine Arts scenario department which calls for many contrasting scenes, and episodes will be filmed in all of the big cities visited, including El Paso, San Antonio, New Orleans, Atlanta, Washington, Philadelphia and New York. Many interesting bits of open country will also be utilized for settings, and if any striking adventures befall the pilgrims en route, they will be incorporated in the story whenever possible.

Bert Hadley, Ingraham's assistant director, will make the trip in advance of the Harron company, to arrange for accommodations and look over the various locations.

Director Allen J. Holubar is nearing the completion of a five-reel photodrama, "The Reward of His Government," at Universal City.

"Beauty is truth; truth beauty," said Keats. And he was right. Here's a bit of the beauty and the truth is that you will probably book this newly blossomed Mack Sennett-Keystone, "Her Nature Dance"—that is, unless you're a blind man or your wife sees it first.

HAMPTON TALKS ON PROFITS

Head of General Film Company Believes Tax Laws Are Natural Outcome of Public's Ignorance of the Facts

Benjamin B. Hampton, president of the General Film Company, wants the public to know that the moving picture business has been too well "press-agented." He means that stories of immense salaries paid to some players has created the impression that correspondingly generous profits are realized all along the line; a mistake, he says, which is one of the strong influences in causing state legislatures to be deceived by this appearance of prosperity and to regard moving picture theaters as a legitimate subject for taxation.

Investments in moving picture securities have proven unsatisfactory and unprofitable in about fifty instances to every one of the other kind, he asserts. He thinks that if the public knew how narrow a margin of profit exists for most companies, there would be less inclination to legislate against the films.

"The only swollen profits of the picture business today," he declares, "are the profits received by some of the stars."

And these would not measure up to the published amounts, says Mr. Hampton. A statement issued by him reads in part as follows:

The hard cold facts relative to the motion picture industry at the present time are that the business is going through a reorganization—becausc the profits are not satisfactory to the men engaged in it. If you will make inquiry in Wall Street you will be surprised to find how many bankers have lost money, or have had unsatisfactory experiences with motion picture ventures.

The popular opinion seems to be that Wall Street has not invested extensively in picture securities. While this is probably true, the facts are that many Wall Street bankers and banking houses have in one way or another put moncy into various forms of picture propositions. Nearly all resulted unsatisfactorily. A few of the great picture concerns have pleasant, satisfactory Wall Street connections, but for everyone of these I venture the assertion that you can fine fifty deals that have been unsatisfactory.

I have some knowledge of the conditions that surround about perhaps twenty or twenty-five of the leading producers of the country, and I must say frankly that these men are not making profits justified by their investment of money, time, energy and responsibility.

On the distributing side some of the houses are making fair profits, and others are not. So that any way you look into thc industry, exhibitor, distributor, and producer, you will find that the day of swollen profits is a thing of the past.

PARAMOUNT PORTRAYS ORIENT

Japanese Actor, Sessue Hayakawa, Is Star in Lasky Feature, "Each to His Kind"—Lenore Ulrich in Indian Play

Sessue Hayakawa, in the Lasky production, "Each to His Kind," and Lenore Ulrich, in the Pallas production of "Her Own People," will be the program features on the Paramount program for the week of February 5.

It is doubtful if any foreigner since Lafayette has ever become as popular in America as the noted Japanese actor, Sessue Hayakawa. His unusual histrionic ability has made him a capital favorite of the screen. In "The Victoria Cross" he displayed rare ability in the interpretation of the Indian character. Acting upon the promises held forth in this characterization, the Lasky company presents him in the role of an Indian rajah, who comes in contact with occidental environment and traits, only to return to his orientalism with stronger faith in it and its kind. Tsuri Aoki who has altogether overthrown the truth of "East is east and west is west" by obtaining a tremendous hold on the affections of Americans, plays opposite Sessue Hayakawa in "Each to His Kind," forming the second base of the triangle composed of that brilliant star, herself and Vola Vale, who as the English girl creates the conflict in the drama.

The story was written by Paul West for Hayakawa and prepared for the screen by George Dubois Proctor. In the cast playing opposite the stars and Vola Vale, are Earnest Joy, Walter Long, Eugene Pallette, Paul Weigel and others.

Lenore Ulrich, who won such a great personal triumph on the stage recently as an Indian girl, in the Belasco production of "The Heart of Wetona," will be shown in "Her Own People" in an Indian characterization, a thrilling modern drama of racial conflict. For the Indian scenes of this production, the Pallas Company went to an Indian reservation in the west.

Surrounding the two features for this week, Paramount will release the fifty-second edition of the Paramount Pictographs, the fifty-third of the series of

"Weekly Trips Around the World," personally conducted by Burton Holmes, in which he takes his travelers from "Regina to the Rockies," and a Black Diamond Comedy entitled "All at Sea."

TAKING PRODUCER'S ADVICE

Letter to William A. Brady from Theater Owner Reveals His Hesitancy to Try Three-Day Runs in His Theater

William A. Brady, director general of the World Film Corporation, has received a personal letter from an exhibitor in a prosperous city of the Middle West, from which the following is an extract:

I have noted your published remarks at various times concerning longer runs for pictures and what you consider the folly of changing the program every day, relying entirely upon regular patrons and those who happen to be attracted when passing the lobby. Every exhibitor should at least pause and weigh anything you say about running a theater, for you are first of all a showman, as your record proves, and if you don't know the public, nobody does.

So I concluded to experiment. I put on a certain World Brady-made for three days, and advertised it in advance as I would have advertised a coming stage show when I was running a regular combination theater here. The experiment was entirely successful. The first day's business was a little better than normal for that day of the week, the second jumped up $65 and the third was capacity.

This certainly looked as if I had solved my problem on your advice—but only for a minute. The particular play I had picked out made a big hit with the first day's patrons, and they did the rest by telling their friends about it. But how can I be sure of always being able to find other plays that will do the same?

At the profit margin prevailing in most picture houses a photoplay that fell down on its opening and played to little or nothing the next two days would make quite a hole. The daily change plan may not enable us to get all there is in a good picture, but it gives us a chance to dodge being hurt very much by a bad one.

Mr. Brady jocularly replied that his correspondent could find a way out by using World pictures exclusively, and then took up the more serious end of the matter.

Your theater, he wrote, is in a city that was known in the days of traveling shows as a three-night stand. You need not have waited for me to point out that a city which formerly supported expensive theatrical combinations for half a week at a time cannot take ample care of a comparatively trifling cost picture for the same period.

You have been simply making a one-night stand out of a perfectly good three-day city, and you had to be told about it before you woke up.

All that is required to get a bigger profit out of extending motion picture runs is reasonable discrimination in the selection of material and intelligent energy in telling your public in advace all about the attractive features of your entertainment.

"Secret Kingdom" Hit in Texas

"The Secret Kingdom" bookings seem to be developing into a fervor for this new Greater Vitagraph adventure serial. From farthest Texas, Walter W. Irwin, general manager of Vitagraph-V. L. S. E., has just received a report on "The Secret Kingdom" for San Antonio and El Paso, from J. B. Dugger, manager of the Dallas exchange of that company.

"Contracts landed in San Antonio on 'The Secret Kingdom'," wires Mr. Dugger to Mr. Irwin, "represent the largest value ever received for serials in any single town in Texas territory. Long runs and high prices prevail here on 'The Secret Kingdom,' El Paso going equally strong."

W. C. Berger, proprietor of the Pearl Theater, San Antonio, has contracted for "The Secret Kingdom" and will run all fifteen episodes for a week each at what is said to be the highest single price ever paid for a continued photoplay. The Wigwam and Zaragosa Theaters in San Antonio also have booked "The Secret Kingdom" as an early run attraction.

H. B. Warner in "Wrath"

McClure Pictures announces that H. B. Warner in "Wrath" will be the fifth release in the series of five-reel features grouped under the title Seven Deadly Sins. The first of this group will be Ann Murdock in

H. B. Warner invades a harem in "Wrath," one of the stories in the McClure series, "Seven Deadly Sins."

"Envy," which will be released on January 29. The others will follow at weekly intervals.

"Wrath" tells a timely story of Russian intrigue, of Russian heroes and Russian villains—just the sort of a play in which H. B. Warner appears at his best, a tale of love and battle.

In "Wrath," Shirley Mason and George Le Guere —who appear in all of the Seven Deadly Sins—become entangled in munitions plots. Miss Mason finds that she owns an ammunition factory that has been furnishing supplies to Russia. Not believing in war, she holds up the output, which Russia needs immediately. Out of the efforts to make her release the ammunition, the wiles of the Grand Duke and the honesty of his son, is developed an exciting drama, crowded with human interest, touches of comedy and thrills.

The supporting cast is excellent and the settings are splendid. The action takes Mr. Warner into a Turkish harem, into Russia and New York and out upon a desert.

Mr. Warner is supported by Shirley Mason, George Le Guere, Edith Hallar, Charles Wellesley, Thea Talbott, George Arvine and John Nicholson.

Theodore Marston directed "Wrath" and Charles Gilson was the photographer.

Following "Pots-and-Pans-Peggie," next of the Thanhouser "lovely girl" series of photoplays starring Gladys Hulette and released through Pathe exchanges in March, Miss Hulette will be seen in "The Candy Girl," written by Philip Lonergan and directed by W. Eugene Moore.

COMING MUTUALS

Charlotte Walker in Powerful Rex Beach Story Heads Unusual Mutual Schedule for Week of January 29

The headliner on the schedule of the Mutual Film Corporation for the week of January 29 is "Pardners," a five-reel adaptation of Rex Beach's story, in which Charlotte Walker is featured. It is a drama of Alaska, from the pen of the author of "The Spoilers," "The Ne'er Do Well," "The Barrier."

Miss Walker plays the role of an aristocratic southern woman, for whose sake her husband, "the kid," goes out in search for gold. Rex Beach has filled this story with the mad scramble for gold, and the freeness and the wickedness of the north country. He has colored it with the odd characters which went to the land, and made it appealing by the spirit and love of a woman.

On the same day Mutual releases the third of "Adventures of Shorty Hamilton," the Mutual "Featurettes" under the title of "Shorty Goes to College."

In the regular weekly travel film "Mutual Tours Around the World," with release date of January 30, a trip is made to Teheran, the capital of Persia. Then the travelers are taken to France, Normandy, and the Vosges Mountains.

In Mutual Weekly No. 109, under date of January 31, with its collection of interesting incidents, and also "See America First," scenes are shown of San Diego, Cal. The reel is completed by Harry Palmer's clever Kartoon Komic.

The Cub one-reel comedy in which George Ovey makes his regular weekly appearance, February 1, shows the adventures of "Jerry and His Pal."

The fifth of the "Uncle Sam's Defenders" series showing the "Scouts of the Sea and Sky" comes next in order, on February 2. Some very interesting views of the guiding and propelling mechanism of the twenty-two inch torpedoes are pictured, together with scenes showing the aviation corps at Pensacola, Fla., the latest type of bi-planes, and a trip over Pensacola in a Curtiss "Flying Fish."

The American Film Corporation contributes a one-reel drama, "Nature's Calling," featuring J. Warren Kerrigan supported by Pauline Bush and Louise Lester. This production is for release February 3. Mr. Kerrigan enacts the role of a typical big man of the big west who marries a girl of the east and tries to make her love this "God's country" as he does.

Paddy McQuire and Billy Mason have the principal roles in the Mutual-Vogue two-reel comedy of February 4, entitled "Sticky Fingers." Lillian Hamilton, Larry Bowes, Harry Huckins, George Monberg and Glenn Gano, also appear in the supporting cast. Paddy McQuire and Smiling Billy Mason are seen as college boys.

The Mutual-Gaumont release of the same day, "Reel Life," is made up of four subjects; "Making Lace by Machinery," "Toddles, New York's Latest Dance," "Raising Fresh Water Fish," and "Design Your Own Gown."

The week's program is rounded out by the fifteenth and last chapter of the Mutual-Signal photo-novel "A Lass of the Lumberlands," featuring Helen Holmes, and the sixth of the series, "The Perils of Our Girl Reporters," entitled "A Long Lane," featuring Helen Greene and Earl Metcalfe.

Talmadge Picture Hit in New York

Norma Talmadge, one of the most popular of the younger motion picture stars, made her Selznick-Pictures debut in New York last week in a film version of the celebrated drama, "Panthea." At the Rialto Theater, on Broadway, and Marcus Loew houses this picture was received with great enthusiasm. Attendance records tottered and the daily press and trade publications praised the star, the story and the director very highly.

The fact that it was the young star's first appearance in a role of great emotional intensity added to the interest in the production. Heretofore Miss Talmadge has been seen almost entirely in parts of a lighter character and the superb manner in which she handled the title role in this stirring drama surpassed all expectations.

Miss Talmadge appeared in person before several of her audiences at the close of the picture. At each appearance Miss Talmadge made a brief speech in which she promised that "Panthea" would be only the first of a series of equally important productions in which she would appear as the star under the Selznick banner, and announced that her second offering would be an adaptation of the immensely popular novel of South African life, "Poppy."

In the photoplay version of "Panthea" the director, Allan Dwan, adhered closely to the story of the original drama in which Mme. Olga Petrova starred on the American stage several seasons ago.

Heavy Bookings on "The Girl Philippa"

Bookings on "The Girl Philippa," the eight-reel special Vitagraph production based on Robert W. Chambers' literary masterpiece and starring Anita Stewart, are destined to create new totals for any one picture, if contracts already closed by George Balsdon, manager of the New York exchange of Vitagraph-V. L. S. E., may be used as a basis.

Following its record-breaking box-office run at the Rialto Theater, New York, "The Girl Philippa" seems bound to start after new records in length of run, rental figures, and box office returns. The advance demands

Here's a sight for sore eyes and slim bank account. It's the Academy Theater of Buffalo on the night when Manager Jules Michaels opened "The Perils of Our Girl Reporters," Mutual's newspaper series. It speaks for itself, John.

for "The Girl Philippa" have been found in all Vitagraph-V. L. S. E. exchanges to be so heavy as to cause slight postponement of the release of the picture so as to equalize the ability to answer this demand.

One effect of this demand, which has passed all expectations, is that the different Vitagraph-V. L. S. E. branches are setting their own release dates in accordance with the arrangements best suited to supplying their exhibitor demand.

Mr. Balsdon's report to Mr. Irwin shows that, in the first twenty-four hours after the definite release date of "The Girl Philippa" had been fixed, the New York exchange closed the following bookings:

Goodwin Theater, Newark, 7 days; Cumberland Theater, Brooklyn, 3 days; Manor Theater, Richmond Hill, 3 days; Auditorium Theater, Brooklyn, 3 days; Sunset Theater, Brooklyn, 3 days; Rialto Theater, Brooklyn, 3 days; Apollo Theater, West 125th street, New York, 3 days; Burland Theater, Brooklyn, 5 days; Adelphi Theater, Eighty-ninth street and Broadway, New York, 3 days; 77th Street Theater, Broadway, New York, 2 days; Monticello Theater, Jersey City, 3 days; Picture Playhouse, Forty-second street and Eighth avenue, New York, 3 days; National Theater, Jersey City, 3 days; U. S. Gardens, Elizabeth, N. J., 3 days, and Colonial Theater, Orange, N. J., 3 days.

The total rentals on "The Girl Philippa" for four prints for the first week of its release in the New York exchange of Vitagraph-V. L. S. E. are said by Mr. Balsdon, a veteran exchange manager, to be the largest in all his experience on any one picture.

Dorothy Gish in "Stage Struck"

"Stage Struck" is the final title of the latest Fine Arts comedy drama featuring Dorothy Gish. In this, Miss Gish has the part of a poor orphan who thinks she has a great future on the stage. She attends a fake dramatic school in which she is led to believe she is winning success as an actress. A burlesque on a raw and red melodrama is shown in minute detail. The hero is shown as an unintelligent person who would never make an actor in a thousand years. The heroine is even worse, but the proprietors of the school tell each of these players that it is only a question of time until they will be the wonders of the speaking stage, and the scholars believe it and continue to pay out their good money to their teachers.

The story was written by Roy Somerville and directed by Edward Morrissey. Frank Bennett, who played opposite Miss Gish in "The Little Yank," has the role of the son of a multi-millionaire.

Jennie Lee, who more than a quarter of a century ago was one of the best known Shakespearean actresses on the stage, plays the part of a boarding house landlady with a clientele of actors and actresses, long on conceit but short on ready cash. The other principals in the cast include Kate Toncray, Spottiswoode Aitken and Fred A. Warren. Carl Brown is turning the camera for "Stage Struck."

G. F. Lenehan, manager of the Washington branch of Vitagraph-V. L. S. E., has had to add two new men to his staff. William Ballenger, formerly of the International Film Service branch in Washington, has been added to the Vitagraph sales force, with Virginia and North Carolina as his territory. J. C. Huppman, also a former member of the International force, is now the shipper in the Vitagraph-V. L. S. E. exchange there.

Sixty Dollars Reward

Universal Film Company of Oklahoma Will Pay for the Return of Six Reels of Film Stolen from Exhibitor

The Universal Film and Supply Company of Oklahoma City was robbed on Sunday, December 31, and again on the following Sunday, January 7, under circumstances so mysterious that they are offering a reward of ten dollars a reel for the six reels stolen. Universal has sent out a notice to exhibitors asking them to be on the lookout for this film.

The exhibitor from whom it was stolen has offered to pay for the re-issues, but the exchange doesn't for a moment entertain any suspicion of him, and is anxious to locate the film without replacing it by new.

A can of films was delivered by the express company to the Idion Theater at Shawnee, Okla., addressed to A. B. Momand, manager. Before the theater was opened on Sunday a similar theft was committed in exactly the same manner. The first can contained Universal Animated Weekly No. 50, and a two-reel Bison entitled "The Taint of Fear," military drama. These were stolen on December 31. The other can contained the Universal Animated Weekly No. 51, and a two-reel Rex society drama entitled "Mr. Vampire." These were stolen from the lobby of the same theater, January 7.

The thefts were conducted so mysteriously that no clue has as yet developed, although the exchange has engaged detectives. The police are working on the case.

In order to get the films themselves back, as well as to relieve Mr. Momand of responsibility, the Universal Film and Supply Company has offered a reward for the recovery of the films. They offer $10 per reel for the return of the entire amount of film, or any part of it intact.

Mutual Gets Stage Director

Frank Powell has engaged Frank McCormack, who has to his credit the staging of many Broadway successes, to assist him in the direction of the series of feature pictures in which Marjorie Rambeau will be starred, now being made by the Frank Powell Producing Corporation, to be distributed by Mutual.

Mr. McCormack has long been known as one of the most successful men producing for the legitimate stage. To his credit are many of the substantial hits of recent seasons. For seven years he was associated with Mrs. Fiske, and it was with her that he won an enviable reputation through his work in the staging of several of the Ibsen plays. He also produced the musical comedy, "Very Good Eddie," an extremely successful production.

Mr. McCormack is now assisting Mr. Powell in the production of "Motherhood," the second of the series of Marjorie Rambeau pictures now in production at the Powell studios at College Point, Long Island.

Director William Worthington is filming a five-reel drama, "The Clock," featuring Franklyn Farnum.

When "Twenty Thousand Leagues Under the Sea" played in San Diego, at the Cabrillo Theater, Allen J. Holubar, who played "Captain Nemo," personally appeared before the audience.

MASTBAUM EXTENDS CHAIN

Stanley Company, of South Philadelphia, Takes Over Control of One More Large Photo-play House

The Stanley Company and its associates, controlling the principal theaters in South Philadelphia, have taken over the Broadway Theater, at Broad street and Snyder avenue. With the Stanley Company will be affiliated Messrs. Sablosky and McQuirk in the management of the Broadway.

This addition to the Stanley chain of show houses makes their organization the principal picture show enterprise of South Philadelphia. The Alhambra Theater also is among the larger houses now under the control of the Stanley Company. The policies of the company have proven popular with the public. The resources of the Mastbaum interests and Sablosky and McQuirk being united as they are, further strengthens the prestige of the exhibiting syndicate. Their programs include vaudeville acts.

Stanley V. Mastbaum, managing director of the Stanley Company and its allied organizations, is living up to the name applied to him by Philadelphia theatrical men, who call him "the man of surprises," and in Philadelphia, his fame is spreading.

Coming Essanay Releases

So popular has Essanay found its "Is Marriage Sacred?" series that President George K. Spoor has decided to respond to the request of exhibitors that it be extended. Therefore, he herewith announces that the original twelve units will be followed by an additional five. The titles of the later productions will shortly be announced. General Film Service is handling these offerings, which are released each Saturday. The plays are all separate. The cast is composed of Marguerite Clayton, Edward Arnold, Sydney Ainsworth, Lillian Drew and Thomas Commerford.

The General Film Service subjects from Essanay for February, besides including four units of the popular "Is Marriage Sacred?" series, include four strong Black Cats.

On February 3, "Shifting Shadows" is the "Is Marriage Sacred?" release.

"The Hoodooed Story" is the Black Cat feature for February 6. Richard C. Travers and Gertrude Glover appear in the leading roles. Canimated Nooz No. 24 with Alaskan scenic is the release on the following day. On the Saturday of the week, February 10, "Desertion and Non-Support" is the topic for "Is Marriage Sacred?"

"The Lighted Lamp" with Edward Arnold and Anna Mae Walthall, is the February 13 Black Cat. "All in a Day" splits the reel with Alaskan scenic on February 14. On February 17, "Ashes on the Hearthstone" is the "Is Marriage Sacred?" offering.

Bryant Washburn, who has just finished "Skinner's Dress Suit," a feature taken from *The Saturday Evening Post,* will appear in "The Four Cent Courtship" the Black Cat for February 20. Canimated Nooz No. 25 and Alaskan scenic follow on February 21. "The Extravagant Bride" on February 24 is the title of the "Is Marriage Sacred?" offering.

Russian Ballet in World Picture

"The Dancer's Peril" is the name of a new World Picture Brady-made, in which Alice Brady is the star. This play was formerly called "The Snow Bird," and the title was changed to avoid conflict, another photo-play having worn the same name.

The story of "The Dancer's Peril" is Russian, and the heroine is the premiere in the Royal Opera ballet. Her mother also was a dancer who became involved with a Grand Duke and was hustled out of the Czar's domain. In Paris she became a mother, and the role played by Miss Brady is the offspring whose life is closely watched by the Emperor's spies.

In the picture play the entire ballet "Scheherazade" is introduced, with Miss Brady and Alexis Kosloff as the principals, supported by 100 others.

This bizarre and fascinating dance is only one of the few high lights in World's "The Dancer's Peril." Miss Brady took a course of lessons in Russian dancing to prepare herself for this difficult role.

You can see with half an eye or less that World's "The Dancer's Peril" is a very unusual production.

This proverbial sea of faces was at the fourth annual dinner party and dance given by the Universal Film Manufacturing Company to its employes on January 13 at Reisenweber's in New York. The hosts were Carl Laemmle, president of Universal, R. H. Cochrane, vice-president, P. A. Powers, treasurer, Joe Brandt, general manager, and the directors of the company.

UNIVERSAL'S ANNUAL BALL

One Thousand Employes of New York Office Dine and Dance, with Laemmle and Officers as Hosts

"When good fellows get together," they enjoy themselves in the same spirit as the thousand Universal employes who attended a supper and dance in New York, January 13, as Reisenweber's, but it is quite doubtful if good fellows ever enjoy themselves more. With President Carl Laemmle doing his best as host—which is uncommonly good—and the other big men and officers of the Universal Film Manufacturing Company supporting him as personal hosts, the entertainment went ahead without one moment of slow action.

It was the fourth annual ball given by Universal for its New York staff. The large ballroom was decorated in the Universal colors. The merry-making had a flavor all its own, like the three annual occasions of other years. Universal employes know this flavor, because it is a sort of enthusiasm that grips them, like the screen folk in the company's films.

Vice-president R. H. Cochrane, Treasurer P. A. Powers, General Manager Joe Brandt, and the company's directors were "right on the job" as hosts.

A cabaret feature, an orchestra, and dancing were the entertainment features.

Special Edisons on Market

Exhibitors who wish to take advantage of the advertising value of the name and reputation of Edison productions, by showing a series of five-reel pictures from the Edison studios, now are in a position to do so. During the past few months, five superb dramas have been placed on the market by Edison through the Kleine-Edison-Selig-Essanay Service and a sixth will be released in February. Productions of unusual merit, they offer exhibitors a notable opportunity to win patronage by booking them in a series and showing one Edison feature a week for six weeks or two pictures a week for a term of three weeks.

The five Edison productions now available are as follows: "The Heart of the Hills," with Conway Tearle and Mabel Trunnelle; "A Message to Garcia," with Mabel Trunnelle and Robert Conness; "The Cossack Whip," with Viola Dana; "The Master Passion," with Mabel Trunnelle and Robert Conness, and "The Last Sentence," with Marc McDermott and Miriam Nesbitt. The coming release is "The Royal Pauper," featuring Francine Larrimore, the petite Broadway star. All of these pictures are being released through the Kleine-Edison-Selig-Essanay Service and the success of those already placed on the market affords the best kind of guarantee of their merit.

Selig Selling "Garden of Allah"

Although two other motion picture trade journals published stories to the contrary, William L. Selig is himself marketing his last big feature, "The Garden of Allah." MOTOGRAPHY is the only magazine that did not print the erroneous stories first circulated about the sale of the feature by Selig.

"The Garden of Allah," from the famous story by Robert Hichens, is being marketed on the state rights plan by Selig. "The Garden of Allah" features the distinguished actress, Helen Ware, who is supported by an exceptional company of players including Thomas Santschi, Eugenie Besserer, James Bradbury, Al W. Filson, Will Machin and others. Colin Campbell, the well known director, who directed the successful Selig productions, "The Spoilers," "The Ne'er-Do-Well," "The Crisis," etc., claims that "The Garden of Allah" is his best effort.

The story of "The Garden of Allah" in brief, carries passionate love interest and final sacrifice and renunciation. Helen Ware, it is claimed, has one of the greatest emotional roles in her wonderful career as an actress while Thomas Santschi is exceptionally good in the role of "Boris Androvsky."

Those who have seen "The Garden of Allah" pronounce the production the most wonderful that Selig has presented to date. This is saying a great deal when the Selig special features of the past, such as "The Spoilers" and "The Crisis," are taken into consideration.

State rights buyers should communicate with William N. Selig, president of the Selig Polyscope Company, 58 East Washington street, Chicago, with regard to this wonderful picture.

ELSIE FERGUSON IN FILM

Producer of Geraldine Farrar Feature Pictures Secures Signature of Stage Favorite for Studio Engagement

As it has happened before to reluctant stage favorites, it has happened to Elsie Ferguson. She is to act before the camera for the Cardinal Film Corporation, which is the company that has Geraldine Farrar under contract for exclusive film productions.

Miss Ferguson is appearing in "Shirley Kaye," now playing at the Hudson Theater, in New York. At the conclusion of her present engagement she will begin her contract at the Cardinal studios, probably next July.

Possessing as she does that charm which ever earns the public's admiration in a star, she has long been sought by moving picture producers, who, until now, have been unable to persuade her to leave the stage for the studio. The salary offered her by the Cardinal Film Corporation is said to be between $300,000 and $350,000 a year for three years.

In private life Miss Ferguson is Mrs. Thomas B. Clarke. She was married last June and is well known in society as well as on the stage.

Walthall Company in the South

Henry B. Walthall and his company are now in Baton Rouge, Louisiana, being filmed in the preliminary scenes of his next Essanay feature, "Burning the Candle."

It is, perhaps, the first time that this locality has ever been chosen for film work. Director Harry Beaumont, who is producing the feature, reports that the little city furnishes excellent material for typically southern exteriors. Incidentally the town, mayor, police chief and leading citizens, turned out en masse to welcome the noted actor and his photoplayers.

"Burning the Candle" will present a powerful lesson on the liquor traffic. The story offers an unlimited field for Mr. Walthall's emotional talent. Mary Charleson, who won high praise in support of Mr. Walthall in former productions, is again being filmed as his leading woman in "Burning the Candle."

This feature will be released through the Kleine-Edison-Selig-Essanay Service on March 18.

"Little Shoes" was the last Walthall release through the Keys service. The date was January 15. In this feature—a drama of child love, written by Eleanor M. Ingram—Mr. Walthall is declared by critics and exhibitors to have rendered an excellent portrayal of the great lover. Reports from Keys headquarters are that "Little Shoes" is making a record run.

Henry B. Walthall, the powerful Essanay actor, in his latest play, "Little Shoes."

Third "Shorty Adventure" Ready

Shorty Hamilton in the third of the Mutual "Featurettes" released under the general title of "Adventures of Shorty Hamilton," is the central figure in a real western, bucking broncho cattle branding "round-up" and later appears as the best all-around athlete in college who can make the football team and gain all kinds of honors on the gridiron but wins nothing but dishonor in the class room.

There's some good "college stuff" in "Shorty Goes to College."

To celebrate the end of the "round-up" a big dance is given at the Arrowhead Ranch and various and intricate are the dances executed by the cowboys and their sweethearts, the scenes giving a most realistic idea of the life of the plainsmen.

New Alice Brady Play

The next Brady-Made World picture is "The Hungry Heart," with Alice Brady as its star. The name of this piece has been changed from "Frou Frou," and one of the motion picture columns in the daily papers desires to know why. The explanation is very simple. When "Frou Frou" was first produced upon the speaking stage in New York, a very large proportion of spectators always referred to it as "Frow Frow," as in how. In spite of this, the play, during its many years of life, has been an unfailing and exceedingly large success and its transfer to the screen is expected to arouse quite uncommon interest.

League Meets in Rialto Theater

The Photoplay League, a national organization formed by influential people for the purpose of the betterment of film plays, held its last meeting at the Rialto Theater in New York, upon the invitation of Managing Director S. L. Rothapfel.

The meeting was in the nature of an exhibition showing the "development and psychology of motion pictures," with a description by Mr. Rothapfel.

Local branches of the League are to be formed in every important city. These are to recommend to its members the best film plays that are available.

Ethel Clayton's next World picture Brady-Made bears the title "The House Cat," which is one way of describing a married woman of extremely complaisant demeanor when the other corners of the eternal triangle make their attitude palpable to every observer.

Newspaper Series Unusual

"The White Trail," fourth of the Edith Sessions Tupper newspaper dramas produced by the Niagara Film Studios and issued by the Mutual Film Corporation under the general title "Perils of Our Girl Reporters," is one of the most exciting of the fifteen contained in the series.

In this play "Rhea Fernel," who is the clever young actress Helen Greene, is assigned to secure by any means in her power, the secret key to a Mexican revolutionary code through the medium of which am-

They often sit up on the edge of their seats during "The Perils of Our Girl Reporters."

munition and supplies are being sent into Mexico for the use of certain revolutionary bands.

In a reception at which the chief of the revolutionary propaganda was host, Miss Fernel manages to secure possession of the much sought key by the simple device of setting fire to a wastebasket full of discarded papers and thus directing attention in another way until she had rifled the drawer containing the much desired document.

The principal recommendation of Miss Greene's acting in this cleverly constructed play is its naturalness. The young woman has studied newspaper methods and the behavior of newspaper women to excellent effect and in her representation of the girl reporter she is convincing.

In the opening of the drama when Miss Fernel receives her assignment from the managing editor of the great metropolitan daily which has employed her, the newspaper office is absolutely true to type for the simple reason that it is actually a metropolitan newspaper office, that the big fellow on the main desk is a famous newspaper editor and that the reporters seen about the office at their work are really and truly newspaper men engaged in their tasks.

O'Donnell Joins Arrow

W. E. Shallenberger, president of the Arrow Film Corporation, has retained E. J. O'Donnell, formerly with Sherman-Elliott, to handle the sales exploitation of "The Deemster," by Hall Caine, and other superlative productions which will be state righted.

Mr. O'Donnell is very well known in the state rights field, and comes thoroughly equipped to launch an intensive sales campaign on "The Deemster."

In an interview Mr. O'Donnell said:

In all my experience in the picture business I have never seen a production which held me so, or contained more punches than the Arrow Film Corporation's publication of "The Deemster," by Hall Caine. I was permitted to view this picture with several prominent state rights buyers, and after the screening I came to the conclusion that Dr. Shallenberger certainly had a winner. I was so enthused that when an offer was made to me by Dr. Shallenberger I promptly accepted it.

I consider "The Deemster" the only picture produced within the last year which does not depend upon the slaughter of millions, battle scenes or the salacious. In fact the Caine story abounds with situations and holds its audiences from beginning to end on its dramatic appeal alone.

Films Create World-Sympathy

By William Fox

President Fox Film Corporation.

Man-made strips of celluloid will be as much as iron rails and peace congresses ever can be, a potent medium for spreading the gospel of an international spirit. To me, the film always remains a wonderful thing. It is at once the most open and yet the most subtle force of which I know, working to create a great world-sympathy—to teach the one-half how the other lives. Take the productions of Fox Film Corporation, for example. The pictureplay which you see in the Academy of Music in New York City, is shown in a large share of the 1,200 photoplay houses in the metropolis and the 13,000 silent drama theaters in this country, from Gulf to Great Lakes, from Portland, Maine, to Portland, Oregon.

It is projected in all climes, in places from Nome, Alaska, to islands below the equator, where the sky is always violet and there are more parrots and monkeys than human beings. The film's "audience," if you will permit the word, is a cosmopolitan clientele of millions. This is not a rhetorical flourish. It is literally true.

The feature most worth remarking about the cinema is its universality. Baseball has been dethroned as the king of American pastimes. Picture-going is the world amusement. It is the dominant international recreation. The appeal of the motion picture is the appeal transcendent, because it overleaps all conditions and rides down the barrier of language, almost insuperable to the art of the stage. Pantomimic genius in the photoplay speaks to the mind through the eye, not the tongue.

The film is the real Esperanto.

"Adventures of Buffalo Bill"

That the "Adventures of Buffalo Bill," Essanay's feature picturizing the life of the late Col. William F. Cody, is one of real adventure films on the market, was the verdict of the Adventure Club of Chicago following a private showing of the picture.

The Adventure Club is an organization composed of prominent Chicagoans who have gained fame through thrilling experiences in various parts of the world.

"Adventures of Buffalo Bill" was released as a special on January 29 through the Kleine-Edison-Selig-Essanay Service. Col. Cody is seen as the hero of the photodrama, having posed for the camera only a short time before his death.

Two representatives of the Harper Film Corporation have left New York for the purpose of exploiting the Thomas H. Ince spectacle, "Civilization," in Japan, China and the adjacent countries.

FOX ANNUAL FEATURE

"The Honor System," Release of February 6, Depicting American Contemporary Life, Is 10-Reeler of 1917

William Fox will inaugurate an annual motion picture event patterned on the lines of the Drury Lane productions in London. These famous productions, it will be remembered, enlisted the most popular playwrights, directors and actors before the London public and were produced regardless of expense. They were looked forward to by all theater-goers as red letter events. In brief, one big spectacular picture of tremendous cost and great dramatic wealth will be

The Arizona State legislature—a scene in Fox's powerful story, "The Honor System."

produced annually by Mr. Fox, on a theme close to the American people. For 1917 the production will be "The Honor System." It will be shown at the Lyric Theater, New York, beginning February 6.

The twenty-five big sensational scenes in this film include:

A Villista raid on an American border town.
The mining engineer's tragic death in the raid.
The children's lucky escape from the Mexican bandits.
The fight in the Arizona dance hall.
The unpremediated killing of "Three-fingered Louis" by Joe Stanton, the hero.
The court room scene of Joe's trial for murder.
The scene in the great eating hall at Yuma.
The self inflicted death of Frank.
The rebellion of Joe's colleagues and the hold-up of the old warden.
Joe's self surrender after the rebellion.
The snake den or black hole into which he was thrown.
The meeting of Governor Hunt and Joe Stanton.
This historic session of the Arizona legislature when conditions were reformed.
The scenes in the new state institution.
Joe Stanton's successful establishment of the first wireless service to Japan.
The fight in a Los Angeles underworld resort when two bands of criminals met.
The raid by the police.
The killing of the old warden by one of his ex-convicts.
Joe Stanton's battle on the roof of a moving freight train with a member of the old gang.
Joe's fall from the train.
Joe Stanton's return, by means of which the honor system was saved.
Joe's pardon by the state authorities.
The final surprises and the triumph of Joe and his sweetheart, Edith.

The sextet of principals who are seen in this Fox picture include George Walsh, the brother of R. A. Walsh, who staged the multiple reeler, and a well known star on the regular Fox program; Miriam Cooper, who wins chief feminine laurels as "The Little Lady of the Flowers"; Gladys Brockwell, the woman of the mobile features, another Fox luminary, who plays the dance-hall girl; James Marcus, whose impersonation of Governor Hunt of Arizona is a remarkable bit of character work, and William Fox, the producer, himself.

R. A. Walsh, the director, won nation-wide recognition for his "Carmen." His last production preceding "The Honor System" was "Blue Blood and Red," and "The Serpent," in which his brother starred.

New Selznick-Young Picture

With "The Common Law" and "The Foolish Virgin" already showing to capacity audiences in all the important motion picture theaters of the country, the interest of Clara Kimball Young's millions of admirers now centers in her third Selznick-Pictures production, soon to be released. This is an adaptation of "The Price She Paid," by the late David Graham Phillips, who ranks among the greatest of American authors.

In "The Price She Paid" Miss Young will be seen in a role that will delight her followers. She plays a society girl who marries for millions and learns to repent at leisure. This role in the story affords Miss Young an opportunity to wear a wonderful assortment of gowns and other feminine trappings of the latest mode and the luxurious settings reign from Fifth avenue to Palm Beach.

The story of "The Price She Paid" revolves around the mental and spiritual development of Mildred Gower, who, through the impractical methods of her parents, is forced to face life armed with only one weapon—her sex.

Showing of "Patria"

Intense interest in "Patria," the International serial romance of society and preparedness starring Mrs. Vernon Castle and released by Pathe, was shown at the special projection given at the Palace Theater, last week, for all the employes of the Keith Theaters and many prominent representatives of the United Booking Offices.

Among those who attended the performance were A. Paul Keith, president and half owner of the Keith Circuit; Martin Beck, head of the Orpheum Circuit; E. F. Albee, general manager and half owner of the Keith Circuit, and Michael Shea, owner of the Shea theaters in Buffalo and Toronto. The full Palace orchestra, under the direction of Fred Daab, furnished the incidental music.

Cataract Theater Gets Vitagraph

A. C. Hayman, manager of the Cataract Theater, Niagara Falls, N. Y., has signed a contract for Vitagraph service with F. F. Hartich, branch manager of the Syracuse exchange of Vitagraph-V. L. S. E. To quote, briefly, from Mr. Hayman's letter to Walter W. Irwin, general manager of Vitagraph-V. L. S. E.:

"I have just entered into an extensive contract with your company for a three-day service on your Greater

Vitagraph releases; also for a three-day service on your serial, 'The Secret Kingdom'."

The Cataract Theater has a seating capacity of 1,850 and is reported the largest house in Niagara Falls. Its stage is vast enough for a huge operatic production. Mr. Hayman laughingly points to the fact that there are twenty splendidly equipped dressing-rooms back-stage in the Cataract, "but I never yet have used one for our picture people."

With the contract for Vitagraph pictures Mr. Hayman will devote his house entirely to the exhibition of motion pictures.

SHERRILL RETURNS EAST

President of Art Dramas Reports Their Exchanges Are Doing Excellent Business in Middle West

William L. Sherrill, president of Art Dramas, Inc., returned east lately from a business trip to Chicago and other points of the middle west. During the trip he investigated film conditions generally, and more particularly the business of the Art Dramas exchanges. He reports a gratifying volume of bookings on Art Dramas throughout the territory and states that the industry seemed to be flourishing, from the exhibiting viewpoint.

Speaking of his trip, Mr. Sherrill said:

The industy seems to be in a healthy state throughout the middle West. Exhibitors are making money and the exchanges are, of course, doing the same. Our own branch in Chicago, the Art Dramas Service, is doing a surprisingly large amount of business. In fact, considering that we have only released five or six pictures, the bookings that Mr. Proctor, the general manager of that office, has secured is little less than remarkable. I am more than ever convinced that the basic principles underlying our method of production and distribution are correct. Exhibitors all over the country are booking Art Dramas, and invariably report good business with them.

Our productions are being shown in the larger circuits in the West, and throughout the country. In New York City, the William Fox, Marcus Loew, B. S. Moss, and B. F. Keith circuits are all showing Art Dramas. In Chicago, the Alfred Hamburger Theater Enterprises, Lubliner and Trinz, Amalgamated Theater Corporation, Balaban and Katz, Hopkinson Amusement Company, and exhibiting organizations of like caliber are showing Art Dramas. When critical exhibitors like these, whose chains of theaters control extended bookings, and who, having first choice of all the films produced, unanimously choose Art Dramas for their houses, there is only one inference to be drawn—our pictures fill a real want in the industry.

Moss Feature to Travel

Encouraged by the success of the first presentation of "The Girl Who Doesn't Know," a recent release by B. S. Moss, Walter Greene, head of the Artcraft Company, who bought the territory adjacent to New York, is planning to route the picture as a traveling organization, like D. W. Griffith's "The Birth of a Nation," and several other feature spectacles that have traveled in competition with regular legitimate attractions.

This is the first time so far as recorded that a feature intended for regular booking has warranted exploitation as that expended on pictures of greater pre-created interest, and the experiment is based on the tremendous appeal of the picture when first shown in the metropolitan district.

With few exceptions the state rights for "The Girl Who Doesn't Know" have been sold for every state in the union, and with this picture out of the way, Moss is already at work on what he expects to be the biggest picture he has so far made.

Notable Fox Productions on Way

Two announcements of unusual interest are made by William Fox this week: The first is the presentation of his big ten-reel "cinemelodrama," "The Honor System," at the Lyric Theater, New York City, on February 6; the second is the release of "The Scarlet Letter," a great picturization of the greatest of all American novels, on February 12.

"The Honor System" incidentally gave Mr. Fox another opportunity to coin a new word. "Photoplay" was also his contribution to the dictionary. Mr. Fox hit upon "cinemelodrama" as an exact descriptive term for his special moving picture melodrama.

"The Scarlet Letter" and "The Darling of Paris" (which is based on Hugo's "The Hunchback of Notre Dame") are merely the first two of a series of eleven famous novels which William Fox will do in the cinemas during the coming months.

The directors for these book-photodramatizations have all been chosen and, with two exceptions, the star and his or her supporting player have been determined upon.

A few of the novels screened by Fox Film Corporation are: "The Nigger," "The Bondman," "Wormwood," "Kreutzer Sonata," "Under Two Flags," "East Lynne," "Children of the Ghetto," and "The Clemenceau Case."

Another feat being performed in the Fox studios is the formation of a baseball team among the actresses in the Pacific Coast plant by Gladys Brockwell. A challenge will be issued by Miss Brockwell's nine to the male aggregation under the direction of George Walsh.

In Mr. Fox's eastern studios, Virginia Pearson has completed another subject under the direction of James Vincent. Walter Law, Irving Cummings, Calla Dillatorre, and Jane and Katherine Lee.

Valeska Suratt's recently finished feature, "The New York Peacock," will be the next Fox release. Harry Hilliard plays opposite the Empress of Fashion.

Exhibitor-Exchange Organization

The Montreal motion picture exhibitors and exchange managers held a meeting a short time ago in the green room of the Hotel Bouillon.

M. R. Nutting, by the request of several prominent business men of Montreal and vicinity, called this meeting with the object of organizing a closer understanding and be in a better position to fight any unfair legislative measures that might be directed against the business in the future.

Mr. Nutting opened the meeting with a short address, in which he pointed out the necessity of organization to combat with the several outstanding evils of business. Among other things he mentioned that his judgment had been questioned for bringing exhibitors and exchange managers both to the meeting. However, Mr. Nutting felt that a much stronger organization could be formed by co-operation.

Mae Marsh, the Goldwyn Pictures star, has gone to Palm Beach for a short vacation.

PICKFORD SUBJECT GOES BIG

Reports on "The Pride of the Clan" Disclose Record Crowds—Scottish Societies Co-operate with Exhibitors

Reports received at the headquarters of the Artcraft Pictures Corporation in New York indicate that the new Mary Pickford picture, "The Pride of the Clan," is establishing new records for box-office receipts and attendance throughout the country. Letters and telegrams from exhibitors in most of the large cities where this production is just concluding its first-run bookings readily corroborate the general feeling that it is undoubtedly the best Mary Pickford production ever presented to the public.

In Boston "The Pride of the Clan" scored the greatest hit ever witnessed in connection with the presentation of a motion picture there. At the Modern Theater, even between the hours of four and seven when other houses were only half filled, the picture played to capacity and during the evening performances as many people were turned away each night as were admitted. It is reported that never in the history of motion pictures in Boston has a screen subject attracted such a steady line of automobiles as has been evident during the showing of the second Mary Pickford-Artcraft offering at the Modern.

Great success in the presentation of "Scot Nights," as suggested in "The Pride of the Clan" press books distributed to exhibitors by the Artcraft Publicity Department is also being reported throughout the country. In the press books for this production there appears a list of every Scottish society in the country and as a result of a circularization of these societies from the Artcraft publicity headquarters many exhibitors have gotten together with the various secretaries of these clubs on special nights in their honor. A letter from M. J. C. Kornblum of the Rowland and Clark Theaters, Pittsburgh, to Pete Schmid, the Artcraft publicity representative, reads in part: "Mr. Reid, whose name you gave me, was very cordial, he gave me a mailing list of about 300 names of one clan and put me in touch with several others who announced the production at the regular clan meetings. We have engaged three bag pipers for this special occasion and the writer intends having a one jitney parade consisting of himself with the pipers and one much suffering Henry. We have every reason to believe that this will probably be the largest night in the history of the theater and desire to thank you sincerely for the idea and the name of Mr. Reid." Other theaters have reported similar co-operation on the part of Scottish societies.

Louise Glaum in Ince Play

Louise Glaum will soon be presented upon the Triangle program by Thomas H. Ince in a vivid drama of French life. Ever since the pronounced hits she registered in "The Wolf Woman" and "Somewhere in France," requests for more Glaum features have poured into the studios at Inceville from many exhibitors.

Miss Glaum plays the part of a beautiful Parisian who has been the victim of an unfortunate love affair. Embittered against mankind in general, and the male element in particular, she has given up all hope of real happiness, when an unexpected chain of events suddenly involves her in the one big genuine romance of her life. Her whole viewpoint is changed, and the blase and cynical "woman of experience" finds herself very much in love with a young Frenchman of character and position.

Moss Company in Florida

B. S. Moss has dispatched a film company to St. Augustine, Florida, where it will enact the first scenes of a forthcoming Moss release, entitled "In the Hands of the Law," the theme of which is based on circumstantial evidence. The troupe was in charge of Ben Goetz.

Heading the company which comprised twenty-seven players, is Lois Meredith, former star of Metro, Mutual and Pathe films. Miss Meredith, who is a graduate of the legitimate stage, now occupies a first rank among film favorites. Eugene Strong will play the role opposite to Miss Meredith.

It has been announced that it will require about three or four weeks to complete the scenes for which Mr. Moss' company journeyed southward. The balance of the picture will be made in the Erbograph Studio in New York.

Bushman and Bayne at Buffalo Ball

Francis X. Bushman and Beverly Bayne accepted an invitation to be guests of honor at the annual ball of the Buffalo Screen Club to be given in that city on the evening of January 29. The annual ball of this club is always regarded as an event of importance in the motion picture world, and C. A. Taylor, of the Metro exchange in Buffalo, who is general chairman this year, plans to make the affair a banner one.

Mr. Bushman and Miss Bayne have been asked to lead the grand march. Elmwood Music Hall, where the ball will be held, is to be transformed into a Japanese garden with beautifully decorated boxes. One of the features will be the staging of a motion picture play. A director, cameraman, special lights, settings and other paraphernalia will be supplied, and a number of stars will take part.

Lesser Gets "Garden of Allah"

Sol L. Lesser, president of the All Star Features Distributors, Inc., of San Francisco, has just purchased the California, Arizona, and Nevada rights to Selig's latest big production, "The Garden of Allah," featuring Tom Santchi and Helen Ware.

Mr. Lesser intends exploiting "The Garden of Allah" in a high class manner and it will be given an extended first run engagement in San Francisco at advanced prices, and then handled as a road attraction throughout the territory.

Mr. Lesser is now handling "Civilization" and "War Brides," also all of the Selznick releases for the same territory.

Forman Re-Engaged by Lasky

Tom Forman, popular juvenile and leading man, has renewed his contract with the Jesse L. Lasky Feature Play Company in the productions of which he has been appearing for some time. Mr. Forman's new contract will insure his appearance in Paramount Pictures for a long time to come.

Current Releases Reviewed

"What Would You Do"

Essanay Two-Reel "Black Cat" Feature of January 23. Reviewed by Genevieve Harris

IN making short length pictures to release under the "Black Cat" brand, the Essanay Company has given each a certain distinction by some unusual twist. In this story it is the surprise ending. After building up a dramatic situation, instead

Ruth is in disfavor with her landlady.

of unraveling it, the story ends with the explanation that this is the plot a young writer has evolved for her first story and that she is undecided about the conclusion. "What would you do?"

This sort of an ending is usually rather dangerous because some patrons will be disappointed that the interest which is aroused is not satisfied, but the large number will appreciate the humor of the situation. The story is well presented technically and well acted. Richard Travers, Ernest Maupain and Frances Benedict are well selected for the leading roles. Two excellent character interpretations which add to the story are those of the boarding-house keeper and of Ruth's chum, the stenographer, of which the players' names are not given on the synopsis sheet.

The Story: Ruth Walton goes to the city to work. She loses her position and considers returning to her small-town home to marry the young man who is in love with her. A friend of hers, another stenographer, gets her a position in the office of Roger Blakely. Blakely wins the girl's confidence, in spite of the warnings of the other girl, and leads her astray. Then Blakely runs away and Ruth goes back to her home and marries her former suitor. Some time later her husband brings home a man formerly his good friend. The man is Roger Blakely. At the meeting of Ruth and Blakely, the plot ends. The young writer is shown reading her manuscript to her friends. The film ends with the question which forms the title.

"Tillie Wakes Up"

World Film Five-Reel Slapstick Features Marie Dressler. Reviewed by George W. Graves

MARIE DRESSLER, the inimitable comedienne, is at the vortex of this whirlpool of fun and frolic. She is ably supported by Johnny Hines. Most of the action transpires at Coney Island, the various fun-making devices being all that is needed to provide a base for some highly humorous stunts, acrobatic and otherwise. "Tillie" samples 'em all, from "The Human Pool Table" to the "Witching Waves." Her excruciatingly funny expressions and mannerisms, together with her reckless daring, fill the five reels with the best kind of slap-stick—it is really modified slapstick—and will be sure to get the laughs out of your audience.

The story is only the barest kind of framework—it just provides us with Tillie's excuse for going to Coney with a neighbor and arranges for the arrival of the neighbor's wife and Tillie's henpecked husband at the psychological moment in the day's doings—but it is all of sufficient in this case. It gives "Tillie" a chance to get started on her hilarious spree and a reason for the wild celebration's coming to an end. Harry Davenport's intelligent direction deserves especial praise.

"Tillie Wakes Up" ought to go well anywhere. It will please the old folks and the young people of all classes. It will either remind them all of their trip to Coney Island or put them in keen anticipation of it.

"The Happiness of Three Women"

Morosco-Paramount Photoplay Features Myrtle Stedman. Reviewed by Geo. W. Graves

IN this production of Oliver Morosco's we have House Peters cast as a lawyer who saves three women from a hard predicament. The story, by Albert Payson Terhune, works up some situations of pretty good power and serves to keep one quite interested at different turns in this evolution, although it does not grip all through. As actually unfolded on the celluloid it makes a picture of only lukewarm interest and conviction. The acting of House Peters, a thoroughly polished star, Myrtle Stedman, and the cast, including L. W. Steers, Daisy Robinson, Wm. Hutchinson, Lucille Ward and Milton Brown, does much to give impetus to the spectator's emotions, and the piece is directed very ably, many novel scenic effects being introduced. Among them is a thunder storm at night, with lightning striking a tree and felling it. The mechanical direction and artistic choice of exteriors, puts a veneer of "class" over the whole.

"The Happiness of Three Women" does not measure up at all with the few House Peters pictures we have seen, and we think it does not mark a very auspicious return of Mr. Peters to the Paramount Program. To the three-nights-a-week, or more, patron, who has grown perhaps unduly fastidious in his tastes, this will not appeal very strongly. It doesn't contain very much to lift it out of the "just ordinary" production. House Peters, however, as the exhibitor needs to remember, is a very big drawing card, as is Myrtle Stedman.

Constance Barr has a very jealous husband. One day she and Billy Craig, a former sweetheart, now in love with Myrtle Gale, take an auto ride. The new car behaves very unseemly, and the two, lost, are obliged to stay out most of the night. They finally stop at an inn for something warm, afterward learning that the place is a notorious road house. They are seen coming from this place by Fletcher, a bank cashier who is later accused of a robbery on this very night. The night watchman is guilty, but his fabrications about being overpowered by

The happiness of one woman in "The Happiness of Three Women."

Fletcher seem to take with the police, who do not consider the fact that the cashier is a puny man, while he is a giant in proportion.

Craig is appealed to by Mrs. Fletcher, and he finally gives her his word that he will do all in his power to save her

husband. He realizes that if he proves an alibi for the cashier, he must expose Constance, and stand a fine chance of losing his own sweetheart. Constance notices an inconsistency in the night watchman's story, and this leads to an examination of him by Craig, who obtains a confession. So the lives of the three women are left unchanged in spite of the proximity of danger.

"The Ghost Ship"

Episode Seven of Vitagraph's "The Secret Kingdom" Released February 5. Reviewed by Geo. W. Graves

IN the seventh episode of this serial by Louis Joseph Vance, the story's locale shifts to the high seas. Count Ramon, seeing the face of Phillip (whom he thought he killed) in the porthole of his cabin is seized with terror, and Phillip, because of the delight it gives him, allows the Count to think he is a ghost. Finally conditions become too strained aboard ship, and as a climax to the exciting developments of this episode there is a double escape—Phillip and Princess Julia making their get-away by lifeboat and the almost crazy Ramon, whom the sailors regard with superstitious fear, being set adrift with Mme. Savatz to prevent a serious mutiny. So at the end of this chapter there are two sets of refugees afloat on the billows, and what member of the audience will not be all agog to see the next episode and find out what fate awaits the two parties.

The people who have followed the serial as far as this will probably be wishing 'way down deep in their hearts that a sword-fish will try to carve his initials on the bottom of the conspirators' dory and get a little reckless in doing so, but then, on second thought, if the villains are to become fish food in this episode where will the excitement come from in the subsequent chapters? And there are eight yet to come. And then, on another second thought, Dorothy Kelly, the winsome star who plays the part of Mme. Savatz, cannot be plucked from the cast in any such unceremonious way without a great protest from all over the land.

"The Ghost Ship" is sufficiently suspenseful and has the proper serial ingredients generally to make it satisfy. The stars, Dorothy Kelly and Charles Richman (and the names of these players, by the way, are invaluable in advertising) preserve a uniform good quality of portrayal, and the direction, though it could be better, will satisfy what the people demand.

"Betty to the Rescue"

Lasky Five-Part Drama Features Fannie Ward. Reiewed by George W. Graves

FANNIE WARD'S charming personality is set off to advantage in this film, the story for which comes from the pens of Beatrice C. DeMille and Leighton Osmun. She is seen in moments of exuberant girlish lightheartedness and moments of girlish despair; exhibiting beautiful creations of the dressmaker with all the style of a queen, and splashing about barefooted in the muddy irrigation ducts of California orange groves with all the abandon of childhood. In that the picture provides for keeping the star's fascinations in prominence it will meet fully the demands of a great host of people, but by reason of a story slightly removed from conviction it will present a limited entertainment value to the minds of others who require their moving-pictorial repast well seasoned with the salt of probability. The discovery of a rich vein of gold practically on the wall surface of an abandoned mine, where it must have been right under the noses of the discouraged workers, is one of the unsalted bits.

But this picture has more conviction by far than many which have gone forth to success, and since its acting and production are of a good standard and the star is so utterly alluring, we foresee a general satisfaction with the offering. In support of Miss Ward are Jack Dean, Lillian Leighton, James Neill, Charles West and Ted Duncan.

The story tells of a mine believed to be barren of the precious metal by all but a certain mining expert, James Fleming. He tries to force the love of Betty, who owns the mine, but the latter's value is revealed before Fleming's matrimonial plans are consummated, and is pecuniary motives laid bare, he is spurned by the girl, who marries the man that has constantly sacrificed himself for her happiness.

The approach to the final "clutch" scene of this picture is very amusing, and sets forth all of Fannie Ward's witcheries. Her lover, when she tells him she wants him for a husband, stolidly refuses to assent because of the great gulf her money has created between them. She tells him that if he doesn't she will go to the dogs, and other things equally convincing, and as the scene fades out John is still shaking his head, but his lips, unable to disobey "that impulse," and having gradually come

"The government is sending out frost warnings!"

closer and closer, are touching hers, leaving both of their heads shaking in a ludicrous manner.

"The Princess of Patches"

Five-Reel Feature Released Through K. E. S. E. on January 22. Reviewed by L. J. Neiss

THIS production is exceptionally good. The efficient manner in which Director Al Green handled the story is to be commended. The plot is quite probable, and the action runs smoothly with possibly one exception. This single exception, however, is irrelevant and does not depreciate the value of the picture. The picture, I believe, will appeal to almost anyone. Its strongest appeal, however, will be to romantic young women, and the children will undoubtedly enjoy the entirely original capers in which the Princess of Patches indulges. Violet De Biccari and Vivian Reed who both appear as Princess Patches, the former appearing in the earlier scenes, and the latter appearing in the later ones, are so strikingly alike that it is hardly possible to tell them apart. Charles Le Moyne renders an excellent impersonation of Judas. Jack Merry, which role is played by Burke Wilbur, who is slight and not very tall, is not quite the type of hero generally found popular. Fortunately his part in the picture is not important, nor does he appear very often.

The Story: Princess Patches lives with her foster mother, Lisa Biggs, into whose care she was placed by Judas, a former overseer of her father's plantation, after mysteriously disappearing from her parents while still a baby. Her mother dies from grief and her father is found murdered in a lonely house boat. His will mentions his daughter Selma as his sole heir to his estate, provided she is found within twenty years after his death. If, at the expiration of this period she has not been found, the entire estate is to be turned over to Lee and Juliet Silverton, his nephew and niece.

At the time of her abduction, Selma Silverton wore a gold chain and locket, the latter containing a photograph of her mother.

A few years later, Patches sees Judas give Liza Biggs a necklace for safe keeping and hears him tell Liza that it contains a picture of Patches' mother. At the first opportunity she attains possession of it and carries it around with her.

One day, while in swimming, Patches leaves her clothes on the shore. Waggles, an exalted member of the "Sons of Rest" happens along and sees the girl's clothes, but does not see her in bathing. After going through the clothes, he finds the necklace and puts it into his own pocket, and evidently assuming that the owner of the clothes went in bathing and drowned, gathers them together and starts toward the nearest plantation. Enroute, he meets Jack Merry, the son of a northern cotton buyer who is looking over the plantation with Colonel Robert Silverton and Juliet. Jack Merry is the only one who seems to take any stock in Waggles' story about finding the clothes on the shore of the river. Right at this point is one of the most amusing scenes of the entire picture. Patches is seen coming down

the road circumferenced by a barrel. The clothes are returned to her.

Patches and Waggles become quite particular friends as well as do Patches and Colonel Silverton. As time passes the Colonel decides to take Patches into his home and educate her. One day after she has returned from college, Judas, hard pressed for funds, informs Lee Silverton that he has positive proof of the identity of Selma Silverton and tells that Selma Silverton is none other than the Princess of Patches. Lee gives Judas the money he demands, exacting a promise of continued secrecy as to the identity of Selma Silverton.

Twenty years have now passed since the death of Selma Silverton's father. Unless she is located by noon of the next day the estate will be turned over to Lee and Juliet. A series of incidents lead up to Selma's identity being revealed, through the allied efforts of Waggles who reappears to return the locket to the Princess of Patches. A delicate love scene has been woven into the story and it closes finding the Princess of Patches snugly enclosed in the fond embrace of Jack Merry.

"Her Right to Live"

Vitagraph Blue Ribbon Feature in Five Reels Released January 22. Reviewed by George W. Graves

ONE hardly knows where to start in commenting on this picture, for it doesn't leave one with a superabundance of good impressions. Whether or not the spectator is able to discern what is at the bottom of the trouble, he will agree with the man sitting next him that this offering is lacking an essential—perhaps two or three. Some wise people will say that the story has not been developed with a view to bringing out dramatic situations, and others just as wise will aver that the story in the first place was not screenable material. But it will be evident to everyone that the picture lacks class and conviction.

Peggy Hyland's name, for she has appeared to advantage in some splendid productions, is practically the only reliable advertising point the picture has. The star, and the three kiddies working with her (Bobby and Helen Connelly and Mildred Platz) form the center of attraction, the kids enacting some cute bits. Peggy Hyland does some interesting work, some emotional scenes coming her way, but the story doesn't make us feel it. Antonio Moreno is good, considering the possibilities of his part. Jack Ellis makes the regulation political boss, a type which nowadays is quite extinct. Others in the cast are John Robertson and Julia Swayne Gordon, the latter always giving a good performance.

Polly Biggs, a girl in her teens, is left an orphan, with two little sisters and a brother. For the sake of appearance Mayor Hoadley, the uncle, takes the children into his home, but he and his wife treat them so wretchedly that the children leave en masse on their own account for the poor house. Hoadley gets into a fight with Hawkins, a political boss who "has something on him," and

A "different" scene, from "Her Right to Live."

kills him. The walking-stick belonging to John Oxmore, son of Hoadley's political adversary, has dealt the fatal blow, so John is arrested, not being able to prove, or even to say where he was at the time of the murder, since this will ruin Polly's reputation—the poorhouse having burned, Polly and the children had come to John's country cabin for refuge over night. The political adversaries of Oxmore, Sr., know that if his son is found guilty at trial he will lose the election, so they, having learned of the country lodge episode, lock the children up, so they cannot prove an alibi for John. But Polly escapes, arrives in court and frees young Oxmore. Strange to say, she cannot understand why he has hesitated to tell the truth. The story ends with the unscrupulous Hoadley's defeat and the marriage of Polly to Oxmore.

Two New Triangles

Two Triangles, "The Girl of the Timber Claims" and "Chicken Casey." Reviewed by George W. Graves

IN "The Girl of the Timber Claims" Constance Talmadge is seen in a role which creates only a fair amount of interest or sympathy. It is a kind of role very well known to pictureplay-goers, one in which a spunky, spirited girl fights against con-

Constance Talmadge in "The Girl of the Timber Claims."

ditions that might strain a normally stout heart. It is not a part which delineates subtle character, and therefore the star has only a limited field for her talents, but it is certain that Miss Talmadge handles the part with a delightful zest and that her personality radiates to the audience.

The story, by Mary H. O'Connor, is scattered in its interest and is minus the elements of a strongly-knit, powerful plot. There are some little sub-developments which have power of themselves, but the whole is lacking in unity of plot. However, in that the picture is laid in most entrancing surroundings and has the outward veneer of "class," the weakness of the story may not so seriously affect its reception by audiences. For this exquisite deep-forest atmosphere, Paul Powell, the director, deserves credit. Artists will highly approve of some of the photographic effects in lights and shadows.

None of the members of the cast stand out with any particular brilliance. The best part of the picture is Constance Talmadge's portrayal, and it is true to a large extent that people who come to see a star are curiously oblivious to the shortcomings of the other features of the picture—unless, of course, they are glaringly prominent. The exhibitor can advertise the star, the people will come to see her, and a large percent of them, at least in this case, will come away satisfied.

"CHICKEN CASEY."

This story, by J. G. Hawks, deals with a deception practiced on an author by an actress, who finally convinces him that she is perfectly able to play the part of the heroine of his story—an interpretation he is convinced she is incapable of. He picks a girl from the slums—just the type he is looking for—and finally gives her a chance to play the part of "Rags," his heroine. Right after the curtain has gone down and the play has been pronounced a success, the author discovers that "Chicken Casey," his girl of the slums, is none other than the real actress. In the interval before the story comes to this climax, "Chicken Casey" and the author have had a strange episode at the latter's home. Some of the incidents transpiring during the night that circumstance forces the actress to spend at Hale's home take on a decided comedy lustre.

The best that we can say of the story is that it is pleasant to follow and that it makes good light entertainment. It smacks strongly of the improbable, has little suspense and real feeling, but the acting of Dorothy Dalton and Charles Gunn (although his part is slightly overdrawn) goes a great distance in giving

the piece some color. Raymond B. West's direction is adequate. It is hard to state just what class this picture falls under. It is neither comedy nor serious drama, so we can perhaps consider it as a weak solution of both, with some true-to-human-nature scenes enacted by the stars.

"Bitter Truth"

Five-Reel William Fox Drama Features Virginia Pearson. Reviewed by George W. Graves

MARY MURILLO, the author of this piece, being a woman, has more right than a "mere man" to understand a woman's soul. At any rate she conceives of Anne, the heroine, a girl unjustly sentenced to prison, who, upon release, devotes her entire energy to wrecking vengeance on the judge that sentenced her. Having all her plans laid for the final blow, after a long term of gaining the confidence of Judge Marcus and those near him, Anne pauses long enough in her mad rush to analyze her thoughts —an analysis which reveals the fact that she loves the judge. She then double-crosses those who are in league with her, the judge's political adversaries, declares her love for the man, and returns to the slums from which she sprung, leaving the judge, about to be governor, alone with his wife.

From this story it would appear that love sometimes springs from the ashes of burnt-out hate, the latter quality swelling to a point of self-destruction. The action of this picture is very good and it also has a fair amount of suspense. Virginia Pearson appears to greater advantage in this film than she has in any we can recall, playing her part for all the dramatic substance there is in it. William H. Tooker is chief in her support. He has some very good scenes, but there are too many close-ups of Tooker, the method of their employment at times striking one in a funny way. Jack Hopkins and Alice May are good in their roles, the latter's being characteristic of many a woman of like position in actual life.

Kenean Buel directed in an intelligent way, not resorting to

Virginia Pearson in "Bitter Truth."

the "firework" spectacle, for effect. The biggest mere physical thrill that we can remember is a jump from a Hudson River steamboat into the water. He has filmed the picture in suitable surroundings.

"Bitter Truth" can be counted upon to please those who like a film with melodramatic appeal.

"The Crab"

Triangle-Kay Bee Drama in Five Parts. Reviewed by George W. Graves

THELMA SALTER, the tot who plays opposite Frank Keenan in this picture is a splendid little actress.

She is decidedly unaffected and most of the time is oblivious to the camera's presence. In the same degree that people like children, they like child players, provided they are natural, and this is what will go a great way in "putting over" this offering.

"The Crab" is a prolonged study in psychology; as for a plot, it is practically bereft of any. It shows how a little girl is sent to the country town in search of a relative who has long before disappeared.

She is about to be sent back by the poor townspeople when old Foster Borrum, an embittered cynic and "crab" in every sense of the name, takes her to his home out of sheer spite and contempt for his neighbors' wishes. The story finally shows how Borrum is defended by little Ivy when he is on trial because of a

"Now, young lady, you're going to catch it."

false accusation of brutality, and how the tiny spark of love generated from this show of childish affection gradually grows into a mighty flame in his heart, making the man over anew.

There are many pleasing touches in the long depiction of the child's pure affection leavening this lump of ill-will towards men, but there is nothing to hold one for the space of five reels. It is unnecessary to say how this role fits Frank Keenan, since any one who has seen his previous characterizations can form a concept of it at once. Mr. Keenan looks so austere and formidable all through the piece that one is glad to see him smile at the finish. His portrayal attains to nothing more than it does conviction, and people will be very well satisfied with his end of the picture. To the director, Walter Edwards, goes a large share of credit for little Thelma Salter's success. Mr. Edwards provided very suitable atmosphere; in fact the whole picture has more surface attraction than it has dramatic intensity or sustained plot-interest.

"The Glory of Yolanda"

Five-Part Vitagraph Drama Features Anita Stewart. Reviewed by George W. Graves

THE "Yolanda" part of this is quite satisfying—Anita Stewart is never less than charming—but as much cannot be said of the "Glory" end of this production. The story is quite dramatic if one can force one's self to believe that a Russian peasant woman and her daughter could be as simple and totally unsophisticated as are Olga and her ambitious daughter, Yolanda, but not everyone will be ready to do this. Both of the latter are taken into the palatial residence of the Grand Duke Boris at Petrograd, this person having offered to put Yolanda through the school which trains for the Royal Ballet. Mother and daughter think that all the luxuries they enjoy are part of the training and it finally takes the arrival of Serge, the son, to awaken them to even suspect the real intentions of Boris.

True to suspicions, the Grand Duke, after Yolanda has made a successful dancer, demands his payment. Some dramatic scenes follow, coming to a climax when Alexander, the girl's artist lover, is sentenced to Siberia by the Duke and when the latter is murdered by Yolanda's brother. As the story closes, Yolanda and Alexander go into exile together.

A very good cast supports Miss Stewart in rendering her part. John Ardizonia makes an excellent Boris. His expression is one of such crafty villainy that one wonders why it does not stimulate the action of some womanly intuition on the part of his victim. Evart Overton is a very acceptable lover. The other members of the cast are Denton Vale, Mr. Turin, Bernard Seigel and Madame Rofimoda. Maibelle Heikes Justice wrote the story, and the direction of Marguerite Bertsch is a feature of the picture. One never loses sight of the fact that the story is truly Russian.

Judging this release by what it presents in its entirety, it does not at all exceed the standard of just ordinary feature pictures. The people will like the star; they will be impressed by the work of the director and the cast; but as far as their being gripped is concerned, there is room for much doubt.

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Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in hooking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's hooking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

T	1-22	On Italy's Firing Line....3, Selig	21655–56–57
D	1-22	The Vagahond (Fred'k Miller)....1, Vita	21658
T	1-22	Selig-Trihune, No. 7....1, Selig	21659

Tuesday.

C	1-23	What Would You Do? (Richard Travers)..2, Essanay	21660–61
C	1-23	The Blundering Blacksmiths (Ham and Bud).1, Kalem	21662

Wednesday.

T	1-24	Canimated Nooz Pictorial, No. 23....s, Essanay	21663
T	1-24	Alaska: Scenic ....s, Essanay	
D	1-24	The Wolf of Los Alamos....2, Kalem	21664–65

Thursday.

T	1-25	Selig-Trihune, No. 8....1, Selig	21666
	1-25	Title Not Given....1, Vim	21667

Friday.

D	1-26	The Violet Ray (Ollie Kirkby)....1, Kalem	21668
C	1-26	His Little Spirit Girl (Mr. and Mrs. S. Drew)...1, Vita	21669
	1-26	Title Not Given....1, Vim	21670

Saturday.

D	1-27	The Magic Mirror (Margaret Clayton).....2, Essanay	21671–72
D	1-27	The Valley of Lost Hope (Romaine Fielding).3, Kalem	21673–74–75
D	1-27	The Railroad Claim Intrigue (Helen Gibson)..1, Kalem	21676
D	1-27	The Luck That Jealousy Brought (Tom Mix)..1, Selig	21677

Monday.

D	1-29	Lost and Found (Geo. Fawcett and Vivian Reed).2, Selig	21678–79
D	1-29	The Battle Hymn of the Republic (Ralph Ince)..1, Vita	21680
T	1-29	Selig-Tribune, No. 9 ....1, Selig	21681

Tuesday.

C	1-30	Three Ways Out (Harry Dunkinson).....2, Essanay	21682–83
C	1-30	The Safety Pin Smugglers (Ham and Bud)...1, Kalem	21684

Wednesday.

C	1-31	Mr. Wright in Wrong....1, Essanay	21685
D	1-31	The Dominion of Fernandez....2, Kalem	21686–87

Thursday.

T	2-1	Selig-Tribune, No. 10....1, Selig	21688
C	2-1	The Other Girl (Babe Hardy)....1, Vim	21689

Friday.

D	2-2	Crossed Trail (Marguerite Landis) ....3, Knick.	21690–91–92
D	2-2	The Net of Intrigue....1, Kalem	21693
C	2-2	A Job for Life....1, Vim	21694
C	2-2	A Lady in the Library (Sydney Drew).....1, Vita	21695

Saturday.

D	2-3	Shifting Shadows ....2, Essanay	21696–97
D	2-3	Mystery of the North Case....2, Vita	21698–99
D	2-3	The Death Siding (Helen Gibson).....1, Kalem	21700
D	2-3	The Saddle Girth (Tom Mix).....1, Selig	21701

V. L. S. E. Program

1-8	Captain Jinks and Himself (Frank Daniels).....	1,000
1-15	Indiscretion (Lillian Walker)	5,000
1-15	Jolts and Jewelry (Hughie Mack and Patsy De Forest)....	1,000
1-15	Captain Jinks' Stingy Spirit (Frank Daniels).....	1,000
1-15	The Hon. Mr. Oxenham (Fourth Episode of the Secret Kingdom)	5,000
1-18	Captain Jinks' Widow (Frank Daniels).....	1,000
1-22	Her Right to Live (Peggy Hyland).....	5,000
1-22	Capt. Jinks' Trial Balance (Frank Daniels).....	1,000
1-22	Capt. Jinks' Nephew's Wife (Frank Daniels).....	1,000
1-29	Blind Justice (Benj. Christie).....	5,000
1-29	Captain Jinks' Better Half (Frank Daniels).....	1,000
1-29	Captain Jinks' Dilemma (Frank Daniels).....	1,000

Mutual Program

Monday.

D	1-22	Shorty in the Tiger's Den (Shorty Hamilton)..2, Mono.	05289–90

Tuesday.

T	1-23	Mutual Tours Around the World.....1, Gaumont	05291

Wednesday.

T	1-24	Mutual Weekly, No. 108....1, Mutual	05292
T	1-24	See America First (Kartoon Komics).....1, Gaumont	05293

Thursday.

C	1-25	Jerry and the Outlaws (George Overy).....1, Cub	05294

Friday.

T	1-26	Afloat and Ashore....1, Mutual	05295

Saturday.

D	1-27	A Double Revenge (J. Warren Kerrigan)..1, American	05296

Sunday.

C	1-28	A Circus Cyclone (Ben Turpin).....2, Vogue	05297–98
T	1-28	Reel Life ....1, Gaumont	05299

Monday.

D	1-29	Shorty Goes to College (Shorty Hamilton)..... ....2, Monogram	05300–01

Tuesday.

T	1-30	Mutual Tours Around the World.....1, Gaumont	05302

Wednesday.

T	1-31	Mutual Weekly, No. 109....1, Mutual	05303
	1-31	See America First (Kartoon Komics).....1, Gaumont	05304

Thursday.

C	2-1	Jerry and His Pal (George Ovey).....1, Cub	05305

Friday.

T	2-2	Scouts of the Sea and Sky....1, Mutual	05306

Saturday.

D	2-3	Title Not Given (J. Warren Kerrigan).....1, American	05307
	1-29	Where Love Is (Ann Murdock).....5, Mutual	

Universal Program

Monday.

D	1-22	Heart Strings (Allen Holubar).....5, Red Feather	02106
C	1-22	A Macaroni Sleuth (Eddie Lyons).....1, Nestor	02107

Tuesday.

D	1-23	Souls United (Violet Mersereau).....3, Gold Seal	02108
C	1-23	The Honeymoon Surprise (Fred Church).....1, Victor	02109

Wednesday.

	1-24	No Release This Week....Laemmle	
C	1-24	The Battle of "Let's Go" (Dan Russell).....2, L-Ko	02110
T	1-24	Animated Weekly, No. 56....Universal	02111
D	1-24	The Red Goddess (Mona Darkfeather).....1. Big U	02112

Thursday.

	1-25	No Release This Week....Victor	
D	1-25	A Wife's Folly (Ben Wilson).....2, Big U	02113
D	1-25	Black Evidence (Lois Wilson).....1, Imp	02114
C	1-25	The Black Nine (Billy Mason).....1, Victor	02115

Friday.

D	1-26	The Fugitive (Louise Lovely).....2, Imp	02116
	1-26	No Release This Week....Rex	
C	1-26	Hell by the Enemy (Pat Rooney).....1, Victor	02117

Saturday

D 1-27 The Daring Chance (Wm. V. Mong).....2, Bison 02118
1-27 No Release This Week.....Laemmle
C 1-27 Love Me, Love My Biscuits (Gale Henry).....1, Joker 02119
D 1-27 The Blood-Stained Hand (Mat Moore).....1, Laemmle 02120

Sunday.

D 1-28 The Old Toymaker (Allen Holubar).....1, Rex 02121
1-28 No Release This Week.....Imp
C 1-28 Boomer Bill's Awakening .....s, Powers 02122
1-28 Dorsey Educational .....s, Powers
D 1-28 A Jungle Tragedy (Marie Walcamp).....2, Big U 02123
D 1-28 The Purple Mask (Grace Cunard).SPEC. 2, Universal 02124

Monday.

D 1-29 Love Aflame (Ruth Stonehouse).....s, Red Feather 02125
C 1-29 Why, Uncle (Eddie Lyons).....1, Nestor 02126

Tuesday.

D 1-20 June Madness (Roy Stewart).....3, Gold Seal 02127
1-30 No Release This Week.....Victor
C 1-30 Some Baby and Nellie, the Fireman's Daughter.....
.....s, Victor 02128

Wednesday.

1-31 No Release This Week.....Laemmle
C 1-31 Faking Fakirs (Phil Dunham).....2, L-Ko 02129
T 1-31 Animated Weekly, No. 57.....1, Universal 02130
D 1-31 The Gold Lust.....1, Big U 02131

Thursday.

C 2-1 It's Cheaper to Be Married (Babe Sedgwick)....Victor 02132
D 2-1 The War Waif (Allen Holubar).....SPEC. Universal 02133
2-1 No Release This Week.....Powers
D 2-1 The Diamond Thieves (Robt. Leonard).....1, Imp 02134

Friday.

D 2-2 The Forbidden Game (Edw. Hearn).....1, Imp 02135
T 2-2 Universal Screen Magazine—Issue No. 6..1, Universal 02136
C 2-2 The Hero of Bunko Hill.....1, Victor 02137

Saturday.

D 2-3 The Boonton Affair (King Baggot).....2, Bison 02138
2-3 No Release This Week.....Laemmle
C 2-3 His Coming Out Party (Gale Henry).....1, Joker 02139

Miscellaneous Features

Charity.....Frank Powell Prod. 7,000
Robinson Crusoe.....Warner Bros. 5,000
Jimmie Dale, Alias the Grey Seal.....Monmouth Film Corp. 32,000
Robinson Crusoe .....Universal
The People vs. (John Doe).....
Are Passions Inherited?.....Warner Bros. 7,000

Art Dramas

Lash of Destiny (Van Dyke, Gertrude McCoy)..... 5,000
Whoso Taketh a Wife (Jean Sothern).....U. S. Amusement Corp. 5,000
The Rainbow (Dorothy Bernard).....Wm. L. Sherrill 5,000
Infidelity (Anna Q. Nilsson and Eugene Strong).....Erbograph
God of Little Children (Alma Hanlon).....Apollo
Her Good Name (Jean Sothern) .....Van Dyke
Rosie O'Grady (Viola Dana).....Apollo

Bluebird Photoplays, Inc.

Released Week of
12-4 The Sign of the Poppy (Robert Henley, Gertrude Selby)..
..... Bluebird 5,000
12-11 The Price of Silence (Dorothy Phillips, Lon Chaney)
..... Bluebird 5,000
12-18 The Honor of Mary Blake (Violet Mersereau)....Bluebird 5,000
12-25 The Right to Be Happy (Rupert Julian).....Bluebird 5,000
1-1 Black Orchids (Cleo Madison) 5,000
1-8 The Piper's Price 5,000
1-15 Her Soul's Inspiration (Ella Hall).....Universal 5,000
1-22 God's Crucible (Geo. Hernandez)..... 5,000
1-29 The Devil's Pay Day (Franklin Farnum)..... 5,000

Fox Film Corporation

Released Week of
1-1 Social Pirates (Charles Arling) 1,000
1-8 A Modern Priscilla (June Caprice)..... 5,000
1-8 Chased Into Love (Hank Mann and Carmen Phillips)..... 1,000
1-8 The Price of Silence (William Farnum).....
1-15 Bitter Truth (Virginia Pearson) 5,000
1-15 Noah's Ark (Hank Mann) 1,000
1-22 Her Father's Station (Anna Luther)..... 1,000
1-22 The Darling of Paris (Theda Bara) (Special)..... 5,000
1-22 The Primitive Call (Gladys Colburn)..... 5,000
1-29 There's Many a Fool (Hank Mann)..... 1,000
1-29 The Siren (Valeska Suratt) 5,000

Kleine-Edison-Selig-Essanay

Released Week of
12-25 The Truant Soul (Henry B. Walthall).....Essanay 8,000
12-26 A Tale from the Decameron, (Nell Craig, Victor Benoit) .....Essanay 30 Min
1-8 The Master Passion (Mabel Trunelle).....Edison 5,000
1-15 Little Shocs (Henry Walthall and Mary Charleson).Essanay 5,000
1-22 Princess of Patches (Vivian Reed).....Selig 5,000
1-29 The Adventures of Buffalo Bill..... 5,000

McClure Pictures

1-15 Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason, George Leguere) .....
1-22 Seven Deadly Sins, "Passion" (Shirley Mason and George Leguere) .....
1-29 Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason, George Le Guere) 5,000

Metro Features

Released Week of
1-1 The Matinee Idol (Ralph Herz).....Rolma 5,000
1-8 (Comedy) Cave Man's Buff (Mr. and Mrs. Sydney Drew) .....Metro 5,000
1-8 A Wife by Proxy (Mabel Taliaferro).....
.....Columbia Pictures Corp. 5,000
1-15 The White Raven (Ethel Barrymore)....Rolphe Photo Plays 5,000
1-15 His Perfect Day (Mr. and Mrs. Sydney Drew).....Metro 5,000
1-22 Married, But Single (Ralph Herz).....Metro-Rolma 5,000
1-22 Threads of Fate (Viola Dana).....Columbia 5,000
1-22 The Promise (Mabel Lockwood).....York Film 5,000
1-29 Bridges Burned (Mme. Petrova).....Popular 5,000
1-29 The Pest (Mr. and Mrs. Sydney Drew).....Metro 5,000

Mutual Master-Pictures

Released Week of
1-1 The Gilded Youth (Richard Bennett).....5, American 763
1-1 The Gilded Youth (Richard Bennett).....5, American 663
1-11 Butterfly Girl (Margarita Fisher).....5, Pollard
1-15 Beloved Rogues (Kolb & Dill).....5, American
1-22 The Gentle Intruder (Mary Miles Minter).....5, American

Paramount Features

Released Week of
1-20 Inbad, the Sailor .....
1-22 Ottawa and Toronto.....Burton Holmes 1,000
1-22 Lost and Won (Marie Doro).....Lasky 5,000
1-22 He Did It Himself.....Black Diamond 1,000
1-25 The Golden Fetter (Wallace Reid)..... 5,000
1-28 The Redeeming Love (Kathlyn Williams).....Morosco 5,000
1-29 Georgian Bay to Winnipeg (Burton Holmes)..... 1,000
1-29 His Sweetheart (Geo. Beban).....Morosco 5,000
2-1 The Wax Model (Vivian Martin).....Pallas 5,000

Pathe

Released Week of
1-28 Twin Kiddies (Baby Marie Osborne).....Balboa 5,000
1-28 Pearl of the Army, No. 9 (Pearl White).....Astra 2,000
1-28 The Stolen Inheritance (Geo. Cobhardt).....Pathe 1,000
1-28 Drama's Dreadful Deal (Fatty Lampton).....Rolin 1,000
1-28 Florence Rose Fashions, No. 16..... S
1-28 Butterflies and Bees ..... S
1-31 Pathe News, No. 10..... 1,000
2-3 Pathe News, No. 11..... 1,000

Red Feather Productions

Released Week of
1-1 Polly, Put the Kettle On (Douglas Gerrard, Ruth Clifford) 5,000
1-8 Fighting for Love (Ruth Stonehouse)..... 5,000
1-15 The Double Room Mystery, (Hayward Mack & Ed. Hearn) .....5, Red Feather 02087
1-22 Heartstrings (Allan Holubar).....Red Feather 5,000
1-29 Me and M' Pal (Edna Flugrath)..... 5,000

Triangle Film Corporation

Released Week of
12-31 The Female of the Species (Dalton-Markey-Hickman)....
..... Kay-Bee 5,000
1-7 Truthful Tulliver .....Kay-Bee 5,000
1-7 The Weaker Sex (Dalton, Charles Ray, Galum)..... 5,000
1-14 The Little Yank (D. Gish) .....Fine Arts 5,000
1-14 The Bride of Hate (Keenan-Margery Wilson).....Kay-Bee 5,000
1-21 Nina, the Flower Girl (Bessie Love).....Fine Arts 5,000
1-21 The Iced Bullet (Wm. Desmond).....Kay-Bee 5,000
1-28 The Americano (Douglas Fairbanks).....Fine Arts 5,000
1-28 Chicken Casey (Dalton).....Kay-Bee 5,000

Unicorn Program

Released Week of
12-20B Lost in the Shuffle.....1, Hippo 11461
12-21 The Voice in the Night.....2, Utah 11474
12-21 Blowing Up Broadway.....1, Jockey 11471
12-22 The White Man's Squaw.....2, Hiawatha 11484
12-22 Algernon's Affinity.....1, Gaiety 11481
12-23 Shackles of Conscience.....2, Supreme 11494
12-24 Some Girls Do and Some Girls Dont..... 1, Judy 11504
12-24 The Prodigal Son.....2, Buffalo 11501

Unity Sales Corporation

Released Week of
12-1 Land Just Over Yonder.....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

World Features

Released Week of
1-8 On Dangerous Ground (Gail Kane and Carlyle Blackwell) ..... World 5,000
1-15 The Man Who Forgot (Robt. Warwick).....World 5,000
1-15 The Man Who Forgot (Robert Warwick, Gerda Holmes, Doris Kenyon) 5,000
1-22 The Bondage of Fear (Ethel Clayton).....World 5,000
1-29 Tillie Wakes Up (Marie Dressler)..... 5,000

Brief Stories of the Week's Film Releases

General Program

Lost and Found—SELIG—(TWO REELS)—JANUARY 29.—With George Foss and Vivian Reed. Reviewed in next issue.

Three Ways Out—ESSANAY—(27 MINUTES SCREEN TIME)—BLACK CAT FEATURE—JANUARY 30.—Gertrude Glover, Harry Dunkinson and John Cossar in the cast. Samuel Garlock is a banker who speculates in the usual way with the depositors' money, and loses. Gladys, his daughter, is in love with the son of old Tim Grogan, rich, but shanty Irish. Rather than permit Gladys to marry into such a family and save his fortunes, Garlock is about to commit suicide, when in rushes daughter Gladys, Tim's son and Tim. The young couple have eloped and Tim is ready and willing to lend the money to cover up the speculations of Garlock. The banker is persuaded that suicide is unnecessary and the sunshine shines again.

Mr. Wright in Wrong—COMEDY—ESSANAY—(15 MINUTES SCREEN TIME)—JANUARY 31.—A pretty maid is employed by Mr. and Mrs. Wright and the trouble begins. Mrs. Wright thinks Mr. Wright a bit too gallant towards the maid. She is sent out to the park with the baby about the same time that Mr. Wright goes to a clambake. During the afternoon the maid loses the baby's milk bottle. Mr. Wright meanwhile has won the booby prize at the clambake—a milk bottle. He and the maid get in at the same time—she without the milk bottle and he with one. There is no peace in the Wright household that night, but the morning papers carry the announcement that Mr. Wright won the booby prize at the clambake. Thus is peace restored and the rest of the film depicts enchanting western scenic.

Shifting Shadows—IS MARRIAGE SACRED SERIES—ESSANAY—(29 MINUTES SCREEN TIME)—FEBRUARY 3.—Marguerite Clayton, Lillian Drew, Edward Arnold, Sydney Ainsworth and Thomas Commerford make up the cast. When John Sanderson perfects an invention and receives $100,000 for it, it goes to his head. He marries Julia Casey, of poor but honest parents and they begin to live on an elaborate scale. Their friends, Angus McDonald and Nettie Arliss, and even Patrick Casey, Julia's father, are not good enough for them. John begins to speculate and in a short time must go back to the shops to work for a living. They are cheerful about it and the old friends forgive them for their snobbery. Angus and Nettie are soon to be married and invite them to "stand up" with them at their marriage.

Delayed in Transit—SELIG—WESTERN DRAMA—(TWO REELS)—JANUARY 15.—In the cast are Frank Campeau, Tom Mix, William Hutchison and Victoria Forde. At the wedding of Eddie Hawkins and Hortense McGish relatives and friends have gathered from far and near. While the fun is at its height, Dell Hawkins, one of the three Hawkins brothers, offers to bet $50 that he will have the beautiful Spanish maiden, Loretta, married to his brother Bill, the miner, who fruitlessly searches for gold. In the rivalry for her smiles a shooting affray occurs and Sheriff Smith vows that someone will have to pay for the death of one of the men. Loretta fears that she will be implicated in the shooting and Dell puts her on his horse and sends her to Bill's cabin in the mountains. Later he arrives at the cabin with the parson and Bill and Loretta are married. After celebrating the marriage of his brother, Dell returns to the cabin, followed by the parson, who announces an undelivered message which had arrived on Eddie's wedding night. That telegram states that an inheritance of a half-million dollars awaits the Hawkins brother that remains unmarried. "That's me," says Dell, and prepares to collect.

Selig-Tribune, No. 5—JANUARY 18.—Pensacola, Fla.—The best record of a single day's catch is attained when four fishing schooners arrive with 111,000 pounds of fish. New York, N. Y.—A man is seriously injured when a new life saving auto fender fails to operate. Hunters Point, Cal.—The largest one-piece wooden floating drydock in the world is launched. Truckee, Okla.—The social elite of San Francisco visit the Winter Sport Carnival here. Cambridge, Mass.—The Harvard freshmen hockey team hold their final practice game. Brooklyn Navy Yard, N. Y.—The Arizona was badly damaged off the coast of Cuba and goes into drydock. Washington, D. C.—An Oriental "Jinx," supposed to possess occult powers, is presented to the National Museum. Point Allerton, Mass.—All attempts to float the three-masted schooner Wanalo prove unsuccessful. Vireton, Okla.—Seventeen persons meet death and others are injured by a cyclone. Kingsland, N. J.—The Dupont Ammunition and Powder Plant are wrecked by an explosion and destroyed by fire. Washington, D. C.—Women picket gateways to the White House.

Cupid's Touchdown—SELIG—(ONE REEL)—JANUARY 20.—Featuring Jack Pickford, with Clara La Moyne, Scott Beal and Sidney Smith in the supporting cast. Reviewed in next issue.

On Italy's Firing Line—SELIG—(THREE REELS)—JANUARY 22.—Reviewed in the issue of January 6, page 41.

Selig-Tribune, No. 7—JANUARY 22.—New York, N. Y.—The battleship Pennsylvania sails to Southern maneuvers. Golden, Colo.—Students of the School of Mines are given practical mine rescue work. Philadelphia, Pa.—Lawrence Huntington breaks the world's piano record. San Francisco, Cal.—The San Francisco Model Yacht Club hold the annual mid-winter races. Frankfort, Ky.—The State's prison is damaged by fire. Pensacola, Fla.—Mr. and Mrs. Chas. Wellman, of Chicago, have an ambition to speed around the world in a forty-foot motor boat. Jacksonville, Fla.—"Alligator Joe" looks after the molars of his alligators. Marblehead, Mass.—The U. S. Government will conduct experiments to test John Hays Hammond, Jr.'s, radio-controlled torpedo. Denver, Colo.—Despite snowdrifts, State Representative Frank W. Murphy hikes forty miles to the State's Capitol Washington, D. C.—Thomas D. Schall, blind Congressman from Minnesota, is guided about the Capitol City by his son Thomas.

The Luck That Jealousy Brought—(ONE REEL)—SELIG—WESTERN DRAMA—JANUARY 27.—Tom Mix, Louella Maxam, Sid Jordan and Pat Chrisman playing. There is a rich lode on John Dent's mining claim, but he doesn't know it. Carey, the dudish bookkeeper, employed by a large mining company, does. For that reason he is attentive to the pretty daughter of the poor miner, Rose. He offers Dent a thousand dollars for the claim. Joe Barr, a young miner, has long loved Rose, and his jealousy is aroused by the attentions of the bookkeeper. He follows the young couple and finds the pocket of gold. He tells Dent of his good fortune and then it is that Rose wakes up to the fact that Carey is not true blue. She sends him away and honest Joe is rewarded with her smiles.

Mutual Pictures

A Circus Cyclone—VOGUE COMEDY—(TWO REELS)—JANUARY 28.—In the cast are Ben Turpin, Arthur Moon, Gypsy Abbott, Margaret Templeton and Paddy McQuire. Ben, a struggling artist, is in love with the daughter of a wealthy widow. He is thrown out by the girl's mother, and Baron Moon, a fake baron, is received royally. Ben discovers that Moon is a janitor in a side show next to the concession where Paddy, as "Jasbo," the dog-faced boy, works. Paddy quits his job, however, and gets one as a model with the living models. Ben puts in a one-man circus and his show is a keen rival to the one that Paddy is working in. Ben breaks up Paddy's show by letting loose a bunch of rats, and then Paddy turns around and breaks up Ben's show by squirting water all over them. The baron steals a necklace from Gypsy's mother and is finally caught. Then the mother gives Gypsy to the deserving Ben.

Shorty Goes to College—(TWO REELS)—ADVENTURES OF SHORTY HAMILTON SERIES—JANUARY 29.—Ralph, the son of the boss of the ranch, home on a vacation, sees in "Shorty" the makings of a fine addition to the college football team. He offers the fellow a free education if he will go to college and try for the team. Shorty, anxious to do everything in his power to get on an even footing with Anita, consents, and so leaves for college. He makes the team and is the hero of the hour. Ruth Estey, the daughter of the Dean of the university, sees in Shorty an idol and manages to meet him. One of the college professors is in love with the girl and is jealous of Shorty. Ruth is a somnambulist and is seen by Shorty hiding some diamonds. Shorty, to avert suspicion, takes them and is seen by the professor. Anita Keller is called in to track the thief and finally is forced to arrest Shorty. Ruth confesses her somnambulistic tendencies, however, and Shorty is cleared. Anita, thinking Shorty is in love with Ruth, congratulates him, but when he tells her it is she that he loves she laughs at him.

Jerry and His Pal—CUB COMEDY—(ONE REEL)—FEBRUARY 1.—Jerry is fond of animals and wins the friendship of the zoo elephant by the copious use of peanuts. He is discovered feeding his pet, and the keeper runs him off of the lot. In the hall of his tenement, Jerry hears a girl crying. He enters the room and finds that the girl's father is a drunkard, and spends all of his money in the saloon. Jerry asks the girl to accompany him to the saloon to get her father, but she has no one to leave with the baby. Jerry remembers his pachyderm pal, and brings him from the zoo. The elephant tends the baby while Jerry and the girl try to persuade her father to come home. They have no success, for Jerry is thrown out. Jerry then goes to the house, gets the elephant, and proceeds to wreck the saloon. The sight is too much for Mary's father, who reforms, and all ends happily.

Scouts of the Sea and Sky—(ONE REEL)—U. S. DEFENDER SERIES—FEBRUARY 2.—This chapter contains many details in connection with torpedo boats and torpedo boat destroyers. Some very

"The Little Missionary," "The Sinful Marriage" and "What Would You Do?"—newly blossomed Essanays.

New Universal dramas. From the left, "Love Aflame," January 29, "June Madness," January 30, and "Devil's Pay Day," also appearing the twenty-ninth of January.

interesting views of the guiding and propelling mechanism of the twenty-two inch torpedoes are also pictured. Amongst the intensely interesting scenes in this chapter are those of the aviation corps at Pensacola, Florida, showing the latest type of biplane and a trip over Pensacola in a Curtiss "Flying Fish." There are also scenes of U. S. submarines in maneuvers.

Nature's Calling—(One Reel)—American Drama—February 3.—Featuring J. Warren Kerrigan, with Louise Lester and Pauline Bush. Jack, a young easterner, goes west for his health. Here he and his mother get to love the country and the boy sends for his sweetheart to come out and visit them. At first the girl is wrapped up in the country and has great times exploring the surrounding mountains with Jack. He proposes to her and she accepts him. The west begins to pall on the girl and she longs for society and New York. Finally unable to stand it any longer she tells Jack that she must go home and begs him to return to civilization with her. Jack refuses, however, and feeling the call of nature, sends the girl home and remains with his mother to enjoy the western country.

Sticky Fingers—Vogue Comedy—(Two Reels)—February 4.—Paddy McQuire, Billy Mason, Lillian Hamilton, Larry Bowes, Harry Huckins, George Monberg and Glenn Gano are in the cast. Two college boys, finding their funds low, meet a young lady and manage to "borrow" fifty dollars from her purse, without her knowing it. The theft is reported and the next day the boys write their fathers, asking them for money. The boys borrow fifty dollars from a pawnbroker and manage to slip it back into the girl's purse. The boys' fathers arrive and are arrested as the thieves. The girl, however, gets the real thieves and they all meet at the police station. Here the girl finds her money is all intact and the matter is thought to be cleared up when the pawnbroker comes on the scene and demands his fifty. A most exciting chase follows and the boys are finally caught.

Shorty Goes Insane—(Two Reels)—Adventures of Shorty Hamilton Series—February 5.—Shorty and Anita start out to run down a gang of mail thieves in New York. Shorty arrives in New York and cannot locate Anita. He joins the mail thieves in hope of finding Anita and discovers that she has been kidnaped and placed in an insane asylum. Shorty immediately becomes one of the inmates, and after a wholesale fight he succeeds in rescuing Anita and bringing the thieves to justice.

Universal Program

The Silent Feud—Sixth Episode of The Purple Mask.—In this episode Pat obtains the combination to the safe where the jewels are stored and disposes of them as the queen wished. It ends with Pat confronted by the king, who has discovered the robbery. Once more Kelly realizes that he has been baffled by the girl.

The Boonton Affair—(Two Reels)—Bison.—Featuring Irene Hunt and King Baggot. Jack Walton, a revenue officer, proves a friend to Mary Hatfield, a moonshiner's daughter, in a time of need. Taking Jack for an officer, the moonshiners gag and bind him and lock Mary in an adjoining room. Finally through the help of Doby, a friend of his, Jack makes his escape. Because of his love for Mary, he determines to forget his duty for once and save Mary's father, whom he knows to be guilty.

Why, Uncle—Nestor—January 29.—With Eddie Lyon and Fred Gamble. Harry and his uncle have wonderful heads "the morning after." Uncle receives word his nephew, Milton, whom he believes to be an angel, is going to visit them. In fact, Milton is far from being an angel, and dolls up to meet his uncle and cousin, whom he imagines are of the angelic type. Complications arise—each keeps up his acting role—a climax being reached when "uncle" is discovered at supper with three blonde beauties.

June Madness—(Three Reels)—Gold Seal—January 30.—With Roy Stewart and Gypsy Hart. Through circumstances, at the time unexplainable, June, an innocent girl, is accused of being a female bandit. Her accuser, Sax, sees that she is wearing a ring on her finger which was stolen from him. She is unable to explain where it came from, because this would implicate a man whom she thinks she loves. At last things develop to a climax; it is discovered that the "female" robber is none other than Tom, the man who is compelling June to marry him, and the girl finds that Sax is the man she really loves.

Some Baby—(Split Reel)—Victor—January 30.—Gertrude, a very young hopeful, practically demonstrates her love for flowers by chewing up half a dozen roses—or attempting to. Then she proceeds, after the same dare, to smoke a pipe, smears herself with jam and, to do the job up brown, indulges in a mud bath, followewd by a conventional one.

Nellie, the Fireman's Daughter—(Split Reel)—Victor—January 30.—Eddie, a brave fire laddie, is in love with the fire captain's daughter. Lee, a cowardly villain, having designs upon Nellie, abducts her. After running through fire and blood, Eddie, with the help of the fire department, rescues the girl just as she is about to marry the villain, Lee. Lee, finding himself outwitted, blows himself up with dynamite.

The Gold Lust—Big U—January 31.—In this drama of the gold fields a man, overcome by the ravenous desire for gold, attempts to poison his partner. Luckily, his plan does not work, and the man, having learned his lesson, decides to work "fifty-fifty" in the future.

Faking Fakirs—(Two Reels)—L-Ko—January 31.—With Phil Dunham and Lucille Hutton. In this comedy, Springboard Sally, the champion diver of a traveling show, falls heir to a large fortune. One of her lovers, wishing to get his rival out of the way, makes it appear that Mabel Carryflesh, a heavyweight, is the fortunate one. The plan works finely, with the rival making straight for the minister with Mabel. Complications of all kinds set in and the play ends in a way well suggested by the title.

The Diamond Thieves—Imp—February 1.—Featuring Robert Leonard and Margarita Fischer. Detective Westerly, in search of the origin of some diamonds of remarkable brilliancy which are flooding the American market, hits upon a clue, leading him finally to the secret laboratory of an alchemist. The latter evades the detective again and again, but is ultimately run to earth, at which time he kills himself, taking with him the secret formula for making the fake diamonds.

It's Cheaper to Be Married—Victor—February 1.—Bill visits "Hash House Kate's" for a square meal and there meets Lizz. He reads that a heavy tax has been levied on the New York bachelors. Determining not to pay such a tax, he regards Lizz with interest and they are finally married. Fritz gets word that he and Bill have been left a fortune by their uncle and decides not to tell Bill about it. Lizz helps Bill out and Fritz lights the money with his pipe, just as the tax collector arrives and levies an awful fine because he is a bachelor. Bill at last is the wedded winner.

The Forbidden Game—(Two Reels)—Imp—Underwood—February 2.—With Ed Hearn and Fronzie Gunn. Supposed by society to be a wealthy jeweler, Forsythe is in reality a thief working with a gang of crooks. He forbids his sister Grace to visit the slums, fearing she will learn something about him. However, she does so, and there meets Larry, a reporter. In the meantime Clax, the gang leader, and Forsythe disagree and he plots to kidnap Grace. Larry with the police and Forsythe with his gang attempt to rescue the girl. A desperate fight ensues in which Clax ad Forsythe are mortally wounded. Larry promises he will keep Forsythe's secret from Grace. Inconsolable for a time, Grace later finds happiness with Larry.

The Hero of Bunko Hill—Victor—February 2.—With Billy Musgrove and Liane Carrera. Bertie, leading man of a stranded theatrical troupe, for the sake of getting some money, tries to palm himself off on a rich old woman as her long lost son. All the pains he takes to fool her only result in a flat failure; in his complete exposal as a fraud.

His Coming-Out Party—Joker—February 3.—With Gale Henry and William Franey. Gale strenuously objects to her husband's playing cards, but he continually slips out to the club and other places in spite of her. Finally Gale joins forces with the wife of her husband's friend and the two women administer an effective punishment to their spouses.

Diamonds of Destiny—Imp—February 4.—With Louise Lovely and Alfred Allen. Jane Lowe, a crook through circumstances, learns of her brother's arrest on a murder charge, just as she determines to "go straight." She decides to help Willis turn one more deal on his promise to free Paul. The deal consists of stealing diamonds from Corey Houston, a well known diamond importer. Jane wins the good graces of Houston. The police are on Willis' track and it is found that he is the murderer. Houston, Paul and Jane find happiness together.

When New York Sleeps—(Two Reels)—Imp—February 4.—Dago Mike, with a gang of New York Apaches, commits a robbery through the help of his sweetheart, Nell. Trying to cover their tracks, she is apprehended, sentenced and sent to prison. After serving her time, Nell learns that Mike is interested in another woman. With the help of Joe Gilbert, an old admirer of hers, she notifies the police, who raid the den. Mike escapes and seeks Nell, whom he shoots down. He is arrested and sentenced to serve twenty years. Nell recovers. Sick of her former associations, she joins the Salvation Army.

In North China, as Seen by Dr. Dorsey—(Split Reel)—Powers—February 4.—Views of many different branches of Chinese industry are specialized upon in this educational and scenic picture. On the same reel is:

Mr. Fuller Pep—His Wife Goes for a Rest.—While Mrs. Fuller Pep is off on a vacation, her husband decides to let off some steam. He gets into trouble of various kinds, a flivver figuring largely in these, and finally realizes that it's best to follow "the straight and narrow path."

Universal Animated Weekly No. 55—Released January 17.—Unique pageant precedes second inauguration of Governor J. M. Cox after two years out of office, Columbus, Ohio. Ship held on ways two days by frozen grease, finally glides into water, Chelsea, Mass. Silent sentinels stand before White House to win Wilson to suffrage, Washington, D. C. Col. W. F. Cody, world's most famous scout and plainsman, with pet bison on his ranch, Cody, Wyoming. Twelve husky policemen will try three-week plan to live on meals costing 25 cents a day, New York City. Man-killing devices from Europe's battle fields arrive for Allied Bazaar, Chicago, Ill. State noted for flowers and sunshine also offers winter enjoyment, Truckee, Cal. Millions of flowers make gorgeous floats in greatest flower carnival,

Pasadena, Cal. One hundred mountaineers on annual outing in Paradise Valley's thirteen feet of snow, Ranier National Park, Wash. Visitors win winter polo clash after cross-continent trip, Coronado, Cal. Animated Weekly cameraman enters death's zone when large ammunition plant takes fire, Kingsland, N. J. Athletes thread way among horses and autos in speed contest, San Francisco, Cal. Cartoons by Hy Mayer.

Universal Animated Weekly, No. 56—JANUARY 24.—Bulgar soldiers and supply train rushing over mountains to repel foe—In the Balkans, near Erdlitz. British schooner "Wanola" driven ashore by storm—Point Allerton, Mass. "Perfect 36's" exhibit 1917 fall styles in clothes for men folk—Cincinnati, Ohio. Throngs honor Dr. Valdes at his inauguration as nation's ruler—Panama City, Panama. Sheep and cattle perish when tug rams slaughter house lighter—New York harbor, N. Y. Capitol busy at congressional inquiry into "tip" that netted millions—Washington, D. C. Ljoubomir Michaelovitch, first minister from Serbia to United States and his secretary as they left the State Department, after presenting credentials to Secretary Lansing—Washington, D. C. Five-year-old is sole companion to Congressman T. D. Schall, of Minneapolis, in 2,400-mile trip—Washington, D. C. New electric taxis prove success on invasion of West—Chicago, Ill. Throngs pay last tribute to nation's hero, mourned everywhere American flag waves—Washington, D. C. Crowd witnesses impressive ceremonies as great exposition closes—San Diego, Cal. Indiana of the Goodrich line stranded on rocks of breakwater—Chicago, Ill. New Spanish submarine, "Isaac Peral," large U-boat built in United States, loads torpedoes and supplies for homeward voyage—New London, Conn. Cruiser Milwaukee wrecked while trying to rescue stranded American submarine H-3—Humboldt Bay, Cal. Cartoons by Hy Mayer.

Feature Programs

Blue Bird

The Mysterious Mrs. M.—(FIVE REELS)—Featuring Mary McLaren, with Harrison Ford, Evelyn Selbie, Willis Marks, Frank Brownlee, Bertram Grassby and Charles Mailes. This is the story of a very bored young man who is aroused from his ennui through the efforts of his friends. They interest him in the mysterious Mrs. M., a fortune teller. She predicts for him his death inside of three months. He retires to his country estate to spend the last few weeks of his life, and there, surrounded by the lively country flowers and foliage, he meets Phyllis Woodman. Phyllis is a sweet, pretty-mannered girl, and soon the young couple are in love. Sentenced to die, Van Seer discovers that he is just beginning to live. Of course, it is all a joke, planned and executed by his friends to give Harrison something to live for, and the affair ends happily for them all.

Christie Comedies

A Gay Deceiver—CHRISTIE COMEDY—(TWO REELS—JANUARY 29.—Billie Rhodes, with Harry Ham, Ethel Lynne, Harry Rattenberry, Stella Adams, and Jane Waller. Billie, the maid, proceeds to play lady when her mistress goes away, and dresses up in some of Ethel's finery. Just then arrives Harry, a friend of Ethel's. He thinks Billie is a girl chum of Ethel's, and Billie carries out the little joke. He is won completely before the folks arrive home. Billie jumps into cap and apron again and when Harry is invited to dinner that evening she almost faints. She runs through the kitchen into the yard, pursued by Harry, who leaves no doubt that her position makes no difference to him. Even Ethel joins in best wishes for them.

Small Change—CHRISTIE COMEDY—(TWO REELS)—FEBRUARY 5.—Betty Compson and Neal Burns, with Eddie Barry, George French, Stella Adams and Ethel Lynne. Neal wakes up "on the morning after" with just $2.80 and an engagement to take his fiancee to the flower show and to luncheon. He isn't a bit hungry, but Betty's appetite is good and so are those of the girl friends she picks up. Two of Neal's friends drop in and Neal thinks they may be of some use to him, but their combined finances total $1.79. One of them takes the fund and goes in a taxi for more. He is arrested for speeding. In the meantime the two friends of Betty leave, thanking them for the luncheon, and Neal is no longer able to conceal the true state of things from Betty. She promptly pulls out a roll of bills and settles for the luncheon. Just as they start for the show the two boys return with money lent them by the friendly judge, and finding them gone, order another bottle and make good resolutions.

Fox

The Primitive Call—(FIVE REELS)—FOX—JANUARY 22.—Featuring Gladys Coburn. The story narrates how a girl without any feelings makes love to an Indian and gets him to sign away the land of his fathers. The Indians finally manage to come to terms with the whites, while the girl, abducted by the man she betrayed, is made to pay the full price. Reviewed in this issue.

The Glory of Yolanda—(FIVE REELS)—VITAGRAPH—FEBRUARY 5.—Featuring Anita Stewart. The story concerns affairs in the life of a pretty Russian girl, who comes to Petrograd to be educated into the Royal Ballet at the expense of the Grand Duke, Boris. She does not realize the price that must be paid until too late. Reviewed in this issue.

Metro

Bridges Burned—(FIVE REELS)—METRO—JANUARY 29.—A story by Mme. Petrova, who plays the part of Mary O'Brien. Also in the cast are Mahlon Hamilton, Arthur Hoops, Maury Steuart, Robert Broderick, Mrs. Mathilde Brundage, Louis Stern and Thomas Cameron.

In rural Ireland lives Mary O'Brien and her father, a gentleman of depleted fortunes. Here she meets and loves Ernest Randal, younger son of an English baronet. The young man is wounded while hunting and becomes the house guest of the O'Briens. When recovered, he tears himself away with difficulty, but duty, in the guise of a college course, calls him. Norah, the old family servant, discovers the truth about Mary, who goes to her father and confesses. Her father is enraged and when Randal, his college course ended, comes to see her, he orders the lad to marry her. During the stormy scene that follows, Mary defends Randal and her generosity prompts him to ask her to marry him at once. She does this for her child's sake, but leaves immediately after the ceremony.

In the years that follow, she is the ministering angel of the mills where she has found employment, becoming famous for her uplift work among the workers. Then enters O'Farrel, the mill owner, who seeks her hand in marriage. The war comes on in time to bring out some feeling of brotherhood between Randal and O'Farrel and after several false reports of his death, Mary nurses Randal back to health and eyesight, after which she consents to return to him and to the rank of Lady Randal.

Red Feather

Love Aflame—(FIVE REELS)—JANUARY 29.—Ruth Stonehouse is featured, with Jack Mulhall, Jean Hersholt, Nita White, Raymond Whitaker, Fronzie Gunn and Noble Johnson. Betty Mason's Aunt Martha and her father think it would be nice for Betty to marry Cousin Reginald. When Aunt Martha and Cousin Reginald come to visit Betty is disappointed and doesn't fall into their plans very readily. She raves and storms and finally runs away. Reginald finds a note from his charming cousin stating that she has gone west in her brother's clothes and that if he can catch her she will marry him.

Meanwhile in a city club the young men are getting up a wager, the bet being the outcome of a women's rights discussion. Jack Calvert, cynic and worldly wise man, wagers, that he will be in Constantinople by the sixth of November. They take him up. Betty, in her masculine attire, and Jack Calvert, in that of a tramp, soon meet, and their adventures, "riding the rods" and eating tramp fare, beating their way on ships and eluding Cousin Reginald, are thrilling. In the course of their travels they are shipwrecked on a cannibal island and Jack fights and kills the king. Reginald even follows them here, but they are too swift for him and reach Constantinople by the sixth. A banquet is in progress for Jack and the boys of his club, when Mr. Mason introduces his daughter. Jack gets the surprise of his life and is glad to change his views of all women, and his little pal in particular, who promises to tramp by his side to the end of the road.

SOME NEW THEATERS

Arkansas

Mullen & Chancey have purchased the Gem picture show and will move it to the site of their jewelry store at Ozark.

California

J. A. Quinn has made all arrangements for the erection of a two-story structure to be located at 810-14 South Broadway, Los Angeles. The building will be erected for Mr. Quinn by F. P. Fay, the owner of the property, who will receive a rental of $500,000 for 15 years.

That the handsome twelve-story theater structure of the Stability Building Company, Third and Broadway, now under construction, will be one of the chief centers of popular amusements in Los Angeles was assured when Sid Grauman, theatrical manager of San Francisco, closed a ten-year lease for the theater at a total rental of $400,000.

Emil De Neuf has purchased the picture business of Owen Borten at Hobart Mills, California, and will show Paramount pictures.

District of Columbia

Negotiations have been closed for the construction of a handsome new theater at Thirteenth street, between E and F, Northwest, Washington, D. C., to be ready for opening next September.

Honolulu

For the amusement seeking public of Honolulu there is to be built a new and modern theater with seating accommodation for between 1,600 and 1,800 and to cost $200,000.

Illinois

The Grace Amusement Company, owner of the Washington Theater at Belleville, has acquired the Lyric Theater. Will be managed by Louis Landau, Jr., in conjunction with the Washington Theater.

Announcement is made that the Garden Theater Company has bought the Varietie Theater at Canton, Ill., and will change the name of the latter to the Garden.

Alexander Flower and Max Meyer, owners of the Prairie and Owl Theaters and several others now being erected in Chicago, have purchased a site at Chicago and Western avenues and will erect a 1,000-seat theater to cost $125,000.

Indiana

Chas. Copeleand, Adams Express agent at North Manchester, has purchased the Crystal Theater there of Mrs. Sadie Henry of South Whitley and will operate it.

Iowa

Mrs. Dora Wyatt and two sons of Newton, Iowa, have purchased the Auditorium and American Theater in this city and have taken possession.

Louisiana

A new theater to be known as the Liberty will be erected in St. Charles street next to the Orpheum Theater at New Orleans.

Michigan

Building on the new moving picture theater for Holland was started on January 5. Manager Himebaugh of the Royal Theater is the owner of the new amusement house. Surveys were made and ground will be broken at once. Holland has two movie houses as its only places of amusement, and the new $12,000 house is expected to be popular. Modern fixtures and decorations will be used.

Mississippi

W. O. Rutledge, manager Economical Drug Store, will erect a theater at Macon, seating 600.

Missouri

Brookshire Bros. & Co. have purchased the Majestic Theater at Chillicothe from Messrs. Foote and Lindsey.

The first building to be erected in Kansas City, Mo., solely for film distribution has been started at 2024-26 Broadway. It will be a $50,000 structure to house the business of the Kansas City Feature Film Company, exclusive distributors in Kansas, Missouri, Iowa and Nebraska of the Paramount pictures.

Montana

The People's Theater at Butte, located on East Park street, will open February 5 under the direction of the Montana Amusement Company, according to an announcement made by President Frank T. Bailey. Tom McDonald, well remembered here as former manager of the American Theater, will direct the new show house. Moving pictures, vaudeville and musical acts will be the big features of the new house, which has a seating capacity of 1,300, stated the president.

A new theater to cost $100,000 is to be erected at Helena, Montana. J. E. Oppenheimer, of Butte, has been given a lease on the theater.

New York

Wm. Fox, the theatrical man, has purchased from the Level Realty Corporation 17½ lots at Grand Concourse and Fordham road, New York city, and will erect a theater seating 3,500 persons, to be devoted to vaudeville and moving pictures. Thos. W. Lamb, architect.

Chas. Steiner has leased as a site for a picture theater, with a seating capacity of 1,600, from Max D. Steuer, 135-145 E. Houston street, New York City, for 42 years at annual rental of $8,500. Plans for the theater have been prepared by Lorenz F. Weiher.

For the site of a picture theater to be called the Triumph, the new 1620 Broadway Corporation leased a site at 1614-20 Broadway, New York City, and will commence construction April 1.

Announcement of another new theater for the Times Square district in New York was made recently by Selwyn & Co. The producing firm recently formed the Selwyn Realty Company, with a capital of $100,000, and the lots at 240-248 West Forty-third street have been purchased as the site for the playhouse. This is the fourth proposed playhouse for the general neighborhood to be announced within the last few weeks.

M. Z. Realty Co. will erect a one-story moving picture theater, to cost $30,000, at DeKalb and Sumner avenues, Brooklyn.

The M. Z. Realty Co., 231 Cherry street, New York city, will erect a one-story picture theater at DeKalb and Sumner avenues, Brooklyn, to cost $30,000.

Henry Miller has leased a site at 124-26-28-30 West Forty-third street, New York city and will put up a building to be known as Henry Miller's Theater, to seat 1,200.

Architects Trowbridge & Livingston have filed plans for a ballroom and picture theater which the Musicians' Mutual Protective Union will erect, at 209-15 East Eighty-fifth street, New York City, to cost $200,000.

The Interstate Theater Co. at Elmira has been incorporated with a capital of $10,000, by Malcolm D. Gibson, Harry S. Thayer and Chas. E. Smith. The family Theater in Williamsport will be taken over by the above company in the near future.

The Park Theater on East Steuben street, at Bath, was partially destroyed by fire.

The Central Opera House at Corinth, owned by A. T. Mallery, was destroyed by fire with a loss of $12,000. It will be rebuilt.

The Keith Vaudeville Circuit will erect a new theater building on Salina street, at Syracuse, to cost at least $500,000.

North Dakota

The Reel Theater, owned by M. Garber and J. M. Freeman of Grand Forks, was opened in the Reed building on DeMers avenue Sunday afternoon with a special program.

The entire interior of the building has been remodeled and redecorated, and is one of the most modern equipped in this section of the state.

The seating capacity of the new show house is 250.

Work has been started on the remodeling of the C. S. Reed building on DeMers avenue into a theater. J. M. Freeman and M. Garber of Grand Forks are the new proprietors.

Shiels & Weaver have opened a new picture theater at Edgeley, N. D. The house was erected at a cost of $10,000 and has a seating capacity of about 400.

Hoye Bros. have been awarded the contract for the construction of the new auditorium at Kildeer which is to be built by the city, and work will be commenced at once.

Ohio

A picture theater will be erected at Yorkville soon, according to the plans made by D. L. DeRomedis, well known merchant of Yorkville.

Completion of plans for the construction in Youngstown, Ohio, of a $250,000 motion picture theater with a seating capacity of 2,000, has been announced by the Federal Holding Company, which lately secured a fifty-year lease on a large tract in the business district in Youngstown. Work is to start April 10.

Completion of plans for the construction at Youngstown of a $250,000 motion picture theater with a seating capacity of 2,000 has been announced by the Federal Holding Co.

The Dayton Theater Co., which is to be incorporated with a capital of $250,000, has acquired a lease on the old First Baptist church property on North Main street, in Dayton, and will convert the church into a film theater to seat 2,500.

Oklahoma

The Orpheum, located on the north side of the square at Enid, was sold by G. C. Harriman to O. Gill, who has taken possession.

Oregon

A new $30,000 theater building is to be erected shortly in the rear of the present Temple Theater at Pendleton. Negotiations for the completion of the plans are in the hands of Dr. I. U. Temple and James B. Welch, manager of the present Temple Theater.

Pennsylvania

The Victoria Theater at Shamokin, owned by the Chamberlin Amusement Co., was destroyed by fire. Loss not estimated.

Henon & Boyle, architects, are asking bids for alterations of the theater located at 1529 Chestnut street, Philadelphia, for the Arcadia Theater.

Construction has again been started on the new $20,000 theater at Midland.

A new picture house is being erected at Derry, Pa., by G. B. Meyers & Son,

We might call this the old bromide "Beauty and the Beast," but that would make Paul Scardon mad. Besides he's one of Vitagraph's most powerful directors. Anyway it seems that the bull is the beauty, for her name is "Beaming Belle."

owners of the Gem Theater in that city. The estimatd cost is $10,000. It will have a seating capacity of 550, and will be modern in every respect.

Samuel F. Nixon, lessee of the Forrest Theater at Broad and Sansom streets, announced that he will erect a theater at Sixteenth and Walnut streets, Philadelphia.

At an expenditure of several thousand dollars, the Grand motion picture theater at Beaver Falls, Pa., recently purchased by Samuel Goodman, has been completely remodeled and opened to the public.

A new building, to contain a photoplay theater and space for business purposes, will soon be erected at the northwest corner of Broad street and Columbia avenue. The theater will be under the direction of Stanley V. Mastbaum and Sablosky & McGuirk.

Rhode Island

The Star Theater at Pawtucket was destroyed by fire, with a loss of $30,000. The owners, Walter S. Davis and Julia M. Reid, announce that they will rebuild at once.

Tennessee

A new theater, costing several hundred thousand dollars, will be constructed at Memphis for the opening of the 1917-18 season. The playhouse will become the property of Marcus Loew of New York, who has secured a Main street site between Madison and Union avenues.

The Harmeling Theater of Bristol has been leased by Dosser Bros., who will begin at once to remodel it.

Watch For

MAX LINDER

WORLD'S FUNNIEST COMEDIAN

In His First

ESSANAY

COMEDY

"MAX COMES ACROSS"

BOOK THE ENTIRE SERIES OF 12 NOW—
THE FUNNIEST COMEDIES EVER SCREENED

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., CHICAGO

Chicago News

NOBODY knows yet just how Universal and Carl Laemmle are related. A divorce has not as yet been officially announced.

Lubliner and Trinz have booked "The Seven Deadly Sins," the McClure series of features, in all their houses.

Harry Leonhardt, western Fox representative, was called to New York City last week on account of the death of his mother.

W. H. Lawrence, former Fox road man for Illinois and Iowa, has been promoted to assistant manager of the local Fox office.

About twenty-five exhibitors and film men journeyed to Milwaukee January 16 to see the Ritchie Mitchell-Freddie Welch fight.

Al Green, George Fawcett and Vivian Reed are keeping the cameras clicking up at the Selig studies. A number of short subjects are being made.

The Harding Theater at Elston and Harding avenues, has been closed a week, preceding its opening by Manager Debold, the former owner of the house.

Someone has had the courage to grab the Easterly Theater on Lincoln avenue again. The new speculators are Bowen and Fischer. Here's hoping the jinx has croaked.

Manager Bradford of the Minnesota Triangle Exchange was in Chicago last week and picked out R. S. McCullum, formerly of the Chicago Universal office, as his assistant manager.

W. Van Gelder, the genial Dutchman, has left the Pathe office to become a salesman for Superpictures. Mr. Van Gelder is personally acquainted with most of the exhibitors of the Chicago territory.

Rob Reel, that energetic m.p. editor on the *Chicago American* who also inaugurated "Go-to-Movie Week," is now promulgating "automovies," with the idea of boosting both the Chicago automobile show and motion pictures at one fell swoop.

John D. Laurie opened the new Devon Theater at Clark and Devon on January 22. Mr. Laurie is an experienced show man, having been in the business eight years. He knows the business from usher to manager, and will undoubtedly put the Devon into a class by itself.

The Chicago Greater Vitagraph office now has a branch in Milwaukee. It is in charge of Frank W. Redfield, formerly assistant manager here, under the general supervision of Manager Sidney E. Abel. W. E. Banford, traveling auditor, succeeds Mr. Redfield, under Mr. Abel.

Western Representative Price of Superpictures went to St. Louis, January 19, where he conferred with H. R. Slocum, the McClure representative there. Mr. Price will leave in a couple of weeks for a Pacific coast trip, during which we will work out the details of campaigns with the various representatives of McClure Pictures.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, recently addressed the Cleveland Advertising Club. He told them that motion picture advertising can never supplant printed advertising but that the two must be employed together to attain the best results.

C. A. Rehm of the Atlas Educational Film Company, will begin shortly the making of a five-reel feature, "Chicago, the Wonder City of the World." This will show all the various phases of Chicago life and the workings of the municipality, and will be run in about two hundred and fifty schools and churches.

It is reported that the Reel Fellows will stage an "open house" at the Essanay studio on the evening of February 10. There'll be dancing and the Essanay stars will be working on some real scenes before the eyes of the awe-struck spectators. Anyway, it will be a unique and enjoyable "party."

Samuel S. Hutchinson has purchased from Edward Hines the vacant plot of land in Sheridan road, fronting 75 feet, with a depth of 198 feet, 146 feet south of Rosemont avenue, for a lawn. The price is not disclosed, but it is said that land in this neighborhood is held at $300 a front foot. This adjoins the beautiful residence and lawn fronting 75 feet, belonging to Mr. Hutchinson. One of the interesting

EVERETT TRUE COMEDIES
Featuring BOBBIE BOLDER as the Champion Pest Squelcher. Single reels that are reely funny You can purchase one or all. Beat your competitor to it. Write us for particulars. Our Studios Can Be Rented by the Day or Week.
Broadway at Granville Avenue, Chicago, J. E. Willis, General Manager. AMERICAN BIOSCOPE COMPANY

features in connection with the Hutchinson home is a fine little private projection room.

The educational department of the National Motion Picture Service gave a showing at the E. E. Fulton projection rooms on Lake street on January 15 of "Protect Your Daughters," a white slave film. The presentation was especially for the clergy of the city and about 25 were present. Their comments at the conclusion of the unreeling were varied. The film was made in New York. It has been endorsed by the Illinois Vigilance Society.

Another well known Chicago newspaper man has developed into a scenario writer. Walter Howe, city editor of the *Tribune*, conceived the idea for the scenario entitled "Beware of Strangers," and collaborated with Gilson Willets, scenario editor for Selig, in the writing of the story. Colin Campbell produced the story with a notable cast, featuring Thomas Santchi and Bessie Eyton. The story includes many of Mr. Howe's experiences as a newspaper man.

ST. LOUIS EXHIBITORS IN CHICAGO

Fourteen live and energetic exhibitors from St. Louis, all members of the powerful St. Louis Theater Managers, and Motion Picture Exhibitors' Association, were in Chicago last week on business affecting all the showmen of their city.

They came as guests of the Seaburg Organ Company and heard a number of demonstrations of the Seaburg instruments. Before departing for home a group of the showmen made a call on MOTOGRAPHY and some interesting discussions were had between the organizers of probably the strongest showmen's association in the middle west and the magazine that is for the showman first, last and all the time.

The following made the Chicago trip: Fred Wehrmberg, Best Theater, vice-president of the association; D. T. Williams, Ashland Theater; Oscar H. Damon, Bremen Theater, secretary; Harry Blosston, Virginia Theater; Eugene Freund, Cinderella Theater; Louis Herman, organizer; Wm. Slinger, Excello Theater; Joe Mogler, Mogler Theater, president; Al. Wittmann, McKinley Theater; G. E. Loeffler, Arsenal Theater; Bill Savage, Hippodrome, Alton, Ill.; Ed. Pohlman, Mutoscope Theater, chairman executive board; Tom Meyer, Show Theater; John J. Kleekamp, Arsenal Theater.

TOOMEY ASSISTANT TO FREULER

William C. Toomey has been appointed assistant to the president of the Mutual Film Corporation. The announcement is made by John R. Freuler, Mutual president.

This fills the vacancy left by the resignation of John Cecil Graham, who has gone abroad for another film concern. Mr. Toomey this week took up his work with the Mutual Film Corporation, establishing his offices at 71 West Twenty-third street, New York Mutual headquarters.

Mr. Toomey thus becomes Mutual's new "ambassador to Broadway," with the special mission of concerning himself with the Mutual's interest in productions and stars. Mr. Toomey has for something more than a year past held the post of vice president of Mirror Films. He is particularly well known in film and dramatic circles in New York.

One of the features of George M. Cohan's first photoplay, to be released by Artcraft Pictures, will be the remarkable wardrobe worn by Ida Darling, who has just been engaged to portray the role of the wealthy Mrs. Gerard. Through the courtesy of C. C. Shayne and Company, the well known New York furriers, Miss Darling will disclose to feminine followers of the screen many interesting displays in the way of the very latest and costly furs, including a $5,000 cloak just imported from Russia.

Manager Abeles of Pathe's New York booking office and his assistant, Mr. Hammel, were tendered a surprise party by the employees of that office the other day.

Seats had been secured at the Palace Theater and after the show the party adjourned to a well known restaurant where an excellent supper was enjoyed. At the supper table Mr. Abeles was presented with a gold pen knife.

Ellen Gierum, leading lady with the Warburton Stock Company in Yonkers, who is to play the leading role in Benjamin Christie's film adaptation of "The Wandering Jew" in Denmark next summer, is writing a comedy in Danish which she will present at the Peoples Theater in Copenhagen during her stay in that city. The comedy will also be written in English and Miss Gierum will submit the manuscript to some American producer when completed.

BUCK LEAVES WHARTON

J. Whitworth Buck, for the past two years general manager, secretary and treasurer of Wharton, Inc., and associated with the firm since its beginning, has disposed of his stock in the company to the Wharton Brothers and has left for New York, where he will engage in business.

In "A Corner in Colleens" Bessie Barriscale wore a skirt made of Irish newspapers. She says they increased her circulation.

UNIVERSAL BOOK IT PROGRAM

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - NEW YORK

FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	72	82
Biograph Company	5	14
Famous Players-Lasky Corp.	100	123
Lone Sar Corp., pref.	98½	100
Lone Sat Corp., com.	37	41
Mutual Film Corporation, pref.	35	40
Mutual Film Corporation, com.	26	35
North American Film Corporation, com.	24	29
States Film Corp., com.	26	31
Randolph Film Corporation, pref. (with 50% com.)	75	90
Thanhouser Film Corporation	1¼	2¼*
Universal Film Manufacturing Co.	150	...
Triangle Film Corporation	1½	2½*

*Par $5.00.

(Exclusive to MOTOGRAPHY.)

The market in film stocks is broadening somewhat and there has been some demand during the past week for Frank Powell Producing Corporation, Lone Star common and preferred; Mutual Film common; New York Motion Picture and Triangle.

Empire All Star Corporation is a producing company recently organized by John R. Freuler of the Mutual Film Corporation and A. Hayman of Charles Frohman Company, to produce for the screen, under direction of Augustus Thomas, the past, present and future successes of the Frohman organization.

Lone Star Corporation: Official announcement has been given out calling 20% of outstanding preferred and all fractional shares at 110 and accrued dividends February 26. Bookings for "Easy Street" are reported to be about the largest of any Chaplin comedy.

Mutual Film Corporation: While the deal with the Charles Frohman Company has not as yet been reflected in the price of Mutual securities, this is expected to put Mutual pictures into the very highest grade of theaters, and should eventually result in increased carnings and higher prices for both common and preferred. Marie Cahill has joined the Mutual's array of stars.

Triangle Film Corporation: In spite of the loss of David W. Griffith and Douglas Fairbanks (who is rapidly becoming the most popular actor in film) there has been trading to the extent of upwards of 2,000 share per day and market has recovered from below 2 to 2½.

World Film Corporation: On small volume of business this stock has dropped below $1.00 per share.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, FEBRUARY 10, 1917 No. 6

FEB 3 1917

EDITH STOREY, WITH GREATER VITAGRAPH

Motography's Circulation Records Are Open for Inspection

GOLDWYN PICTURES

What Goldwyn Means to the Box Office

THE STORY, the STAR and the PRODUCTION. Those are the requirements of pictures that will keep theatres filled to the doors. GOLDWYN'S name will guarantee these three essentials.

STORIES by Robert W. Chambers, Irvin S. Cobb, Margaret Mayo, Roi Cooper Megrue, Avery Hopwood, Edith Ellis; authors whose names are known to millions of people; whose genius has created the greatest plays and the biggest-selling magazines.

STARS of beauty and world-wide reputation known by the people of all lands where motion pictures are shown and the greatest publications are read—Maxine Elliott, Jane Cowl, Mae Marsh, Madge Kennedy and others to be announced.

PRODUCTIONS planned, supervised and presented by skilled, brainy managers like Samuel Goldfish, Edgar Selwyn, Arthur Hopkins, and more than a score of the ablest factors who have been identified with picture-making.

THIS combination of talent has financial, *paid admissions value* at the box office of every motion picture theatre throughout the Americas.

ADVISORY BOARD:

SAMUEL GOLDFISH, Chairman
EDGAR SELWYN
ROBERT W. CHAMBERS
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
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CROSBY GAIGE

GOLDWYN PICTURES CORPORATION

Telephone Vanderbilt 11

16 East 42nd St., New York City

TRIANGLE

A breath-taking incident in the "Gun Fighter's" career. Hart is the S. R. O. attraction.

SUNDAY, FEB. 11th
INCE-KAY BEE
WILLIAM S. HART
IN
"THE GUN FIGHTER"
AND A TRIANGLE KOMEDY
"WON BY A FOOT"

Mack Sennett-Keystone Comedies

The FIRST of the NEW CROP, "The Nick of Time Baby," will be Released FEBRUARY 11th and then one a week.

THURSDAY
FEB. 15th
A TRIANGLE KOMEDY
"HIS DEADLY UNDERTAKING"
AND
CONSTANCE TALMADGE
IN
"A GIRL OF THE TIMBERCLAIMS"
FINE ARTS

A virile, strong-hearted girl of the big woods. She led her men-folks in a thrilling fight on the powerful timber trust.

AND WON!

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

The Truth About Triangle

TO EXHIBITORS:—

Our decks are now cleared for action. Our plans are complete to the last detail. Our producers are locked together with us positively and definitely. Our Branch Offices have the confidence of all the support that capital, experience and ability can give them.

Triangle is bigger, stronger, better equipped to furnish you with the finest photoplays than ever before. We have not explained our final and definite plans until we could be certain we could deliver to the last ounce what those plans contemplated. We were determined to make no promise that could not be kept to the final dot.

Today we **can** talk definitely, and we now tell you that the Triangle Program consisting of—

1 Five Reel Ince-Kay Bee Feature
1 Five Reel Fine Arts Feature
2 One Reel Triangle Komedies,

will be supplied to you each week through Triangle Exchanges as will also a special release of

1 Two Reel Mack Sennett-Keystone Comedy

and in no other way can these subjects be secured. We shall tell you more of our plans next week.

Triangle Distributing Corporation
Wm. W. Hodkinson, President
1457 Broadway, New York City.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, FEBRUARY 10, 1917 No. 6

Censorship Bills in Twenty States

WM. A. BRADY, PRESIDENT NATIONAL ASSOCIATION, URGES ACTION

CENSORSHIP bills are actually being considered in twenty State legislatures, and are in immediate danger of enactment within days or weeks in at least half of them. This is borne out by the reports now in the hands of the National Association of the Motion Picture Industry. This is probably by no means all, as new bills will be introduced daily until well into February.

The censorship committee of the National Association, headed by David W. Griffith, has been laying down its plans, and is ready to take up the fight in every state, provided only that the support of the producers, distributors and exhibitors of the country is forthcoming.

So far, many of the most representative concerns in the business have put their shoulders to the wheel, but William A. Brady, president of the National Association, stated last week that without the united support of the whole industry it might develop that it would be hopeless to even start to fight. He said:

The situation is away beyond anything that a small group of men can handle. A dozen of us cannot cover the whole country, and, moreover, a dozen of us cannot assure the legislators of the country that the industry is capable of controlling itself. The state superintendent of education of Oklahoma is pushing a censorship bill this year, because at the last session a few reputable exchange men promised him something and then the outsiders did not live up to the promises. We have got to go to the country united, both in our ideas and in our pocketbooks, or there is no use of going at all. It is up to every one of us, individuality, and the least of us who stays out can gum the whole plan. It is up to the states rights producer and to the maker of one-reel comedies just as much, if not more, than to the biggest concern in the industry. Do they want to avoid censorship, or pay a dollar a reel for examinations in twenty states? It's up to them and I hope you will tell them so.

The Pending Bills

Here is the list of bills already introduced:

Washington, D. C.—Congress is considering a revised edition of the Smith-Hughes bill of last year.

Arkansas—Censorship bill is pending in the legislature, although there is no public demand for it and the newspapers are giving it practically no attention. It is stated that exhibitors are passive and that unless action is taken by the national body the bill will be passed by default. Examination fee provided in the bill is $2.00 per reel.

Colorado—Censorship bill modeled on Kansas law has been introduced. Parent Teachers' Association having secured recognition by Denver exchanges of the Association's reviewing staff, is opposing legal censorship. The Rocky Mountain Screen Club, however, is much exercised over the situation and is asking help.

Illinois—Two bills are pending giving censorship under another name. One provides that "any place of amusement in which public entertainment of a lewd or indecent character, or tending to corrupt public morals, is given, is declared a public nuisance." Provision for its abatement as a nuisance is given. The other bill makes it a felony punishable by a fine of $25 to $500 and imprisonment for one year, or both, for any manager to present such an entertainment. Sunday closing is provided for in another bill unless half of the receipts go to charity. The exhibitors are organizing, but ask for aid from the National Association. The complete story of the Illinois and Chicago situation will be found on another page in this issue of MOTOGRAPHY.

Iowa—A bill for censorship in the state of Iowa is being actively pushed and aid is asked.

Kansas—The Kansas Branch of the Exhibitors' League reports that it seems impossible to eliminate censorship altogether as had been hoped. The following is the plan upon which the Kansas League is working. A bill has been introduced reducing the censorship fee from $2.00 to 50 cents per reel and to have the censoring done by the Welfare Board. The Welfare Board is reported to be friendly to the motion picture people.

Massachusetts—A bill providing for the Board of Censorship with salaries of $2,000 per year and charging $1 for single and $2 for multiple reel pictures was introduced on January 12th.

Michigan—A censorship bill similar to the law of Ohio has been introduced, the charge to producers to be $1 for single reels and $2 for multiple reels, etc. Local exchange men and exhibitors are calling for help.

Missouri—Censorship bill has just been introduced providing for a Board of Censors to pass upon both the films and advertising matter.

Nebraska—It is reported that a bill will be introduced into the Nebraska Legislature providing for censorship by a paid state board.

New York—Sunday closing legislation must be fought through. Proposal to tax the industry has resulted in the formation of a committee to investigate. This committee is now holding session.

North Carolina—Censorship bills are pending and there is opportunity to lower the tax in the insurance rate now legalized in that state, if action is taken at once.

Oklahoma—Censorship bill is pending, recommended by the state superintendent of the public instruction, who has made an active campaign in favor of this bill. In a letter to the National Board of Review, this official says: "If the moving picture men who talked to me a year ago had kept their promise and assisted me as they agreed to do, it is very doubtful if I would have made my recommendation this time. I am not in favor of local censorship such as they have in Kansas, but I do believe, in fact know, that this business ought to be regulated in a way not to show some of the pictures to children which are now being shown."

Oregon—A bill making it a felony to manufacture, import, distribute or exhibit any indecent or obscene article, picture, etc., including motion pictures, was introduced on January 15th.

Tennessee—Censorship bill has been introduced at the request of the Council of Women of the State and is being backed by them in the legislature.

Texas—A bill is pending in the legislature closing all motion picture theaters on Sunday.

Utah—Hearing on the censorship bill pending before the Utah legislature is to be deferred until February 1st only. The situation is very serious. The fee is to be $2.00 for each reel.

Vermont—Two bills are pending, one prohibiting theater owners from admitting children under 15 years not accompanied by parent or guardian, and the other making it a felony for any-

one to exhibit "moving pictures of a vulgar or immoral character, or which depict burglaries, train robberies or acts which constitute a felony."

Washington—A bill providing for the censorship of motion pictures in the State of Washington will be introduced this week.

West Virginia—Bill modeled on Pennsylvania law has been introduced. Exhibitors of the State are trying to get together and have been asked for contributions by local lawyers.

Wisconsin—Censorship bill is pending, with considerable feeling against motion pictures back of it. Exchange men and exhibitors are looking to the National Association for help.

TRIANGLE TELLS POLICY

President Hodkinson Says Producing Companies and Distributing Organization Are Locked Together and Inseparable

IN response to inquiries concerning the possible release of Thomas H. Ince-Kay Bee features and Mack-Sennett-Keystone comedies in any way other than through the Triangle branch exchanges, the following statement was issued by President William W. Hodkinson, of the Triangle distributing organization:

Up to this time the announcements we have made have been conservative, and have perhaps said less than we would have liked them to say, simply because we do not wish to make any statement without the fullest possible foundation of fact. It has been my invariable custom, ever since I have been in the motion picture business, to make no promise to exhibitors that I was not in position to fulfill to the letter. It is for this reason that seemingly conflicting reports regarding the release of Ince-Kay Bee, and Mack Sennett-Keystone pictures have not until now been fully answered.

I am now in position to say to exhibitors that Triangle and its producing companies are locked together positively and definitely. Up to this time our final and complete plans have not been announced in detail because we have waited till we could be certain of fulfilling every detail of every promise. We are now certain of our ability to do so, and I will say this—that the Triangle program, consisting of one five-reel Ince-Kay Bee feature, one five-reel Fine Arts feature, and two one-reel Triangle comedies, will be supplied to exhibitors each week through Triangle exchanges, and in no other way.

The special weekly release of a two-reel Mack Sennett-Keystone comedy will also be available solely through Triangle exchanges. We shall have other announcements to make that will be of interest, but this, I believe, answers the questions that have been most asked.

In confirmation of President Hodkinson's statement regarding the seemingly conflicting reports that have been abroad as to the relations of the Triangle Distributing Corporation and the Ince-Kay Bee and Mack Sennett-Keystone producing companies, the following was given out by President A. Kessel, of the New York Motion Picture Corporation:

The Thomas H. Ince-Kay Bee five-reel features and the Mack Sennett-Keystone comedies are to be released only through the exchanges of the Triangle Distributing Corporation.

Nymphs Ousted from Chicago

Litigation between two distributors over the rights to "The Garden of Knowledge" in Chicago and adjacent territory upset the expectations of both parties to the controversy. Federal Judge Landis took a look at the picture and straightway registered judicial anxiety as to the propriety of some of the scenes in which the female form was shown undisguised. The court granted the restraining order as sought by the plaintiff, and made it effective against both distributors, thus preventing Chicago from seeing the veiled nymphs who disport themselves in innocent ignorance of their unconventional garb.

Although released last October, Edison's "The Heart of the Hills" still is enjoying a strong run.

WOMEN'S CRITICISMS

Survey of Detroit Picture Business by Members of Photo Play Club Brings Forth "Code of Ethics"

What will exhibitors and exchangemen say to this? Their best patrons at the picture shows, the women, have put their business precedents to test and returned a verdict against them.

The club women of Detroit, after eight weeks' careful study of the picture theaters of the city and the film plays shown there, have concluded that because of the "merry-go-round" system of film exchanges, the pictures are neither entertaining, amusing, nor instructive, in many cases.

Proper ventilation of motion picture theaters is a great, crying need, according to the recommendations of these 600 Detroit club women, representing the Photo Play club of the Detroit Federation of Women's clubs.

"Managers of theaters ought to open their places all morning, if they can't do anything else," said Mrs. A. H. Finn, chairman of the civic department of the Detroit Federation of Women's clubs, which fostered the movement for a voluntary censorship.

"One of the other outrageous things is the fact that young parents are permitted to go to theaters in the evenings with babes in arms and small children. It ought to be stopped by law. Those babies ought to be in bed by 8 o'clock. One manager charges full tickets for children in the evening, regardless of age.

"We found only six theaters to which we could give honorable mention."

A summary of the points of interest in connection with the situation has been prepared. The club women wish to close five-cent theaters, because they believe that they are too cheap to enable the manager to run first class pictures.

They object to serial pictures, and desire all vampire, sex and crime pictures eliminated. Mixed programs, where one good picture and one or two racy ones are shown, are also under the ban, because they feel that managers should not force bad pictures on the public under cover of decent ones.

Saturday matinees for children are urged in the residential districts. Proper programs could be arranged, and in connection with this, the exchange of questionable films among cities, towns and villages is frowned upon.

The club women propose to continue their work and there is a hint of active legislation. The idea, however, with which the work began, was to arouse public opinion and gain the co-operation of the managers in such a way that instead of censorship being forced, the desire of the people would change so that managers would have to supply a better class of picture.

G. W. Trendle, of the Kunsky enterprise, has already replied to an attack on this voluntary censorship by a letter in a recent issue of the *Michigan Film Review*, in which he urges co-operation with the women instead of antagonism. Mr. Trendle states that the surest way to get censorship in Michigan is to oppose the action of the club women.

Edgar Lewis, who directed Rex Beach's "The Barrier," has left New York for the South to make a picture which he claims will surpass anything he has ever attempted.

Illinois Bombarded with Laws

THREATENING TAX AND CENSORSHIP MEASURES STIR FILM MEN

ALL the fads of legislative fashion, all the whims of the sharp-eyed censor and all the notions of well-meaning women's committees on moving pictures, are disturbing the peace in Illinois.

It is the swarming season for censorship crusaders and tax gatherers. From many sources at once come the buzzings of the species.

The restrictive scheme of censorship which has been forced on the state of Kansas, requiring the payment of a fee to the state board of censors upon every picture released in the state, is proposed for Illinois. Two bills are waiting now to be put in the hands of representatives in the legislature who have promised to take the throttle and drive the censorship machine through the house and senate, and obtain the passage of a law under which they may afterward man the state with a body of salaried censors, who will forever purge the commonwealth of plays not pleasing to themselves.

To Revive Law Once Vetoed

One of these measures will be offered by a member of the Illinois house. Moving picture men who have investigated its provisions and purposes state that it is the same law which was passed by the legislature at its last session and afterward vetoed by former Governor Dunne. This bill presented such obstacles in the way of its practical operation, after it should become a law, that even those who desire some form of state censorship were convinced of its failure and concurred with the governor in his decision to veto it.

Its outstanding defect was the prohibitive expense it would entail upon the state. A police official of Chicago cites the fact that state censorship failed at that time, and, upon the strength of this fact, takes the stand that local boards of censorship, like that which has been created in Chicago largely through his own efforts, must be grafted upon the industry. And the reason why he admits the failure of the law passed two years ago is simply the fact that an appropriation sufficient to support a board of censors with a sufficiently large staff of assistants to view the films for distribution to the four corners of the state would be at all times so absurdly exorbitant that no legislature would pass it.

Consequently the Chicago official advocates local boards of review.

"Let every city and town censor its own films and tax them to pay for the expense," he remarked recently.

It is plain that his "home rule" censorship principles mean just another method of strangling the theater business with parasitic taxation, no different from the other plan of censorship under a state board with its corps of assistants, except that the cost will not look as big when split up into fractional parts. But unquestionably the total expense in the state would be greatly in excess of the expense to be incurred under the proposed state law.

It should be noticed who are the persons back of the present movement. The measure modeled after the Kansas law originates with a group of club women, whose activities are carried on by a committee which apparently possesses executive power to do as it sees fit without submitting their plans to referendum vote of the club to which they belong. Mrs. Guy Blanchard is the chairman of a committee of Chicago women which recently obtained the assistance of individual club women throughout Illinois and prevailed upon them to picket the theaters of their respective localities.

Women Pickets Find Pictures Immoral

The findings of the committee, based upon the reports received from the pickets, is not surprising—it is astounding. Various women looked at 1,765 pictures in hundreds of theaters. They found only 420 films which were passed upon favorably. Of the whole number, 1,045 were declared immoral and on 300 more they reported that there was no excuse for making the pictures.

The Chicago Woman's Club has a committee upon motion pictures, but as an organization, no action has been approved or recommended, except through committee work. It might be pointed out that women's clubs in all the larger cities are affiliated with the General Federation of Women's Clubs and that the motion picture committee of the Federation takes a liberal view of the censorship question. In all probability the Federation will eventually influence its affiliated clubs to adopt some uniform attitude in the matter; a fact which exhibitors need to remember when their local women's club threatens opposition.

Taxation Mania Threatens Chicago

Again, in Chicago, the taxation fad has become acute. Two ordinances are on the desk of an assistant in the city counselor's office and will be submitted to the city council. The ordinances contain the increased scale of theater licenses which the officials of the police department concerned with theater regulation and censorship, desire to have passed. The ordinances were framed upon the recommendations of a city official.

A theater with a seating capacity of 300 or less would be forced to pay a tax of $200. A house seating not less than 300 and not more than 600 would be taxed $350. Any seating capacity between 600 and 1,000 is taxable to the extent of $500. A theater with not less than 1,000 seats and not more than 1,500 would pay a license of $700. Any motion picture theater with more than 1,500 seats would be forced to pay a fee of $1,000.

The second ordinance would extend the powers of the Chicago board of censors by taxing the manufacturer and requiring him to pay one dollar a reel or one dollar a picture as a censorship fee.

Attorney Devises Remedial Plan

The exhibitors of Illinois are awake to the situation and steps have been taken to organize them solidly against state censorship.

Quietly enough, but none the less certain, a constructive plan for defeating the harmful attacks on the business, in all states, has begun to grow in Chicago. In the next issue of MOTOGRAPHY, the details of an organized effort to meet the censorship problem without legislation, which will have public approval as well, will be presented to exhibitors. MOTOGRAPHY will publish the opinions and suggestions of exhibitors themselves as to the merits of the new plan.

The proposition is the idea of David T. Alexander, an attorney who is intimately familiar with the moving picture business. He has explained his plan to several

Chicago exhibitors and film men, who unite in declaring it a workable, practical method of putting an end to censorship agitation.

Exhibitors to Select Reviewers

He proposes that the Exhibitors' Leagues in all states hold a state convention and nominate a state board of review, which will have powers similar to the national board of review. The state censors thus chosen will then gather at a national convention and adopt a uniform standard to guide them in reviewing the films in their respective states.

Having approved some uniform standard, they will empower a national group of reviewers chosen from the various states to inspect the manufacturers' releases, instead of conducting separate inspections in each state. The films will then be forwarded to the representative of the state board of review and given the official approval of the exhibitors' state body. By obtaining general recognition of the state board, it is believed that the public will favor this plan of a uniform censorship.

The entire membership of the Chicago Branch of the M. P. E. L., the Reel Fellows Club and the F. I. L. M. Club, a Chicago exchange managers' organization, are actively engaged in perfecting plans to combat the measures threatening the business in Illinois.

LEGALIZE SUNDAY PICTURES

New York Exhibitors Offer Bill Which They Believe Will Avert Sabbath-Closing in Affected Localities

The effort to foist Sunday closing upon theaters in various sections of New York has not gained the headway which the supporters of the movement have predicted. Due to the missionary work of delegates to the convention of the Motion Picture Exhibitors' State League, recently held at Albany, it is considered likely that a law legalizing Sunday performances may be passed at this session. Many members of the legislature have shown a willingness to listen to the pleas of exhibitors from their respective districts who came in person to confer with them.

The convention recommended the passage of a bill which follows the present law regarding amusements, except that it exempts picture theaters from the necessity of closing on Sunday. It was arranged to introduce the bill in the house or senate.

Strong support has been given the exhibitors by public men who believe Sunday pictures are desirable and beneficial. Mayor Mitchell of New York has declared himself strongly in favor of Sunday pictures. He authorized a statement as follows:

> I am in favor of the Sunday exhibition of clean, instructive motion pictures since Sunday is the one day when the great majority can enjoy relaxation and diversion.
>
> If you, as a New Yorker, agree with him, sign the petition at the Box Office.

Synod Favors Censorship

Federal regulation of motion pictures in interstate commerce, as provided in the Smith-Hughes bill before congress, was favored in a resolution adopted at the final session of the annual Synod of the Protestant Episcopal Province of New York and New Jersey, at the meeting recently held in Atlanta, Georgia. The resolution was offered by the Rev. Dr. Robert Rogers, of Brooklyn. Bishop Edwin S. Lines, chairman of the Synod, asked to be recorded as not voting, but with this exception the vote was unanimous.

To Make Bible Plays Only

With a purpose of producing Bible stories for the screen and a million dollars capitalization to carry out its plans, there has been organized in the New Mexico City of Las Vegas the Bible Film Company. This unique picture company is an outgrowth of the National Bible Play Society first planned for this city. This early organization has been taken over by the new Bible Film Company, which has purchased the magnificent Montezuma Hot Springs, a thousand-acre estate, which includes many buildings and the 300 room Montezuma hotel, and will use this resort as a studio site.

The new company will produce motion pictures of stories from the Bible. An interdenominational board composed of the most eminent clergymen and laymen of the country will censor the output of the company, a plan to insure their acceptance in churches, Y. M. C. A.'s, etc. The company also plans to stage a stupendous religious spectacle fashioned after the Passion Play of Oberammergau.

Harry C. Grigsby of Los Angeles, who is associated with the Singletary Brothers, well known Pacific coast bankers, is financially backing the project. The officers are: Dr. A. L. Andrews, of Fort Worth, Texas, president; Harry C. Grigsby, vice-president and general manager. Roger Topp, also a prominent Los Angeles business man, is secretary and treasurer, while Phil H. LeNoir, formerly secretary of the Las Vegas and later the Albuquerque Chamber of Commerce, and also secretary of the New Mexico State Fair, author of a number of photoplays, is director of publicity and scenario editor.

Merging International Branches

Earl Gulick, of the International, has just returned from Washington, Atlanta, and Boston, where he performed a notable work in transferring the business of the International branch offices to that of Pathe.

While in Boston, Mr. Gulick took personal charge of the International interests in the suit brought by Boston exhibitors for the privilege of showing the famous photoplay serial "Patria," in which Mrs. Vernon Castle is the star. A prominent figure in the court room at Boston during the trial was Miss Dorothy Green, famous vampire, who plays the part of Fanny Adair in "Patria." After the court proceedings had been concluded, Miss Green appeared at the Keith theaters in Boston where despite a heavy cold, she made speeches and was given a wonderfully cordial reception by enormous audiences.

J. K. Burger, assistant general manager of the International, is in the West and Southwest, attending to the merging of the International branches in a number of cities.

William Fox will release June Caprice's new feature, most of which was taken below the Mason-Dixon line, on February 19, under title of "A Child of the Wild."

The winsome Fox star will be seen in the role of a girl of the mountains. Her smile has lost none of its charm and sweetness through transportation over Southern rails.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, Motography will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request Motography will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address, Motography, Chicago.)

The Rise of Susan, with Clara Kimball Young, (Vitagraph)—"Clara Kimball Young never fails to draw good crowds. We ran the picture two days and had good houses on both days. The picture is very good."—Dan Lubliner, South Park Theater.—*Catering to discriminating audiences.*

The Enemy, with Peggy Hyland, (Vitagraph)—"This picture was the best on the week's program. It is an excellent feature. We showed 'The Enemy' for two days, during very cold weather. It brought better crowds than many pictures would have done under the same weather conditions."—Dan Lubliner, South Park Theater.—*Catering to discriminating audiences.*

The House Built Upon the Sand, with Lillian Gish, (Triangle)—"An interesting picture. It seems to please well."—Dan Lubliner, South Park Theater.—*Catering to discriminating audiences.*

The Twinkler, with William Russell, (Mutual)—"It did fairly well and is a good picture of its kind."—Dan Lubliner, South Park Theater.—*Catering to discriminating audiences.*

The White Raven, with Ethel Barrymore, (Metro)—"This is by far the best picture I have had in the house for a long time. It brought out big audiences on days when very cold weather prevailed. Ethel Barrymore is popular."—W. P. Clement, Jackson Park Theater.—*Catering to high class patronage.*

Redeeming Love, with Kathlyn Williams, (Paramount)—"This was our Sunday feature. It is a good picture and filled the house early."—W. P. Clement, Jackson Park Theater.—*Catering to high class patronage.*

The Piper's Price, with Dorothy Phillips, (Bluebird)—"A light comedy. Very good. My audiences like this kind of pictures."—W. P. Clement, Jackson Park Theater.—*Catering to high class patronage.*

Fighting for Love, with Ruth Stonehouse, (Red Feather)—"This did well against strong competition, although bad weather made the audiences smaller."—W. P. Clement, Jackson Park Theater.—*Catering to high class patronage.*

Her New York, with Gladys Hulette, (Pathe)—"I would put it on the program again if doing it over again. It is good."—W. P. Clement, Jackson Park Theater.—*Catering to high class patronage.*

The Iced Bullet, with William Desmond, (Triangle)—"A very good picture—better than ordinary, I think. It is a novelty in pictures. William Desmond is a coming star. Bad weather kept some away, but the attendance was fair under the conditions."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Bondage of Fear, with Ethel Clayton, (World)—"A fair picture which brought out a good-sized Saturday night audience. Ethel Clayton is a good drawing card."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Nanette of the Wilds, with Pauline Frederick, (Paramount)—"Extremely bad weather interfered with business on the night we ran this picture. We had a poor audience. However, the picture is quite good and ought to do well under better weather conditions."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Nina, the Flower Girl, with Bessie Love, (Triangle)—"I would put in on the program if doing it over again."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Man Who Forgot, with Robert Warwick and Doris Kenyon, (World)—"Surely a good picture—one I would say is good enough to put on any program."—Dan Lubliner, South Park Theater.—*Catering to discriminating audiences.*

Miss Jackie of the Navy, with Margarita Fischer, (Mutual)—"This is without doubt the best picture which I have been able to present to my patrons in years. It has packed my house at each performance. Personally I have watched it through five runs and have enjoyed the fifth just as much as the first."—Manager Hicks, Cabrillo Theater, San Diego, Calif.

Betty to the Rescue, with Fanny Ward, (Lasky-Paramount)—"A very good picture, brought good business. The patrons liked it."—M. J. Weil, Castle Theater.—*Downtown house.*

Threads of Fate, with Viola Dana, (Metro)—"This star is always a drawing card. The picture as a whole is good."—H. Miller, Boston Theater.—*Downtown house.*

Faith, with Mary Miles Minter, (Mutual)—"This is one of the best pictures I ever saw. It is a pleasure to have a picture of the kind in your house, and it is more of a pleasure to have your patrons come out by the dozens to tell you that you have shown them such a sweet little

story on the screen. I will want to play 'Faith' again before long and I will be glad to book some of the other Minter pictures."—John B. Rich, manager Myrtle Theater, Lewistown, Montana.

One Touch of Sin, with Gladys Brockwell, (Fox)—"A good picture, well acted."—H. Miller, Boston Theater.—*Downtown house.*

Nina, the Flower Girl, with Bessie Love, (Triangle)—"This is very good for neighborhood houses."—H. Miller, Boston Theater.—*Downtown house.*

The Little Yank, with Dorothy Gish, (Triangle)—"Went very well. This star is always well received."—M. J. Weil, Lake Shore Theater.—*Neigborhood house with high class patronage.*

Love Under Cover, (Keystone)—"Fair comedy."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

Her New York, with Gladys Hulette, (Pathe)—"A very good picture which brought good business. The star is always well received and is becoming very popular."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

Joy and the Dragon, with Baby Marie Osborne, (Pathe)—"A very good picture which delighted my patrons."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

The Ninety and Nine, with Lucille Lee Stewart and William Courtney, (Vitagraph)—"This is a poor production. Below the Vitagraph standard."—M. J. Saxe, Knickerbocker Theater.—*High class patronage.*

Chicken Casey, with Dorothy Dalton, (Triangle)—"Star, fair. Picture as a whole, fair."—Harry Miller, Alcazar Theater.—*Downtown house.*

On Dangerous Ground, with Gail Kane, (World)—"A pretty good picture. The star is a drawing card."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

The Foolish Virgin, with Clara Kimball Young, (Selznick)—"The star's work is good. The title is great. The picture itself is poorly directed. Business was very poor and we have decided that Miss Young is not popular in this neighborhood and will discontinue running her pictures."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

God's Crucible, with Myrtle Gonzales, (Bluebird)—"A very good picture, with pretty fair box office value."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

Pidgin Island, with Harold Lockwood and May Allison, (Metro)—"A very successful attraction. The stars are well liked and we did a good business."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

The Iced Bullet, with William Desmond, (Triangle)—"Pretty good picture. Went over very well."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

The Bondage of Fear, with Ethel Clayton, (World)—"A very poor production. World should do better than this. There is no sense putting Ethel Clayton in such a picture. It did not please the audience."—M. J. Saxe. Knickerbocker Theater.—*High class patronage.*

Honest Thieves, (Triangle Comedy)—"It made them laugh, and is better than the last Triangle comedy."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

Nina, the Flower Girl, with Bessie Love, (Triangle)—"A very good picture which will please any audience. The story, however, does not require five reels for the telling and is a bit drawn out. Bessie Love does some very good work."—M. J. Saxe, Knickerbocker Theater.—*High class patronage.*

Neptune's Daughter, with Annette Kellermann, (Universal)—"A beautiful picture. There is very little story, really none at all. Miss Kellermann is a good attraction and the production gets the business."—M. J. Saxe, Knickerbocker Theater.—*High class patronage.*

The Americano, with Douglas Fairbanks, (Triangle)—"Great. The best picture Fairbanks has appeared in so far."—M. J. Saxe, Knickerbocker Theater.—*High class patronage.*

Chicken Casey, with Dorothy Dalton, (Triangle)—"This picture is very good. Miss Dalton is coming to the front very fast and I expect to see her one of the leading stars in pictures soon. In this production her acting cannot be criticized. Kay-Bee has put some fine work into the picture. The only drawback is the title, which is bad. The title will not bring the box office much money. Certainly some other name could have been found for the picture which would have been more appropriate and have helped the drawing powers of the play."—M. J. Saxe, Knickerbocker Theater.—*High class patronage.*

The Darling of Paris, with Theda Bara, (Fox)—"This picture is all any audience could ask for. This is the acme of Miss Bara's career. The direction is very good, photography and story good. As a whole, it is a fine picture."—Harry Miller, Rose Theater.—*Downtown house.*

The Great Secret, with Francis X. Bushman and Beverly Bayne, (Metro serial)—"We have played five episodes, and the most interesting part of the story is to come. About sixty per cent of the audience complain that Bushman poses and 'stalls' too much, which detracts from the interest in the story. The story is similar to other serials. Personally I feel that serials are great enemies of the picture game and that the best way to kill a star is to put him or her into a serial."—Harry Miller, Boston Theater.—*Downtown house.*

The Happiness of Three Women, with House Peters and Myrtle Stedman, (Morosco-Paramount)—"A very good picture, one of the best Morosco has put out, but with poor photography in certain places. With this picture I proved that the Chicago downtown public likes a woman star best. On Thursday and Friday I featured the name of House Peters and did only fair business. So I switched my electric sign and featured Myrtle Stedman and business picked up at once."—M. J. Weil, Castle Theater.—*Downtown house.*

A Son of Erin, (Paramount)—Dustin Farnum. "This as a whole is a very consistently uniform and ex-

cellent production. A very good box office attraction."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Chicken Casey, (Triangle)—Dorothy Dalton. "This picture, with the possible exception of the title, is very good. The title in my opinion is very weak, and undoubtedly is the poorest Triangle might have conceived."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Miss George Washington, (Paramount)—Marguerite Clarke. "That's a real picture. More pictures like this one and we will have more people coming to theaters regularly. Pictures like this are bound to have a lasting good influence and in a measure will offset the harmful effect a great many of the recent releases from practically all the programs have affected."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Enemy, (Vitagraph)—Charles Kent. "This is an excellent production and should go great in states and territories where prohibition is in effect. Its appeal, however, is not confined to residents of such states and territories. It will appeal and satisfy almost any clientele of patrons."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Americano, (Triangle)—Douglas Fairbanks. "I played this picture to a repeat and to size it up briefly, would say that it is some picture with some actor, in some story, produced by some director, which altogether makes some box office attraction. It is a pleasure to recommend it."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Slave Market, (Paramount)—Pauline Frederick. "This is a very good picture which played to entirely satisfactory business. Pauline Frederick performs very well and in addition is considerable of a box office attraction."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Neptune's Daughter, (Universal)—Annette Kellermann. "This makes a very unusual attraction. The picture as a whole is very good and played to very good business. Patrons seemed entirely satisfied."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Foolish Virgin, (Selznick)—Clara Kimball Young. "This picture was not so good as the other Clara Kimball Young-Selznick pictures, and it did not pull quite so well for us."—Lawrence Cuneo, De Luxe Theater.—*Catering to an educated class of people.*

The Evil Eye, (Paramount)—Blanche Sweet. "This was a pink permit picture and while it was good, the pink stuff is a bad thing for our neighborhood."—Lawrence Cuneo, De Luxe Theater.—*Catering to an educated class of people.*

The Romantic Journey, (Pathe)—William Courtney. "This feature did pretty well for us. It ought to be a good thing for any house."—Lawrence Cuneo, De Luxe Theater.—*Catering to an educated class of people.*

The Slave Market, (Paramount)—Pauline Frederick. "Pauline Frederick is a favorite in this neighborhood and this picture is very good—much better than her 'Nannette of the Wilds.'"—Lawrence Cuneo, De Luxe Theater.—*Catering to an educated class of people.*

Whom the Gods Destroy, (Vitagraph)—Alice Joyce. "This is a mighty good feature and will pull anywhere."—Lawrence Cuneo, De Luxe Theater.—*Catering to an educated class of people.*

The Ninety and Nine, (Vitagraph)—Lucille Lee Stewart. "This picture is very good and was very well liked by our patrons. It should be a good box office tonic for any house. As we do every Sunday, we charged fifteen cents for this feature and there were no whines."—Lawrence Cuneo, De Luxe Theater.—*Catering to an educated class of people.*

Screenshine

By Mel Ody

VENUS' DIGNITY INJURED

THERE is one "Venus" less in this world than there was a week ago. This particular one came to pose for some scenes in George Beban's next Morosco-Paramount picture. It was a very cold day and when "Venus" was called she stuck her nose out of her dressing room, gasped, and retreated with a shiver. She refused to appear unless the studio was heated in some manner. That was impossible on such short notice, but Beban conceived the brilliant idea of substituting a small stove for the pedestal on which Venus was to pose. The arrangement was completed without consulting the lady herself and when she sat on the concealed stove a look of bewildered indignation suffused her lovely features. Then she emitted a shriek and bounded off the pedestal, disappearing into her dressing room with a wail of injured dignity. As a result of the experiment Beban lost his Venus, for she refused to risk encountering any more of the star's ingenious inventions.

If you live anywhere near Chicago, better put on your makeup and come to that Reel Fellows party at the Essanay studios February 10. There's going to be pictures taken of the stars and they might want you to be a butler or something.

Frank E. Nemic is president of a theater company at St. Cloud, Minnesota.

We know a lot of box offices afflicted with enemia but we never before heard of a case where it spread to the showman himself.

REVERSION TO TYPE

Luther Burbank one day spent years of labor breeding black berry plants to grow without thorns. Through a gradual process of elimination, he finally succeeded. But every once in a while one of his new plants would grow up as horny as its barbarous forebears. This is what is called in botany, "reversion to type."

All of which is the overture to the news that the Park Theater of Battle Creek, Michigan, which has had a road in life similar to the proverbial path of love, is to be converted into a store room.

And there are some other picture houses we know of that as theaters would make darn good store rooms.

THAT'S THE WAY TO TALK.

Ann Pennington, erstwhile of Famous Players and always of Ziegfeld's Follies, is now weakening Chicago's masculine eyes at the Illinois.

"Say something against the movies," we said to Ann.

"Against them! Why should I? No siree, they've been good to me and they're all right!"

Testifying before the New York state legislature during the investigation regarding the proposed film tax, Pat Powers of Universal stated that the stars get all the money.

And now Tom Bedding writes us to enquire why Pat stays in the business then.

How about it, Pat?

Exhibitors' Protective Association

The exhibitors of Indiana are always on the job when it comes to progressive measures that mean better organization and hence better business.

Indianapolis Local No. 1, of the Exhibitors' Protective Association of Indiana, has just elected the following officers: B. V. Barton, president; A. C. Zaring, secretary; Harry Koch, treasurer.

Benjamin Barton, president Indianapolis Local No. 1, Exhibitors' Protective Association of Indiana.

Celebrating the general good will and good feeling among the Indianapolis exhibitors in a Dutch Lunch the other evening, a general good time was had in the Exhibitors' Headquarters, Third floor Lyric Theater building. The new president, B. V. Barton, was inaugurated with a very impressive ceremony. The installation was conducted by Brother August Schmidt and State President, Brother F. J. Rembusch, who invested him with a large brass star (which hung around his neck by a chain), and a gavel so large that it took two hands to lift it.

Mr. Barton is one of the oldest exhibitors in the state; is the present owner of the Alhambra, Isis and Lyric Theaters; is very progressive and practices the sound business principles that make for success.

Vermont Threatens Pictures

The legislature of Vermont is considering two bills bearing upon the regulation of motion pictures.

The first of these has to do with the attendance of children unaccompanied by parent, guardian or some one over 21 years of age. The second has to do with what have been called "unfit pictures." This one says that no vulgar or immoral pictures or those which depict burglary, train robbery and other acts which constitute felony shall be shown in the state. A hearing was held on Tuesday at Montpelier, the capital, at which appeared Orrin G. Cocks advisory secretary of the National Board of Review, and Hiram E. Miller, representing the New England exhibitors, who came from Boston. Mr. Cocks discussed the whole situation regarding motion pictures and the question of censorship.

Following the discussion it appeared to be settled that in the first bill, the minimum age limit would be cut from 15 to 13, and to allow pictures to be shown in educational and philanthropic institutions for children if they were exhibited free of charge. The second bill was modified decidedly by striking out the clauses having to do with burglary, robbery and those crimes which constitute a felony. It was generally felt that the bill was not as satisfactory as a drastic regulatory measure now on the statute books passed in 1892, and having to do with pictures, plays, etc. It has been suggested that if anything is to be enacted in connection with motion pictures, it would be better to have the present law made definite in its application to pictures and picture houses rather than to pass any new resolution. Many persons felt that it was questionable as to whether the bills would be reported out of committee.

THEATERMEN OUST VICE

Motion Picture Exhibitors' Corporation of the Northwest Condemns Showing of Objectionable Films and Asks Co-Operation of Exchanges

In line with the movement seen in various parts of the country, the exhibitors of Minneapolis have taken a praiseworthy stand against objectionable films. Secretary William Koenig of the Exhibitors' Corporation of the Northwest has sent the following letter to the exchanges of that territory.

After a conference with Mayor Van Lear concerning certain pictures being exhibited in the city, the Motion Picture Exhibitors' Association went on record as being opposed to any and all vice pictures, or pictures with objectionable titles.

We are certain that every exchange will feel that this organization is working in the right direction to eliminate censorship by going on record as being opposed to such pictures as have been shown in four or five theaters of this city during the past month. It seems strange to us that the exchanges cannot realize that the time for putting out pictures of that sort has passed and that the public is disapproving of picture theaters more and more as the result of that class of pictures being exhibited. We hope that the exchanges will realize that we are trying to bring back the picture patrons by giving them good, clean and wholesome films and we are almost certain that the exchanges handling such subjects will be more than pleased to co-operate with the association in this effort to regain the confidence of the public.

While practically every exhibitor in the Twin Cities is a member of this organization, still there are a few that have not united with us, and some of them think that they can put on pictures of questionable merit and get away with it. This Association has gone on record as being opposed in a body to every picture which has received the least bit of criticism, and our reason for writing you at this time is that the legislature is now in session and unless we all work together we are liable to be put out of business, the innocent suffering for the guilty. You know as well as we do that there are already two bills in the legislature concerning motion pictures and when you get state censorship you will find that you will pay for all the laxness you are now displaying.

As a last appeal this Association requests you to work with us toward eliminating that class of pictures which have caused such articles as have appeared in the daily papers during the last few weeks, and to prevent such articles appearing again.

We will make no more appeals to the exchanges. We are trying to do our part and feel sure the exchanges do not desire a state censor board.

Marie Doro in New York

Marie Doro, who has been starring in Lasky Pictures on the Paramount Program for several months, has arrived in New York and will immediately begin work at the Famous Players studio on "Forget-Me-Nots."

"The Cossack Whip," Edison's five-reel production of James Oppenheim's novel, is a Muscovite tale.

David Horsley has sold his Bostock animals. Of the one hundred and fifty animals Mr. Horsley retains only those which are especially trained for motion picture work. The remainder go to the United States Circus Corporation of which Frank P. Spellman is the head.

National Association Tells Its Aims

BOOKLET PLEDGES ORGANIZATION TO AID EXHIBITOR

"The Duty to Your Business"—A Personal Message

"A PLAIN DUTY: If you are in any way connected with the industry and are not a member [of the National Association], you have neglected an essential duty—The Duty to Your Business, the duty to yourself. If you are a member, it is your duty to get the other fellow geared up to this national pull-together idea."—From new booklet of the NATIONAL ASSOCIATION of the MOTION PICTURE INDUSTRY.

One of the handsomest pieces of campaign literature which has ever been gotten out by any commercial organization has just been issued by the National Association of the Motion Picture Industry. This is a six-page folder in three colors setting forth the "Purpose, Structure and Possibilities" of the Association in good, crisp language calculated to let the motion picture magnate know just what the National Association is doing and expects him to do. Under the general heading, "Plans, Aims and Organization," the following summary of the organization in set forth:

Comprehensive Plan: In the planning of the National Association of the Motion Picture Industry, advice and direction were furnished by some of the keenest minds in the business, the highest legal authority in such matters and acknowledged experts in organization work. The problem was a large and complex one, for the factors concerned in it were varied and often widely diverse; the network a vast continent. How they have been shaped into a harmonious, constructive and efficient whole—The United States of the Screen—has been demonstrated by the early rapid growth of the National Association and the rate at which memberships are now being received.

Carried to the full extent of its purpose, it will be the largest and most potent organization of its kind in the world.

Power of Membership: Scan the activities and interests of the fifty odd classes eligible to membership. Note the powerful concerns and groups that have membership. Send for the by-laws and read how the operation of the great machine has been planned, not with the design to benefit any particular group, but for the welfare and help of all.

Tell the non-member these six strong points in the purpose of the National Association of the Motion Picture Industry as expressed in its charter—that its objects are:

To foster trade and commerce among members, and to promote their business interests.

To reform trade abuses in behalf of members.

To secure freedom from unjust and unlawful exactions.

To diffuse among members accurate and reliable information as to the character and standing of those engaged in any or all branches of the industry.

To settle differences between members and to promote an enlarged and friendly intercourse between those engaged in the industry.

The scope of the National Association of the Motion Picture Industry may be learned from a reading of the classes of memberships embraced in its five great divisions, which include more than a million persons actively engaged:

Producer Class No. 1. Features released through distributing companies; those who produce for state right sales and serials; those producing for a program of one, two and three reels; producers of industrial pictures, and film developers and printers.

Exhibitor Class No. 2. The by-laws provide that "membership in good standing in the Motion Picture Exhibitors' League of America shall carry with it membership in this Association."

Supply and Equipment Class No. 3. Banner and Photograph Manufacturers; Camera, Studio and Laboratory Equipment Dealers, Camera, Studio and Laboratory Equipment Manufacturers and Importers; Carbon Manufacturers and Importers; Exclusive Dealers in Chairs; Chair Manufacturers and Importers; Chemical Manufacturers, Importers and Dealers (Class A. Manufacturers and Importers; Class B. Dealers); Costumers, Prop and Furnishing Manufacturers; Electric Sign Dealers; Electric Sign Manufacturers; Electric Light, Heat and Power Companies; Electric Light Plant Manufacturers; Film Renovators; Film Cleaning Machine Manufacturers; Manufacturers and Importers of Lenses for Cameras and Projectors; Lithograph and Poster Manufacturers; Lobby Display Manufacturers; Motion Picture Machine Dealers; Motion Picture Machine Distributors, Motor Generator, Rotary Converter, Rectifier, Transformer, Arc Controller and Rheostat Manufacturers; Musical Instrument Manufacturers; Operating Booth Manufacturers (asbestos or metal); Printers of Tickets, Folders, Heralds, Small Work; Projection Machine Manufacturers and Importers (Class A. Standard Machine; Class B. Home Machines Including Importers); Raw Film Manufacturers, Importers and Agents; Screen Manufacturers; Ticket Selling machine and device manufacturers; Ventilating Equipment Manufacturers.

Distributor and Exchange Class No. 4. Motion Picture Film Distributors and Exchanges.

General Division Class No. 5. Advertising Agents; Architects and Builders and Sub-Contractors; Bill Posting Companies; Banks and Trust Companies; Camera Men; Employes of Establishments and Plants in any way connected with the Motion Picture Industry; Employment Agents; Exhibition Halls; Insurance Companies; Motion Picture Actors and Actresses other than stars; Motion Picture Stars; Newspapers (daily and Sunday); Program Publishers; Projection Engineers; Publications Devoted Exclusively to Motion Pictures; Studio Directors; Studio Managers; Transportation and Express Companies.

CENSORS TIGHTEN ON PERMITS

Chicago Police Official Tells Exhibitors That "Pink Permit" Law May Be Changed to Forbid Performance

Chicago exhibitors face an open threat of the city censors to attempt the withdrawal of the "pink permit" and prohibit the showing of any film which, otherwise, would be exhibited under the permits which at present require the use of the sign, "No children admitted."

Major M. L. C. Funkhouser, superintendent of police, replies to an exhibitor's letter to the trade with the open challenge that efforts will be made to revise the censorship ordinance to eliminate the "pink permits" if the law on admitting children is not more closely observed. Previously he recommended that the license of the Colonial Theater, at 1350 South Halsted street, owned by Messrs. Marks and Goodman, be revoked for disregard of the "pink permit" law.

A circular letter sent to other exhibitors by the proprietors of the Colonial brought enough pressure upon the police department, that lawyers for the thea-

ter owners were able to switch the matter into court. The case is now pending before the municipal court and instead of revoking the license, Major Funkhauser will seek to have the court assess a fine.

The Colonial Theater, controlled by Messrs. Marks and Goodman, is not the Colonial at which D. W. Griffith's productions are being shown. The investigators of the police superintendent's office submitted a list of the names of children from four to seventeen years old whom they said were admitted to a performance of a "pink permit" picture.

Major Funkhauser is the Supreme Censor of Chicago. A representative of Motography asked him if the "pink permits" are not an excellent advertisement for the theaters exhibiting the pictures, thereby defeating the purposes of the censorship body. Many of the films tagged with the colored paper pass other censorship boards unquestioned. He replied to the query:

"If the theaters persist in their disregard for the law and continue to admit children to see these pictures, there will be a public movement started to bring about a change in the ordinance which will entirely prevent the showing of films that our censors do not consider fit for juvenile audiences. There are about twelve theaters that I know of which admit children to see pictures shown under 'pink permits.'"

MORE "BLUE LAWS"

Indiana Legislature Is Asked to Pass Rigid and Costly Censorship Laws—Give Receipts to Charity if Bills Go Through

The Indiana legislature must act upon a proposed censorship law which would in all certainty prove as arduous and costly as the censorship experiment now being tried by reformers in the state of Kansas. The Indiana measure is similar to the Kansas law. It provides for a commission of three censors.

A second bill inimical to the business, though making provision for Sunday performances of picture theaters and circuses, contains features almost as objectionable. Both measures were introduced by Representative Elkenberry. He wants half of the gross receipts from Sunday entertainments to be set aside for charity uses.

Under the provisions of the first bill every film shown in the state would be censored by the commission and, if passed, would be licensed, the license fee to be $2 and the money thus obtained to be used in defraying the expenses of the commission. The bill provides penalties. Two commissioners are to receive $2,000 a year and the chairman $2,500 a year.

The other bill provides for performances on Sunday, and besides provides for the censorship of shows and picture films. The censoring body is to be composed of three persons appointed by the mayor of a city, or the trustees of a town. The bill stipulates that all such shows shall be prohibited unless half of the gross receipts are given to charitable purposes.

The legislative committee of the Indiana Exhibitors' League is preparing a bill covering Sunday performances.

Films to the value of $262,500 were imported from the United States into Great Britain during November, making a total value of $4,147,500 for the eleven months from January 1 last.

Mary Garden with Goldwyn

MARY GARDEN, celebrated internationally as a star of grand opera, has just put her signature to a contract with the Goldwyn Pictures Corporation calling for her appearance in a series of screen productions. She will sail soon for Paris to arrange for the making of the gowns and costumes she will wear in her first picture.

In accepting a commission as a Goldwyn star, Miss Garden claims recognition among the producers as one of the most widely known women in the world. Her notably successful career with the Metropolitan opera in New York, the Hammerstein opera ventures in New York and Philadelphia, and with the Boston and Chicago opera companies, tempts the Goldwyn Pictures Corporation to employ an over-large vocabulary of superlatives in the perliminary announcements of its master stroke.

In a critical sense Mary Garden ranks as one of the foremost dramatic artists which America ever contributed to grand opera. Abroad and at home her vogue has steadily increased. Later announcements will provide exhibitors with information regarding the forthcoming features.

National Reviewers Pass Sex Play

Following out the procedure adopted by the Executive Committee in September, that the National Board of Review should hold a series of private reviews in order to discuss with representative citizens unconnected with the board and whose opinion on public questions is recognized as valuable, the board held a review at Wurlitzer Hall, No. 120 West Forty-first street, New York City, January 24. The picture used for illustrative purposes was the Ivan Films Production "Enlighten Thy Daughter." The discussion centered around the question as to how far the motion picture screen may suitably be used to present for general exhibition questions of fundamental social significance. The Ivan film, presenting, as it does, an argument for sex education, was discussed at length. Several speakers expressed themselves as having brought to the meeting a firm conviction that the motion picture screen could be legitimately limited in the subjects which it might present. After reviewing the picture and taking part in the discussion they had, however, become convinced that the screen should be allowed the same latitude—presupposing, however, delicacy of treatment—as is now accorded to the press and the stage.

Corona Gets Enid Markey

Enid Markey, who has been appearing in Triangle pictures produced by the New York Motion Picture Company, has terminated her contract with that producer and will become a member of the Corona Cinema Company's organization, which is filming a Biblical feature built round the story of Adam and Eve.

Mabel Trunnelle, in "The Master Passion," an Edison feature, accomplishes a strong dramatic characterization.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

A Gold and White Iowa House

A $74,000 picture theater is the gift of F. H. Graaf, to the motion picture patrons of Estherville, Iowa. The new Grand Theater has a population of only 4,123 people to cater to, but it stands to reason it will be a success with a program of the best pictures in the market.

The seating capacity is 1,050, there being 600 seats on the first floor, and 550 in the balcony. In addition to these there are eight sets of boxes, four on each side of the house.

The color scheme is gold and white. The ceiling is plain, and is in marked contrast to the decorations on the wall. Exceptionally attractive is the plaster work on the front of the boxes and the balcony.

The lighting system is of indirect type. Attractive bowls which harmonize with the color scheme of gold and white send out a soft glow. Also there are four large clusters on the ceiling. The exits are all properly lighted, which completes this perfect lighting system.

The projection room is really "different," inasmuch as it possesses the very latest equipment, as well as running hot and cold water, and other conveniences, that have been installed for the convenience of the operator. The room itself is twelve feet long, by sixteen feet wide, and fireproof in every detail.

The stage of the Grand, being sufficiently large, is available for legitimate productions, being fifty feet by thirty feet in length and width, with a seventy-two-foot loft, which holds a gold fibre screen. A $12,000 pipe organ furnishes the music, and a vacuum cleaner completes the advantages. By means of the latter one man can clean the house thoroughly in about sixty minutes.

Detroit's New Regent

The New Regent Theater at Woodward and Harton Avenues in Detroit, owned by William F. Klatt, is now entertaining about 3,000 guests every evening. The Regent is the fifth in a chain of houses owned by William F. Klatt and is the largest, having a seating capacity of about 3,100. Charles W. Porter is house manager, and C. A. McVickers is general director.

The official opening for the public took place the day following the private one, at which there were 3,500 invited guests, and the theater was crowded at all performances. The policy of the Regent is performances 2, 7 and 9 p. m., with prices at 15, 20, 25 and 50 cents downstairs, and 10 to 35 cents upstairs. Matinee prices are from 10 to 25 cents. A Metro program opened the theater, the attractions being, "God's Half Acre," and a Sidney Drew comedy. The Hearst weekly was also run, besides orchestra and organ selections and vocal solos.

The color scheme of this beautiful playhouse is ivory gray with gold and blue carried out in the wall and ceiling decoration, while the dark, warm green of the chair upholstery, makes a background completely harmonizing with the dainty combination. The chairs are placed far enough apart for real comfort. Washed air, modern fire exits and other devices add to the comfort and safety of the patrons.

The large orchestra is in the capable hands of Ivan Rudisill. The theater is also equipped with a Kimball pipe organ. On opening night many beautiful floral pieces were on exhibition in the foyer, being personal gifts from exchange managers, theater owners and friends of Mr. Klatt.

The Apollo of Kansas City

The career of the Apollo Theater of Kansas City, Missouri, is an interesting one, as it pictures the development of a fourth-rate house to one of the highest class.

The house was thrown into the hands of the receiver while under the name of the Fisher in 1911. In April, 1912, a quit claim was purchased and arrangements made to operate the place by Joseph Steibel and F. I. Buckingham. The receiver was discharged and Mr. Steibel changed the name to the Apollo and went to work as its manager.

Mr. Steibel resigned on account of ill health in December, 1915, and relinquished his interest to J. W. Oldham and Fred T. Scott, formerly owner of the Glory, a nearby house.

The Apollo Theater of today is one of the show places of Kansas City. The lobby is beautiful, has four double exit doors; large mirrors, each two feet apart, form part of the wall running the entire length

This House—the Apollo of Kansas City—has had an interesting history.

Exhibitor Strong for Motography

One of the live exhibitors who came into Chicago on business during the past week was B. H. Cooper, who presides over the Park Theater in the college town of Champaign, Illinois.

"Do you know one of the reasons why I like Motography?" he said. "It's on account of those pages telling what business the different films did for various exhibitors. By golly, I read those—every one of them—and they help a deuce of a lot in making bookings."

of the lobby. The color scheme of the theater is gold merging into ivory. The walls are hung in festoons with the names of many of the great artists overhung in panels.

A ventilating system has been installed that completely changes the air every minute and a half.

A small orchestra furnishes unusually good music for the house.

Tell the Truth in Advertising

Even though trade papers are almost unavoidably guilty at times, we say "Amen" to the following splendid editorial to patrons from the program of the Stillman Theater of Cleveland. We know of no better way than through such an argument to gain the confidence of patrons, then to follow out the idea in the pictures presented:

SUPERLATIVES

The Stillman Theater has not yet announced to its patrons that it offers "the biggest film of the year" or "a masterpiece of photoplay" or any other undeserved or ridiculous superlatives. Neither has it proclaimed itself "the most beautiful theater in America"—or in Cleveland, even; nor talked about how much it cost, nor spoken of its programs as the best that can be bought, or the best in the city.

We believe that the picture-play will never be at its best till it discards the superlatives. We believe that even in cases where superlatives are justified by the facts they will not be believed, and are therefore injurious.

From the current issue of a trade paper we cull a few descriptive phrases from the advertisements of *different* productions by *different* producers:

"The greatest cinema spectacle in the world."

"The most magnificent spectacle drama in the history of the screen." (Also it "eclipses the possibilities of the spoken drama.")

"The year's most novel and daring achievement in filmdom."

"The greatest super-feature of the year."

"The greatest detective drama ever produced on the stage or screen."

"A feature . . . play that stands out pre-eminently in the film field."

Can it be possible that some of these statements are inaccurate—for it is certainly impossible that they all be true. And if that is the case will we not be cautious about believing that one program offers "the greatest stars on earth in the greatest plays yet filmed"—particularly as none of these stars or plays are among the attractions described by the group of superlatives just quoted? Further, it is still another producer who offers an actor described as the "crowned king of the screen," starring with the "queen of motion pictures"—and we'll register a guess right here that the lady so described is not the lady you thought of when you read that phrase. And please bear in mind that all these laudatory statements are published over the signature of the company fathering them; they aren't mere *obiter dicta;* they're evidently published—and intended to be taken—as serious statements.

One more little group: You may be interested to know that though one offering is "the greatest box-office success in the history of the screen" it is quite another that is "the biggest and safest proposition ever offered in the motion picture business," while another "protects, secures, guards against any influence that tends to deprive your box office of even a single ticket." And all the time (but elsewhere) "the sweeping on-rush of bookings for the mighty (we won't name it here) program stands unparalleled."

And we give you our word that we're leaving out what we consider the gem of them all—because it's too long to reprint.

We mention all this because we want you to know that we're "agin it." When we can offer you a play that we think is a good play—and we don't expect to offer any other kind—we won't tell you it's the greatest production the screen has ever seen. Even if we thought it a correct statement we wouldn't say it; what would be the use—you wouldn't believe it! We'll try to make our offerings sound attractive, of course; but we'll stick to what we honestly believe to be the truth about them, and if that doesn't bring you to see them we'll at least have the big satisfaction of knowing that we didn't lure you here under false pretenses—and send you away dissatisfied. We're going to be mighty cautious with superlatives.

Why? Because we want your confidence in our advertising statements. We want you to believe what we say about Stillman offerings. And the only way we know to get your confidence, and your belief, is to be truthful in our promises.

New House Out of an Old

At an expenditure of several thousand dollars, the Grand motion picture theater at Beaver, Pennsylvania, recently purchased by Samuel Goodman, has been completely remodeled.

Within one week, this miraculous change from an undesirable surrounding to one of the most harmonious and safe theaters in the western part of the state was effected. It is a Grand that bears no more resemblance to the old theater than does Christmas to the Fourth of July.

Ease of entrance is the most noticeable change. A flight of six steps that formerly led to the house has been cut away and the patron of the theater will walk directly from the pavement into the main body of the house. The floor has a drop of four and a half feet from the lobby in the rear to the orchestra pit, enabling every person in a seat to have a full view of the screen. Special attention has been paid to the line of vision and it has been pronounced perfect by experts.

Business Out-grows Theater

F. K. Wilk, former manager of the Palace Theater in Syracuse, Nebraska, reports that his patronage has out-grown the seating capacity of the Palace. In order to cater to the comfort of his patrons, he is now equiping a new theater, which will be the leading picture house of the town. This new theater will have the best of service, and will be opened to the general public March 5.

Robert Harron is being featured in the Triangle Fine Arts drama, "The Bad Boy." Mildred Harris, one of the fifteen year old Fine Arts leading ladies, plays opposite to Harron.

Reproduction in miniature of a newspaper ad recently run in the Buffalo papers by Manager Edward L. Hyman of the Victoria Theater of that city. This ad, being hand drawn, will stand out on the page much better than the regular type set ad. It might, however, be made so as to be more easily read.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

MARCUS LOEW opened his twenty-ninth theater in Greater New York when he threw open the doors of the Forty-second Street Theater to the public a short time ago.

Beginning February 1, the *Motion Picture Journal*, of Dallas, Texas, will be issued weekly instead of monthly.

More than 15,000 feet of motion picture films showing special operations have been prepared by a Baltimore medical college for use in teaching surgery.

"Gloria's Romance," the Kleine serial starring Billie Burke, was released at the end of November in Australian states. Billie Burke is a popular favorite with Australian picture folk.

Douglas Fairbanks in "Manhattan Madness" has taken Australian fans by storm. This popular comedian is looked upon as first to any motion picture comedian shown in Australia.

The government's war tax on amusements in Australia is now effective. No appeals are to be heard by the federal treasurer for a period of six months, and no doubt in that time many shows will be closed.

A special matinee for children every Saturday, consisting of two performances an afternoon, is a feature of the Walbrook Theater, one of the largest and most attractive motion picture houses in Baltimore.

The exhibitors of Waco, Houston and San Antonio, Texas, recently organized, at San Antonio. F. Raymond was elected president; Jack Burk, vice president; C. R. Wyler, secretary, and W. J. Lytle, treasurer.

A moving picture syndicate, headed by Jacob Fabian, of Paterson, is negotiating for property on Broad street, opposite the city hall, Newark, New Jersey, on which to build a theater. The transaction will involve $500,000.

Harry Colf, manager of a theater at McAlester, Oklahoma, was fined $50 in the city court at Dallas, Texas, on a charge of exhibiting a film that had been condemned by the censor board. Mr. Colf's attorney appealed the case to the county court.

The Hobart Opera House was burned at Hobart, Okla., January 15, with loss of $20,000. The amount of insurance carried on the structure is not known. The building was being conducted by F. C. Thompson, showing pictures and vaudeville. No one was in the building.

Exhibitors of Fort Worth, Texas, have formed an organization with P. C. Levy, president; H. C. Cotter, vice president; Jos. Phillips, treasurer; W. S. Cresty, secretary; O. F. Gould, chairman executive board. They are affiliated with the Texas Amusement Managers' Association.

The Hippodrome Film Theater, at Seventh and Washington streets, Covington, Kentucky, was destroyed recently by fire, in addition to the Nordmeyer and Berding Flour Mill, adjoining. The loss is estimated at $45,000, with $18,000 insurance. Defective wiring is believed to have been responsible.

Legal proceedings have been instituted at Galveston, Texas, by Ernest E. Gagnon, owner of the Texas state rights for the production of "The Garden of Knowledge," against a Waco, Texas, exchangeman. Mr. Cagnon charges that the defendant has been usurping his rights to this film.

Charles Steiner, controlling the New Fourteenth Street Theater, New York, and who is building the new photo-play house on the East Side, has obtained first run service on Anita Stewart's latest production, "The Girl Philippa," paying a record sum for a four-day showing. He will show the film on February 10, 11, 12 and 13.

Mildred Champagne, known as a playwright and newspaper woman, has become manager of a string of motion picture and vaudeville theaters through New England. Her Boston house, which will be known as the Mildred Champagne Theater, was formerly the Scenic Temple. In connection with her theaters she will conduct a dramatic school.

The management of the Strand Theater of New York has increased the salary of every uniformed employe in the theater, and at the same time has given orders that no employe must receive any gratuity. The increase of salary, which is quite liberal, is calculated to alleviate any temptation on the part of the employe to receive tips from the patrons.

A contest film in which the cast has been chosen from among its readers is being made at the Essanay studios for the *Chicago Herald*. The stars, staresses and others appearing in the picture are the winners of a voting contest conducted by the newspaper. The use of the Essanay cameras and studio was obtained through the courtesy of George K. Spoor, president of the company.

Nat Stone has notified Building Inspector Harper of Milwaukee that he intends to erect a $100,000 building in the downtown district for the housing of motion picture films. A number of firms were ordered out of the Merrill building last week by the inspector on the ground that the building was not suitable for the housing of inflammable articles. Mr. Stone said he had not determined upon the location of the building.

The program of the Rialto of New York will be handled in a different manner in the future. Begin-

ning at 4:45 o'clock in the afternoon no pictorial feature will be duplicated until the 7:30 o'clock show in the evening. This necessitates the introduction of three added films, which are run at this performance only. A two-reel Essanay feature, a Paramount Pictograph and an extra topical digest form the added subjects on this week's bill.

Isidore Feibleman, legal representative, and Meyer Efroymson, treasurer of the Circle Theater, Indianapolis, last week visited the home offices of Vitagraph-V. L. S. E. and were piloted through the studios of Greater Vitagraph. Mr. Efroymson said that the new theater which his company is erecting in Dayton, Ohio, to be called "The Dayton," will be one of the finest homes of motion pictures in the world.

Ascher Brothers, whose chain of theaters includes expensive houses in all parts of Chicago, have introduced vaudeville at their President Theater. It was in this house that Ascher Brothers achieved the distinction of being the first exhibitors to establish a ten-cent admission policy. The competition has been greatly increased by the erection of other theaters in the vicinity, resulting in the change to mixed vaudeville and picture offerings.

Very few people have ever seen the inside of an organ, showing the different sized wooden and metal pipes. The management of the Stanley Theater of Philadelphia originated an idea, a musical idea, that was indeed very clever and pleasant. In the intermission, the organist played a Scotch Fantasy, and the stage drops were pulled up, showing the big Stanley organ back stage. The border lights were thrown on, and the stage remained this way until the finish of the number. The audience applauded vigorously.

At the Strand Theater, New York, George Beban was seen last week in "His Sweetheart," a new drama written by himself and Lawrence McCloskey. Another German military picture was also presented, showing German detention camps where Mohammedan prisoners are kept. Victor Moore appeared in his new comedy entitled "A Honeyless Honeymoon." Other pictures of interest were "Butterflies and Bees in Colors" and "The Strand Topical Review."

In the opening of the Vassar Theater, Poughkeepsie, New York, has its first theater managed by a woman. Mrs. A. M. Davis, wife of the well known manager of the Morgan House, one of the city's leading hotels, has charge of the theater. The new house is decorated in green and old rose. It is said that International, Mutual, Bluebird, Pathe and Popular films will be shown. The opening photoplay was "Ocean Waif" and the house was crowded for the three performances, which is the policy of the house. The seating capacity is 800.

As a fitting opening for their Strand Theater, recently erected in Westfield, Mass., at a cost of $125,000, Goldstein Brothers arranged a double bill and gave the receipts of the night to the Noble hospital. Governor Samuel W. McCall, many of the local officials, senators and members of the State Legislature attended the formal opening as guests of the management. Arrangements have been made for the new theater for vaudeville bookings from the Loew circuit in addition to motion pictures, with a change of bill every Monday and Thursday.

The Maine Theaters, Inc., controlling nine theaters in the New England field north of Boston, will increase its circuit to eleven houses this spring. A new theater, seating 1,400, will be erected at Waterville, Maine, on a site belonging to former Governor Haines. The structure will be of brick and cement. A second theater, the Playhouse, at Lowell, Mass., has been leased. The lessee is the Lowell Theater Company, which is owned by the Maine Theater, Inc. The Merrimack Square Theater, at Lowell, is also operated by the Lowell Theater Company.

John A. Bell, manager of the Bijou Theater, Akeley, Minnesota, believes in letting the public know what is going on at his theater, and conceives many clever business-getting schemes. To introduce "The Secret of the Submarine" he employed the not original but always effective form of handbill printed on wallpaper with the inscription "We are tearing paper off the walls to make room for the crowds that will be at the Bijou Theater to see 'The Secret of the Submarine,' which will mark the beginning of the greatest serial ever run in the village of Akeley."

In many of the country districts of Sydney, N. S. W., Australia, floods have been very frequent and at Forbes in Central New South Wales, the whole town was under water recently. R. V. Brookes, an exhibitor of that town, has been congratulated for the way in which he assisted in rescue work. During one part of the great storm many lives were in danger. Mr. Brookes reached his show, started the dynamo going, and coupled up two of the powerful searchlights. He mounted the searchlights on the top of the show and displayed them down the main street of the town throughout the night, assisting greatly in the rescue of a number of citizens.

"The Cherokee," a five-part picture filmed at Muskogee, Oklahoma, was released at Muskogee last week and proved a popular success. Among the future productions Mr. Davis now has in mind are "No Man's Land," in which Pawnee Bill (Major Lilly) will be starred; also "The Love Chance," a five-part society drama, and "Prowlers of the Night," a four-reel relation of Davis' experience as a newspaper reporter in New York City. Mr. Davis has announced that within a short time a new studio will be opened up in Muskogee. Several of those who took part in the production of the Cherokee will become members of the regular producing staff, and to these will be added artists of national reputation, he says.

Mayor Woodman of Los Angeles has been approached by civic workers who wish him to recommend that all picture theaters of the city be placed under police control. The immediate purpose sought by the advocates of regulation is the elimination of suggestive posters from in front of certain downtown theaters, against which protests have been directed. The ultimate effects of police censorship and control are overlooked in the desire to improve the tone of the advertising displays of a certain class of theaters. The disregard of some exhibitors for the general wel-

fare of the business threatens even to bring out a crop of state censorship measures.

The very latest metropolitan step is about to be taken in Kansas. Wichita will have an all night picture theater providing a suitable location can be found. The venture will be taken by Arthur Ford, proprietor of the Marple Theater. Other cities have perpetual picture shows and Mr. Ford believes Wichita is large enough to support a similar amusement venture. Plans have not yet been perfected but Mr. Ford's idea is to open a picture house and run continual performances from noon until 4 o'clock each morning. The venture is in the nature of a gamble, and he will not take the chance with the Marple, a well established house with large patronage.

The value of the children's interest in the picture theater is appreciated and taken advantage of by Manager Pittmon of the Rosebud Theater, Portland, Oregon. To attract their interest, recently, he advised them, in an advertisement, to watch the direction of the wind on a certain Saturday. On that day he sent up a number of balloons, each with a ticket attached. Groups of excited children followed them to earth. When this manager ran the first episode of "The Shielding Shadow," he announced that he would admit free any child under fifteen who whispered to him "the pass-word," which, as could be guessed by the advertisement, was the title of the serial. As a result of the interest thus won, many followed the story throughout its entire length.

The stage employes and motion picture operators of Sheboygan, Wisconsin, have organized a union, Local 476, International Alliance Theatrical Stage Employes and Motion Picture Machine Operators of the United States and Canada. Paul Spoerke and Charles Keating of Local 235, Fond du Lac, gave the obligation. The officers elected were as follows: President, Herbert Fredericks; vice-president, Art Breuchel; recording secretary, Otis Gierke; secretary and treasurer, Al. Schieble; business agent, Tom Kernen; sergeant-at-arms, Al. Bindler. Executive Board: F. Kraemer, W. Baartz and W. Matson. Delegates to Labor Central Body: Julian Silverthorne, Tom Kernen and W. Knocke. All of the downtown theaters are represented in the organization.

Alice Joyce returned to the Rialto Theater, New York, last week, in "The Courage of Silence," a new Blue Ribbon Feature from the Vitagraph studios. The story is one which has one of the scenes at the climax of the picture directed by Mr. Rothapfel, of the Rialto, who went down to the Vitagraph studios the previous week for that special purpose. Though it was his first effort in that line, the scene as he staged it turned out to be most effective.

"The Diary of a Pup," a laughable novelty in which a real puppy is the chief performer, furnished the comedy of the bill.

Amazing views of Mt. Kilauea, Hawaii, in eruption constituted the educational feature. The topical digest contained good news features.

The management of the Rialto Theater of New York City have made arrangements with Alexander Powell, war correspondent, author whose articles in *Scribner's* magazine, the *Saturday Evening Post,* the *London Daily Mail* and other publications of like standing have given him an international reputation as a writer, to appear in person for a week. Mr. Powell is to give a series of talks accompanied by pictures taken in the war zone. Mr. Powell made a tour of the trenches and will tell his hearers of the things he saw. Mr. Powell is the only correspondent who has been granted the facilities to make a tour of that sort and his description of conditions in the front line trenches will give an idea of actual battle that no photograph could convey.

Monogram Films Enlarge Forces

Monogram Films which is producing the Mutual "Featurettes," a series of fifteen two-reel dramas under the general title "Adventures of Shorty Hamilton," has found it necessary to add materially to its working forces.

One of the principal additions is a second operating company with William (Billy) Parsons as director, Wilbur McGaugh as assistant director and Herbert Glennon in charge of the camera. Mr. Parsons, who is well known in the film business, has had a wide experience in a directorial capacity, having been formerly connected with the New York Motion Picture Company, Kalem, Monrovia, Graftons and Fine Arts.

Company No. 1 has also been augmented by engagement of J. Edwin Robbins to assist Director "Bob" Gray. Robert V. Doran is another new member in the ranks. He will be cinematographer for company No. 1.

Prize for Exhibitors' Ads

Bluebird Photoplays, Inc., makes an offer of cash prizes to the exhibitors of Bluebird photoplays who prove that they possess "advertising brains." Two prizes will be awarded to the two exhibitors now having books of Bluebird productions, who do the best advertising on these features during February. The company will present $60 to the manager who conducts the most effective general advertising campaign, and $40 to the exhibitor who devises the best lobby displays of Bluebird pictures.

Horsley Engages Crompton

David Horsley, producer of the Cub Comedies for the Mutual Film Corporation, as a first move in surrounding himself with capable people to put on more pictures after the present plans, has arranged for the re-engagement of Frank Crompton as technical director of all David Horsley productions.

Frank Crompton is accepted as an authority on technical construction in the motion picture business, in which he has been engaged for the past nine years.

Burger Leaves International

The work of consolidation of business of International with Pathe having been completed, J. K. Burger no longer remains with the International Film Service at the head of their exchange organization. Just what his future movements will be, Mr. Burger, who is known as "Simon Legree" Burger to exchangemen and exhibitors alike, refuses to state definitely, but he says this much: "I am going to remain in the film business and in a position bigger than ever."

FREE MODEL MATINEES

Six Theaters in District of Columbia Try Plan of Woman's Club in Staging Successful Juvenile Programs

When a committee of women in Washington, D. C., interested themselves in pictures for juvenile audiences and started a series of free model movie matinees, they did much to get the children interested in the pictures also.

The third model matinee was held in January and the six theaters that co-operated with the women played to capacity houses. Estimating the worth of the matinees from the standpoint of its advertising advantages, entirely aside from the merits or drawbacks of the undertaking, the value in future admissions—"comebacks" they call it merchandising—might be variously calculated.

The matinees were staged under the auspices of the Federation of Women's Clubs, in its campaign for cleaner pictures for children in the District of Columbia. The theaters participating and the films shown were: Avenue Grand, "The Bugle Call"; Apollo, "The Three Godfathers"; Lyric, "Little Mary Sunshine"; Olympic, "Let Katy Do It"; Victoria, "Rumpelstiltskin," and Howard (colored), "Dawn of Freedom."

Mrs. Locher, chairman of the committee, Mrs. Court F. Wood and Miss Julia Lathrop made tours of inspection. High school cadets and Boy Scouts assisted in the handling of the children.

MUTUAL RELEASES

Ann Murdock, Now with Empire, Plays in "Where Love Is"—Kerrigan Appears in "The Old Sheriff"

Ann Murdock appears for the first time on the program of the Mutual Film Corporation. The vehicle chosen for Miss Murdock's Mutual debut is entitled "Where Love Is," an adaptation of William J. Locke's novel of the same name, released February 5.

The story of "Where Love Is," revolves around the English aristocracy and deals with the struggles of a young artist to attain fame and a rising politician to secure a seat in Parliament. Henry Stanford plays the leading male role and Shirley Mason and Bigelow Cooper have important roles. Others in the cast include Edith Wright, Helen Strickland, Mabel Trunelle, William Warsworth and Raymond McKee.

The fourth of the Mutual "Featurettes," the two-reel "Adventures of Shorty Hamilton" stories, is another release of February 5.

In "Shorty Goes Insane" Shorty returns from college and starts to work again on Arrowhead Ranch.

Two Short Comedies

Two one-reel comedies instilled fun into the week's program. George Ovey is the comic man in the one-reel Cub comedy, "Jerry's Big Raid." Goldie Colwell and George George assist. The Vogue comedy, February 11, bears the name "The Musical Marvel," with Ben Turpin figuring as a piano-player in a western "honky-tonk" or dance hall.

J. Warren Kerrigan, George Periolat, Pauline Bush and Jack Richardson appear in the American contribution scheduled for February 10, entitled "The Old Sheriff." This one-reel drama teems with the life of the west in the days of outlaws.

The seventh chapter of the Mutual photo-novel "The Perils of Our Girl Reporters" is added to the program this week. "The Smite of Conscience" is the title of this two-reel story which tells of a special writer on a New York newspaper who chooses this means of being away from her dissolute husband.

Tours in the Land of War

Number 14 of the Mutual "Tours Around the World," showing "Picturesque Landscapes of Holland," "The Temples of Luxor, Egypt," and "The Rocky Coast of Dalmatia," was on the program for February 6. Now that the allies have promised Dalmatia to Italy, this dependency of Austria comes into prominence in the world's news.

The Mutual Weekly with its collection of interesting news notes came out February 7, and also No. 74 of "See America First," which is devoted to "The Mississippi Coast." On the same reel is a Gaumont Kartoon Komic animated for the screen by Harry Palmer, called "Old Roue Visualizes."

Uncle Sam's Defenders No. 6, issued on February 9, opens with scenes aboard the mine layer, the San Francisco, and a floating machine shop which accompanies the ship and makes repairs.

Reel Life number 41, February 11, rounds out the program. The four subjects making up this reel include "Queer Fish With Shells," "The Diary of an Egg," "Everyday Life Savers" and "Hypnotizing an Alligator."

Unicorn Reorganized

A reorganization of the Unicorn Film Company of New York is to be effected. A petition of bankruptcy has been filed and the receivers, I. Schlank, president of the company, and John L. Little, have been appointed. A disputed attachment by the American Film Laboratory is said to be the cause of the case.

Unicorn will continue to do business as usual. It owns twenty-nine exchanges throughout the country and these will be maintained as before.

The Unicorn Company was incorporated in February, 1916, in the State of Delaware with a capitalization of $1,250,000. Its officers are I. Schlank, president; Fred D. Murphy, vice-president; Harry Palmer, secretary, and E. A. Chase, treasurer. Mr. Schlank is understood to be the principal stockholder.

Fairbanks Cheers 'Em Up

Douglas Fairbanks made his initial bow to an absolutely new audience a few nights ago. None of them had ever seen "Old Doc Cheerful" hurdle tables or smilingly vault high fences. Manager Von Herberg, treasurer of the Greater Theaters Corporation, who operates four of the largest picture theaters in the northwest, secured a copy of "The Habit of Happiness" which he exhibited in the Firlands Seattle Sanitarium, hoping to cheer up the residents, many of whom are awaiting the call of Potter's Field. The Fairbanks psychological comedy had a remarkable effect on its audience.

The feature film "Where Are My Children" has established a record for attendance in Sydney, Australia. For the first twelve days, with four shows a day, there were 65,000 paid admissions.

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Volume XVII CHICAGO, FEBRUARY 3, 1917 Number 5

Consult Your Captains

THE exhibitors are the men on the firing line. They are the ones in touch with the public and they know the public demand, at least so far as anyone can know it.

Therefore, from the exhibitors should come the information which moulds the character of the products of the various makers of films.

But there is at present no complete and direct means of contact between the exhibitor and the producer. The only point at which the showman is in contact with the manufacturing phases of the industry is the exchange. On the face of the situation, it would seem that the channel between the exhibitor and the exchange functions for the transference of the consumer demand to the producer. But under present conditions it is not, because of the inadequate and little-used channel between the exchange and producer.

A couple of weeks ago the manager of a Chicago exchange, representing one of the biggest producers in the industry, said to a representative of MOTOGRAPHY: "It's getting so that I have to ask you if I want to know when any of our stars are coming through here. They don't let us know anything much that's going on, for that matter."

Then he proceeded to emphasize in vigorous language the fact that there is much lost motion, and much waste and inefficiency, because the producers do not co-operate more closely with the exchanges.

And he was not the only distribution manager who has expressed those sentiments to MOTOGRAPHY. The feeling is general.

The only exceptions are one or two important corporations who have been wise enough to work out and install complete connecting gears between the machinery of the producing end and that of the local distributors. The recent business conventions held by these two large concerns, at which all the exchangemen were present and given free voice of their experiences and convictions, is a move in the right direction.

Exchange managers know what sells and what doesn't. And, so far as any human being can know, they know why. Because they are in close touch with the exhibitors, the exchange men know of conditions in their sections of the country which are of continual value to the producer.

Often the principal factors and elements found to be working in one territory will also be found to exist in other sections. Provision for the quick and complete transfer of the details of the exchange's information and convictions to the producer would, in the opinion of the majority of exchangemen, do more right now than any other one action to eliminate waste and misunderstanding and to increase the earnings of every film, for the producer, the distributor and the man who runs the picture in his house.

One exchange manager, for instance, says that he can book plays on title alone and suggests that the producer submit a list of titles for each coming production to the exchanges and use the name that gets the largest vote. There are any number of other ways in which the exchangeman can be of real and constant service to the "factory" headquarters.

Organization, in every department, is what makes an effective army—of either workers

or warriors. The generals and ammunition makers have got to know the conditions on the firing lines.

Why not look to your lines of communication? Your distribution captains can tell you something about whether or not the projectiles you are furnishing for the projectors are bringing home the bacon.

Who Pays the Freight?

STUDENTS of commercial economics, as well as ordinary business men, are pretty well aware that the ultimate consumer always pays the freight. The word "freight," of course, in this connection signifies delivery by any means — express, mail, messenger or motor car. But whatever the means and whatever the merchandise, the final buyer pays the charges.

Evidently a good many exhibitors are not aware of this simple principle of business. The number of theater managers who write us in an indignant vein because they are expected to pay the express charges on their film service is quite astonishing.

This failure to analyze the costs of doing business, as related to the charges, is by no means uncommon. Both men and women, educated and illiterate, refuse every day to recognize the fact that they must pay for all the activities of those who sell them goods.

Take the ordinary grocery store as an example. It is perfectly obvious, on the least application of reasoning, that the customers of that store must pay the salary of the bookkeeper who figures their running accounts; the wages of the order taker and of the delivery boys; the expense of maintaining a horse and wagon or a motor truck or a fleet of them. The store which makes its customers pay cash and carry home their purchases can always undersell the store that will execute orders of the lady who calls up for a cake of yeast and wants it right away—charged to her account.

The man who gets a grocer's bill of fifty dollars the first of the month pays it without a thought. If the bill was itemized to indicate forty-four dollars for groceries and six dollars for delivery charges, a mighty wail of protest would sound. The charge is there, all right; but if it is invisible it gets by.

It is like the new traveling man who put his laundry bill on his expense account. "Here!" exclaimed his boss as he scratched it off. "Don't let me see that kind of a charge on there next week." And the following week the boss said with a grin, "Well, I don't see that fool laundry item on here this time." "No," admitted the traveling man, "you don't see it; but it's there just the same!"

Exhibitors, in common with other mortals, seem to like the narcotic effect of having unpleasant facts concealed from them, or at least sugar coated. Every thinking man who meditates at all upon the subject realizes that he is doing his invisible share in supporting all the traffic on the streets and on the rails. The only thing he objects to is having the figures itemized on his bills.

The exhibitors of this country must pay not only the production costs of all films, but they must pay for the transportation of negatives to headquarters, the distribution of positive prints to the exchanges, and the delivery and return of prints between the exchanges and the theaters. All but the latter are included in the price of service. Whether the rental price includes the cost of delivery from the exchange to the theater, and then from the theater to the exchange, is a mere detail. Somebody has got to pay it. If the exchange man pays it, it increases his cost of doing business; and the only way he can get it back is through the price of film rental. In the end the exhibitor pays it always, of course.

It may be more soothing to the nerves to have the carriage charges concealed in the rental price; but it does not eliminate them or even diminish them. Indeed, there is always the chance that the distributor can make a little profit even on the transportation charges when he is allowed to conceal them.

The exhibitor who, by aggressive protests, can get his cartage paid without increasing his rental price, is really to be congratulated. In that case, of course, the other less fortunate and less pugnacious exhibitors pay his transportation bills. Far be it from us to discourage the kicker who can actually cash in on his kicks. But as a general principle, the exhibitor who pays his own express bills and then insists on a service rate on that basis is just as well off and maybe a little better.

How the Producer Can Aid the Exhibitor

BY H. C. HOLAH, MANAGER CHICAGO HERALD MOTION PICTURE DEPARTMENT
Former Manager Chicago Pathe Exchange

THE manufacturers and the exchanges are awakening to the vital need for co-operation in satisfying the public demand for good features. The exhibitor, who is at the point of contact between the the film manufacturer and the motion picture public, is appealing for aid in his endeavor to meet the new conditions that have arisen within the industry.

New policies are being inaugurated by the manufacturer and exchanges in their endeavor to aid the exhibitor and help him over one of the most serious pitfalls in his business. The exhibitor has been, it is true, the object of solicitude on the part of the exchanges, but so far little has been done to really aid him.

The manufacturer and exchanges must now recognize the necessity for educating the public to an appreciation of the better class of films. The new movement, one of the most progressive steps for the betterment of the motion picture industry, has been the utilizing of newspaper campaigns for the creation of public interest in film productions. When a picture has been advertised well and the public has been sufficiently interested to respond once, the picture, if it has been up to standard, has been a success from the exhibitor's standpoint.

H. C. Holah, who suggests co-operative advertising plan.

The exhibitor is the one to whom it is left to overcome the apathy and indifference of the picture public towards the expensive feature that he has secured for their gratification. To do this, he can only use a limited sum of money. The amount he can spend in attracting people to his theater is all too frequently insufficient to serve his purpose. But this same sum which he expends if hooked up with the larger sums spent by the manufacturer would have stirred public interest to a point beyond the lukewarm stage.

Producers Should Advertise to Public

If the manufacturer would advertise directly to the public through the medium of the newspapers, he would by this means secure the interest of the people to whom eventually the film appeal must be made. In other words, the great bulk of the picture going public must be educated to a point where they will go to their neighborhood theater and ask for the particular picture in which they have been interested by a comprehensive newspaper campaign. When a manufacturer has introduced a picture to the picture public in this fashion, all that remains for the individual exhibitor to do is to hook up his individual newspaper advertising with the manufacturers.

Perhaps you think that the average manufacturer would be foolish to spend a lot of money in advertising his film productions to the general public. But as a matter of fact, I know of one instance at least where this policy was successful. An ordinary feature was placed on exhibition in a downtown theater in Chicago—an extensive newspaper campaign introduced the picture to the general public and the coming of the film obtained almost as much publicity as the average circus. The 25c admission charge, where 10c had been the rule, did not dampen the enthusiasm of the fans.

The crowds waiting for admission daily were enormous, and the picture remained for practically two months. This demand was created solely among the picture public by the newspapers' publicity given the production. The cultivation and development of the motion picture market means that the branch manager and the exhibitor must be more closely united. Each branch manager should be allowed a certain percentage of the rental price of features for newspaper advertising. He could more effectively distribute this money, because he is better acquainted with exhibitors' individual bookings and local conditions—the exhibitor being expected, of course, to spend an equivalent amount. This, I believe, would be the ideal incentive for closer co-operation between producer and exhibitor, and in turn would prove of benefit to both, because it would hold the older patrons as well as creating new.

Volume of business is what the exchange needs and they will get it if a more liberal policy is pursued in the matter of granting power to the branch managers. Governed by local conditions and intimate touch with the various factors that influence the individual exhibitor, the branch manager can best aid in solving the exhibitors' problems. He alone can help the exhibitors in their endeavors to meet the bigger rental charges that the manufacturers find necessary to charge. Fewer changes means lower rental charges—longer runs means better business for the exhibitor—better business for the exhibitor means that he will pay a better price for the films he does book—and the picture going public will in turn patronize the individual exhibitor who gives them the best the market affords. Every branch of the industry is affected by the prosperity of the exhibitor—producer or manufacturer—exchanges and branch houses; all these are vitally concerned in solving the exhibitors' problems.

A Good Example

Here is an example of the extraordinary power wielded by the newspaper advertising directed toward the picture public. One neighborhood theater decided to book a recent big release for a three day run. It was his first experience in booking for more than one day. He gave the exchange booker his dates and was advised that his competitor who controlled three houses wanted the picture for four days, splitting the

time between all three of their theaters. This would have given a one day showing in the first mentioned house's neighborhood. Undismayed, he took a chance, and booked for four consecutive days. He was paying a hundred dollars a day and in a neighborhood theater at that. His partner thought that the manager had lost his mind, but the problem was solved by the use of one hundred dollars in newspaper advertising on this picture. The picture showed to capacity house every day. Now there are never more than three changes in this house every week and the film rental is never less than $500 a week. This manager is a consistent newspaper advertiser—he is getting the business—he is using but three changes a week—and he credits the newspapers' advertising which he uses with the success he has obtained.

When the film manufacturer and exchange man thoroughly realize the necessity for adequately aiding the exhibitor and are willing to do so, they will seek the most effective medium for reaching and interesting their market and his. They will find it necessary to help him when helping themselves—and the fact that he enjoys prosperity because the increased patronage will mean increased prosperity all the way down the line.

They seek additional business. They are going after it. They will get it, but the medium they will use will not be poster displays nor hand bills nor any of the commonly considered mediums, but will be the medium which has proved the most effective.

"TOO MANY EXCHANGES"

W. A. Brady Testifies That Eight or Ten Firms Exist in Many Localities Where One Should be Enough.

"The distribution of films in this country is a joke," declared William A. Brady of the National Association of the Motion Picture Industry, while testifying before a committee of the New York legislature recently. P. A. Powers of the Universal related facts and figures pertaining to the production of films by his company, and asserted that legislative attacks will result harmfully to the industry. Interesting extracts from their testimony are printed below. Mr. Brady testified as follows:

I have observed that during the past year and a half the public interest in pictures has decreased, but the demand for class has increased. All branches of the industry are losing money, except the players, yet the companies are being better managed. The distribution of the product in the country is a joke. There are often eight or ten exchanges where one or two could do the work. And I do not see that these ills are being cured very fast.

I tell you, gentlemen, the amusement business is the only one for whom the cost has doubled, trebled and even been increased twenty times without the ability to raise the price in proportion.

As to the motion picture business, it is being overdone in every town and city.

Outsiders are unwilling to put cash into the business at this time because of its unstable condition.

Mr. Powers testified in part as follows:

The problem of the amusement provider is the expense of getting the money out. At present the expense of getting our portion is greater than that portion. I know, for instance, of three stars who will this year make more money than will be split up by the entire moving picture industry.

Edison's "A Message to Garcia," in five reels, is based on Elbert Hubbard's famous preachment on patriotism.

Enid Bennett Is Hostess

Enid Bennett, the little Australian beauty, recently "discovered" by Thomas H. Ince, and soon to be presented by him on the Triangle program as a full-fledged star, has just returned to the Ince studios in California after a ten days' vacation in New York. Miss Bennett was accompanied by her younger sister, Margery, who traveled alone from Sydney, Australia, to San Francisco, just before Christmas.

Prior to their departure from New York they acted as hostesses to a number of trade and newspaper writers at a luncheon at the Hotel Astor, January 19. One writer made known his ambition to write a scenario in which the Bennett sisters could appear together.

Among those present at the luncheon were Harriette Underhill of the *New York Tribune,* Agnes Smith of the *Morning Telegraph,* Frederick James Smith of the *Motion Picture Mail,* Adam Hull Shirk of the *Dramatic Mirror,* George D. Gould of the *Motion Picture News,* Charles Condon of MOTOGRAPHY, Benn Grimm of the *Moving Picture World* and C. W. Barrell of the Triangle publicity department.

In Chicago Miss Bennett and her sister also entertained a number of newspaper people of the Windy Village.

Anne Sutherland with Powell

Frank Powell has engaged Anne Sutherland, the noted character actress, to appear in a prominent part in the support of Marjorie Rambeau in "Motherhood," the second of the series of Marjorie Rambeau feature pictures now being made by the Frank Powell Producing Corporation, to be distributed through the Mutual Film Corporation. Miss Sutherland's association with Miss Rambeau would seem to be in the nature of a continuous performance, for all season long she has been appearing with that star as Nell Brockton in "Cheating Cheaters," at the Eltinge Theater, New York. Once their day's work before the camera at the Powell studios is finished, Miss Rambeau and Miss Sutherland make straight for the Eltinge Theater, there to don the habiliments of the polished crooks in Max Marcin's play.

Clergyman O. K.'S Film

B. S. Moss, of the B. S. Moss Motion Picture Corporation, submitted his latest release, "The Girl Who Doesn't Know," to the Rev. F. W. Adams, at the same time expressing his desire to co-operate in elevating the standards of film plays. After viewing the picture the Rev. Mr. Adams said: "'The Girl Who Doesn't Know' is a story of life that carries conviction in an earnest, chaste and straightforward way. It is better a girl should learn some things from a moving picture than to learn them in the peril of society."

Contest at Exhibitors' Ball

One of the principal features of the New Jersey exhibitors' ball, held at Krueger auditorium, February 1, was the contest of young women to join the ranks of the famous movie star beauties. The contest was conducted under the direction of the Thanhouser Film Corporation. The winner of the contest, a New Jersey girl, will be given a course of instructions by the directors of the Thanhouser company, and if she shows ability and attention, will be given a position.

"Acceptances" Offer Substitute for Deposits

GEORGE KLEINE TELLS HOW TO ELIMINATE ADVANCE SYSTEM

By George Kleine
President George Kleine, Inc.

THE EXHIBITOR raises three principal objections to the current system of exacting a cash deposit to guarantee the fulfillment of a film rental contract.

1. He resists placing a sum of money in the hands of a rental exchange without a guarantee as to its safety, and sees the danger of some of them being unable to refund his cash in case they are unable to deliver the films guaranteed under the contract, because of accident, fire, failure in business, etc.

2. He objects to the deposit of his cash without receiving interest therefor.

3. He suspects that his deposit is being used before it is earned by the distributor in the conduct of his business, or by the manufacturer in paying his operating expenses, salaries of stars, etc.

I agree entirely with the exhibitor who holds these views. On the other hand some exhibitors hold their signatures to contracts in slight regard, violating sometimes on impulse, sometimes with reason, without consideration of the damage to the distributing agency or manufacturer.

George Kleine, member Kleine-Edison-Selig-Essanay Service

Deceptions Practiced by Exhibitors

Sometimes he signs a contract for service to prevent his competitor from getting the films, with the deliberate intention not to meet his obligation to the exchange, and cancelling without regard to the rights of the distributor when his purpose is accomplished.

Agreeing on the one hand with the exhibitor who raises the objections enumerated above, while on the other finding it necessary to safeguard our business by giving stability to the contracts made by our distributing branches with their customers, I have worked out the following system for the K.-E.-S.-E. service.

Our releases are grouped arbitrarily in lots of ten features. Exhibitors contracting to use a group are asked to pay in advance twenty per cent of the contract price, to cover the rental price of the last two subjects. The ten may be picked from our entire stock of regular releases or the group of any one quarter.

There is a class of exhibitors that has but little regard for its agreements.

This serves to tie up comparatively little money, as the advance covers only two features, instead of four to eight; and the obligation, not more than one release weekly for ten weeks. All funds so collected are placed in a special account in my name, as trustee either in the Harriman National Bank of New York City or the Continental & Commercial National Bank of Chicago. This account is kept entire apart from all other monies. We draw upon the account after the exhibitor has played the dates that his deposit covers.

Having in this manner assured the safety of these funds, the question of reimbursement to the exhibitor for the sequestration of his cash received serious consideration. As our advance collections run on a maximum of ninety days, I decided to refund to the exhibitor a flat trade discount of six per cent on the amount he deposited, amounting in effect to twenty-four per cent per year.

"Acceptances" Might be a Remedy

I have considered various substitutes for the advance deposit system and suggest the following for consideration without having yet reached a conclusion that they are satisfactory to either or both parties:

The use of "acceptances"; an "acceptance" is an acknowledgment of an obligation to pay a certain amount of money at some future date and is in common use on the Continent of Europe. I am most familiar with this practice, as it obtains in Italy, where it is generally employed as follows:

A manufacturer or wholesaler having received an order for certain merchandise, makes a shipment; when he mails his bill he attaches an "acceptance," usually in printed form, which shows the amount of the bill and states that the shipper has a claim against the customer for the stated sum, which is to be paid upon a certain date, which may be thirty, sixty, or ninety days, more or less. The customer signs the "acceptance" and returns it to the seller.

This is not a note but is a written acknowledgment of the debt and the buyer expects to pay the obligation when it is due. This method of handling business accounts is being exploited in some of our

periodicals and is recommended by the National Reserve Bank of Atlanta, Ga. If we apply the system of "acceptances" to the film business, substituting it in place of advance payments, the distributor upon receiving a contract for the future delivery of certain films will offer at the same time a number of "acceptances" covering all of the films that are to be shipped under the contract, stating the amount due upon each shipment, and the date when it is to be paid; or all of the films could be grouped in one "acceptance," which would specify the various dates and amounts to be paid. "Acceptances" should be marked "non-negotiable."

Other Methods Are Possible

Another method of meeting the difficulty would be the getting together of groups of exhibitors, the group party to collectively guarantee the payment of the obligations of its component members. Such an arrangement would offer the combined credit and good faith of the entire group to guarantee the payment of the obligations thus incurred.

The following method also occurs to me:

A board of trustee could be selected consisting of three representatives of manufacturers and distributors and three exhibitors of high standing, as for instance, Marcus Loew of New York City, Aaron Jones of Jones, Linick & Schaefer, Chicago, and Mr. Roth of the Portola Theater, San Francisco. All moneys collected as advance deposits to be placed in the hands of these trustees who might be bonded at the expense of the fund, serve without pay, and deposit these funds in various banks selected with a view to their responsibility.

Vivian Rich with Redlands

The Redlands Beauty Films, Julius Frankenberg, managing director, Redlands, California, which concern is releasing a series of twenty-six one-reel comedies, the "Adventures of Pietro" series, through the American Standard Motion Picture Corporation, a release being made every other week, announces that it has secured Miss Vivian Rich on a two-year contract to appear in its productions.

Miss Rich is well known through her excellent work in the American and Fox productions, her latest appearance having been with Lillian Farnham in "The Price of Silence."

For the Redlands company Miss Rich will first appear in a series of single-reel releases, although it is expected that she will be starred in several features adapted from late novels, within the course of a few weeks.

The general manager of the American Standard, M. G. Watkins, states that this announcement is only a forerunner of many that are to come in the near future.

Edward Ellis in Pictures

One of the last of the prominent theatrical stars to take up picture acting is Edward Ellis, famous for his wonderful "crook" characterization in "The Dummy," which enjoyed a year's run at the Hudson Theater in New York, and for his acting with Holbrook Blinn in the Princess Theater productions. Mr. Ellis is also author of "Any Night," a play which exposed "The Raines Law Hotels."

In "The Law That Failed," by Louis Reeves Harrison, Mr. Ellis will portray a character which fits him like a glove. Apollo Pictures, Incorporated, will produce the picture for the Art-Dramas Program.

"PERILS" PLEASE PUBLIC

Mutual Serial Brought Out a Record House at Academy Theater, of Buffalo, N. Y. Writes Manager Michaels.

The "box office test" is satisfying the exhibitors booking "The Perils of Our Girl Reporters," Mutual release, according to the expressions coming from several theaters particularly representative of the market.

M. M. Rubens, manager of the Crystal Theater, Joliet, Illinois, says he was very glad to recommend it as a box office attraction judging from his own experience.

Basil Charuhas, manager of the Lion Theater, Chicago, started the "Perils" in this theater and found that they were liked so well that he also booked them for his second house, the Eighteenth Street Theater.

Joseph Hopp and William Rohe, managers of the Ideal and Liberty Theaters, Chicago, are also running "The Perils of Our Girl Reporters" in both their houses, and say the people are very much interested.

A letter received from Jules Michaels, general manager of the Academy Theater, Buffalo, New York, says: "The Perils of Our Girl Reporters" brought out a record crowd for the house, showing to a total of over 7,000 paid admissions.

Other exhibitors who declare the picture is a business-getter include Felix Greenburg, Lyceum Theater, Peoria, Illinois; and E. J. Striewing, Crystal Theater, Decatur, Illinois.

Metro Feature in Demand

Exhibitors everywhere are showing a lively interest in "One of Many," the moral pantomime to be released on the Metro program February 12, Lincoln's birthday, according to Arthur James, head of the scenario, publicity and advertising departments of Metro Pictures Corporation. This five-act drama was written and directed by William Christy Cabanne. The censors of Ohio and Pennsylvania already have passed the picture with praise.

Metro receives scores of letters daily from motion picture exhibitors all over the country inquiring for the feature. Mr. James believes that "One of Many" bids fair to be one of the most widely discussed pictures seen in recent years. One theater manager in St. Louis writes, "This picture seems to be just what I want, combining a great moral and a strong story, with a beautiful star to present it. I look for record business during the run of 'One of Many.'" Another writes, "If feature is as represented, it certainly is a winner. Put me down for it."

"One of Many," described by the National Board of Censors as "a delicately handled and dramatic story," has for its leading character Shirley Bryson, a manicure girl who, to give her invalid mother the luxuries her condition requires, makes a bargain with a man of wealth. Frances Nelson plays the part of Shirley. Released from her obligations by the death of her mother, Shirley goes out into the world once more, regaining her self-respect and finding true love—love with a wedding-ring to sanctify it.

"The Royal Pauper," a five-reeler, will be released by Edison, through K. E. S. E., on February 12.

Goldwyn Captures Madge Kennedy

WHY EDGAR SELWYN BECAME A FILM PRODUCER

MADGE KENNEDY, the greatest farce comedienne on the American stage, has signed with Goldwyn Pictures and will be exploited in a series of notable productions by that organization.

Announcement of Miss Kennedy's engagement follows close on the heels of the Goldwyn acquisition of Mae Marsh, Jane Cowl and Maxine Elliott, in the order named. Miss Kennedy has never before appeared in pictures and her entry into the films brings one of the youngest and freshest of stage favorites to the cinema.

Hundreds of thousands of persons have seen her on the stage in "Over Night," "Little Miss Brown," "Twin Beds" and "Fair and Warmer." She was the "discovery" of Grace George. Under the management of Selwyn & Company she has become a nation-wide favorite at an age when most girls are away in boarding school.

Madge Kennedy, one of the latest Goldwyn acquisitions.

Photographically Madge Kennedy will be a welcome arrival in screenland. She is young and lovely and has ideal features for parts in comedies—in other words, a screen face capable of every possible range of camera exploitation. She will begin work in a few weeks in the Goldwyn studios, at Fort Lee, New York.

Miss Kennedy's film tests made by Goldwyn have aroused the enthusiasm of all of the officers of that company. When one of the greatest exhibitors in America saw these tests a few days ago, his exclamation was: "Madge Kennedy is the surest fire screen comedienne in America. She will be the absolute leader inside of six months."

Her greatest success was in Margaret Mayo's farce "Twin Beds" that played a solid year on Broadway, to be followed by an equally great triumph in "Fair and Warmer," by Avery Hopwood. She is still playing in this farce, which is running in New York.

Mae Marsh Among Litteratuers

Mae Marsh, now a Goldwyn player, has "broken into" *The New Republic*. This is a history-making achievement.

If Doctor Eliot had become a comic cartoonist for the New York *Journal* or Jane Addams had been booked for a dancing act in the two-a-day vaudeville houses, these unusual departures from the regularity of their lives would give no more legitimate reason for surprise than does *The New Republic's* recognition of Mae Marsh of the silent art.

It goes without saying that motion pictures are known to the intellectuals of such magazines as "the movies," but that does not prevent the poet-playwright, Vachel Lindsay, from going into analytical consideration of the Goldwyn star and her work.

Having thus become a topic of conversation in this hallowed circle, Miss Marsh feels deeply appreciative.

"Having penetrated where picture stars never before have been welcomed," says Miss Marsh, "I now nurse hopes of some day finding that I am discussed by the grave and mature editors of such journals as 'The Living Church,' 'The Atlantic Monthly,' the Editor's Chair department of 'Harper's Magazine,' 'The Fortnightly Review,' or 'The Spectator' and other chatty journals of the elect."

Selwyn Sees Future Surpassing Present

With the formation of Goldwyn Pictures Corporation a few weeks ago Edgar Selwyn became first vice-president and one of the chief partners in this organization.

Receiving invitations to enter the motion picture industry was no novelty for Edgar Selwyn. He, Archibald Selwyn and Margaret Mayo (Mrs. Edgar Selwyn) had been invited to become producers by many of the big picture magnates of the country. But Selwyn & Company years ago had looked into picture production. Edgar Selwyn himself acted in two pictures and, while doing so, studied the industry in all of its production and technical phases. The things he discovered then were disappointing.

"I saw men without experience or mental equipment given the important task of producing pictures," he said, in discussing his advent into production, "and I watched arrogant and ignorant directors behave as veritable sultans in the studios, revealing their contempt for every one of the fixed principles of dramatic construction and an even greater contempt for the authors of the plays they were screening. This chilled my interest in pictures, for I believed then and I believe now, stronger than ever before, that *the story is the fundamental basis of the good motion picture.* I realized then that, in the main, the industry from the inside had no wish for refined, thorough and capably-made productions and that the story was deemed of no consequence.

"If the producers had persisted in that viewpoint there would be no picture industry today worthy of a moment's consideration.

"We have now passed through the stages of the non-thought-provoking pictures into what I called the 'flapper' stage when light and toneless girls who only screened well seemed to appeal to the moment to the tastes of the picture public. Pictures have now entered a third and more serious stage.

"I think the dramatic stage and perhaps even the field of literature have been fairly well cleaned of available screen material of the better type. At best, that material was not the ideal type for the production of motion pictures. There have been many fine novels made into interesting pictures and the same is true of a number of plays, but personally I feel that *the biggest things that are to be done on the screen will be original stories written for the screen*—not adaptations or conversions of old material.

"I have entered motion pictures because of this belief and all of the resources of Selwyn & Company come along with me. I believe that the biggest and best of our American authors and playwrights are ready to write directly for screen audiences. They will do a better and finer work than any ever before photographed; of this I am certain. My prediction is that the actual big achievements of the motion picture art still lie ahead in the future."

"Money Magic" New Vitagraph

Following the release of "The Glory of Yolanda," featuring Anita Stewart, as a Blue Ribbon release on January 29, Vitagraph-V. L. S. E. will place "Money Magic" at the disposal of the exhibitors. "Money Magic" is released on February 5.

"Money Magic" features Edith Storey, Antonio Moreno, and William Duncan. It was produced as the first of Miss Storey's western studio pictures under the direction of William Wolbert. Since its production, Mr. Duncan has been made a Vitagraph director; but he also will be seen in his pictures in some strong role.

The scenes in "Money Magic" showing Miss Storey as a mountain girl with big hopes and ambitions of getting somewhere in life; of her rescue from this existence only to have another role, even more difficult, forced upon her; of her brave efforts to make duty as sweet a word as desire—those scenes will live long in the memory of those who see "Money Magic."

And Mr. Duncan's work as a whimsical Irish miner, rich but illiterate, brave but unfortunate, will help to determine for him a very high plane in motion picture acting. The final scenes—dedicated to his death high in the mountains and as the lion dies, alone—are very powerful.

"Money Magic" seems to be all that the title implies, not only a powerful play for the screen but equally powerful as to the box office.

Receiver Sells Studio

Bids were received this week by the receiver of the Barker-Swan Film Service for the purchase of the offices and studio of the company at Peoria, Illinois. The studio is equipped ready for operation and the properties are offered in entirety. An indebtedness of $17,900 is outstanding against the real estate owned by the company. Besides the studio and properties, the successful bidder will acquire a number of scenarios, one four-reel mystery story of which there is the negative and one positive print; and two single-reel comedies, together with positive print of each and some miscellaneous negative. Bids were received at the office of Receiver Charles H. Dixon, of Peoria. He will announce the successful bidder shortly. Representing the receiver as attorney is Merrick A. Whipple, 105 West Monroe street, Chicago.

Exchange Managers Organize

The Indiana Film Managers' Association has been organized at Indianapolis with a membership which includes all the exchange managers of the city. H. F. Druckey of the F-I-L-M Club of Chicago assisted in the formation of the new body. The purpose of the club is to co-operate with exchanges in other cities, to eliminate abuses in the renting of films. Those present included W. A. Ratz, of the Indianapolis K-E-S-E Company; D. W. Van De Walker, General Film Company; W. H. Engleman, Mutual Film exchange; Sam Sax, Blue Bird Company; K. O. Landis, World service; and J. I. Schnitzer, of the Central Film Service Company, representing Universal.

In Chinese theaters the insistence for realism is so keen that if a hanging scene is necessary to a picture they have to procure a man from the prison who is under sentence of death to take the part. When a Chinese actor is required to exhibit fear or grief he has to be whipped, but when desired to show cheerfulness he is presented with a new hat or other suitable present.

Edith Storey in the new Vitagraph Blue Ribbon, "Money Magic," to appear February 5.

Cohan and Pickford Share Honors

"BROADWAY JONES" AND "POOR LITTLE RICH GIRL" SOON READY

Once a childhood friend of hers told Motography *that Little Mary was quite a scrapper as a kid. In "The Poor Little Rich Girl" she gets a chance to renew her youth—in a million dollar mud puddle.*

As its March and April releases the Artcraft Pictures Corporation announces two big subjects with Mary Pickford and George M. Cohan as the stellar attractions.

The Pickford production, following her recent Artcraft offering, "The Pride of the Clan," will be "A Poor Little Rich Girl." It is now being filmed under the direction of Maurice Tourneur.

As an appropriate vehicle for the popular screen star, her directors feel that this story affords Miss Pickford one of the best motion picture subjects ever secured for her. The novel by Eleanor Gates became widely popular as did the play which scored a big hit at the Hudson Theater in New York several years ago and duplicated this success on the road. The production of this new Pickford picture at the Fort Lee studio is now well advanced and will be completed well ahead of the release date, March 5.

G. M. C. Himself in Films

The George M. Cohan subject, "Broadway Jones," which is now also well under way at the New York studios on West Fifty-sixth street, will follow the Pickford release and will present the famous George M. for the first time as a screen actor, April 2. This play has been presented both on the stage and in book form and is popularly known throughout the country.

Originally written, produced and starred in by Mr. Cohan, the play proved the hit of the season in New York after which it met with similar success on the road. Upon the termination of the road show the play was put on in stock in many cities and became established as one of Mr. Cohan's greatest successes. Contrary to the general rule of adapting a play from a book, the novel of "Broadway Jones" by Edward Marshall was taken from the play and greatly added to the prestige of the subject. In addition to the play and the book, "Broadway Jones" appeared in many of the largest newspapers in serial form.

Bookings Indicate Popularity

With two such celebrities as Mary Pickford and George M. Cohan in subjects that have gained great national popularity, as its March and April offerings, the importance of Artcraft Pictures to the film world is readily apparent.

One of the first theaters to close for the Cohan photoplay was the Strand in New York, where it will be presented for the first time in that city. Among the early bookings are the Strand, Syracuse, New York; the Strand, Buffalo, New York; the Strand, Hartford, Connecticut; the Stillman, Cleveland, Ohio; the Knickerbocker, Cleveland, Ohio; the Circle, Indianapolis, Indiana; the Pastime, Columbus, Ohio; the Walnut, Cincinnati, Ohio; the Majestic, Detroit, Michigan; the Temple, Toledo, Ohio; the Broadway, Portland, Oregon, and the new Globe Theater in New Orleans, where it will appear for four weeks. The Modern Theater in Boston will run the picture two weeks.

Cohan Company to Florida

George M. Cohan, accompanied by Joe Kaufman, his director, Marguerite Snow, his leading lady and other members of the "Broadway Jones" Company, are now in Florida, where the exteriors for the initial Cohan-Artcraft picture are being taken.

A large factory has been taken over for a week at Jacksonville, for the purpose of photographing the scenes in a chewing gum plant.

With the object of finding out what Mary Pickford's practice is, now that she had her own producing organization, a visit was paid to a nearby "location" where she was being screened in her latest subject for Artcraft Pictures, "A Poor Little Rich Girl."

The director, Maurice Tourneur, presumably had worked out the scene details with Miss Pickford in conference. There was no hesitation in his placing of a score or more extras in positions that best served the pictorial effect. She remained out of the group, near her mother, watching the scene being built up, while a girl of her height rehearsed in her place.

Nine new Michigan theaters have signed for Paramount Pictures. Among these are the Myrtle, Acre and Frontinac Theater, Detroit; Family Theater of New Baltimore, the Opera House of Ypsilanti, Rae Theater of Ann Arbor, Grand of St. Ignace, Classic of Algonac, and Strand of Sturgis.

Mutual Gets Murdock

Miss Ann Murdock is announced for a series of Empire-Mutual pictures.

President John R. Freuler of the Mutual Film Corporation and the Empire All Star Corporation has closed a contract with Miss Murdock and this contract has been transferred to the Empire concern, the newly formed corporation for the presentation of Charles Frohman successes in motion pictures for Mutual distribution.

Ann Murdock, now with Mutual.

Work on the first of the Empire's Murdock productions is being done at New York studios now being fitted up for the making of the Charles Frohman pictures.

Miss Murdock is one of the best known of the younger American actresses. She made her first professional appearance on the speaking stage as Ardminter Nesbitt in "The Lion and the Mouse," a scoring and important success at the Grand Opera house in Pittsburgh, Pennsylvania, in September, 1908.

Miss Murdock was born in New York on November 10, 1900, and was educated at Darlington Seminary, Westchester, Pa. She is the daughter of John J. Coleman, a well-known theatrical manager, and Teresa Deagle a dramatic star of prominence in the United States and abroad.

Miss Murdock's intitial picture venture was "The Royal Family," a five-reel drama in which she had previously appeared successfully. Other photoplays in which she has been starred are "Captain Jenks" and "Where Love Is."

Sunshine Gets Busy

The Sunshine Film Corporation, 1524 Dearborn Bank Building, Chicago, announces the personnel of its staff as being as follows: Joseph Straus, president, and S. S. Straus, secretary-treasurer, the financial backers of this new company. General Manager K. M. Scoville was formerly connected with the Waite Tractor and Drexel Motor Car Company in the capacity of general manager. Business Manager W. S. Flenner was formerly insurance manager for Swift and Company. William M. Buckley, formerly with D. W. Griffith and Famous Players, has been appointed director general. The company is incorporated under the laws of the state of Illinois and has no stock for sale.

The company will manufacture two one-reel comedies each week, for which purpose the American Bioscope studio has been leased for one year. The Rothacker Film Company has been contracted to do the developing and printing and the American Standard Motion Picture Company has contracted to release these one-reel comedies through its thirty or more widely scattered United States exchanges.

Full details regarding the first releases will appear in the advertising columns of Motography some time during the month of February. General Manager Scoville in discussing the proposed venture, very frankly admitted that they had no wonderful stars to offer exhibitor, but that he might rest assured the comedies coming from the Sunshine factories would be just plain, good comedies.

"ARGYLE CASE" READY

Robert Warwick Completes His First Selznick-Picture—William J. Burns Assists with Detective Tale

Robert Warwick's first Selznick-Picture, "The Argyle Case," is ready for release. Director Ralph W. Ince lately finished the work of cutting and assembling the film and a private showing was held for Lewis J. Selznick and his associates.

This play was the joint work of Harvey J. O'Higgins and Harriet Ford, the noted American dramatists, who, in order to reach the heights of realism, called in as third collaborator the celebrated detective, William J. Burns. Robert Hillard was the star of the original production, which enjoyed a year's run on Broadway and toured all the principal cities of the country with immense success.

Elaine Hammmerstein Opposite Warwick

A charming addition to the list of leading women of the screen is Elaine Hammerstein, granddaughter of the famous Oscar Hammerstein, the operatic impressario, who is making her first important appearance as a film actress in the role opposite Robert Warwick in the Selznick-Picture detective drama.

Miss Hammerstein's father is Arthur Hammerstein, the theatrical producer. She is only twenty years old; tips the scales at about a hundred and twenty pounds, possesses a plentitude of wavy brown hair, a pair of big gray eyes and a wonderful smile. In the vernacular of the studio she "'screens' like a million dollars."

Oppenheim's Story in Making

The first of E. Oppenheim's novels of adventure to be adapted to the screen is "The Court of St. Simon" now being filmed at the Selznick studios.

Clara Kimball Young is making rapid headway with her fourth Selznick-Picture production, a film version of Eugene Walter's drama, "The Easiest Way." Rockcliffe Fellows will play opposite Miss Young.

Norma Talmadge, who has just scored her greatest film success in an adaptation of the drama, "Panthea," has begun work under the direction of Julius Steger in her second Selznick-Picture, the title of which is temporarily withheld.

Raver Discovers New Siren

Pamela Vale makes her debut as Isabella Alvarez in the Apollo production "Pride and the Devil." Also, a new and unusual type of "vampire" is introduced to pictures.

Pamela is of Spanish-French extraction and is blessed with eyes that talk and lips that curl when she wants them to. From all reports on her first picture, Pamela Vale is destined to shine brilliantly.

New Art Dramas Productions

SEVERAL NOTABLE STARS APPEAR IN UNUSUAL STORIES

JACK SHERRILL is to be co-starred with Dorothy Bernard in the forthcoming Art Drama, "The Accomplice." The picture is for release February 8.

Although Mr. Sherrill has been featured in the support of numerous popular stars, and has also been featured alone in several productions, "The Accomplice" will mark his debut into the stellar ranks.

His work in several recent productions, notably "Jaffery," "The Conquest of Canaan" and "The Witching Hour," has been of such uniform excellence that his popularity has been growing rapidly. Consequently, he will hereafter be starred, either alone or with some other player of equal note, on the Art Dramas program.

"The Accomplice" Shows Social Gayeties

In this case he will share the stellar honors with Dorothy Bernard, whose characterization of "Cynthia" in the Sherrill Art Drama "The Rainbow," received so much praise from the critics.

"The Accomplice" has been called a picturization of the New York smart set's night life. It tells the story of a young man and his sister, who have too much time and money, and too little parental attention. The girl drifts into the tango tea crowd, who spend their time in Broadway cabarets and becomes entangled in an affair with a professional dancer. The young man, however, is brought to a realization of the error of his ways by his father's secretary, with whom he is in love. His father, however, will not consent to the marriage of his son to a working girl.

Play That Reveals "Submerged Tenth"

"Rosie O'Grady," a five-part drama, starring Viola Dana in the name part, was released by Apollo Pictures, Inc., on the Art Dramas program February 1. The author, John H. Collins, also directed the production.

Romance in a tenement forms the theme of this unusual story. Sunshiny little Rosie O'Grady, the heroine, is a dreamer by nature, and an East Side "newsy" by accident. Romance was an unknown quantity in her life, but she had an imagination, and a tender heart, so she dreamed herself into all sorts of wonderful adventures which were denied to her in real life. Her brother, "Chimmie" is the owner of a newsstand which proclaims to the passers-by that "Chimmie O'Grady Keeps This Stand and This Stand Keeps Chimmie O'Grady."

Rosie was the first assistant and general manager of the business. A series of incidents makes it necessary for Rosie to call upon a pugilist for assistance.

Madam Blache to Produce Art Dramas

Madam Blaché, one of the pioneer producers of motion pictures both in Europe and in this country, has been engaged by the United States Amusement Corporation. She will direct that company's pictures, which are released on the Art Dramas program.

Madam Blaché is said to be the first woman to direct a photoplay, and indeed, one of the first of the directors of either sex to produce quality pictures.

She has produced a number of features for the Popular Plays and Players Company, which have been released on the Metro and Pathe programs. Her best known recent pictures are those she made with Madam Petrova in the stellar parts. These include "The Heart of a Painted Woman," "My Madonna," "What Will People Say," and several other successes. Madam Blaché also directed "The Ocean Waif," featuring Carlisle Blackwell and Doris Kenyon, which was released on the International Film Corporation's program.

Jean Sothern Trains Animals

Jean Sothern, the pretty little lady who is starred in the Art Drama feature, "Her Good Name," from the Van Dyke Company's studios, appeared in a new role recently. Part of the "atmosphere" in the story consisted of a kitten and a puppy. At the proper moment Miss Sothern appeared on the scene.

With a cry of "Oh! how darling," she ran forward and gathered the two struggling animals in her arms.

In a few seconds the kitten was purring away in the crook of one arm, while from the other the puppy was making frantic efforts to reach Miss Sothern's face with his tongue.

Ella Hall is playing the lead in a five-act drama, "Pawned," at Universal City.

Some of the striking scenes from Art Drama's "The Accomplice," which appears February 8. Jack Sherrill and Dorothy Bernard are starred.

"THE BLACK STORK"

Film in Which Noted Surgeon and Eugenic Leader Takes Lead in Physician's Role Ready for Release by New Distributor

A new distributing corporation, the Sheriott Pictures Corporations, has purchased and is ready to release its first production, "The Black Stork," which already has been advertised in advance notices to the trade.

The Sheriott Pictures Corporation has opened offices in New York City and in Chicago. The New

Dr. Harry J. Haiselden and a defective baby in "The Black Stork."

York office is at 220 West Forty-second street and is in charge of M. E. Mazur, general managers of the corporation. The Chicago office is at 203 Schiller building and is being conducted by Nat S. Stronge, until recently business manager of the corporation that publishes MOTOGRAPHY. Mr. Stronge is advertising and publicity manager for the corporation.

Dr. Harry J. Haiselden, chief of staff of the German-American Hospital of Chicago, who is eminent as a surgeon, and perhaps the most prominent man in his profession to become the star in a photoplay, takes the role of physician. The picture is a eugenic portrayal in which "The Black Stork" means that bird of ill omen which leaves crippled, deformed babies at homes all over the world in place of the good healthy babies left by the white stork when he makes his visits.

It is the story of the famous Bollinger baby, the case so widely written about in the newspapers in November, 1916, owing to Dr. Haiselden's refusal to operate upon the child at birth, on the grounds that it was malformed and would probably become mentally unbalanced if it lived.

The scenario for "The Black Stork" was written by Jack Lait, a newspaper man and short story writer who followed the Bollinger case closely. Dr. Haiselden is supported by a cast consisting of Hamilton Revelle, Elsie Esmond, Jane Fearnly, Henry Bergman, Allan Murnane, Edgar Davenport and George Moss. The film is in five parts.

"I have but one ambition regarding this photoplay," said Dr. Haiselden. "I desire to hammer home to the authorities of the United States that human lives are of more value than the lives of animals. A death rate of ten per cent among Uncle Sam's pigs would call for an appropriation of one million dollars. Last year Uncle Sam appropriated $300,000 to stop citrus canker on fruit trees and at the same time Uncle Sam gave $65,000 to better the babies.

"I believe with W. E. D. Stokes, of New York City, that we should breed the best of humans but I would eliminate, as fast as possible, the malformed undesirable babies and in this way grow into a nation of healthy giants. I tell you the hope of the nation is perfect babies.

"I know that I will be condemned by a large part of the medical profession for taking the leading part in this play but I care nothing for the condemnation so long as I drive home the truth. This photoplay will, no doubt, cause many broken engagements and many aching hearts but even so every parent, every young man contemplating matrimony, every young woman anticipating marriage, should see it. They will go home and dream of it and will return to see it again."

FEBRUARY FOX FILMS

Quartet of Stars—Valeska Suratt, Stuart Holmes, Theda Bara and June Caprice Play the Leads

The best that William Fox has to offer exhibitors—four of the chief luminaries of the Fox productions, Valeska Suratt, Stuart Holmes, Theda Bara and June Caprice, starred in plays well suited to each—make up the February program of Fox releases.

This is the order of the four films with the titles:

Feb. 5—Valeska Suratt in "The New York Peacock."

Feb. 12—Stuart Holmes in "The Scarlet Letter."

Feb. 19—Theda Bara in "The Tiger Woman"; June Caprice in "A Child of the Wild."

Miss Suratt's picture has many startling effects in scenic settings. Harry Hilliard is chief in support of the sirenic star.

As Zena, the siren, Miss Suratt wears a marvelous character hat which is nothing more than a web. The gown accompanying this strange piece of headgear is of necessity more substantial.

"The Scarlet Letter," from Hawthorne's novel, gives Stuart Holmes an opportunity to do a most vivid piece of acting.

Theda Bara's characterization of the Princess Petrovitch in "The Tiger Woman" outdoes even the sensational role the fascinating vampire had in "A Fool There Was."

"A Child of the Wild," which is released simultaneously with "The Tiger Woman," tells the story of a girl of the mountains who will not go to school—until the right schoolmaster happens along, and he does, in the person of Frank Morgan. Many of the exteriors for this subject were taken in the Lookout mountain district around Chattanooga, Tennessee.

The A. Frieder Film Company, having offices in Chicago, will produce plays for children exclusively in its new studio at Lankershim, California.

The title of Ethel Barrymore's forthcoming seven-part special Metro-Columbia release is "The *Call* of Her People" instead of "The Voice of Her People."

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of Motography. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, Motography, Chicago.

The 23rd International Convention of the I. A. T. S. E. and M. P. M. O. of the U. S. and Canada, will be held at Cleveland, Ohio, the week of February 26, 1917. This convention will be one of great importance to all members of the I. A. and every local is urged to send delegates to it.

Kindly put this in your next issue of MOTOGRAPHY. I am running a Powers 6 A machine. My light is perfect. I am using a Mercury Arc Rectifier. The only trouble is that the film jumps off the intermittent sprocket once in a while, about four times during the showing of a picture, rather during the showing of one reel. On the right hand side of the screen you can see the sprocket holes (four of them). My sprockets are in line. The film jumps off on the left hand side of the intermittent sprocket and then tears the edges of the film.

My next trouble is that I can't push my frame up to the top. If I set the frame of the film even with the aperture frame it is all right, but if I don't get it just right the picture is out of frame on the screen. There is not anything stopping it that I can see. The roller on the sprocket is as close as I can get it. I will thank you greatly if you answer these questions, but please don't mention name or town. I have been reading your magazine for a long while and find it very interesting. I hope you don't get discouraged for the questoins I want answered. This is the first time I ever asked for any information from you.

Your first trouble is caused from not having the intermittent sprocket in line with the top and lower sprockets or not having the aperture in line with the intermittent sprocket. I think it is the intermittent sprocket being out of line. In remedying this be sure that the intermittent sprocket is in alignment with the cam shaft, then take a new piece of film and place it in the machine, leaving the gate open, place sprocket holes on intermittent sprocket and close the idler.

Then place sprocket holes on the top sprocket and close the top sprocket idler, then turn the fly wheel backward until the film is drawn tight, being careful that the teeth of both sprockets are in the center of the sprocket holes of the film. If the sprockets and aperture are in line you will see that the film is in line with the aperture and that edges of film line up with edge of aperture plate. If they do not line up true with each other, then adjust the aperture plate by loosening the four screws and lining the aperture with the film. If you will use the above directions and test your machine I think that you will find that either the intermittent sprocket or the aperture is out of line.

You say that the roller on the sprocket is as close as you can get it. Possibly you have it set too close. In setting a roller to a sprocket use two strips of film to measure with. Place both pieces on the sprocket and set the roller just close enough to touch the film. Twice the thickness of a piece of film is the proper distance to set the roller from the sprocket. The trouble you are having in framing the picture may be caused by the small washers on the two upright rods that support the framing carriage. If the framing carriage has been taken out of the machine and the washers removed the chances are that when they were put back in they were not put back in the same position as they were originally.

The width of these washers vary and are put on the rods, sometimes at the top and sometimes at the base and very often at the top and base, to regulate the framing carriage. Possibly they are what is holding the carriage from framing the proper distance.

I will be very glad to hear further from you after you adjust the intermittent sprocket as to whether you were right or not when you say that the intermittent sprocket is in line. I believe that you will find that you were mistaken.

Do not hesitate to ask questions of this department and I can assure you that I will be only too glad to offer any suggestions I can to the operator or manager who is in trouble.

I have been reading the MOTOGRAPHY for some time and am very much interested in the Projection Department. I have never written you before, so here goes for my first question. I am working on two Pathe machines and a Westinghouse rectifier. My machines need some new parts and as I have written to several supply houses and could not get them, I would like to know from you where to order them. The machines are several years old, but I am getting good projection with them but need these new parts very much and will consider it a great favor if you will give me an answer in the next issue of MOTOGRAPHY.

I would advise you to write to the Pathe Exchange Inc., 25 West Forty-fifth street, New York, N. Y., and they can either furnish you with the parts you want or be able to tell you where you can get them.

The editor of this department has received several letters in the last week from operators in different parts of the country requesting information as to becoming members of the I. A. and I request the writers to refer to Motography, issued February 3, 1917, and on page 247 you will find the desired information.

What can be done to improve the picture on the screen when you are working on 25 cycle A. C. current? At times when the machine is running the picture is bright and not much flicker but when it runs a little slow or fast it is almost impossible to see the picture because it flickers so bad. I am using two Simplex machines and a Ft. Wayne Compensarc. We get our current from an interurban traction company and have 25 cycle single phase current.

It is next to impossible to get good projection when using 25 cycle A. C. with a compensarc or rheostats and I would advise you to install a motor generator set or a

converter set at once if you want to improve your projection. There are several makes on the market and your supply house will be able to quote you prices on the different makes. The flicker that you notice on the screen is caused by the shutter of the machine, when revolving at certain speeds, synchronizing with the cycles of the A. C. current.

I am having trouble with my light and would like a little information on the subject. I am using 60 amp. on 60 cycle A. C. current and I have been using 5/8x12-inch cored carbons. I have to carry a very short arc and the top carbon burns down to a sharp point. Can you tell me what to do to remedy it?

Your trouble with the carbon is this—the carbon is too soft for 60 ampers of current and I would advise you to try 3/4x12 cored carbons in the top with a 5/8 below and I think you will get satisfactory results with them.

I am having trouble getting a focus on the screen. I am using 40 amps. on 110 volts A. C. Using a 6½ and a 7½ condensers and a 4½ M. P. lens tube, 56 ft. throw from aperture plate to the screen. The cement in one of the combinations of the lens has melted but I have packed the lens and it does not help it any. Please suggest something to help me.

I would suggest that you send the lens tube to the firm that manufactured it and have them cement the combination together again. The smallest particle of cement or oil on the lens will produce an out of focus effect and I would not advise any operator to try to cement a lens combination. Send it to the factory and have the job done right.

Come on with your letters, boys.

BOOST LINDER COMEDIES

Complete Corps of Branch K. E. S. E. Managers of United States and Canada Meet in Chicago in Business Conference

Essanay has begun a gigantic national advertising campaign on the Max Linder comedies, the first release of which, "Max Comes Across," is dated February 26. One comedy a month will be released thereafter.

President George K. Spoor has set aside a big sum for a newspaper campaign that will be nation-wide for the benefit of exhibitors booking these comedies.

At a meeting of all the branch managers of United States and Canada at the Kleine-Edison-Selig-Essanay offices in Chicago, Sunday, January 28, at which Mr. Spoor and George Kleine were present, the first of the Linder comedies was shown. The branch managers were very enthusiastic over the comedy. They were so enthusiastic, in fact, that they unanimously requested that a triple amount of paper issued on five reel features be gotten out on each subject and double the amount of all other advertising material.

President George K. Spoor of Essanay has launched an intensified campaign of advertising of Essanay-Linder comedies for the benefit of exhibitors booking the films. Since the famous European comedian came to this country three months ago, Essanay has been carrying on a wide and successful advertising campaign on him.

The intensified campaign just launched is to be co-operative with the exhibitors booking Max's comedies. President Spoor offers to go fifty-fifty with the exhibitors on newspaper displays advertising the productions. In other words, Essanay will pay half the expense incurred by every exhibitor in newspaper advertising of Max Linder comedies at his theater. Thus the exhibitors will get twice as much advertising for their theaters—at half price. By this means, a double amount of publicity will be obtained for Max Linder's productions and thereby exhibitors booking the films will enjoy double benefits from them.

Max Linder in his second Essanay comedy, "Max Wants a Divorce."

Every detail has been worked out to make Max Linder's first Essanay comedy the best ever shown on an American screen. The noted comedian himself declares "Max Comes Across" is the best photo-comedy he ever produced. One of the biggest attractions about it is that it is something entirely new in film fun. The scenes of the comedy, which deals with Max' trip across the Atlantic on the steamship Espagne, are practically all laid aboard ship in mid-ocean.

"Max Comes Across" will be released through the Kleine-Edison-Selig-Essanay service. It has a screen time of approximately thirty minutes.

Marin Sais in Serial

At the Kalem Glendale studios two new series pictures are under way. Marin Sais plays leads in "The American Girl," which will be released in two-part episodes, each a complete plot in itself. Kalen will show Helen Gibson in a new railroad series called "The Daughter of Daring." It will be released in 1,000-foot lengths, each one a complete story. Copies of the opening episodes of both series will shortly be in the hands of the General Film exchanges.

Universal Director Worthington is filming a five-act drama, "The Clock," featuring Franklyn Farnum.

U. S. Firms After Bernhardt Play

FRENCH FILM, "MOTHERS OF FRANCE," STARTS HOT RIVALRY

LOUIS MERCANTON, the director of the war picture, "Mothers of France," of which the French government is part owner and Sarah Bernhardt is the star, was a recent visitor to New York with a view to arranging for the distribution of the photoplay in the United States and Canada. Mr. Mercanton departed, however, without concluding negotiations, for the quite unusual reason that competition for the rights was so keen as to make it advisable for him to consult further with his associates prior to taking final action. Before going abroad Mr. Mercanton said to a reporter:

"To tell the truth, my departure is somewhat in the nature of a retreat. When I came to New York to arrange for the photodrama here I had no idea of what was to happen. My supposition was that I should arrange the details in the ordinary course of business, sign the necessary contracts and go my way in peace.

"I did not even get a chance to open the negotiations. The process was taken out of my hands."

"'Mothers of France' is epochal in a number of ways. In the first place Mme. Bernhardt is its star. In the second, it was written by M. Jean Richepin, poet, dramatist and member of the French Academy. And finally, it was photographed in the trenches by arrangement with and the assistance of the government, which retains ownership in the war scenes and thus becomes a partner in the picture, unifying the intensely national spirit which is at the bottom of this undertaking.

Official Record of War

"This play will be a part of the official record of the present European war, and will be preserved through the generations. The authorities in France, civil and military, are deeply interested in it, for it carries to the world a genuine representation of France as it is—not merely Paris, with which most persons are familiar, but that provincial France of which the outside world knows little or nothing.

"Briefly, the story of 'Mothers of France' is woven about a woman, the wife of a provincial squire, whose husband and son are in the fighting line, and who for her patriotic part in the great struggle volunteers for service in the Red Cross, becoming a matron in the hospital at Rheims, at the front. The conflict deprives her of husband and son. Both expire from their wounds while she, having been informed of their injuries, is frantically searching for them in the trenches.

"It is a story of self-sacrifice and nobility of character against the grim background of war—an exalted poem of the screen.

"Mme. Bernhardt spent six days at Challons, about fifteen miles from the German lines, and from this base was taken to the forward lines of trenches every day in a military automobile under the protection of two officers of the headquarters staff.

"Upon two of these excursions she was actually under fire, and once she was treated to the spectacle of a German plane being shot down from the sky. We went on to Rheims, directly in the fighting zone, where extremely effective and dramatic episodes of 'Mothers of France' occur.

"When I left Paris the completed 'Mothers of France' was about to be shown for the first time, as a great national event, in the Trocadero, which seats 7,000 persons. The president of the republic and the heads of the civil and military departments were to be present, and the receipts were destined for the French Wounded Fund. A similar representation is shortly to be given in London in the presence of King George and the government chiefs."

Players Escape to Florida

Three World-Brady companies are finding relief at present from the fantastic climatic conditions of the current winter in New York. These are the organizations supporting Alice Brady in "Maternity," Kitty Gordon in "Forget-Me-Not," and Carlyle Blackwell in "Who Is Sylvia?"

Miss Brady and her company have proceeded to St. Augustine to "take" the finishing scenes, the picture having been completed in other details in the Peerless studio at Fort Lee.

Miss Gordan and her assisting players have started for Cuba for a similar purpose under like conditions. Mr. Blackwell and associates have gone to the Adirondacks.

"Forget-Me-Not," of which Miss Gordon's picture-play is an adaptation, was one of the most famous heart-dramas ever acted upon the American stage. It will be released on the World-Brady program in the early Spring. "Maternity" will appear on the screen April 23.

Lillian Walker in Special Features

Benjamin B. Hampton, president of the General Film Company, has selected Miss Lillian Walker of the Greater Vitagraph to be starred in special two-part features to be released on the General Film Program.

In making this selection Mr. Hampton did so, only after great consideration of what film star has the greatest popularity from the box office angle, finally selecting the well known "dimples" of the screen, Miss Walker.

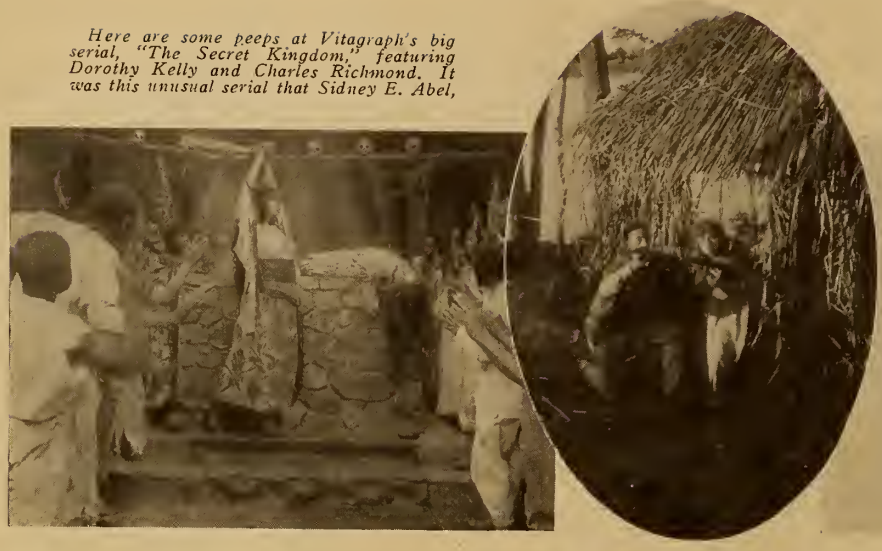
Special scenarios have been purchased and no expense will be spared in exploiting these features, the first of which is entitled, "Dimple's Baby."

Brenon Directs from Wheel Chair

To complete a few remaining scenes of "The Eternal Sin," a Selznick picture, which Herbert Brenon was directing when taken ill recently, he was permitted by his physician to return to the studio and direct the production from a wheel chair. He is working daily again, having recovered his health and strength after three weeks' illness with typhoid fever. Mr. Brenon was stricken while at Wilmington, Delaware, and declined to remain there as his physicians had advised. He will go to Atlantic City shortly.

Harry Carey is co-directing and playing the featured lead in a five-act comedy-drama, "Red Saunders Plays Cupid," at Universal City.

Here are some peeps at Vitagraph's big serial, "The Secret Kingdom," featuring Dorothy Kelly and Charles Richmond. It was this unusual serial that Sidney E. Abel,



Chicago Vitagraph-V. L. S. E. manager, showed to exhibitors and the public at the same time at a popular Chicago roller skating rink. 20,000 people saw the picture.

Novel Showing of "Secret Kingdom"

S. E. Abel, manager of the Chicago exchange of Vitagraph-V. L. S. E., has done a new stunt. He has used a very successful way of getting "The Secret Kingdom," Vitagraph's new serial starring Charles Richman and Dorothy Kelly, before not only the exhibitors in his territory but the public of Chicago.

Mr. Abel showed the first two episodes of "The Secret Kingdom" on January 15 at the Dreamland Roller Skating Rink, Chicago, permitting the public to see this exhibition as well as inviting exhibitors. In this way the theater manager was able to learn, at first hand and from a neutral audience, just what box office value "The Secret Kingdom" has.

In order to secure a really unbiased audience, Manager Abel advertised the showing in the *Chicago American* and arranged with that paper to carry coupons admitting the holder to the rink. The management of the rink volunteered to donate cash prizes to the best essays on "The Secret Kingdom" and why it was liked.

The result of the showing proved even more beneficial than Mr. Abel had expected. The rink was crowded to the doors and two shows, instead of one, had to be given to take care of the overflow. Many exhibitors attended the showing and the contracts now on Vitagraph's books, resulting from Manager Abel's original and successful display of "The Secret Kingdom," are concrete evidence of the great popularity of this serial wherever it is shown.

A. W. Goff, sales manager of Vitagraph-V. L. S. E., went to Chicago last week and spent a few days with Mr. Abel, going over policies, contracts, advertising, and other matter connected with "The Secret Kingdom," regular Blue Ribbon releases, and "The Girl Philippa," the picture that seems destined to be the greatest financial success to all concerned of all recent Vitagraph productions.

"The Girl Philippa" is scheduled for release in Chicago late this month.

Working with the conviction that the story itself is the most important thing in photoplay production, the new series of eight Crane Wilbur features which are being produced by David Horsley under the general title "The Morals of Men" will probably meet with greater success than any pictures in which Mr. Wilbur has hitherto appeared.

Many Book "The Secret Kingdom"

Almost co-incident with the booking of "The Secret Kingdom" by twenty-seven of the Marcus Loew houses and all the theaters in the Pantages circuit, three Vitagraph-V. L. S. E. branches have requested Walter W. Irwin, general manager of that company, to furnish them with additional prints of this new Vitagraph serial.

Chicago, where Sydney E. Abel is Vitagraph's branch manager, is making a record for bookings not exceeded, it is believed, by any photoplay serials so far released. Mr. Abel's reports show contracts on "The Secret Kingdom" for longer runs and at higher prices than have ever been the case in that territory.

Among the hundreds of theaters which have already booked "The Secret Kingdom," listed in the order in which the contracts were received at the local Vitagraph-V. L. S. E. office, are:

Mary Anderson, Louisville; Savoy, San Diego; Patricia, London, Ont.; Hamilton, Yonkers; Gordon, Rochester; Majestic, Schenectady; Regent, Minneapolis; Royal, Lowell, Mass.; Empire, New London, Conn.; Hathaway, Brockton, Mass.; Academy, Fall River, Mass.; Orpheum, Cleveland; Emery, Providence; Premier, Lawrence, Mass.; Strand, Haverhill, Mass.; Plaza, Worcester; Ziegfeld, Chicago; Central Square, Lynn; Bijou, Woonsocket; Burke, Kenosha, Wis.; Rex, Galveston; Imperial, Montreal; Crystal Palace, Montreal; Cataract, Niagara Falls; 77th Street, New York; Colonial, Stamford; Princess, Waterbury; Strand, Hartford; Avon, Decatur, Ill.; 20th Century, Chicago; Isis, Lynchburg, Va.; Della, Flint, Mich.; Frankford, Philadelphia; Tioga, Philadelphia; Hippodrome, Pittston, Pa.; Bijou, Wilkes-Barre; Manhattan, Scranton; America, Denver; Jewel, Sioux Falls, S. D.

These booking contracts were received in one day's mail at the Vitagraph offices.

Former Exhibitor Shot

While on an errand to the basement of the Kimball Theater, at Fullerton and Kimball avenues, Chicago, Frank Robinson, formerly manager of a picture theater, encountered a masked man, who shot at Robinson and wounded him in the abdomen when he refused to throw up his hands.

The circumstances surrounding the shooting fail to explain the occurrence, and it is thought that recent labor troubles may have lead to the assault upon Robinson. The injured man's condition caused some doubt as to the chances of recovery. He was living at the Y. M. C. A. hotel. He tells two different stories of the shooting and the police are puzzled.

ANITA STEWART PLAY

Some of the Many Moments in Vitagraph's "The Girl Philippa" Will Thrill the Spines of Your Fans

When Robert W. Chambers wrote "The Girl Philippa," he cast its time as August and September of 1914, when the nations of Europe were entering upon their terrible war, and the place as both the United States and

Blowing up a barricade. Scene from "The Girl Philippa," Vitagraph's new Anita Stewart release.

France. A brief prologue is enacted some sixteen years before that, in one of the tumultuous Balkan states.

Full opportunity has been taken of these momentous times and places in Greater Vitagraph's production of "The Girl Philippa." It was produced under the personal supervision of Albert E. Smith, president of Greater Vitagraph, and here are a few of the many thrilling moments that Mr. Smith has supplied in "The Girl Philippa:"

A squad of mutinous soldiers storm the castle of their Balkan King.

The King makes a futile struggle for his life and the Queen, sacrificing herself to save her daughter—she is the girl Philippa—also falls in the debacle.

Two hussars fight a duel in the dark for possession of the Crown Princess.

The Crown Princess is kidnapped by the survivor.

A foreign spy enters the ordnance department headquarters in Washington at night and robs a safe of its most valuable secrets.

Two English spies, after a most bitter fight, overpower and bind two alien spies in a hotel room in Paris.

One of these English spies is fired upon in a moving railway carriage as he is bearing some papers to safety, the bullet shattering the car window and the door opposite.

The same automobile from which the English spy was shot at in a railway car, encounters an armed motorcycle and a furious battle ensues.

The cabaret of a peaceful French village is suddenly thrown into turmoil by an open fight between two bands of secret agents.

Hero and heroine escape from the upper story of a besieged inn attacked by machine guns, magazine pistols, and a battering ram, by the use of a scanty and improvised rope.

The first announcement of international hostilities comes to a peaceful village by the dropping of an aerial bomb.

Troops, while marching to a rendezvous, are scattered by enemy shells and aerial bombs.

Hero and heroine are trapped in a cellar by soldiers; the fight that follows sent eight of its participants to a real hospital.

Street barricades are destroyed by artillery fire and the use of hand grenades and liquid fire.

Soldiers, fighting from house to house and balcony to balcony, fall many feet into the burning street below.

A horseman, at full charge, jumps his animal over a barricade and captures the enemy's colors.

The grim execution of a traitor.

The biggest love scenes that have been staged for a long time.

And these are only a few of the many thrills in "The Girl Philippa," the picture which last week broke all box-office records at the famous Rialto Theater, New York.

Board Aids Children's Programs

Co-operation between the motion picture exhibitors of New York City and the public schools is the object of the National Juvenile Motion Picture Board, an organization similar to the Child's Welfare League. This board, as explained by its president, Mrs. Adele F. Woodward, was instituted to advocate the showing of pictures suitable for school children throughout New York City.

The plan of the organization is to select pictures from the different exchange programs and recommended them to exhibitors with the endorsement of the board. If the exhibitors consent to show these pictures at Saturday matinee or to run them two or three times a week after school hours, between three-thirty and five o'clock, as they would any other pictures, at regular admission prices, the board in turn distributes circulars in all the schools in the neighborhood of the theater, announcing the pictures and telling when and where they are to be shown. Attached to these circulars are coupons to be filled in by the children's parents, authorizing the members of the board (some of whom always were at the theaters) to act as the children's guardians, when the parents were unable to accompany them. Permission had been given the Juvenile Board by License Commissioner Bell and the Board of Education to use the coupons.

Already several theaters in New York City and Brooklyn were giving exhibitions of these pictures, in connection with the board, with great success, in some instances to as many as a thousand children in an afternoon. Many of these exhibitors have arranged to give a free exhibition of the pictures Monday morning to parents and teachers.

Ella Wheeler Wilcox Films

With bookings coming in rapidly from their territory, including Indiana, Wisconsin and Illinois, the Schwartz Films, Incorporated, people are highly gratified with the assured success of the Ella Wheeler Wilcox pictures. In Chicago among the first booking was the Lubliner & Trinz circuit of high-class theaters, covering the residence portions of the city, and including the 3,000-seat Covent Garden and the magnificent new 2,000-seat Michigan theater on the South side, together with eight other beautiful large-capacity theaters.

The territorial sales organization for Schwartz Films has been completed, and the road men are now out booking the Ella Wheeler Wilcox series. Jack M. Schwartz will be in charge of Indiana, William Weinshenker in Illinois, I. Maynard Schwartz and Paul De Oto in Wisconsin, and Louis Rosenthal, Ed Woski and William M. Schwartz in Chicago and surrounding territory.

A very complete and striking assortment of lithographs is furnished for each of the Ella Wheeler Wilcox dramas.

A comprehensive exhibitors' and newspaper clipsheet will be issued weekly hereafter by the General Film Service.

McCLURE'S FEATURE

New Idea in Feature Plays Is Treatment of "Sloth," with Charlotte Walker, Sixth of Seven Deadly Sins Series

McClure Pictures has made in "Sloth," starring Charlotte Walker, a drama of unusual appeal, notable especially because it uses a new way of presenting a motion picture play.

"Sloth" is the sixth of Seven Deadly Sins, the

Charlotte Walker in "Sloth," one of the McClure series.

McClure series of seven five-reel dramas, the first of which was released on January 29.

"Sloth" is a stirring attack upon laziness, wielding a sharp sword upon the idle rich and pleading especially for patriotism among the women of today. Shirley Mason plays a young society girl who loves to loll in luxury. She is a sad contrast to the fine women who lived in years gone by, women who fought beside their husbands, who braved hardships uncomplainingly, in order that their families, their progeny and their country might prosper.

Shirley doesn't want George Le Guere to go to the front with the National Guard. Charlotte Walker comes to her in three separate dramas, each presented by novel methods so that the main thread of the story is never lost in the incidental plots, and in love and battle Shirley is saved from the sin of "Sloth." Brave women struggle for life and liberty in stirring scenes, in conquests of unknown lands and in conflicts with marauding pirates.

Awakened to her responsibilities, Shirley herself goes to war as a Red Cross nurse. There she is tested and found true to tradition and the sin of "Sloth" is conquered.

Miss Walker is supported by a splendid cast, including Miss Mason, Mr. Le Guere, D. J. Flannigan, Jack Crosby, Grace Williams, Charles De Mussett, A. Barrett, Curtis Cooksey, Emil Hach, Hattie Delaro, Harry McFayden and Helen Strickland.

Theodore Marston, the director, has produced an excellent play of an entirely new type. Hundreds of men were used in the battle scenes, which portray the modes of fighting in 1776 as well as the modern weapons of war.

"The Flowers of Doom" is a coming five-act Universal Chinese drama.

Director Holubar is completing a military drama, "The Reward of His Government," at Universal.

FOREIGN REPRESENTATIVE

Foreign Activities of Famous Players-Lasky Corporation Makes Imperative Creation of New Position for J. C. Graham

The extensive foreign activities already instituted by the Famous Players-Lasky Corporation and other plans which are now under advisement have rendered necessary the creating of a new office in that organization—a general foreign representative—to which J. C. Graham, one of the best known figures among motion picture executives, has just been appointed.

The engagement of Mr. Graham by the Famous Players-Lasky Company follows closely upon the sending of Alec Lorimore to Australia and of Ingvald C. Oes to the Scandinavian countries. Mr. Graham's commission is a roving one, however, as he will make the whole world his office, traveling to any and all parts of the world for the purpose of bringing to the immediate attention of the exhibitors of foreign countries the best points of Famous Players-Lasky-Morosco-Pallas productions, which might not be seized upon by the foreigner until they are drawn to his attention.

The engaging of these three men for work in the foreign field is a concrete evidence of the determination of the Famous Players-Lasky Corporation to place itself in the closest possible contact with the foreign field.

The Famous Players-Lasky Company's productions are already being widely distributed throughout Europe, Africa, the Antipodes, and other portions of the globe.

"The Crisis" Goes Strong

A trial of four weeks in Minneapolis has thoroughly tested the strength of "The Crisis," the photoplay feature spectacle founded by William N. Selig on Winston Churchill's novel of Civil War days in St. Louis and Vicksburg, Miss. Previous to the opening in Chicago it was decided to stage the spectacle in one of the leading theaters in Minneapolis. The result was that during the four weeks, "The Crisis" played to more money than any previous spectacle seen in Minneapolis with but few exceptions. So pleased are William N. Selig and Sherman-Elliott, Inc., with the showing that they have arranged to go into a "loop" theater in Chicago the first of May or sooner for an all-summer run. In the meantime, there will be two "Crisis" shows on tour, one in Minnesota, and the other in the far West. A Boston opening is also planned as soon as a theater is available.

Lammele Entertains

Thirty inmates of the Actors' Fund Home, West Brighton, Staten Island, were the guests of President Carl Laemmle, of the Universal Company, recently, when they saw the feature film, "Twenty Thousand Leagues Under the Sea," at the Broadway Theater. Officials of the company loaned their automobiles for the trip to and from the theater.

Jack Cunningham, former newspaper man, who recently joined the staff of writers at Universal City, has been assigned to write comedies exclusively for the Joker Comedy Company of which William W. Beaudine is director. Cunningham has written many short stories in a humorous vein and some of these may be revived for the films.

DISCHARGES RIOTERS

Reel Makers in Real Scene in Real Court, When Attack on "Whom the Gods Detroy" Comes Before Bar

In a Brooklyn police court one day recently sat Commodore J. Stuart Blackton, director-general of the Vitagraph company. Beside him sat Frank Hitchcock, former postmaster general. A third member of the group was Cyrus Townsend Brady, the novelist. Harold Bolster, business manager of Great Vitagraph, was present.

They were part of the cast in a trial before the police magistrate. It was exactly such a trial as holds the suspense of picture goers in a theater, with stranger realities than many of the imaginary scenes in police courts.

The prosecutor arose. He presented the case of "the people." Edward Moore and William Patrick Nolan, charged with attempting to incite a riot at a performance of the Vitagraph picture, "Whom the Gods Destroy," were the defendants.

Mr. Hitchcock was present as a guest of Commodore Blackton, who, with Mr. Brady, is one of the co-authors of the piece. Their role was to thwart further malicious attacks on the picture, and to reaffirm that freedom of speech must not be curtailed or endangered for the moving picture producer.

It was charged that two defendants had gone to the Luna Theater, January 13, specifically to stop the showing of "Whom the Gods Destroy" by whatever means they thought necessary. It was further charged that they had used "stink pots" and violent tirades against the picture.

Attorney I. V. Schavrien, who prosecuted the case, brought out the fact that, among a limited number of American Sinn Fein agitators, there is a concerted movement to prevent public exhibition of this Vitagraph feature on the ground that it is anti-Irish.

It developed that Edward Moore is a brother of John D. Moore, national secretary of "The Friends of Irish Freedom," who has been writing letters to exhibitors vehemently protesting against their showing "Whom the Gods Destroy."

Frank Auditor, proprietor of the Luna Theater, testified that with the exception of the Irish agitators present at the showing, none but Italians were in the audience.

Another group of Irish spectators joined in the rioting, but it was not shown that they accompanied Moore and Nolan to the theater. Magistrate Walsh discharged the two defendants on the ground that it had not been proved beyond a reasonable doubt that these two men were two who incited the rioting.

Walter W. Irwin, general manager of Vitagraph-V. L. S. E., has addressed a letter to all the officers of "The Friends of Irish Freedom," asking them not to condemn a picture which they have not seen and inviting them to a private showing of "Whom the Gods Destroy." Mr. Irwin states that his company will spare no effort to protect, to the fullest extent of the law, any exhibitors who are annoyed or threatened for showing "Whom the Gods Destroy."

New Dorthy Gish Play

Dorothy Gish is concluding the final scenes in the Triangle Fine Arts comedy-drama, "Stage Struck," written by Roy Somerville and directed by Edward Morrissey. In this production Miss Gish portrays the role of a stage struck girl. Her interpretation of the young girl in the rural district, who thinks that she would be a second Bernhardt on the stage if she only had the opportunity and yet in reality having no dramatic ability whatever, is one of the best pieces of comedy work that she has done for some time. How this girl falls, and falls hard, for a fake school of dramatic acting when she gives them all her savings to teach her to act is handled in a particularly satirical, humorous vein that only Dorothy Gish knows how to characterize.

Here's a happy Triangle family. Kenneth Harlan, dancer and actor, of Chicago and Fine Arts is right up here, and below (where Vamps belong) is Louise Glaum, the Ince marriage-wrecker. Seena Owen, the Scandinavian beauty, fondles lucky old Rover, and way over is the fifteen-year-old Fine Arts gleamer, Mildred Harris, in her latest pose, taken for MOTOGRAPHY.

COMING PARAMOUNTS

Lou-Tellegen in "The Black Wolf" and Theodore Roberts in "The American Consul" on Program for February 12

Two of Paramount's most popular male stars, Lou-Tellegen and Theodore Roberts, in two Lasky productions, "The Black Wolf" and "The American Consul," respectively, will be the main features on the Paramount Program for the week of February 12.

The stirring tale of "The Black Wolf" which is laid in Spain, is the greatest romance in which this romantic actor has ever appeared. This production marks the actor's last appearance on the screen this season, as he will return to the stage for several months during the remainder of the theatrical season. During the course of the production, the star who is one of the most expert swordsmen in the country, has an opportunity of giving an exhibition of his skill.

For his leading woman in this photodrama, Mr. Tellegen has Nell Shipman.

The story of "The American Consul" has to do with a man interested in politics, and who is "kidded" by political leaders into believing that by obtaining sufficient votes, he can go to Washington and have anything in the country he desires.

Surrounding the program for this week, there will be three single reel features, the 53rd edition of the Paramount Pictographs, the magazine-on-the-screen; the 54th of the series of "Little Trips Around the World," personally conducted for Paramount by Burton Holmes, and a Klever Komedy, in which Victor Moore is starred.

The introductory Pictograph subject entitled "Skating a la Mode," shows how, in the last few years ice-skating has attained such popularity that as a social diversion, it is a close rival to the modern dance.

Directors of New York Organize

The Motion Picture Directors' Association of New York, a membership corporation, has been granted a charter by the state of New York. Its purposes are to maintain honor and dignity of the profession of motion picture directors, to exert every influence to improve the social and intellectual standing of all persons connected with the motion picture producing business.

Among the incorporators are J. Gordon Edwards, Barry O'Neil, William J. Humphrey, Robert G. Vignola, Edward Middleton, George Fitzmaurice, James Vincent, Joseph Kaufman, Oscar W. Eagle and M. Smiley, all of New York City.

Bill Against Sunday Pictures

Representative Houston, of Chariton county, Missouri, caused a great deal of excitement among exhibitors and exchange men in Kansas City recently when it was announced that he had introduced a bill in the house at Jefferson City, Missouri, that is drafted for the purpose of prohibiting motion picture theaters from Sunday operation all through the state. The bill also prohibits Sunday base ball and theatrical performances. The bill provides that any person engaging in a baseball game or operating motion picture machines Sunday shall be fined not less than $500 nor more than $1,000 and from six months to a year in jail.

The news hit Kansas City men that were interested like a bombshell explosion and they are now rapidly organizing for the purpose of lobbying against such a prohibitory measure. It is hardly believed, according to film men here, that the bill will have even a slight chance of getting by. It is the first attempt to prohibit Sunday moving pictures.

Invents Home Projector

The Movette Camera Corporation, organized recently at Rochester, New York, will manufacture a moving picture camera for home use, using narrow width films, and a small projecting machine to be known as the Movette. The camera is the invention of Frank L. Hough, of Chicago.

The Movette Camera Corporation has for its president, W. E. Gerry of Chicago, organized and sales manager; Frank L. Hough, the inventor, is vice president and manager of production; Dr. Wilbert Shallenberger, capitalist, of Waterloo, Iowa, is treasurer, and J. F. Shallenberger of Chicago is secretary.

Baltimore Men Hold Election

Officers of the Motion Picture Exhibitors' League of Baltimore, Maryland, chosen at the annual election in January, are as follows: Frank A. Horning, of the Royal and Horn Theaters, president; Louis A. De Hoff, New Theater, vice-president; Eugene B. McCurdy, Lafayette and Eureka Theaters, vice-president; W. E. Stumpf, Goodtime Theater, treasurer; Thomas D. Goldberg, Goldberg and New Gordon Theaters, secretary. J. L. Rome was retained as the League's attorney. The members voted unanimously in favor of a motion that the Baltimore body unite with the national organization, and will send a delegation to the convention at Chicago next summer. F. C. Weber is chairman of the delegation.

Hodkinson Releases Edisons

It has been announced by Thomas A. Edison, Inc., that Conquest Pictures, the coming Edison productions based on a new idea and a new ideal, will be released on the direction of W. W. Hodkinson, an authority on the marketing of motion pictures.

Plans are being perfected for the establishment of distributing offices in all of the large cities, making the novel new productions easily available to all exhibitors.

Conquest Pictures will be released weekly in groups of five reels of clean dramatic material.

Two Fox Productions on February 19

On February 19, William Fox will release Theda Bara's second super de luxe photoplay, "The Tiger Woman," a stupendous production depicting a siren's intrigues. The film is probably one of the finest the incomparable Bara has ever made throughout her long career.

Another Fox screen subject will be issued on the same date.

Clune's Broadway Theater, Los Angeles, has booked the Mutual Weekly for a solid week's run. This is an exceptional honor for the Weekly as Clune's is one of the finest motion picture houses in Los Angeles. The Weekly will be used from Sunday to Saturday and be succeeded by the next issue.

Buys Quaker City Playhouse

One of the most successful of Philadelphia's theaters, the Family, located opposite the City Hall building on Market street, has been sold to Alexander R. Boyd. Besides its value for theatrical reasons, the site is rated among the choice realty properties of the high-priced real estate district. The transaction involves an amount reaching six figures, but the actual consideration is withheld.

The new owner expects to spend $50,000 for improvements. Mr. Boyd's policy in the management of the Arcadia Theater, at Chestnut and Sixteenth streets, of which he is manager, will be that of his new theater also. His connection with the Stanley Company will be continued.

Under his management the Arcadia Theater has become one of the best known playhouses in the city. It is attended by many prominent members of the social set.

Pathe Gets Famous Cartoonists

Development of its short reel program to keep pace with its big features and serials is an important part of Pathe's 1917 plans. The arrangement by which all International films are released by Pathe means in addition to a strengthening of the News Film, the entrance into the Pathe program of several of the most celebrated newspaper cartoonists in the world. The work of the majority of these artists is now appearing in the International's animated cartoons, released through Pathe, as part of a split reel cartoon and scenic.

Alternating weekly at the present time are the "Happy Hooligan" cartoons by F. Opper; "Bringing Up Father," by George McManus; "Jerry on the Job," by Walt Hoban; "Krazy Kat," by George Herriman; the famous "Joys and Glooms," by Tom Powers, and the original Katzenjammer Kids.

The Pathe sketching aggregation, according to one of them, George Herriman of "Krazy Kat" fame, is a happy bunch, who gladly share their affection for editors with the moving picture exhibitors.

Walt Hoban tells a sad story: Born in Philadelphia; color, white; unmarried, but reasonable; draws; throws and eats right-handed; smokes cigarettes.

George McManus admits that he was born in St. Louis, which has nothing to do with "Bringing Up Father."

Frederick Burr Opper was one of the first to win fame in the illustrated Sunday newspaper supplements, although T. A. Dorgan—"Tad"— got his start drawing fashion pictures.

Thomas E. Powers, who created "Joys and Glooms," hails from Milwaukee. His boyhood there, he says, was "spent principally in playing hookey."

Crane Wilbur with Mutual

Crane Wilbur will appear in a new series of five-part feature productions to be distributed by the Mutual Film Corporation. The announcement comes from the offices of President John R. Freuler of the Mutual who last week closed a contract for the series with David Horsley.

Mr. Horsley has completed the negatives of three of the productions, the titles of which are to be announced later, when release dates have been chosen in the Mutual's advance schedule.

"In these productions we are sure that Mr. Wilbur has done decidedly his best work," observed Mr. Horsley, "and I am sure that his reappearance will find a welcome among the exhibitors who have found Wilbur pictures of a distinct value at the box office. The production of these pictures has been particularly carefully handled, with an ample time allowance to the making of every scene. Mr. Wilbur has also personally supervised the cutting and final assembling of each picture, assuring himself that every effect was that at which he and the director aimed."

New Broadway star features on the General program. In the first miniature above is Ralph Ince in his remarkable characterization of Lincoln in "The Battle Hymn of the Republic." The next view is from the same play. At the right above, are Mr. and Mrs. Sidney Drew in "His Little Spirit Girl," which appeared January 26. Directly below is another glimpse from the same play. The wreck is in "The Valley of Lost Hope." January 29.

Charlotte Walker in "Pardners"

Charlotte Walker appeared on the schedule of the Mutual Film Corporation the week of January 29 in a five-reel production entitled "Pardners." Aslaska in the early 90's with its army of gold-seekers and the typical life of the wide-open mining town forms the

"Heard melodies are sweet, but those unheard are sweeter," said Keats. Here's an unheard song from Mutual's "Pardners," with Charlotte Walker.

background for the story of "Pardners," which is an adaptation of the novel of the name by Rex Beach. This is one of the most intensely dramatic of Mr. Beach's writings, and the story is said to have been founded on actual incidents brought to his notice during his Alaska journeyings. "Pardners" is the fourth of this author's novels to be picturized, the others which have proved so popular with the picture loving public being "The Spoilers," "The Ne'er Do Well" and "The Barrier."

Charlotte Walker, who is one of the best known emotional actresses on the American stage, is given ample opportunity to display her exceptional dramatic talent in her portrayal of the character of Olive Troop, a brilliant young actress who believes her husband, who has gone to the Klondike to make a fortune for her and their small son, has proved untrue to her and fallen to the level of the habitues of the Alaskan gambling houses. Richard Tucker plays opposite Miss Walker in the character of Justus Morrow, the husband, and Leo Gordon as Alonzo Struthers and Charles Sutton as John Graham also appear in the supporting cast.

The scenes depicting the pioneering history of the great northern territory during the rush to the gold fields and showing the actual mining conditions during the early days on Caribou Creek will be most enthusiastically received by picture lovers.

On the Fox Fires

Gladys Brockwell, the Fox player, is busy and is keeping a staff of Fox players and her director at the Western studio busy also, upon a new feature which is now being filmed. She is working under the direction of Richard Stanton, who was the steersman at the wheel in producing of her most recent subject. William Burress plays an important role in the new piece.

At Fort Lee, New Jersey, Stuart Holmes, who has just finished "The Scarlet Letter," will come before the camera again for Director Carl Harbaugh, maker of the film version of Hawthorne's novel. Mr. Harbaugh a few days ago was hunting for a milk wagon, which he wanted as a starter for a scene in the new Holmes play.

Virginia Pearson commences acting in another subject this week, while out west, Otis Turner is nearing the completion of the photodrama in which George Walsh and Anna Luther are playing the principal parts. Mr. Turner expects to finish this, his third Fox picture, very shortly.

"Arsene Lupin" at Rialto

"Arsene Lupin," a five-reel Greater Vitagraph presentation of the famous detective novel and stage play, was selected by Samuel L. Rothapfel for the Rialto Theater, New York, as its attraction for the week beginning February 4. It will be released on the regular Blue Ribbon program through Vitagraph-V. L. S. E. on February 26.

To synopsize so meaty a story as "Arsene Lupin" is an unusually ticklish job. The Vitagraph production shows the assumption of Lupin, world-renowned crook, to the title and estate of the Duke de Charmerace, his betrothal to Germaine, daughter of Guernay-Martin, art collector, the role played by Billie Billings, the discovery of the deception, after Lupin's many robberies, by the great detective Guerchard, and, finally, Lupin's escape with Sonia Kritchnoff, secretary to Germaine, played by Ethel Gray Terry, herself a thief. Then comes the moral rejuvenation of the pair.

"The Courage of Silence," a Blue Ribbon release shown at the Rialto the previous week, proved popular.

New Signal Manager

Wesley Gray Gilmour, former superintendent of the Ince studios at Culver City, California, has assumed the duties of business manager of the Signal Film Corporation in Los Angeles.

Mr. Gilmour is one of the early pioneers of the picture industry on this coast. After having served as auditor and business manager of the Centaur and Nestor film companies respectively, he came west as business manager of the latter firm. Later he assumed the same office with the Universal, leaving that company to accept the position of superintendent of the Ince plant at Culver City.

Triangle Title Changed

"A Daughter of the Poor" will be the title of the Triangle Fine Arts comedy-drama formerly known under the working titles of "The Doll Shop," and later, "The Spitfire," in which Bessie Love is featured. Director Edward Dillon is adding the finishing touches to the production which gives all promise of being one of the best vehicles that Bessie Love has had for some time. Roy Stuart, who played the leading masculine role opposite Lillian Gish in "The House Built Upon Sand," plays the masculine lead in "A Daughter of the Poor." The other principals in the cast include Carmel Myers, Max Davidson and Carl Stockdale.

Burt King, formerly of the General Film in the South, has been appointed Branch Manager of the Mutual's Wilkes-Barre Office, succeeding Wm. H. Rippard, who has been transferred to the Mutual's Philadelphia exchange.

Efficiency in Big U. Production

The careful application of efficiency has reduced nearly one-half the time of producing plays for the screen at Universal City and at the same time the excellence of the finished product has been increased immeasurably.

H. O. Davis, vice-president and general manager, Universal Company.

At the present time about eighteen days are consumed in making the usual five-reel photoplay, whereas in the past from a month to six weeks, and, frequently, two months, was the time usually taken to complete a feature of that length.

When H. O. Davis, vice president of the Universal Film Manufacturing Company and general manager of Universal City, assumed charge at the film capital he at once commenced a careful study of the production methods and finally evolved a plan whereby time and labor could be saved and at the same time avoid waits for sets.

As a result as soon as a photoplay of any character is turned over to a director for production complete scene plots are prepared in the office of O. L. Sellers, manager of productions. An arrangement also is made whereby the work on exteriors and interiors is alternated during the making of the picture so that there is continuous work by the company.

At night the sets are erected for the use of the director on the following day and if these require more time for construction work the director continues on location.

Under the former method long waits for sets were the usual thing, which resulted in serious and expensive loss of time for the entire company.

As it is now the erection of the sets is commenced even before the estimate of the cost of production is made in order that advantage may be taken of the night hours.

All the director at Universal City has to do now is to give the production manager an idea of the character of sets he needs and then the matter is laid before the art director, who has the drawings made at once for the stage carpenters. Without any confusion the arrangements proceed and when the director has his cast ready he finds a card with his name on it tacked to the walls of his sets.

Edward Jose Resigns

Edward Jose has handed in his resignation as a member of the board of directors of the Astra Film Corporation and, it is announced, will shortly sever his connection with that firm.

New Essanay Features

"Little Shoes," featuring Henry B. Walthall, and "Skinner's Dress Suit," with Bryant Washburn in the leading role, are Essanay's two Kleine-Edison-Selig-Essanay current offerings.

"Little Shoes" was released January 15, and got away with an immediate success. It is a drama presenting Mr. Walthall in an entirely different characterization. The great emotional actor has thrown all of his talent into the role of the great lover. K. E. S. E. headquarters report that exhibitors have packed their houses wherever this Walthall feature has been shown, and that advance bookings are more than satisfactory.

The screen adaptation is from Eleanor M. Ingram's "The House of the Little Shoes," a widely read novel which, in itself, forms a good basis for advance advertisement.

Mr. Walthall's leading woman is Mary Charleson, whose work in his last feature, "The Truant Soul," was praised throughout the country. The picture has been exceptionally well staged and photographed. It has a screen time of 1 hour, 15 minutes.

"Skinner's Dress Suit" will be released February 5. It is an adaptation from the story of that title by Henry Irving Dodge, which was published in The Saturday Evening Post. Mr. Dodge's writings are known to practically every person in the United States, and his name to the picture will prove an attractive advertisement.

Bryant Washburn announces that he has done his best work in this feature. It depicts him in the role of a poor clerk who finally won prosperity because he got dressed up. The settings and photography are excellent.

"Skinner's Dress Suit" has a screen time of 1 hour, 10 minutes.

Big New Railroad Serial

The Helen Holmes company, under the direction of J. P. McGowan, has begun the production of a thirty-reel railroad serial. The stories for this production are being prepared by P. G. Estee, a well known newspaper and magazine contributor of the east. As fast as the stories are received, they will be put into working form by Producer McGowan. The tentative title for the new serial is "Webs of Steel," although it is probable that this will be changed before the date of release.

Theater for Jews

Several well-known theatrical men of New York City have bought the ground on Pitkin avenue and will build a theater of large proportions, which will have a seating capacity of 2,000 persons on the main floor and 1,400 in the balconies. This theater is to be devoted to motion picture plays with the sub-titles in Hebrew. The theater is located in the heart of the Jewish district in Greater New York. The ground will be broken in May and it is expected that the theater will be opened the early part of September.

After more than five months of continuous work on it, the Helen Holmes company, under the direction of J. P. McGowan, has completed the production of the fifteenth and last episode of their big serial, "A Lass of the Lumberlands."

Current Releases Reviewed

"A Girl Like That"

Famous Players-Paramount Subject in Five Reels. Reviewed by George W. Graves

IRENE FENWICK and Owen Moore both give sterling performances in parts that are worth their efforts in this well-written and well-produced story of a girl's experiences in cutting loose from the gang of crooks with whom she has been

Do you think you would like "A Girl Like That"? Observe the money bags before passing judgment.

raised, and treading the narrow path. The picture is entertaining for its whole length, being the happy embodiment of good dramatic action and well flavored humorous touches.

Nell Gordon (Irene Fenwick), daughter of a prominent member of a band of crooks, is sent to a small town bank, to take up a position as stenographer, to learn the combination of the safe, and finally to aid the crooks in getting away with their loot. However, she falls in love with the reticent, countryfied cashier and "stalls" on the job. Her father, back in Chicago, repents of the way his daughter is being forced to live, and refuses to sign a note to her, the substance of which is that he is failing in health and must have money at once. Because of this refusal he is shot. When Nell finally hears of her father's fate, she decides to double-cross the gang, and this she does, the robbers being caught red-handed at the bank safe. So her romance with the cashier terminates happily.

The whole offering is handled with exceptional power by director Del Henderson, artistically and otherwise. Others in the cast rightfully demanding mention are Tom O'Keefe, Edwin Sturgis and Harry Lee. "A Girl Like That" is a finely proportioned piece of photodrama and we recommend it heartily as real entertainment.

Two Selig Plays

General Program Releases of January 20 and 29. Reviewed by Genevieve Harris

"LOST AND FOUND." George Fawcett as Captain Steve Hendricks gives this two-reel picture its chief value. As for the story, a great deal of action and several dramatic situations have been crowded into the two reels. There is plenty of plot material in the offering and Al Green, the director, has used it effectively. It is frank melodrama and will be appreciated as such. In the work of George Fawcett, the picture rises above this plane. The old sea captain, disgusted with the foppish youth his daughter loves, would delight any audience in any sort of a play. This character, and the story's swiftness, will "put across" the picture. Its demerits are its weak title and the fact that the hero does not win the sympathy of the audience, although, true to form, he foils the villain and saves the girl. The viewer feels as the captain did when, no longer having a legitimate objection, he accepts the young man as his future son-in-law with very poor grace.

The Story: Captain Hendricks dislikes very much Joseph Morgan (Thomas Guinan) with whom his daughter, Vivian (Vivian Reed), is in love. A bracelet which the youth wears is the "last straw" and in a temper the captain forbids his calling on Vivian. The captain favors Charles Brook, son of a wealthy banker. Joseph saves Vivian from Charles' violence and is arrested. By means of the bracelet he wears he is proved the long-lost son of the banker and the brother of Charles. The story of Charles' brutality is disclosed; Joseph is freed, and marries Vivian.

The picture is released January 29.

"CUPID'S TOUCHDOWN." This is a one-reel college story featuring Jack Pickford, and is released January 20. It was directed by Frank Beal from a story by Marjorie B. Cooke. Clara Le Moyne, Scott Beal and Sidney Smith have the principal supporting roles. The popularity of Pickford and the interest which college stories usually have for juvenile audiences form its chief appeal. A "hazing stunt" which later causes trouble, a football game in which the hero makes a touch-down at the dramatic last minute, and a campus romance are the material from which the comedy drama is woven.

"Rum Cay"

Episode Eight of Greater Vitagraph's "The Secret Kingdom." Reviewed by George W. Graves

EPISODE 12 of this romantic story finds both the plotters and the plotted against at the mercy of pirates on a far off isle, the use of these sea terriers in the story serving as a groundwork for melodramatic action of a most pronounced sort. "Rum Cay," a title which seems more or less of an enigma until its mysteries are revealed, is the name of the murderous captain of this band. His character is as black as his primitively unkempt beard. With fiendish glee he makes his victims walk the plank, firing a bullet into the back of each unfortunate before he jumps. All these little diversions of the pirate, together with other premeditated ones developing with the story, make the final blowing up of the entire band on a schooner more sweet in the mind of the vengeful spectator. The dynamiting of this schooner, by the way, is an exceptionally well-handled thrill.

With its rapid action, embracing fights, captures and escapes, this episode is due to hold the attention. The story cannot be said to hold religiously to logic or the direction to convince absolutely, but in so far as the picture's appeal to the majority is not necessarily in these points, it will be welcomed as good entertainment. The fight scenes are certainly well handled. There is another thrill which we forgot to mention. This consists of a man chasing another up the foremast of the ship, and across a rope high above the deck to the main-mast, on the crosstrees of which occurs a struggle,

Dorothy Kelly in "Rum Cay," Number 8 of "The Secret Kingdom."

the conquered man being hurled off into the water. We think there is a little unnatural acting in this episode. However, there isn't enough of this to weaken the hold which the stars, Charles Richman and Dorothy Kelly, have upon the public.

Both are accomplished portrayers of human emotion. Arline Pretty's work deserves praise for her part in "Rum Cay."

As far as the advancing of the story's main plot is concerned, this chapter doesn't leave us any further advanced than we were at the end of the last episode—that is, the contending factions are not any nearer the kingdom of Alania than they were. As the episode ends, Ramon and Savatz, the Princess and Phillip, are drifting towards an unknown fate on the seas in an open rowboat, whereas the finish of the last episode found the four in the same predicament in a larger boat. The action of this chapter serves to introduce the pirates and to blow them sky high as the climax.

"The Primitive Call"

Five-Reel William Fox Drama Features Gladys Coburn. Reviewed by George W. Graves

GLADYS COBURN, the "Kentucky beauty," has in this Fox release, dealing dramatically with betrayed redskins and unprincipled Whites, a part well designed to set off her manifold charms. The public is sure to be pleased with her. The part which the new Fox star portrays in this piece—that of a society butterfly, who, to show her father that she can really accomplish something, makes false love to an Indian and compels him to betray his people into the hands of a set of Eastern land-grabbers—doesn't impose upon her anything acutely emotional, but it gives her a chance to establish the fact that she possesses a good screen presence. She is a girl with a queenly manner easily alterable to winsome girlish moods.

The primitive, the setting; the call, Gladys Coburn; the play, "The Primitive Call."

The story, by Bertram Bracken, has been well produced by the author, who also has the role of director. Its interest is well sustained without the introduction of spectacular melodrama. The story is not new, by any means, but several original twists are given to a plot which always has its appeal. Some novel photographic effects are secured, and the whole production is "staged" amid suitable surroundings. Fritz Leiber makes a very stoical, composed, redskin and a virile leading man. Others in the judiciously chosen cast are John Webb Dillon, George A. Larkin, Lewis Sealy, Velma Whitman and Little Kittens Reichart.

Betty Malcolm, daughter of a wealthy gentleman who is a member of a group desirous of getting some valuable land away from the Indians at a small price, comes West and ensnares the tractable Indian leader, Elkhorn, with her wiles. While he is consuming with passion she tells him that to win her he must sign away the land of his people. He does this, and she, having gained her end, turns cruelly away from the man. The remainder of the story tells how the wronged Indian abducts Betty, takes her to a lonely place in the wilderness and metes out a full punishment to her, breaking her heart in the same way she broke his, although he forces himself to suffer also. The end shows Elkhorn accepting the love of his faithful Indian sweetheart, while Betty, at last awakened, watches them through the trees, then, with an empty heart, wends her way down the mountain side and toward the abode of her people. Through kidnaping and holding a child for ransom, the Indians have been able to come to terms with the Whites.

"The Primitive Call" make a pretty well rounded out piece of entertainment. It is the kind of thing that the average movie patron always "falls for."

"The Barrier"

Rex Beach Pictures' Ten-Reel Offering a Thorough Success. Reviewed by George W. Graves

"THE BARRIER," the first picture of the Rex Beach Pictures Company, is an entirely unusual offering. It is unusual in the fact that its story holds for ten solid reels with hardly the suggestion of a waver in the interest—and this without resorting to the purely spectacular; it is unusual in the splendid work of the entire cast; it is unusual as a representation of expert direction, and, in fact, it is out of the ordinary in a host of things of minor import. The acting honors go to Mitchell Lewis, who plays the part of 'Poleon Doret, one of the most noble characters that ever moved upon the screen, with the assurance, conviction and sympathetic power that is seldom equaled in the releases of the day. Mitchell Lewis' emotional rendition of this part will win for him no little fame. It is the part of the picture that stands out in one's memory as a distinct peak above the rest, after its other memories have faded from view.

"The Barrier" is deeply impressive from start to finish. Above all is the story human. It gets right at the finer feelings and gathers the sympathies of the spectator into the focus of concentrated attention. The story is produced accurately, chapter by chapter, upon the screen. If there is any protest against the length, it will not be because of lack of interest, but because there is so much of the elements of interest and suspense that the minds of some people may be slightly fatigued. However, the picture could be slightly cut, especially at the end. Here one expects that the next scene will be the final one and reaches for his hat, only to be fooled by the appearance of several more flashes.

Mabel Julienne Scott, who has the role of the half-breed (really a white girl, as indicated in the prologue and revealed at the climax) shows herself to be an actress of distinct ability. W. J. Gross, in the role of the picturesque character, "No Creek" Lee, is delightful. Howard Hall, Russell Simpson and Victor Sutherland are other prominent members of the cast. The make-ups employed in the picture are worthy of especial comment. They are supremely realistic. In fact, the only reason we ever would know they are make-ups is that several of the cast play double roles. A. Gilspear constructed the scenario—and this scenario has only one noticeable weak spot all through. The photography was in the care of Edward Earle.

To use the language of the "man on the street," "The Barrier" is "a whale" of a picture. It is a big feature for any house, and it ought to have the right to command big prices.

"Enlighten Thy Daughter"

Ivan Abramson's Production in Seven Parts Is Strong Drama. Reviewed by George W. Graves

"ENLIGHTEN Thy Daughter," written and directed by Ivan Abramson, had a brilliant opening at the Park Theater, New York, on Sunday night, January 28, the usual first-night crowd being present, in addition to a large paid attendance following the exploitation of the film.

A gripping scene from "Enlighten Thy Daughter."

The subject, while sensational in fact as well as in name,

is brought out upon the screen in a way that is effective and not offensive. While showing certain phases of the seamy side of life in their sad but true light, the offering is lifted out of the sphere of things cheap and risque by skillful, delicate handling, appealing to what is best in people and not to any morbid, depraved sense. The picture is deeply pathetic, enough so, in fact, to incite the lachrymal organs of the ordinary person to action. There may be a little too much of this lugubriousness to suit many entertainment seekers, but its generous presence can hardly be counted as a fault, since it helps to impress upon one so strongly the baneful results of folly and ignorance. This is one picture that claims to teach something and carries out its claim. The same parents that neglect to impart protective knowledge to their offspring may think the case of the young girl is remote, but the hidden things of human experience do not so indicate, and at any events, the modern parent's sin of taking things for granted is not misrepresented. If one thing helps to augment the pathos of the picture more than another, it is the glaring moral discrepancy in the pernicious usage which demands payment of the woman but allows the man to go his independent way, scathless.

"Enlighten Thy Daughter" has a cast of eminent actors, but two players in particular stand apart from the rest in their deeply emotional portrayals—Zena Keefe and Katharine Kaelred. James Morrison, the girl's betrayer, is always effective. Others having important roles are Frank Sheridan, Arthur Donaldson, Marie Shotwell and Ruby De Remer.

As a whole, the picture is adequately "staged," but there are places where more artistic taste would have helped. Some of the sets have furniture dotted all over the floor in the most awkward fashion. Photography is of a general good quality. Mr. Abramson is to be lauded for his manifest genius both as a story-writer and director.

This offering is a fine one for the general class of audience. It gets below the surface and reaches the deepest human feelings. It is a feature picture in every sense of the word, and one which the exhibitor can bank on for results. "Enlighten Thy Daughter" is being sold state rights by the Enlightenment Film Corporation, 220 W. Forty-second street, New York, of which Henry J. Brock is president.

"Her Good Name"

Five-Reel Art-Dramas Play Produced by Van Dyke. Reviewed by George W. Graves

IF a person can wait patiently until the last reel of this subject he will be rewarded by the enjoyment of a climax of good dramatic intensity. The story, until it reaches this stage in its development, does not evolve in a manner calculated to hold the interest, and the acting being only of a fair rate, does not lend any material aid.

Jean Sothern rises to the occasion well at the story's climax but her complete rendition is not exceptional because of the fact that she seems aware of the camera's presence at times. One thing is certain—there are too many close-ups of Miss Sothern and her two little animal pets. That part of the story forming the light base-work of the beginning reels is rather monotonous in effect, but when things finally come to a head we have a heart-struggle situation of power.

Here the girl finds herself caught between two merciless powers. In order to save her father from the chair she must swear away her good name. This will give the desired force to her appeal for her father and move the jury to bring into action "the unwritten law." The father has killed the man he thinks has betrayed his daughter, while the truth in the matter is that she has not been betrayed. The father, intensely moved by his daughter's self-sacrifice, suffers a heart-failure in the court-room, and expires shortly after telling the court she lied to save him.

Jean Sothern in "Her Good Name."

This picture would have had more zest if contracted into shorter footage. As it is, much of the impertinent material only serves to delay the climax, and not to engender any keen appetite for the events of the denouement. As a whole, "Her Good Name" is not quite up to the standard Art-Dramas releases have set for themselves.

Arthur Houseman is the most convincing character in the support. Earl Metcalfe is appropriately cast as the artist. Other people helping in the picture's interpretation are William H. Turner, Ethel Tully, Barbara Castleton and Mrs. Parker Spaulding.

Ann Murdock in "Envy," one of McClure's "Seven Deadly Sins" series.

"Envy" and "Pride"

First of McClure's "Seven Deadly Sins" Series Reviewed by George W. Graves

"ENVY," to be released by Triangle Distributing Corporation January 29, will find favor because of its rapid, though none too smooth, action and its winsome star, Ann Murdock. Sometimes the star comes little short of portraying with realism the required emotional feeling, but she is always a charming figure to watch on the screen. Shirley Mason, another screen beauty, and George Le Guere, chief in the support, account generally well for themselves and so do the others in the cast, including Lumsden Hare, Jessie Stevens, William Wadsworth and Robert Cain, but the fact that some of these characters are a little too overdrawn to coincide with the customary or likely actions of every-day life, tends to depreciate the value of the actors' efforts.

The story, telling of how an unsophisticated country girl is violently cured of a chronic case of "Envy," embraces the qualities of a well-ordered melodrama in so far as certain pulse-accelerating situations are concerned, but it is hampered in its scattered development. After the final adjustment of values, however, it remains that the picture is interesting. Another fact stands out—that it is sure to please the multitude, for it has the prime constituents that precedent has proved to be "sure-fires."

"PRIDE"

In the second of this series, to be released February 5, action is again the outstanding feature, with genuine atmosphere a good second. In this release, two people are victims of the downward-leading, self-centered affliction, pride. Holbrook Blynn, whose popularity is more than a matter of speculation, is the rich banker, who, with a bogus count, lays his net for the foolishly proud girl in the story. She is finally rescued from a precarious position by the lover she has ignored, but who realizes that there is yet hope, and the story ends with the punishment of the banker, whose motives were pernicious, the exposure of the count, and a radical adjustment in the girl's mental outlook.

Shirley Mason's work in this is altogether likeable and

George Le Guere handles his part well. However, both of these parts might be styled as only surface portrayals.

"Pride" doesn't get very far below the surface, in fact, on the whole it cannot be taken very seriously. It hasn't graduated from the class of "just movie" stuff. The popularity of the stars themselves will be a potent item in the exhibitor's forecasts. But towering above all in the line of the exhibitor's prosperity is the McClure publicity, a power behind the career of these "Seven Deadly Sins" which can not be lightly esteemed.

"Adventures of Buffalo Bill"

Issued in Five Reels by Essanay Through K.-E.-S.-E. Reviewed by Genevieve Harris

THE death of Col. William F. Cody, "Buffalo Bill," has given a special interest to anything pertaining to this picturesque figure, and, with every newspaper and magazine devoting space to recollections of his career and the old "wild west" days, there is little doubt of the timely value of this offering. It will undoubtedly have a special drawing power just at present.

The release consists of five reels, three of these issued before and representing the various incidents in "Buffalo Bill's" Indian battles. The last two reels are new material, pictures taken during the past few years and showing the home life of Col. Cody, and some of his later exploits.

The material has been edited and re-titled. Much of it is of interest and has historical value. The photography is in general satisfactory. But as a theater offering, the production would be greatly improved if cut down. A great deal of excess footage is apparent throughout. Too much space is given unimportant scenes and this tends to lessen the interest of the spectator, which would otherwise be keen. As offered, the picture has both timely and educational value and will please patrons interested in its subject matter.

"Glory"

Unity Sales Corporation Releases M. L. B. Comedy-Drama January 15. Reviewed by George W. Graves

KOLB and Dill, the comedians who hold forth in this picture as joint managers of a country hotel, are seen in the exercise of their full laugh-getting powers. The acting of the two is sure to cause smiles of all degrees of expansivness among the ranks of the spectators, and when we consider the picture's fortune in havinig a support, headed by the fascinating Juanita Hansen, which catches the spirit of the piece and shadows it forth in able portrayal it appears that at least one of the requisites of an offering of this kind is well cared for. It takes seven reels to tell the story, and although the developments keep one interested most of the time, "Glory" is no exception to the rule that seven thousand feet is too much for a subject of limited proportions.

Melodramatic action and farce-comedy action receive a skilful blending and the stars respond to these divergent moods without any loss of conviction. One is agreeably surprised to have the fact demonstrated that Kolb and Dill can figure impressively in straight dramatic scenes. The story, by Aaron Hoffman, has plenty of screenable material. Besides the general effectiveness of the direction seen in the supervision of the players' work, there is an exceptionally artistic side to the mechanical direction which stands out in bold form, the settings and properties showing that the producers were not chary of expense.

Juanita Hansen and Kolb and Dill in "Glory."

"Glory," a well produced and well acted picture, makes a tempting piece for the exhibitor who is looking for something with the right blending of the ludicrous and the dramatic to make for well-rounded entertainment. Its only serious limitation is the excess footage.

"Jim Bludso"

Triangle-Fine Arts Drama Released February 4. Reviewed by George W. Graves

BASED on John Hay's poem, telling a dramatic story concerning events in the lives of a handful of people out in Pike county, Illinois, immediately following the Civil War, this picture gives Wilfred Lucas an exceptionally pleasing part as Jim Bludso,

That convincing actor, Wilfred Lucas, in "Jim Bludso."

a rollicking, carefree engineer of a Mississippi River packet. From beginning to end Mr. Lucas makes one feel the true, bighearted character of the man and it can be said without any hesitation that one watching his work loses all sight of him as an actor and sees him in the pure reality of the character being depicted. He is well supported by an effective cast in which Olga Grey, James O'Shea, Sam De Grasse, Winifred Westover, and little George Stone have important parts. Mr. De Grasse makes a good type of leering, foxy villain—the kind that resort to underhand tricks to gain their ends.

Tod Browning and Wilfred Lucas directed the picture in such a way that the direction stands out as a very prominent feature. Among the sensations they provide are the flooding of the little town of Gilgal and the combined burning and blowing up of a river steamer for some thrilling rescues. The picture's whole atmosphere is excellent. One feels transported to the accurate scene of activities—the river packets, the levees, the costuming, and what not, giving realism to the story's telling.

With a story of good entertaining power, well produced, and acted by a cast of uniform good merits, "Jim Bludso" ought to make a sound box-office proposition. If certainly should in cases where the picture is showing more than one day and people have a chance to recommend it to their friends. It makes a refreshing offering and can be truthfully referred to as a picture "of quality."

Jim Bludso's wife, a Southerner, has a quarrel with him just as the war breaks out and he joins the Union troops. She takes the child and returns to her home in Natchez, soon later to elope to New Orleans with Merrill, a man of few virtues. Merrill deserts her here and goes with a pal to put over a bad levee contracting deal at Gilgal, Illinois, the home of Bludso. The latter, meanwhile, has returned from war, found his child, and is living with little Breeches and Banty Tim, a negro who saved his life in battle. Bludso has no sooner become interested in Kate Taggart, a lifelong friend, than his deserted wife returns. The man's bigness is shown in the welcome he accords her. The wife dies, but not until she has exposed to her husband the identity of the unprincipled contractor, Merrill (now under an assumed name). After Merill has instigated some more villainy against Bludso and the latter nearly loses his life on its account, the villain's activities are arrested by fate. Bludso heroically saves him from the burning river steamer, but not in time to ward off the grim spectre of death.

"Money Magic"

Vitagraph Blue Ribbon Feature Released February 5. Reviewed by George W. Graves

THIS is a strong, deeply human and pathetic drama, offering a wealth of characterization by a splendid cast, at the head of which is Edith Storey. This accomplished star heightens the value of every scene in which she appears. Her emotional work

Edith Storey in "Money Magic."

is subtle, forceful, profoundly human. Without shadow of doubt she is the very woman the author wished to bring into being in his picture. A word of praise is also due William Duncan, whose work in this piece lifts him into a secure place in stardom. Antonio Moreno, Laura Winston and Florence Nye have the other roles.

The story, by Hamlin Garland, is one susceptible of splendid effect on the screen. It relies not on suspense, melodramatic action or the superficially sensational, but on the sympathy that is adroitly directed toward the central characters, whom we find in a genuinely true-to-life situation. And the characters act exactly as noble and feeling people in actual life do.

An enormously wealthy man shortly after marrying becomes a helpless cripple and invalid. His wife, though absolutely loyal to him, is attracted strongly to a young lawyer, who visits their home. The feelings between her and the youthfully vigorous man are mutual, but the lawyer is engaged to marry a girl whose illness, as time passes, becomes more and more hopeless. Both the young people are strictly true to their obligations, voluntarily choosing to deny themselves rather than to bring unhappiness to the ones still holding their affections. Finally the sick girl has a heart to heart talk with the invalid husband and both resolve to make a sacrifice. The former releases her faithful fiance, while the latter, nobly giving up his wife, wanders off and up the mountain side, where the high altitude, according to his intentions, kills him (the doctor had told him the mountains meant sure death). So the story closes with the happiness of the lovers, for whose sacrifice a greater has been returned.

Excellent atmosphere at all times is one of the picture's rules. William Wolbert directed with the utmost pains and skill. Edith Storey playing an emotional part in a strong story is the assurance that the movie patrons the country throughout seek. And not only this can they have in this case, but the added assurances of a splendid cast, fine direction and all-round rich production.

"The White Raven"

Ethel Barrymore in Six-Reel Metro Drama. Reviewed by Genevieve Harris

A STORY of the very romantic type, which is appealing and forms the basis of Ethel Barrymore's latest picture vehicle. A plot of this sort, well produced, with a player of Miss Barrymore's ability and drawing power in a sympathetic role, should please any audience, and there is little doubt of the reception "The White Raven" will receive. It is a worth while production, interesting, entertaining and satisfying.

The career of Nan Baldwin, dance-hall girl of Alaska, who sets out to avenge the wrong done her father by his former partner, leads her through many experiences to a happy conclusion of her romance. The latter part of the role, that of the prima donna, fits Miss Barrymore much better than the first part, for she is not well cast as the northern singer of the mining camps. However, her charm and emotional ability serve in general to make Nan a most likeable character. The supporting cast of players is a good one. Walter Hitchcock as John Braisdell, Nan's enemy, does especially good work. William B. Davidson as The Stranger, who makes Nan's career possible, is also satisfactory. Other players are Ethel Dayton, George A. Wright, Viola Fortescue, H. H. Pattee, Mario Majeroni, Phil Fansord and Ned Finlay. George D. Baker is the director of the picture.

"Three Ways Out"

Essanay Black Cat Comedy Drama Released January 30. Reviewed by Genevieve Harris

SO far, each of the two-reel subjects released under the Black Cat brand have been worthy commendation. Moreover, they have been distinctive. This release is especially satisfactory. Frequently, in considering a short-length subject the reviewer's standards go down a bit and material which would be condemned in a longer picture is judged fairly good for a short length play. This leniency is not required for "Three Ways Out," nor for the Black Cat releases in general. They have a style of their own.

The swift, business-like way in which the situation is set forth and a climax arranged during the first reel of this picture denotes clever directing. A situation of real dramatic force is built up; then the denouement comes swiftly and in an unexpected way. However, after the brisk presentation of the main part of the tale, the dragginess of the closing scenes is rather annoying. The story is finished, having been well told and keeping its surprise to the end, and we expect the familiar Indian-head trade-mark to flash on the screen. Instead there are a number of anti-climactical scenes to show that each and every character was well pleased with the outcome. These concluding episodes could have been safely left to the imagination of the audience.

The acting, settings and photography are up to standard. Leading roles in the cast are taken by Gertrude Glover, John Cossar and Harry Dunkinson.

The Story: Samuel Carlock, banker, has been living beyond his means and to keep up the pace, has speculated with the bank's money. Disgrace threatens him and he faces the alternative of going to jail or committing suicide. A third way out presents itself when Timothy Grogan, a rich politician, offers him money to save himself if he will agree to his marriage with Carlock's daughter Gladys. But Mrs. Carlock is planning a social career for Gladys and wishes her to marry a count. Gladys, however, takes a direct way out of her own

Gladys decides upon her way out of trouble.

troubles by eloping with the man she loves. In doing this, she unwittingly solves the problem for her father, for the man she marries is the son of the politician and it was for this son and not for himself that Grogan was pleading. The politician replaces the money for the banker and everyone is happy.

The Story: When Bill Baldwin dies in Alaska, after having been ruined by his partner, John Blaisdell, who left him only a five dollar bill with the instructions to buy a gun and kill himself, Nan, his daughter, a singer in the dance halls, swears some day to ruin Blaisdell. Believing that she can do this by taking advantage of her unusually fine singing voice, she determines to obtain an education. She offers herself as the prize in a card game at the gambling resort provided the winner finances her musical education. The Stranger wins her Nan loses her courage and wishes to withdraw from the bargain and the stranger compromises by accepting from her a "I. O. U. myself, Nan Baldwin," to be redeemed when she has won success as a singer.

Years later, Nan is a famous opera star. John Blaisdell, now a well-known financier, is infatuated with her. She takes advantage of his love to learn his plans in business and to ruin him financially. When he pleads for aid to redeem his losses, she has the pleasure of handing him the note he once gave her father. Her revenge has been accomplished, but later she is moved by pity for his young daughter and relents.

Then she receives the summons to redeem the "I. O. U." which the stranger holds. She is in love with a man she has recently met, but in spite of his pleadings she goes back to Alaska. The audience knows that the man she loves and the stranger she fears are the same man. When Nan learns this, again in the Alaskan town, she is glad to keep her bargain, although the man offers her her freedom, and the two are married.

"The Darling of Paris"

William Fox Drama in Six Reels. Released January 22. Reviewed by George W. Graves

AS the blithe, winsome French dancer, Esmeralda, whose very charm only leads her into the snare of most trying circumstances, like the bird with gayest plumage soonest to fall before the hunter's gun, Theda Bara is spontaneous, delightful. She

Theda Bara in one of the striking spots in "The Darling of Paris."

paints the girlish side of the character as well as the womanly side with myriad hues of subtle impersonation. We never saw Miss Bara in a more advantageous role, and it is quite probable she never appeared in one more compatible to her personal as well as dramatic qualifications. In "Romeo and Juliet" it was hard to accept her as the Juliet Shakespeare wrote about, but in "The Darling of Paris" her impersonation of Esmeralda is accurate and satisfying. It makes a refreshing respite from the stereotyped Bara role, the type that made the vampire famous.

To begin with, the story of "The Darling of Paris" is a dramatically substantial one, capturing one's interest at the outset and deepening it in ascending progression to the climax of events. Tense moments there are many, pathetic moments, too, are in abundance, and neither is there any dearth of touches in a lighter vein. Above all in importance, sympathy is directed to the star, although she is not the only recipient of this—the hunchback character comes in for a great share. According to the Fox press sheet, the play is based upon Victor Hugo's "The Hunch-back of Notre Dame."

The production is not only lavish but manifestly costly. Immense sets, elaborate costuming, the employment of armies of "extras," etc., all have their part in earning for the picture the coveted name, "big." The cast selected to support the star is decidedly efficient—entirely equal to the story's demands. Every player is a splendid type for the part, Walter Law, Glen White, Herbert Heyes and John Webb Dillion all being a credit to the picture. It is our opinion that Walter Law outclassed himself in this. J. Gordon Edwards deserves laud for skillful work in direction.

There is more genuine drama in this picture than in two or three pictures of the mediocre or inferior class. With its forceful story, capable star, and high quality of production, "The Darling of Paris" is a tempting buy for the exhibitor who is trying to cultivate pleased patrons. In our estimation it is Theda Bara's best picture.

"A Lass of the Lumberlands"

Concluding Chapters of Signal-Helen Holmes Serial. Reviewed by Genevieve Harris

AFTER viewing the closing chapters of this serial, the best thing one can say is that the production completely fulfilled the promise of its opening episode. It is an especially even continued photoplay, one which held its interest well. One of the reasons is that a real plot lay back of the thrills and exciting situations. The serial as a whole is very entertaining and has proved and will prove its box-office value in many theaters.

Chapter 14: The effects of the evil deeds of "Dollar" Holmes are coming back to him. The son of the Indian chief learns that he is the rightful owner of the land Holmes controls. Helen learns that she is the legal heiress to Holmes' fortune and that Stephen's mother is not married to Holmes. Holmes tries to kill the young Indian but only gets into further trouble and at last evidence against him is used to force him to marry Stephen's mother and to legalize Stephen's standing as his heir.

Chapter 15: Holmes is furiously angry when events turn against him. He forces his wife and son from their home, and he sends his gang to drive away the men working on the construction of the new railroad. He also gets possession of the warrant which Little Bear, the young Indian, had. This, however, leads to his death, for he is ordered by the sheriff to return the warrant. An automobile chase follows which ends in Holmes' machine crashing over the precipice when the chauffeur is shot. Holmes jumps, however, just before the machine turns turtle and escapes up the side of the valley, jumps upon a trolley and at the point of his revolver forces the motorman to a high speed. The pursuers flag a passing freight and uncoupling the engine give chase. The race ends with the engine crashing into the trolley and demolishing it. Holmes is killed in the wreck and after his death the evil he has done is righted.

"Bridges Burned"

Five-Reel Metro Release Starring Petrova. Reviewed by H. D. Fretz

ALTHOUGH the theme of "Bridges Burned," and many of its situations, are not new, the interest does not lag throughout this Metro production. The scenes are laid in Ireland, with the exception of one, showing the French firing-line. The settings and photography are fine, and the acting as a whole is extremely good. Mme. Petrova, as Mary, is well suited for the part and Mahlon Hamilton, as Randall, does very good work. Others in the cast are Arthur Hoops, Robert Broderick, Mrs. Mathilde Brundage, Mary Stewart, Louis Stern and Thomas Cameron.

Mary, the daughter of an Irish gentleman of declining fortunes, falls in love with Ernest Randall, the younger son of a baronet, while visiting them on a hunting trip. It is with difficulty that he forces himself to leave to continue his course in surgery. Mary has given her heart to him without reserve.

After his departure, Norah, the old family servant suspects the truth about the girl. Mary confesses to her father, who is enraged and upon the return of Randall, who has completed his college course, he forces him to marry her. Directly after the ceremony Mary leaves, not wishing to hold Randall to a forced marriage.

Mary obtains employment in a cotton mill after the birth of her son and here becomes the inspiration of the place, aiding one, consoling another. She organizes the Uplift Club for the benefit of the employees and becomes known as one of the most progressive women in the country. O'Farrel, the owner, pro-

motes her to a position of trust and later asks her to marry him. She refuses saying she still loves her husband.

Randall at last locates his wife, and asks her to return to him, but she refuses, pointing out that while he has been wasting his life, she has accomplished some good in the world. Determined to earn her respect, he enlists as an army surgeon. O'Farrel, the mill owner, also enlists, leaving Mary in command to look after his interests during his absence.

At the front Randall saves O'Farrel from bleeding to death when his arm is shot away, and in turn falls and is reported dead. O'Farrel returns to Mary with the news that her husband's elder brother is killed and that her son is now the Earl of Randall. She feels no elation over this, but mourns the loss of her husband.

A great joy comes to her when she hears that Randall is alive but temporarily blind, and goes to nurse him until his sight is restored. O'Farrel, his last hope of marrying Mary gone, returns to the front.

Reunited to her husband, Mary's life is now perfect and her happiness is deepened when he gives her the deed to her old home, which went to strangers when her father died.

"His Sweetheart"

Five-Part Famous Players-Paramount. Released January 29. Reviewed by George W. Graves

IN George Beban's splendid characterization of the big-hearted Joe Piciarri, impulsive, radiantly cheerful, and through-and-through Italian, we have one of the most powerfully human, realistic characterizations yet to be recorded on the celluloid. Given a sympathetic role in a finely constructed story, Mr. Beban does the rest—that is, renders one of his irresistible impersonations of the typical product of the Latin countries.

The scenario, by George Beban and Lawrence McClosky, is a refined product. It provides stirring melodrama while allowing all the leeway necessary for the expression of human nature, in comedy vein and in the deeper subtleties. The types in the cast are splendid and the acting is a genuine study of foreign traits and habits, as anyone having the faintest acquaintance with picturesque foreigners will attest. The story keeps one closely attentive for the whole five reels. It is clean, appealing to the sense that appreciates the more ennobling things of life, and this is one of its greatest charms. The loyal devotedness of Joe to his lovable mother (his sweetheart) is simple enough of itself, but it strikes a deep chord which can only be appreciated by seeing the film.

Joe's mother, because of a valuable pin found in her washbasket, is convicted by an ambitious district attorney. Inflamed at the injustice done his "sweetheart," Joe is easily persuaded to ally himself with a group who are seeking to do away with Kelland. The latter being a notorious golfer, they hit upon the plan of filling a golf-ball with deadly explosive and substitute it for the one he is playing. Joe makes the substitution, but, to his dismay, the lawyer's wife and another woman come up at the fateful moment. With lightning speed, Joe throws himself upon the machine of death just as the attorney is to strike it.

A new feeling is at once formed between Kelland and the Italian, which results in the release of the latter's mother. At the same time the real cause of the jewel's presence in the clothes basket is revealed.

Sarah Kernan is the appealing "mamma," while Helen Jerome Eddy, Harry Devere and Kathleen Kirkham lend distinction to the other roles. Donald Crisp's direction is excellent. "His Sweetheart" is the finest Famous Players subject to appear in some time. It is a film well worth the time spent in its viewing and nobody leaving the theater will do so with any reflections of money or time wasted.

Handle Official War Pictures

A new motion picture company has just been organized, to be known as Official War Films, Inc., with Wm. K. Vanderbilt as president, Walter Scott, vice president; H. P. Davidson, treasurer; and Wm. DeForest Manice, secretary. Other directors are Wm. Sloane, James Logie, Charles Urban, Henry D. Sleeper, and G. McLeod Baynes, chairman of the board.

The real object of the company is to raise funds for the American ambulance corps and general war relief. Its entire gross profits will be devoted to this work.

The corporation has taken over the rights of the Patriot Film Company for the exhibition in the United States of the Official War Films of the British government, photographed as a part of the permanent records of the War Office. Those films include remarkable pictures of the great battle of the Somme, of Britain's army of 5,000,000 men, the Grand Fleet in the made on the firing lines and out between the opposing trenches, as well as pictures of the manufacture of munitions, the training North Sea, etc.

J. Warren Kerrigan on Tour

With the first four weeks of his scheduled three months' tour completed, J. Warren Kerrigan, the noted screen star, recently arrived in New Orleans for his first rest, after which he continued up the Atlantic coast to New York city.

Thus far the star had a strenuous time covering territory in Arizona, New Mexico and Texas and according to the figures compiled by the various exhibitors at the theaters in which he has appeared, more than one hundred thousand fans have heard Kerrigan's voice. In the meantime work is rapidly progressing on his new studio in Hollywood, and work on his first production, under his new contract, will begin early in April.

Kerrigan's schedule from New Orleans to New York, was as follows:

Mobile, Ala., Jan. 23; Pensacola, Fla., Jan. 24; Montgomery, Ala., 25; Birmingham, Ala., 26; Memphis, Tenn., 27; Nashville, Tenn., 29; Chattanooga, Tenn., 30; Atlanta, Ga., 31 and Feb. 1; Spartanburg, S. C., Feb. 2; Charlotte, N. C., 3; Norfolk, Va., 6 and 7; Richmond, Va., 8; Washington, D. C., 9, 10 and 11; Baltimore, Md., 12, 13 and 14; Wilmington, Del., 15; Philadelphia, Pa., 16 to 23; Newark, N. J., 24; New York City, 25 to March 5.

After appearing in New York city, Kerrigan will start out on the last lap of his tour and will visit the principal cities of the middle west, working up through the northwest and Canada and down the Pacific coast to Los Angeles.

Important Pathe Arrow in February

"Crime and Punishment," the first Arrow Gold Rooster Play on the Pathe program since "The Woman's Law," will probably be released the last week in February. Derwent Hall Caine, son of Hall Caine, the famous author, and himself a famous actor, is the star of the play which is adapted from the well-known book by Fyodor Dostoevsky.

Arrow has spared no expense in the production of this picture. The Russian atmosphere in the early scenes is noteworthy for its fidelity to fact. Various mob scenes are particularly well done and the scenario preserves faithfully the spirit of the book. The acting is particularly good. Mr. Caine as the young student gives a finished characterization. The supporting cast is excellent, including as it does Marguerite Courtot and Sidney Bracy.

Delaware Women Want Censors

Dr. Ellis P. Oberholtzer, secretary of Pennsylvania state censorship board, recently addressed a meeting of the New Century Club, of Wilmington, Delaware. The members discussed the question of a censorship board for Wilmington. It is understood that the members of the club strongly favor such censorship. Miss Emily P. Bissell, who represents the New Century Club on the State Federation Board, was authorized to place a motion before the State Federation urging action by the state organization.

Lois Weber is filming a five-act drama featuring Ben Wilson and Mignon Anderson.

Exhibitor Tickled to Death

Some idea of the high opinion in which exhibitors hold "Patria," the International's serial supreme, featuring Mrs. Vernon Castle, may be obtained from the following telegram which has just been received from W. T. Cox, of the Alamo Theater, Gasden, Alabama:

Some few months ago I booked Mrs. Vernon Castle in "Patria" for my theater in Gasden. Today I had the pleasure of witnessing this screen production at the Vaudette Theater in Atlanta where the crowds are breaking down the doors trying to get in and I want to say to you gentlemen, that beyond my personal satisfaction in catering for the wants of my patrons you could not buy my contract showing at Gasden back for any amount of money. Congratulations to you.

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Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D	1-29	Lost and Found (Geo. Fawcett and Vivian Reed)..2, Selig	21678–79
D	1-29	The Battle Hymn of the Republic (Ralph Ince)..1, Vita	21680
T	1-29	Selig-Tribune, No. 9 .....1, Selig	21681

Tuesday.

C	1-30	Three Ways Out (Harry Dunkinson).....2, Essanay	21682–83
C	1-30	The Safety Pin Smugglers (Ham and Bud)...1, Kalem	21684

Wednesday.

C	1-31	Mr. Wright in Wrong.....1, Essanay	21685
D	1-31	The Dominion of Fernandez.....2, Kalem	21686–87

Thursday.

T	2-1	Selig-Tribune, No. 10.....1, Selig	21688
C	2-1	The Other Girl (Babe Hardy).....1, Vim	21689

Friday.

D	2-2	Crossed Trail (Marguerite Landis) .....3, Knick.	21690–91–92
D	2-2	The Net of Intrigue.....1, Kalem	21693
C	2-2	A Job for Life.....1, Vim	21694
C	2-2	A Lady in the Library (Sydney Drew).....1, Vita	21695

Saturday.

D	2-3	Shifting Shadows .....2, Essanay	21696–97
D	2-3	Mystery of the North Case.....2, Vita	21698–99
D	2-3	The Death Siding (Helen Gibson).....1, Kalem	21700
D	2-3	The Saddle Girth (Tom Mix).....1, Selig	21701

Monday.

D	2-5	Cupid's Thumb Print .....2, Selig	21702–03
C	2-5	The Hall Room Girls (Claire McCormack)....1, Vita.	21704
T	2-5	Selig Tribune, No. 11.....1, Selig	21705

Tuesday.

D	2-6	The Hoodooed Story (Richard Travers)....2, Essanay	21706–07
C	2-6	Ghost Hounds (Ham and Bud).....1, Kalem	21708

Wednesday.

T	2-7	Canimated Nooz Pictorial, No. 24.....s, Essanay	21709
		(Alaska) .....s	

Thursday.

T	2-8	Selig Tribune, No. 12.....1, Selig	21710
	2-8	Title Not Given.....1, Vim	21711

Friday.

D	2-9	The Trap (Ollie Kirkby and George Larkin)..1, Kalem	21712
	2-9	Title Not Given.....1, Vim	21713
D	2-9	The Suitor from Siam (Mary Anderson).....1, Vita.	21714

Saturday.

D	2-10	Desertion and Non-Support (Marguerite Clayton)..... .....2, Essanay	21715–16
D	2-10	The Prima Donna's Special (Helen Gibson)..1, Kalem	21717
D	2-10	A Strange Adventure (Jack Pickford).....1, Selig	21718

V. L. S. E. Program

1-8	Captain Jinks and Himself (Frank Daniels).....	1,000
1-15	Indiscretion (Lillian Walker)	5,000
1-15	Jolts and Jewelry (Hughie Mack and Patsy De Forest)....	1,000
1-15	Captain Jinks' Stingy Spirit (Frank Daniels).....	1,000
1-15	The Hon. Mr. Oxenham (Fourth Episode of the Secret Kingdom)	5,000
1-18	Captain Jinks' Widow (Frank Daniels).....	1,000
1-22	Her Right to Live (Peggy Hyland).....	5,000
1-22	Capt. Jinks' Trial Balance (Frank Daniels).....	1,000
1-22	Capt. Jinks' Nephew's Wife (Frank Daniels).....	1,000
1-29	Blind Justice (Benj. Christie).....	5,000
1-29	Captain Jinks' Better Half (Frank Daniels).....	1,000
1-29	Captain Jinks' Dilemma (Frank Daniels).....	1,000

Mutual Program

Monday.

D	1-29	Shorty Goes to College (Shorty Hamilton)..... .....2, Monogram	05300–01

Tuesday.

T	1-30	Mutual Tours Around the World.....1, Gaumont	05302

Wednesday.

T	1-31	Mutual Weekly, No. 109.....1, Mutual	05303
	1-31	See America First (Kartoon Komics).....1, Gaumont	05304

Thursday.

C	2-1	Jerry and His Pal (George Ovey).....1, Cub	05305

Friday.

T	2-2	Scouts of the Sea and Sky.....1, Mutual	05306

Saturday.

D	2-3	Title Not Given (J. Warren Kerrigan).....1, American	05307
	1-29	Where Love Is (Ann Murdock).....5, Mutual	

Sunday.

C	2-4	Sticky Fingers (Paddy McQuire).....2, Vogue	05308–09
T	2-4	Reel Life .....1, Gaumont	05310

Monday.

D	2-5	Shorty Joins the Secret Service (Shorty Hamilton).... .....2, Mono	05311–12

Tuesday.

T	2-6	Mutual Tours Around the World.....1, Gaumont	05313

Wednesday.

T	2-7	Mutual Weekly, No. 110.....1, Mutual	05314
	2-7	See America First (Kartoon Komics).....1, Gaumont	05315

Thursday.

C	2-8	Jerry's Big Raid (George Ovey).....1, Cub	05316

Friday.

T	2-9	Bull Dogs of the Deep.....1, Mutual	05317

Saturday.

D	2-10	The Old Sheriff (J. Warren Kerrigan).....1, American	05318

Universal Program

Monday.

D	1-29	Love Aflame (Ruth Stonehouse).....s, Red Feather	02125
C	1-29	Why, Uncle (Eddie Lyons).....1, Nestor	02126

Tuesday.

D	1-20	June Madness (Roy Stewart).....3, Gold Seal	02127
	1-30	No Release This Week.....Victor	
C	1-30	Some Baby and Nellie, the Fireman's Daughter..... .....s, Victor	02128

Wednesday.

	1-31	No Release This Week.....Laemmle	
C	1-31	Faking Fakirs (Phil Dunham).....2, L-Ko	02129
T	1-31	Animated Weekly, No. 57.....1, Universal	02130
D	1-31	The Gold Lust.....1, Big U	02131

Thursday.

C	2-1	It's Cheaper to Be Married (Babe Sedgwick)....Victor	02132
D	2-1	The War Waif (Allen Holubar).....SPEC. Universal	02133
	2-1	No Release This Week.....Powers	
D	2-1	The Diamond Thieves (Robt. Leonard).....1, Imp	02134

Friday.

D	2-2	The Forbidden Game (Edw. Hearn).....1, Imp	02135
T	2-2	Universal Screen Magazine—Issue No. 6..1, Universal	02136
C	2-2	The Hero of Bunko Hill.....1, Victor	02137

Saturday.

D 2-3 The Boonton Affair (King Baggot).....2, Bison 02138
2-3 No Release This Week.....Laemmle
C 2-3 His Coming Out Party (Gale Henry).....1, Joker 02139

Sunday.

2-4 No Release This Week.....Rex
D 2-4 Diamonds of Destiny (Louise Lovely).....1, Imp 02140
C 2-4 Mr. Fuller Pep (Dr. Dorsey).....s 02141
2-4 In North China.....s
D 2-4 When New York Sleeps.....1, Imp 02142

Monday.

D 2-5 The Purple Mask, No. 6 (Francis Ford).....
.....2, Universal (Special) 02143
C 2-5 His Wife's Relatives (Eddie Lyons).....1, Nestor 02145

Tuesday.

D 2-6 Won by Grit (Lois Wilson).....1, Gold Seal 02146
C 2-6 The Valley of Beautiful Things.....1, Victor 02147

Wednesday.

2-7 No Release This Week.....Laemmle
C 2-7 That Dawgone Dog (Sammie Burns).....2, L-Ko 02148
T 2-7 Animated Weekly, No. 58.....1, Universal 02149
D 2-7 Red Vengeance.....1, Big U 02150

Thursday.

D 2-8 The Melody of Death (Douglas Gerrard).....2. Rex 02151
2-8 No Release This Week.....Big U
T 2-8 Giants of the American Forest.....1, Powers 05152

Friday.

D 2-9 Avarice (Claire McDowell).....1, Imp 02153
2-9 No Release This Week.....Rex
C 2-9 The High Cost of Starving (Eilleen Sedgwick).1, Victor 02154
D 2-9 Title Not Decided .....2, Big U 02155

Saturday.

D 2-10 The Outlaw and the Lady (Louise Lovely)....2, Bison 02156
2-10 No Release This Week.....Laemmle
C 2-10 Out for the Dough (Wm. Franey).....1, Joker 02157
D 2-10 A Studio Cinderella (Matt Moore).....1, Laemmle 02158

Sunday.

2-11 No Release This Week.....Rex
D 2-11 When Thieves Fall Out (Harry Benham).....2, Imp 02159
C 2-11 Fearless Freddie in the Woolly West; Joys and Tears
of China .....s, L-Ko 02160
D 2-11 In the Shadows of Night (Wm. Shay).....1, Rex 02161

Miscellaneous Features

Jimmie Dale, Alias the Grey Seal.....Monmouth Film Corp. 32,000
Robinson Crusoe .....Universal
The People vs. (John Doe).....
Are Passions Inherited?.....Warner Bros. 7,000

Art Dramas

12-21 Lash of Destiny (Van Dyke, Gertrude McCoy)..... 5,000
12-28 Whoso Taketh a Wife (Jean Sothern).U. S. Amuse. Corp. 5,000
1-4 The Rainbow (Dorothy Bernard).....Wm. L. Sherrill 5,000
1-11 Infidelity (Anna Q. Nilsson and Eugene Strong)..Erbograph
1-18 God of Little Children (Alma Hanlon).....Apollo
1-25 Her Good Name (Jean Sothern) .....Van Dyke
2-1 Rosie O'Grady (Viola Dana).....Apollo
2-8 The Accomplice (Dorothy Bernard).....Wm. L. Sherrill 5,000

Bluebird Photoplays, Inc.

1-1 Black Orchids (Cleo Madison) 5,000
1-22 God's Crucible (Geo. Hernandez)..... 5,000
1-29 The Devil's Pay Day (Franklin Farnum)..... 5,000
2-5 The Mysterious Mrs. M. (Harrison Ford).....Bluebird 5,000

Fox Film Corporation

Released Week of
1-15 Bitter Truth (Virginia Pearson) 5,000
1-15 Noah's Ark (Hank Mann) 1,000
1-22 Her Father's Station (Anna Luther)..... 1,000
1-22 The Darling of Paris (Theda Bara) (Special)..... 5,000
1-22 The Primitive Call (Gladys Colburn)..... 5,000
1-29 There's Many a Fool (Hank Mann)..... 1,000
1-29 The Siren (Valeska Suratt) 5,000
1-29 The Bitter Truth (Gladys Brockwell)..... 5,000
2-5 The New York Peacock (Valeska Suratt)..... 5,000

Kleine-Edison-Selig-Essanay

Released Week of
12-25 The Truant Soul (Henry B. Walthall).....Essanay 8,000
12-26 A Tale from the Decameron, (Nell Craig, Victor Benoit) .....Essanay 30 Min
1-8 The Master Passion (Mabel Trunelle).....Edison 5,000
1-15 Little Shoes (Henry Walthall and Mary Charleson).Essanay 5,000
1-22 Princess of Patches (Vivian Reed).....Selig 5,000
1-29 The Adventures of Buffalo Bill..... 5,000
2-5 Skinner's Dress Suit (Bryant Washburn).....Essanay 5,000

McClure Pictures

1-15 Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason, George Leguere) .....
1-22 Seven Deadly Sins, "Passion" (Shirley Mason and George Leguere) .....
1-29 Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason, George Le Guere) 5,000
2-5 Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason, George Le Guere) 5,000

Metro Features

Released Week of
1-15 The White Raven (Ethel Barrymore)....Rolphe Photo Plays 5,000
1-15 His Perfect Day (Mr. and Mrs. Sydney Drew).....Metro 5,000
1-22 Married, But Single (Ralph Herz).....Metro-Rolma 5,000
1-22 Threads of Fate (Viola Dana).....Columbia 5,000
1-22 The Promise (Mabel Lockwood).....York Film 5,000
1-29 Bridges Burned (Mme. Petrova).....Popular 5,000
1-29 The Pest (Mr. and Mrs. Sydney Drew).....Metro 5,000
2-5 Blackmail (Mr. and Mrs. Sydney Drew).....Metro 5,000
2-5 The End of the Tour (Lionel Barrymore).....Columbia 5,000

Mutual Master-Pictures

Released Week of
1-1 The Gilded Youth (Richard Bennett).....5, American 763
1-1 The Gilded Youth (Richard Bennett).....5, American 663
1-11 Butterfly Girl (Margarita Fisher).....5, Pollard
1-15 Beloved Rogues (Kolb & Dill).....5, American
1-22 The Gentle Intruder (Mary Miles Minter).....5, American
1-22 The Gentle Intruder (Mary Miles Minter).....5, American
1-29 Where Love Is (Ann Murdock).....5, Mutual
2-5 Pardners (Charlotte Walker).....5, Mutual

Paramount Features

Released Week of
1-25 The Golden Fetter (Wallace Reid)..... 5,000
1-28 The Redeeming Love (Kathlyn Williams).....Morosco 5,000
1-29 Georgian Bay to Winnipeg (Burton Holmes)..... 1,000
1-29 His Sweetheart (Geo. Beban).....Morosco 5,000
2-1 The Wax Model (Vivian Martin).....Pallas 5,000
2-5 Regina to the Rockies (Burton Holmes)..... 1,000
2-5 Each to His Kind (Sessue Hayakana) .....Lasky 5,000
2-8 Her Own People (Lenore Ulrich).....Pallas 5,000

Pathe

Released Week of
2-4 Pearl of the Army, No. 10 (Pearl White).....Astra 2,000
2-4 A Modern Monte Cristo (Vincent Serrano).....Thanhouser 5,000
2-4 Rods of Wrath (Ernest Maupin) .....Pathe 3,000
2-4 Luke's Trolley Troubles (Harold Lloyds).....Rolin 1,000
2-4 Where Fashion Reigns .....1, Rose S
2-4 An Algerian Harem .....1, Pathe S
2-4 Patria, No. 4.....International 2,000
2-7 Pathe News, No. 12..... 1,000
2-10 Pathe News, No. 13..... 1,000

Red Feather Productions

Released Week of
1-22 Heartstrings (Allan Holubar).....Red Feather 5,000
1-29 Me and M' Pal (Edna Flugrath)..... 5,000
1-22 Heart Strings (Allan Holubar).....Red Feather 5,000
1-29 Me and M' Pal (Edna Flugrath).....Red Feather 5,000
2-5 The Scarlet Crystal (Herbert Rawlinson).....Red Fetaher 5,000

Triangle Film Corporation

Released Week of
1-14 The Little Yank (D. Gish) .....Fine Arts 5,000
1-14 The Bride of Hate (Keenan-Margery Wilson).....Kay-Bee 5,000
1-21 Nina, the Flower Girl (Bessie Love).....Fine Arts 5,000
1-21 The Iced Bullet (Wm. Desmond).....Kay-Bee 5,000
1-28 The Americano (Douglas Fairbanks).....Fine Arts 5,000
1-28 Chicken Casey (Dalton).....Kay-Bee 5,000
2-4 Jim Bludso (Lucas).....Fine Arts 5,000
2-4 The Crab (Thelma Salter-Keenan).....Kay-Bee 5,000

Unicorn Program

Released Week of
12-20B Lost in the Shuffle.....1, Hippo 1146B
12-21 The Voice in the Night.....2, Utah 1147A
12-21 Blowing Up Broadway.....1, Jockey 1147B
12-22 The White Man's Squaw.....2, Hiawatha 1148A
12-22 Algernon's Affinity.....1, Gaiety 1148B
12-23 Shackles of Conscience.....2, Supreme 1149A
12-24 Some Girls Do and Some Girls Dont..... 1, Judy 1150A
12-24 The Prodigal Son.....2, Buffalo 1150B

Unity Sales Corporation

Released Week of
12-1 Land Just Over Yonder.....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

World Features

Released Week of
1-8 On Dangerous Ground (Gail Kane and Carlyle Blackwell)
..... World 5,000
1-15 The Man Who Forgot (Robt. Warwick).....World 5,000
1-15 The Man Who Forgot (Robert Warwick, Gerda Holmes, Doris Kenyon) 5,000
1-22 The Bondage of Fear (Ethel Clayton).....World 5,000
1-29 Tillie Wakes Up (Marie Dressler)..... 5,000
2-5 The Hungry Heart (Alice Brady).....World 5,000

Brief Stories of the Week's Film Releases

General Program

The Hoodooed Story—Essanay—Black Feature—(Screen Time Twenty-eight Minutes)—February 6.—Featuring Richard Travers, Gertrude Glover and John Cossar supporting him. Smith, as a magazine writer, finds he has made a mistake. His "best story" is rejected by the editor. That evening highwaymen rob Smith of his last 30 cents and the manuscript. The following day the editor writes his stenographer has erred in returning the story; that he will pay the author ten cents a word for it. Smith borrows $50 from his friends, and offering it as a reward through advertisement induces the robbers to return his 'script. Then the editor finds his stenographer has erred again, and that Smith's story, after all, was not available. So many mistakes bring about a meeting between Smith and Perth Barlow, the typist. She discovers Smith has written other manuscripts which are available and puts him on the road to fame. Wedding bells ring out for Smith and Perth.

Animated Nooz Pictorial No. 24—Essanay—(Screen Time Fifteen Minutes)—February 7.—The great banquet of the Ancient Order of Enemies of Toil at the Hotel Fritzcarlton, New York, is vividly pictured. Hinky Dory, who comes from his winter home in the New Orleans railroad yards, is toastmaster. All guests are supplied with a keg of beer, which they sip through tubes to their mouths. Five hundred weary Willies are there. The canimated camera also has filmed the celebrated pickle-hound at the Weiniewurst dog show. This dog reads Shakespeare, plays poker and eats with a knife and fork. The preparatory school for yound brides, in which is taught the proper way to bean a husband with a rolling pin, etc., is shown. Alaskan and the Yukon scenic, showing the beautiful White Mountain Pass and Dawson City scenes forms the other half of the reel.

Jerry's Big Raid—Cub Comedy—(One Reel)—February 8.—George Ovey featured. Jerry obtains a job with a motion picture outfit. The company proceeds into the slum section of the city to take pictures. Here Jerry sees a pretty girl leaning out of a window and starts to show off before her. He enters the house and finds that he has entered into a den of thieves. Later the whole motion picture outfit, together with the thieves are carted off to the police station. Here the cameraman photographs the police and because of this the motion picture outfit are freed.

The Old Sheriff—American Drama—(One Reel)—February 10.—J. Warren Kerrigan, with George Periolat, Pauline Bush, and Jack Richardson. Ben Gleason, the old sheriff, whose gun was decorated with seven notches was relpaced by a younger man, Clem McCarten. The old sheriff is forced to go to his grand-daughter's home to live, where he is warmly welcomed by her. Clem goes to call on the old man often and Maud's husband mistakes his purpose and is insanely jealous. Some time later Clem is wounded and taken to Maud's home where she proceeds to dress his wounds. The old sheriff gets out to capture the outlaw that had shot Clem and manages to kill him. He discovers that he has shot Maud's husband. The old sheriff returns to the house and being too weak to perform the task he asks Clem to cut the last notch on the gun for him. When this has been done the old man sinks to his last rest and Maud seeks shelter in Clem's arms.

Desertion and Nonsupport — "Is Marriage Sacred?" Series—Essanay—(Screen Time Twenty-seven Minutes)—February 10.—With Marguerite Clayton, Edward Arnold, Lillian Drew, Thomas Commerford and John Cossar. It was a eugenic marriage which united Mary Monroe and Charles Hayward. The medical test, however, proved apparently a failure. Charles, after the ceremony developed what seems to be symptoms of lung trouble. Mary, horrified, separates from him and he goes West to recuperate. Here Charles meets Nurse Gordon with whom he falls in love. After a year's treatment it develops that Hayward has nothing wrong with his lungs. He falls heir to a fortune. Mary, learning of this, comes to claim him. Charles tells her of his love for his nurse. She sues him for desertion and non-support, but the judge rules that since she separated from him voluntarily, she has no claim on him now.

Mutual Pictures

The Musical Marvel—Vogue Comedy—(Two Reels)—February 11.—With Gypsie Abbott, Ed Laurie, and Ben Turpin. The Piano Player falls in love with the wife of the Bad Man. The Bad Man meets the Piano Player and tells him that his wife is in the East and so they decide to go and find her, the Pianist not realizing who the girl is. Later Ben, the pianist, becomes the leader of the orchestra and gets into a fight with the violinist. The comedy ends with a chase, a wrecked theater and a bomb explosion which sends them all sky high.

Universal Program

Won By Grit—(Three Reels)—Gold Seal.—With Neal Hart and Mina Cunard. Attracted only by his money, Rose Montgomery becomes the fiancee of William Hadfield. He suddenly awakens to her real feeling while out slumming and becomes implicated with some gangsters. Teresa, a flower girl, cares for his wounds and helps him to escape. Perceiving her love for him, he asks her to marry him. After bidding Rose a cold good-bye, Hadfield and his bride leave for the West.

Life's Pendulum—(Two Reels)—Imp—February 4.—With Robert Leonard, Betty Schade and Harry Carter. Up to one of his new intrigues, Dart, posing as a nobleman, wins the hand of Betty. Hazel, a former associate of his, adopts a clever plan. She allows him to kiss her; Betty breaks the engagement and Dart returns to his old haunts, where he is afterward killed in a fight with the police. Robert, in love with Hazel, forgives her and happiness follows all.

The Race for Freedom—Episode 7 of the Purple Mask—February 5.—With Grace Cunard and Francis Ford. This episode opens with Pat and Kelly prisoners in the king's palace. They make their escape and after many thrilling adventures take passage for America. Pat's interest is aroused in a woman passenger, pearls are stolen and Kelly enters Pat's stateroom to make a search among her belongings for the missing gems.

His Wife's Relatives—Nestor—February 5.—With Mrs. Roberts and Fred Gamble. Eddie, deeply in love with Edith, visits her home where he meets the whole family. After the wedding the family and their friends accompany Eddie and his wife to their bungalow. Trouble arises and Eddie tells Edith she must choose between him and her family. She goes to him and the family return to their own home thinking how ungrateful Eddie was.

The Valley of Beautiful Things—Victor—February 6.—With Peggy Custer, Antrim Short and Elsie Cort. Zamba, a wicked witch, finds a beautiful fairy child, Sea Foam, and brings her up after a fashion of her own. Zamba uses her as a lure to draw travelers to her to rob them. News of Sea Foam's unhappiness reaches the Fairies and Prince Happy Day is sent to rescue her. After many mishaps the Prince is successful, the spell is broken, fire consumes Zamba and Sea Foam and Prince Happy Day are free.

Red Vengeance—Big U—February 7.—Peach Blossom while out gathering herbs is kidnaped by Johnson, the trapper. She escapes and Eagle Eye, in revenge, takes Johnson's boy to the Indian camp and turns him over to Peach Blossom. The commander of the fort orders out a troop, a fight occurs and the Indians are overpowered. The Indian woman draws a knife and plunges it into her breast.

That Dawgone Dog—(Two Reels)—L-Ko—February 7.—With Sammie Burns, Vera Reynolds and Katharine Griffith. In this comedy a valuable necklace has been stolen and the thief hides it in the collar of a dog. Complications arise; soon every one is hunting for a dog, Sammie, the dog-catchers, and the crook. After a terrific chase in which the police join, the whole party falls over a cliff, tangled up in the remains of the dog-cathers' wagon and the police automobile.

Giants of the American Forest—(One Reel)—Powers—February 8.—This is a wonderful study of the Redwoods of California. It shows the cutting of one of the monsters, the tremendous diameter of the logs, how they have to be dynamited into more convenient sizes. Taking us through the whole method of operations till the boards are ready for shipment.

The Melody of Death—(Two Reels)—Rex—February 8.—With Douglas Gerrard and Maud George. Dennis is infatuated with the singer, Nina, a vampire type of woman, and breaks his engagement with Lorne. An organ grinder plays continually a certain melody and seems on the outlook for some one. One night he plays in front of Nina's apartment; the tune brings back to her the memory of the days when she was married, in faraway Italy, content with her husband, Ferrando, and their baby. She came to America with the maestro of the opera and had won the plaudits of the multitude. He catches a glimpse of her, steals into her room and there portrays for her the death of their child and his vow of vengence. They struggle together and Nina pays the ultimate penalty. When Dennis finds that Nina is dead his thoughts revert to Lorna. As he is making his peace with her, fate decrees that Ferrando shall play his oft-repeated melody in front of their garden.

Avarice—Imp—February 9.—Featuring Claire McDowell and T. D. Crittenden. An old ragpicker, living in a dirty hovel, possesses a bag of gold and a magnificent necklace. While worshipping her horde, Death appears before her and reviews with her the horrors of her past. All has been for worldly gain. When young and beautiful she auctioned her body to the highest bidder; she sold her son to the gallows for gold; and

"The Hoodooed Story" (February 6), "The Magic Mirror" (January 27) and "Three Ways Out" (January 30). All are brand new Essanay dramas.

because of her monstrous greediness, throttled a young woman to get possession of her jewels. She staggers toward Death, thrusting the gold before him, gazing up into his face, which gradually changes into a skull. With a terrible shriek, the coins dropping from her hands, she falls dead at his feet.

The High Cost of Starving—(ONE REEL)—VICTOR—FEBRUARY 9.—With Eugene Walsh and Eileen Sedgwick. Becoming a fanatic on the subject of "Vegetarianism," Mrs. Simpson, much to the disgust of her husband and the servants, forbids any meat to enter the house. Upon reading that "Ricketts" is brought on by vegetarian diet and causes terrible blotches on the face, Sidney paints all their faces with iodine. Her alarm in the morning sends her to the telephone to order a plentiful supply of meat.

The Outlaw and the Lady—(TWO REELS)—BISON—FEBRUARY 10.—With Harry Carey and Louise Lovely. Major Carter is on the trail of Cheyenne Harry, a desperate character. Harry plays hide and seek with the scouting party and finally evades them. Her car broken down, Ruth meets Harry and he forces her to go with him to his cave. The sheriff and his men come up, but with the help of Ruth, Harry makes his escape. That night at dinner she has a vision of Harry sitting at the table with her.

Out for the Dough—JOKER—FEBRUARY 10.—With John Cook and Lillian Peacocke. Cartottle tells his daughter, Lillian, she must be nice to the new minister who is going to visit them. Lillian confides her troubles to her sweetheart, Milt. Meanwhile, "Wandering" Webester, a tramp, meets the new Reverend and forces him to exchange clothes with him. He arrives as the minister and makes love to the hired girl, whom he supposes to be an heiress. Soon after they are married and he learns to his sorrow that she is penniless. Milt and Lillian have also been married and the unfortunate tramp is set to washing dishes.

A Studio Cinderella—LAEMMLE—FEBRUARY 10.—Featuring Jane Gail and Matt Moore. Plain Jane, the Cinderella of the studio, loves the famous artist in spite of her rags. She dresses herself in the clothes of a rich client. Struck with her beauty, he nurses her after an accident and then marries her.

When Thieves Fall Out—(TWO REELS)—IMP—FEBRUARY 11.—With Sidney Bracey and Sonia Marcell. Wallace, who is a leader of a gang of thieves, is affiliated with Olga, an expert purloiner of jewelry. He plans to discredit Herbert in the eyes of Julia. At a reception some jewelry is stolen and suspicion falls on Herbert. In the meantime, Olga, jealous of Wallace's attention to Julia, betrays him. The police raid his den; although he puts up an excellent fight he is shot while attempting to escape. Upon hearing of his death, Olga is overcome with emotion and remorse.

Fearless Freddie in the Wooly West—POWERS—FEBRUARY 11.—Fearless Freddie has many exciting adventures in the wooly West. First he becomes a cowboy, and attempts to ride a bucking broncho. He starts out in search of Indians, who shoot at him with their bows and arrows. He saves himself from being killed by waking in time to hear his mother telling him to go to bed.

Joys and Tears of China, as Seen by Dr. Dorsey—POWERS—FEBRUARY 11.—In this release we see the Chinese at work and at play. We pass along the streets lined with vendors, and see a wedding procession in which every one parades except the bride, who is forced to remain at home. It also shows the contrast between the funeral of a poor boy and a Chinese prince.

In the Shadow of Night—REX—FEBRUARY 11.—The story begins with Jane and William as little children. Years pass, and Jane is married while William has taken the downward path. One night he enters a house and hears a child saying its prayers, which recalls his own childhood to him. He recognizes his sister just as she fires a shot. Jane enters the room and is in time to see her brother breathe his last.

Universal Animated Weekly No. 57—JANUARY 31.—One hundred thousand people at opening of $6,500,000 free bridge spanning the Mississippi River.—St. Louis, Mo. Military funeral for Colonel N. B. Thurston, 74th N. Y. Infantry, who died on Mexican border.—New York City. One dead, four hurt as locomotive plunges 30 feet to street.—Cincinnati, Ohio. Two hundred and seventh battalion, C. E. F., start for battle line.—Ottawa, Canada. Billie Allen, "Century girl" beauty, shows latest styles—Century Theater, New York City. International tournament brings stars from Canada and United States into rivalry—Gary, Ill. Louise Sachen, after 15 years in Kuyukuk, 66 degrees north, makes first visit to the United States, traveling hundreds of miles by dog sled.—New York City. Thousands enjoy rehearsals for annual winter carnival and snow sports.—St. Paul, Minn. James ("Kid") Willoughby, peerless broncho buster, honored by scores of cowpunchers and cowgirls.—Los Angeles, Cal. The "Mississippi," newest and biggest American sea fighter built at cost of $8,000,000, glides into water.—Newport News, Va. Cartoons by Hy Mayer.

Feature Programs

Art Dramas

Her Good Name—(FIVE REELS)—ART-DRAMAS—JANUARY 27.—Featuring Jean Sothern. The father of Nan, a simple country maid, thinks she has been betrayed by Bert Tyler, a man of not very good reputation, and murders the latter in a moment of madness. The girl makes a sacrifice for her father in the court room, but soon after she has done it the grateful father realizes the injustice of her sacrifice and clears her name. He then dies of heart failure.

Blue Bird

The Reward of the Faithful—BLUEBIRD—(FIVE REELS)—FEBRUARY 5.—Featuring Wedgewood Nowell and Betty Schade. A beautiful Russian princess marries an Italian adventurer and later rescues a letter girl from the streets. Her husband forms an intrigue with the girl and the couple plan to do away with the wife. The princess falls into a cataleptic trance and the two wicked ones think she is dead. They go to Italy to live on the money from her estate. The princess, in disguise revenges herself upon the two. The husband, in search of a valuable jewel goes back to his wife's tomb, only to find it empty. The princess now comes out, draped in her grave clothes and the terrified husband commits suicide by jumping off a cliff. The picture closes with the pricess, still in her shroud in the arms of Feodor, a faithful and philosophic friend. There is much foreign atmosphere in the picture.

Christie Comedies

Oh, For a Wife!—CHRISTY COMEDY—(ONE REEL)—FEBRUARY 12.—Billie Rhodes, Ethel Lynne, Harry Ham, Nolan Leary and Harry Rattenberry in the cost. Billie and Harry are about to be married when they quarrel over some small matter and Harry is sent home with his ring. Upon his arrival he finds a letter from Uncle John congratulating him and promising him $5,000 the moment the ceremony is completed. Now things happen. Billie won't make up and Harry must have a bride. Nolan, his room-mate, comes forward with the suggestion that they get a girl from the employment agency and a fake minister. The girl from the agency takes her time getting there and is delayed by an accident. In the meantime Harry, frantic, compels Nolan to dress up and impersonate the bride. Nolan has a miserable time with the feminine apparel and rushes out to find a girl for Harry. The first one will hardly do but the second one is Billie who is out taking a walk to relieve her feelings. She is rushed to Harry's and just as the ceremony is in progress, in comes the girl from the agency. Nolan explains that she is to be his bride, Uncle is satisfied, hands over the money and rushes for his train. Exit brides and grooms in search of a real minister.

Fox

The Darling of Paris—(SIX REELS)—WILLIAM FOX.—Featuring Theda Bara. A convincing story, well produced and well acted, giving Theda Bara her most advantageous role. It is a big production, viewed from all angles. Reviewed in this issue.

One Touch of Sin—(FIVE REELS)—FOX—JANUARY 29.—Featuring Gladys Brockwell. The story concerns the adventures of Mary Livingston who is deeply in love with Richard Mallaby, a gambler. Through a misunderstanding, she thinks that she has been deserted by the man she worshipped, when he goes West and leaves her and her baby in the East, to fight out the ouestion of life in their own unaided way. Heartbroken, she drifts westward herself and in a frontier village meets Watt Tabor. She is detected in a theft, which she is forced to commit to provide for her child. Tabor comes to her rescue, shoulders the blame and marries. She despises him because she thinks he has married her simply as a whim. Once more comes the man who first wronged her. The two men now open a feud, long drawn out and culminating in a furious battle in a flooded mine. They fight until Mallaby loses consciousness. Tabor rescues him and leaves Mary free to make her choice. She returns to Mallaby.

K. E. S. E.

Adventures of Buffalo Bill—ESSANAY—(ONE HOUR FIFTEEN MINUTES SCREEN TIME)—JANUARY 29.—Reviewed in this issue.

Skinner's Dress Suit—ESSANAY—(ONE HOUR TEN MINUTES SCREEN TIME)—FEBRUARY 5.—Bryant Washburn supported by Hazel Daly, Harry Dunkinson, James C. Carro 1, U. K. Houpt, Florence Oberle, Frances Raymond and Marion Skinner. The story of a man who was afraid to ask for a raise and who is prodded by his wife, until he takes money from his private bank account, tells her he got a raise, and buys a dress suit. Reviewed in the next issue.

Paramount

His Sweetheart—(FIVE REELS)—FAMOUS PLAYERS—JANUARY 29.—Featuring George Beban in the role of an irresistibly appealing Italian, this story develops the best in dramatic as well as in light touches of true-to-life humor. The support is above criticism and the whole picture is a feature in the true sense. The scenario was by George Beban and Lawrence McClosky, while Donald Crisp directed. Reviewed in this issue.

A Girl Like That—(FIVE REELS)—FAMOUS PLAYERS—JANUARY 18.—Featuring Irene Fenwick and Owen Moore. An entertaining and absorbing tale of the working out of a young girl crook's salvation. She starts in bad, but, being helped to "go straight" by her sweetheart, finally turns the tables on the gang that has played unfairly with her. Reviewed in this issue.

Metro

Threads of Fate—(FIVE REELS)—METRO—JANUARY 22.—Featuring Viola Dana. Dorothea is the adopted child of Tom Wentworth and his wife. Wentworth comes into possession of a rich coal mine when Dorothea is about 17 or 18 and the ambitions of her foster mother are awakened. Dorothea finds herself an heiress, young and much courted. Mrs. Wentworth wants her to marry a nobleman and has nearly brought about a match between her daughter and the Marquis del Carnavacchi, when it transpires that he is the man who induced Dorothea's real mother to run away from Dorothea's father. After the denouncement Dorothea is left free to marry the man she loves, a fine young fellow but a plain Mister.

The Pest—(TWO REELS)—METRO.—With Mr. and Mrs. Sidney Drew. Buddy comes to visit his sister, but Henry objects to his forwardness in making himself right at home. He helps himself to Henry's clothes, his cigars, orders the servants around, and goes joy-riding in the car. Henry tries to find a job for him, but the hours prove too long to suit Buddy. A soldier friend of Henry's endeavors to help him out and summons Buddy to appear for duty. Buddy is frightened, but his sister and Henry tell him of the glory of fighting for his country. Buddy tremblingly goes with the officer and Henry declares a holiday.

Mutual-Chaplin Specials

Easy Street—MUTUAL—(TWO REELS)—FEBRUARY 5.—The inimitable Charlie Chaplin. Charlie, an outcast, enters the mission house on Easy Street with the intentions of purloining the collection box. After some time he manages to secure the box but his eyes have lit upon Edna, the organist of the mission, and from that minute Charlie decides to lead a new life. He returns the collection box to the much astonished minister and then tells Edna that she is the cause of his wishing to reform. Eric, the bully of Easy Street, has everyone cowed and when he attacks Charlie he is surprised to have the little fellow attack him and lay him out. Charlie's bravery attracts the attention of the chief of police and he is finally put on the force with his beat on Easy Street. Campbell kidnaps Edna and holds her in a low dive. Here Charlie finds the beautiful organist and after overcoming Eric and his henchmen, he takes Edna in his arms and escapes from the place. After this incident Edna lets Charlie pump the organ for her in the mission house, where she plays to him.

Mutual Masterpictures

Pardners—MUTUAL—(FIVE REELS)—FEBRUARY 5.—Featuring Charlotte Walker, in the story by Rex Beach. Justus Morrow, a young Englishman of family, married to a young Amercian actress by whom he has a child, goes to the Klondike to make his fortune, having been disowned by his family for marrying out of his class. To assist the family fortunes during her husband's absence, Mrs. Morrow returns to the stage. Morrow finds difficulty in locating pay dirt on Caribou Creek and drifts into Rampart City, where he cleans out a gambling house conducted by "Single Out" Wilmer and "Curley Bud," both had men of the

mining frontier. In the course of Morrow's residence in Rampart City a photographer named Struthers, representing a newspaper syndicate with headquarters in San Francisco, makes pictures of the gambling and dance hall crowds. Later, having learned of Morrow's family connections, he substitutes the head of Morrow on pictures of men dancing with camp women and otherwise disporting themselves. These being printed in Sunday supplements in the United States, are seen by Mrs. Morrow, who at once begins suit for divorce. Morrow and "Big Bill' Joyce, his pardner, arrive in San Francisco just in time to drag Struthers, the crooked picture man, into court for a confession which scatters the divorce lawyers like a flock of crows and reunites the Morrow family.

Red Feather

The Scarlet Crystal — (Five Reels) — Red Feather—February 5.—Featuring Betty Schade and Herbert Rawlinson. Priscilla, an innocent country girl, visits her aunt, a typical society butterfly. There she meets Vincent Morgan, a wealthy bachelor, and they are married. He takes her on a wonderful tour of the world. Marie Delys, an old sweetheart of his, lures him to his old haunts. Alone in the big house, Priscilla gazes into the crystal they bought in faraway Egypt. She is horrified at some of the scenes she sees depicted there; but her love for the husband renews her faith in him. An artist's model, Peggy, in need of food for her mother goes to Morgan's apartments where he finds her asleep. As he removes the glass stopper from a bottle of whiskey, it becomes a crystal, and therein he sees Peggy sacrificing her to him. She finds her mother dead and to forget her dishonor she takes to the use of drugs. Seeking Morgan out she stabs him and Marie. The horror of this vision awakens his better nature and he sends her home unharmed. Repentant he returns to his child and the woman who has been his guiding star.

Triangle Program

Jim Bludso—(Five Reels)—Triangle-Fine Arts—February 4.—Featuring Wilfred Lucas. An exceedingly well produced and well acted drama of the middle west. Its action, transpiring shortly after the time of the Civil War, outlines a story in which a big-hearted Mississippi packet engineer is the central figure. An unscrupulous character elopes with his wife, upon whose forgiven return to her husband he tries to do away with Bludso. The wife finally dies, the villain is arrested by fate, and Bludso finds consolation in the love of a sympathizing girl who has always kept her love for him secret.

Unity Features

Glory—(Five Reels)—Unity Sales—January 15.—Featuring Kolb and Dill. Glory is the name of a girl adopted by the good people of the mining town of Glory. She finally meets Strong, the son of a wealthy mine operator, but refuses to marry him because of his father's injustice to the townspeople. After some struggles, financial and otherwise, the little mining town wins out, and there is a removal of the obtsacle between the lovers.

Vitagraph-V. L. S. E.

Money Magic—(Five Reels)—Vitagraph—February 5.—Featuring Edith Storey. A film in which Eidth Storey is seen at her best, supported by a cast of unusual excellence. It deals with unrequited love and noble sacrifice and makes a deeply pathetic, entertaining release. Reviewed in this issue.

Riley C. Chamberlin Dies

One of the earliest actors in motion pictures, Riley C. Chamberlin, a member of the Thanhouser company, died January 24 at his home in New Rochelle. He was 62 years old, an Elk, and had been seriously ill several times in the last few months.

Riley C. Chamberlin was in the first two-reel pictures produced, and after a notable stage career had appeared steadily in Thanhouser productions for more than five years. Mr. Chamberlin has appeared in many Thanhouser productions and was "Conductor 786" in the famous series of Thanhouser comedies. He played "Longfellow" in "The Children's Hour" and was the funny butler in Gladys Hulette's "Prudence the Pirate."

THE "INGENUE VAMP"

The happy combination of youth, beauty and an extensive experience is always pleasant to behold and in picture work

Louise Du Pre.

amounts almost to success insurance. Louise Du Pre, the little leading lady in the Plimpton Epic feature, "Old Ways and New," is the fortunate possessor of these attributes.

Miss Du Pre had leading parts in such well known stage successes as "Bought and Paid For," "The Wolf," and "Hanky Panky."

Miss Du Pre has come to the screen with the stage title of "The Ingenue Vampire," but being of the diminutive demure type physically and mentally abhoring anything that is not pleasing she has determined to bend all her efforts to appear on the screen only in parts that call for emotional work without the element of questionable motives.

BUSBY WINS PRAISE

Albert Busby, character and comedy artist, lately has shown to advantage as a character actor in support of Harold Lockwood in the "River of Romance" and with Viola Dana in "The Light of Happiness."

Mr. Busby did his first picture over four years ago, after fifteen years in the opera. Entering the motion picture field, he appeared with the Edison Company long enough to learn the subtleties of the screen work.

He then joined the Pathe forces and worked in character and heavies under the direction of Frederick Wright. In "The Pearl of Punjab," "When Rome Ruled," "Bink's Bungling Buncoes" and other features, Mr. Busby did creditable work. When the war caused the scattering of the Pathe forces, Mr. Busby secured a place with the Universal company.

CREATIVE FILM OFFICES

The Creative Film Corporation, organized some months ago when the production of "The Girl Who Didn't Think" was begun, have taken offices in the Strand Theater building, 1585 Broadway, New York, and have begun an active campaign looking to the sale of the concern's initial release. Leon Wagner, president of the company; Jack Weinberg, the treasurer, and Donald Campbell, secretary, are to be found at the new offices. Jane Gale, whose past screen performances have attracted a good deal of attention, plays the leading feminine role in "The Girl Who Didn't Think."

ANNETTE SKATES ALONE

So that she can cut capers on the ice without interference Annette Kellerman has engaged the St. Nicholas Ice Rink, its orchestra, an instructor in fancy skating and a boy to adjust her skates and boots for one hour each weekday between the morning and afternoon sessions.

Her agreement stipulates that she is to have the exclusive use of the entire 16,000 square feet of ice surface so that she can waltz and master the difficult figures to the exclusion of everyone but the musicians and attendants.

STONE, OF AMERICAN-VOGUE, PROMOTED

A. E. Stone, for two years an executive at the Flying A studio has been appointed manager of the Vogue Film Company in Los Angeles.

This promoton is in line with the policy of President S. S. Hutchinson, of the American Company to advance those in his organization to positions of importance whenever the opportunity offers.

Mr. Stone, who is a native of Santa Barbara, has had wide experience both in photoplay and stage activities. On the completion of his studies at the University of California he was engaged in various amusement enterprises until he entered the Hutchinson organization, with which he has been connected ever since.

CONCEIVED NEW IDEA

"The Black Stork," a picture made about the widely known case of the defective child in Chicago, and who was allowed to die by Dr. Harry J. Haiselden, when an operation would have saved it to only a life of misery, will be released through Sherman - Elliott Inc. within the next few weeks.

R. H. Hadfield

R. H. Hadfield, a year ago conceived the idea, and through his efforts, obtained Dr. Haiselden to appear in films for the purpose of expanding the Doctor's propaganda. Mr. Hadfield has been actively at work since that time in making the picture, and through his efforts the deal with Sheriott Pictures Corporation has been consummated. It is reported that the price is well over the $100,000 mark.

The picture is unique in its idea and handling. It must not be confused with the so-called "white slave" or "sex pictures," and is neither comedy, dramatic, scenic or pathetic. It might be called educational, but is so different from this class of picture that it really does not come under this classification.

Mr. Hadfield has been associated with motion pictures for the past twelve years.

Sifted from the Studios

PACIFIC COAST NOTES

William D. Taylor, the Fox producer, has picked an excellent cast to support **Dustin Farnum** in the first feature they will make for Fox. **Winnifred Kingston** played opposite Mr. Farnum. Taylor has his old cameraman and assistant with him.

Myrtle Stedman is sending quite a number of small gifts to the kiddies who have been named after her. Among others are two small cullud pussons, a Japanese baby, two Australian babes and one in Honolulu.

Chester Conklin, the popular Keystone comedian, is working under the direction of **Harry Williams,** one time song writer and now a comedy director.

William Stowell is now a stock member of the Universal company. He is acting with **Dorothy Phillips** and **Lon Chaney** under the direction of **Joseph De Grasse.**

Margarita Fischer has a particularly trying role in "The Devil's Assistant. It is an emotional part which calls for all her dramatic powers.

Myrtle Stedman has returned from San Francisco to be co-starred with **House Peters** in a new Morosco film. Peters recently availed himself of a three weeks' vacation, touring during that time in Southern California.

Edith Storey got out to Los Angeles before "An Enemy to the King" did and was on hand for the premiere there of the picture in which she played with **E. H. Sothern** for the Vitagraph Company.

A Selig feature exposing the workings of a crime syndicate in the higher social circles is fast nearing completion under the direction of **Colin Campbell.**

Mrs. E. Magnus Ingleton, formerly in the scenario department at Universal City, has been given a company of her own, and will join the thin ranks of woman motion picture directors.

Rex Ingram, the Bluebird director who produced "Black Orchids," is a sculptor.

Charles Le Moyne, who appears in Selig Red Seal Plays, served in the Boer war.

Colin Campbell, the Selig Company's famous director, is the son of a Scotch clergyman.

The mother of **Monroe Salisbury** is visiting him at San Diego, where he is playing opposite **Margarita Fischer.**

Colleen Moore, a girl from Chicago, is a late addition to the Fine Arts ingenue class. She will be given roles designed for **Mildred Harris** before it was decided to send the latter to New York with **Douglas Fairbanks.**

Mignon Anderson, formerly a lead in Thanhouser's productions, has joined **Lois Weber's** company at Universal City. She is at present playing opposite **Ben Wilson** in a feature film.

That **Grace Cunard** and **Francis Ford** are very popular in Japan is testified by the receipt by them of many presents from that country. Miss Cunard has a hand painted calendar, a beauty too, a Japanese book translated into English, and a host of small pictures and postcards galore. She gets many letters from Japan too, and the journals there are full of her pictures.

Lamar Johnstone has returned from Central America, where he went to support **Tyrone Power** in "The Planter." Johnstone unfortunately took the fever just before he left Guatemala and arrived in Los Angeles thin and white, but is recovering fast.

Oscar Apfel will have the honor of producing the first film to be made at the new Yorke-Metro studios, which will be erected on a big tract in Hollywood, with **Harold Lockwood** and **May Allison** in the leads. Mr. Apfel will film a famous novel and has been spending all his time licking it into scenario shape with **Richard Spencer,** the scenario editor.

Edward Sloman, the director who has **William Russell** as his star, is well pleased with the new leading lady, **Francelia Billington,** who makes a great contrast to big Bill Russell. His story is written around the carpet bagging period of 1865.

One of the forthcoming Selig Red Seal Plays soon to be released in Kleine-Edison-Selig-Essanay Service is "The Little Lost Sister," filmed from the famous story of the same name. **Mr. Selig** is considering an all-star cast for the film drama.

The Universal Company recently paid $1,500 for the scenario of a five-reel comedy drama, entitled "The Cloak," written by **Aaron Hoffman.**

Lynn Reynolds, a Universal director, was remarried to **Louise Lawlor Reynolds,** from whom he was divorced in Denver, Colo., in 1913.

Director Al E. Christie is happy in the possession of some sparkling comedies, especially written for his comedians by **Epes Winthrop Sargent.**

Carol Halloway went to San Francisco recently to try out an act scheduled for Orpheum time, but an insistent call from the Keystone Company took her out of the musical act she was rehearsing and again placed her at the Keystone Studio.

William S. Smith showed recently in the projection room the Vitagraph picture featuring **Edith Storey, Antonio Moreno** and **William Duncan** in "Money Magic," a picturization of **Hamlin Garlin's** book of the same title. It is said to be a very smooth production, all around.

Henry Christian Warnock is writing in collaboration with **Maitland Davies** a new story for **Nicholas Duneaw,** who has just completed an exacting role in the Universal picture, "Seething Humanity." While awaiting this new production, Mr. Duneaw is writing a series of articles covering his colorful career as author. player and director.

Harvey Gates has been chosen at the Morosco studio as especial writer for **House Peters.**

Vola Vale, of the Lasky-Morosco forces, has been cast at the latter studio in a splendid role with **George Beban.**

Chester B. Clapp has been installed as the comedy scenario editor with the Fox Company. From-Keystone-to-Universal-to-Fox is the record made by Mr. Clapp within the past month.

Billie Rhodes has returned to the Christie studios from San Francisco, to which city she was called by the illness of her mother, who has now quite recovered.

Frank Borzage is seen as the dashing juvenile with a radiating smile in the **Fannie Ward** picture now in production by **George Melford** at the Lasky studio.

A short time ago **Director Al E. Christie** filmed scenes at the Ascot races for a future Christie comedy. **Betty Compson, Harry Ham, Ethel Lynn** and **Eddie Barry** concentrated their minds on car 13's racing first under the tape, but Al. E. had another inspiration. His script demands that car 13 should turn turtle. It did, with Harry Ham underneath—which wasn't in Ham's bond, but it showed up well in the film.

The continued grouchy weather has delayed finishing the desert scenes of the Vitagraph feature, "Aladdin of Broadway," with **Edith Storey** and **Antonio Moreno** as co-stars, but the next photodrama, "Captain Sunlight," is ready to film whenever the sun will permit.

Al. E. Christie has begun producing "Sauce for the Goose," the first of the **Epes Winthrop Sargent** series of comedies. **Betty Compson, Ethel Lynn, Neal Burns, Eddie Barry,** and **Stella Adams** are awaiting the inspiration of the sun.

Chester B. Clapp, now a staff writer for the Fox Company, last week provided each comedy company of that studio with picture material and also contributed an original feature comedy-drama for **George Walsh.**

Rena Rogers is again a Universal-ite. She is working under the direction of **George Sargent.**

Vola Vale has a triple role in the **George Beban** feature being made at the Morosco Studio by **Donald Crisp.**

Anna Luther has begun another Fox feature with **George Walsh.**

Nicholas Duneaw, the Russian star, is to play the role of a European artist in an unusual Chinese underworld picture, to be directed by **Rex Ingram.**

Ruth Stonehouse is playing the lead and directing a new Universal two-reeler, "Young Love." Director-star Stonehouse is supervising the erection of a duplicate of portions of her beloved Alma Mater, Monticello Seminary for Girls.

In the harem scene of his current Universal Oriental five-reel photodrama **Director Charles Swickard's** cameraman is having trouble to avoid the snow-covered mountains all around them, in the filming of the fountain wherein several houris are disporting. Between shivering nymphs, the snow in Southern California, and puzzling out light effects for his "Fountain of Light," the Universal "Lighting Wizard" is somewhat preoccupied.

New Universal Releases

Leading the program of Universal releases for the week of February 5 is the five-act Red Feather feature, "The Scarlet Crystal," an absorbing photodrama of human frailties and weaknesses, produced by Charles Swickard. Herbert Rawlinson, Betty Schade and Dorothy Davenport play the leading roles. The release date is February 5.

The seventh episode of the Universal super serial, "The Purple Mask," with Grace Cunard and Francis Ford, which will be released this week, is entitled "The Race for Freedom," is by far the most exciting episode of this serial story of love, adventure and mystery.

A Nestor comedy, "His Wife's Relatives," a one-act farce, is another release of February 5.

"Won by Grit," a Gold Seal, three-act human interest drama by Willis Woods, is the leading offering for February 6. The other release of this date is the Victor juvenile comedy, "The Valley of Beautiful Things."

The L-KO two-part comedy, "That Dawgone Dog," produced by Dick Smith with Sammie Burns as the arch funmaker, is for release February 7. The Big U Indian drama, "Red Vengeance," and the regular issue of the Universal Animated Weekly with its pictorial news also appear on this day.

Three reels are offered for February 8, including a Rex two-act drama, "The Melody of Death," with Douglas Gerrard, Maude George and Ruth Clifford, and the Powers educational, Giants of the American Forest," showing the big trees of California.

February 9 is the release date of the Imp drama, "Avarice," one act, with Claire McDowell in the lead. Victor's "The High Cost of Starving," with Eileen Sedgwick, and The Big U two-part drama "The Crimson Arrow," featuring Mona Darkfeather, are the other releases for that date.

The Bison two-part Western drama, "The Outlaw and the Lady," will appear February 10.

Other February 10th releases are the Joker comedy, "Out for the Dough," with William Franey and Gale Henry, and the Laemmle drama, "A Studio Cinderella," with Jane Gail and Matt Moore.

"When Thieves Fall Out," a two-act Imp drama, is the feature offering for Sunday, February 11. This is a novel photodrama of the underworld.

The other releases are the L-KO comedy cartoon "Fearless Freddie in the Woolly West" and the Dr. Dorsey animated lecture, "Joys and Tears of China," a split reel, and the Rex drama, "In the Shadows of Night," with William Shay.

General Film Releases

The General Film Company is preparing for an exceedingly active period during the month of February. Its new series, "The War," the British government's official motion picture records of the great European conflict will be launched very soon, the first installment being entitled "The Battle of the Somme." Exhibitors who have seen advance showings affirm that these pictures could only have been taken at the front by official photographers. "The War" will be released weekly in installments of two reels, the first three issues covering "The Battle of the Somme" in its various phases.

The various Kalem series will continue with the exception of "The Girl from Frisco," which is drawing to a close and will soon be followed by a new series featuring Marin Sais. "The Hazards of Helen" will still be issued weekly. "Grant, Police Reporter," with George Larkin, and "Ham and Bud" will be continued.

Other releases include Essanay's series, "Is Marriage Sacred," Essanay's "Black Cat" features, George Ade Fables, and its weekly scenic and cartoon single reels.

The Selig-Tribune news reel covers the current events field. Selig announces George Fawcett in some forthcoming short-length dramas. The Vitagraph will offer, through General, a single-reel drama each Monday and a one-reel series of "The Dangers of Doris" and a number of two-reel dramatic subjects featuring Brinsley Shaw. Melies releases through General, as usual, will be the Vim comedies "Pokes and Jabbs," the Kate Price and Babe Hardy weekly comedies, and Knickerbocker three-reel subjects.

SOME NEW THEATERS

California

Of even more modern construction is the immense Turner & Dahnken picture house at Eleventh and Franklin streets, San Francisco. This giant structure, of steel and concrete, with the entrance on Eleventh street, seats 3,000 persons at a single performance and boasts of an original interior arrangement unsurpassed among motion-picture houses in the country.

Colorado

Architect George Roe let the contract for the new Clynes-Walter Theater on Northern avenue, Pueblo, for $7,500 to A. F. Cherry.

Florida

C. H. Morse will erect store, moving-picture theater, reading room and apartment building, at The Winter Park; ordinary construction; built-up roof; ordinary floor construction; electric lights; F. H. Trimble, architect, Orlando, Florida.

Georgia

Mrs. A. Converse is reported to erect theater at Valdosta, to be occupied by Tyson Brothers, owners of Strand Theater; seating capacity, 800; ceiling and ventilating system to cost $2,500.

Idaho

A contract has been awarded to Garrison & Penland by Robert Lamont of Ahsahka for the construction in Orofino of a fireproof building with a seating capacity of 300, to be used as a picture house. The building will be modern, constructed of concrete blocks, and will cost upwards of $3,500.

Kansas

Oscar Evertson, local real estate dealer, has purchased a site on West Central avenue, El Dorado, and will erect theater.

Another picture house is in prospect for El Dorado. Mrs. M. S. Munson will erect at once a modern brick structure on West Central avenue for that purpose.

Louisiana

A new picture theater is being promoted by W. O. Rutledge, manager of the Economical Drug Store, who says work on the building will be started within the next few days. The theater will be on North Front street, New Orleans. It will have a seating capacity for 600 and will include a lower floor and balcony.

Sobel-Richards-Shear Amusement Enterprises will erect Carrollton Theater, H. M. Goldstein, architect, Title Guarantee Bldg., New Orleans; also having plans prepared for two other theaters.

Massachusetts

Work on the fine new theater building which will be erected at the southeast corner of Pleasant and Cash streets, Fall River, by J. P. Parent, proprietor and manager of both the Lyric and the Star theaters, Pleasant Street, will start March 1. The building will cost $55,000 and have a seating capacity of 2,000.

Mississippi

B. A. Heidenreich has plans by Harry Stewart, McComb, for lately noted picture theater; 55x76½ feet; composition roof; sloping pine floor; stoves; electric lights; cost $3,000.

Missouri

Willis Wood estate will remodel Willis Wood Theater at Kansas City, lately noted damaged by fire at loss of $40,000 to $50,000.

New Jersey

A syndicate headed by Jacob Fabian of Paterson is planning the erection of a picture theater on Broad street, Newark.

New York

A. H. Schwartz has purchased a site at Bedford avenue and Brevoort place, Brooklyn, and will erect a theater to seat 3,000 and cost $500,000.

New York Theater Company, 214 W. 42nd street, will make alterations to five story theater and stores at 1514-20 Broadway, New York City, to cost $10,000.

M. D. Steuer, 42 Broadway, will erect a theater at East Houston and Forsyth streets, New York City, to cost $25,000.

Another big theater for Watertown may be constructed in the near future to replace Wonderland owned by Papayanakos Brothers, in the LeRay Hotel.

A. H. Schwartz has purchased a site for a new theater at Brevoort place and Bedford avenue, New York City, from Bulkley & Horton Company in Brooklyn.

Two new picture theaters will soon occupy the north half of the block front on the west side of Broadway between Fiftieth and Fifty-first streets, New York City. The Wendel estate has leased to Messmore Kendall, operating under the name of the Moredall Realty Corporation, the property for a term of twenty-one years at an annual rental of of about $100,000 as a site for an office building and two theaters.

Oregon

Plans have been completed for the erection of a new theater at Marshfield.

Pennsylvania

The Champerlain Amusement Enterprise, Incorporated, controlling nine picture theaters in the central part of Pennsylvania, has purchased a site at Independence and Anthracite streets, Shamokin, and will erect a modern $75,000 theater.

MAX LINDER'S

first comedy now ready

"MAX COMES ACROSS"

Released February 26—
Book the entire series of 12 now.

ESSANAY will pay half of your advertising in newspapers on Max Linder comedies. We have decided on a national advertising campaign and desire to place it where it will do your box office the most good. For particulars get in touch with your Kleine-Edison-Selig-Essanay branch or our special representative in your territory at once.

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., CHICAGO

Chicago News

THE annual election of the Chicago Branch of the Motion Picture Exhibitors' League of America was held on Friday, February 2, at the league's headquarters in the Masonic Temple. There were a number of close races for offices. The returns were not in at the time of going to press.

Otis B. Thayer is directing a company in two and three-reel dramas at the Selig studios.

Russell Lewis, Triangle manager of St. Louis, came to Chicago during the week of January 29 on business.

Ralph O. Proctor, genius of the Art Dramas office in the College Building, last week made a business trip to Minneapolis.

That mighty popular little actress, Doris Kenyon, is in Chicago and is flirting with Essanay. Nobody knows as yet whether or not George K. will succumb.

The Irish are too much for Lubliner and Trinz. Owing to the agitation caused by the feature, "Whom the Gods Destroy," the film has been taken off the Lubliner and Trinz screens.

Censorship in Evanston is already notorious. Another bit of publicity is added to the picture business in that suburb. Hereafter, all films dealing with sex problems or displaying Garden of Eden figures, will be barred.

Frederick Wilde, son of Frederick Wilde, Junior, the well known Chicago film man, of 1435 Sherwin avenue, was drowned last week while skating on the lake at Rogers avenue.

Al Green, George Fawcett, Vivian Reed and others of the Selig Company, who have been working in the Chicago studios, have gone to Los Angeles to finish "Little Lost Sister."

Publicity Director Masters of Greater Vitagraph of New York, has been spending a few lively days in Chicago in the interests of his concern.

The F. I. L. M. Club legislative committee met on January 30 at the Hotel Morrison on the familiar Floor B. The proposed new tax on theaters was discussed. The executive committee met on Friday, Feb. 2.

Harry Leonhardt, western Fox representative, left on January 28 to swing around the Fox exchanges throughout the western half of the United States. In the meantime, Jack O'Toole will watch things in Chicago.

Manager Smith of the local Metro office, has put the Metro in Metropolitan by inducing that theater to open with the "White Raven," the Ethel Barrymore feature. A Drew comedy and Metro travelogue were shown at the same time.

James Travers, formerly of Pathe office of Toronto, is now a special representative for the dominion of Canada for Essanay, Max Linder's comedies. Mr. Travers was in Chicago last week and received his appointment from Elmer Pierson, the Linder sales manager.

The Frieder Film corporation has been organized in Chicago for the purpose of making children's pictures. Lule Warrenton, who formerly made juvenile films for Universal, will be in charge of productions.

Frank L. Hough, a Chicago man, is inventor of the "Movette" home motion picture camera and projector, which is now being marketed by the Movette Camera Corporation of New York. Mr. Hough is vice president and manager.

Henry B. Walthall and his Essanay company are in Louisiana taking some exteriors for the new Essanay feature, "Burning the Candle." Henry says he will be back in time to appear at the Reel Fellows' party at the Essanay studio on the evening of February 10.

W. J. West, who owns three screen houses in Kewanee, Illinois, two in Galesburg, and one in Cambridge, made the rounds of the Chicago exchanges last week, and when he saw a copy of MOTOGRAPHY, stole it to take home with him.

Harry Fox, gingery K. E. S. E. road man, is wearing his best "bonus" smile these days. Upon his return to town one day a short time ago, he was advised that K. E. S. E. would pay all of its employees a long expected bonus.

Two new salesmen have been put on by Manager C. P. Price at the local McClure's office in the Mallers Building. They are O. L. Winslow, former Pathe salesman,

EVERETT TRUE COMEDIES
Featuring BOBBIE BOLDER as the Champion Pest Squelcher. Single reels that are reely funny You can purchase one or all. Beat your competitor to it. Write us for particulars. Our Studios Can Be Rented by the Day or Week.
Broadway at Granville Avenue, Chicago, *J. E. Willis, General Manager.* AMERICAN BIOSCOPE COMPANY

who will have charge of the Indiana territory, and Joseph M. Lyon, an experienced film man who will handle Wisconsin.

George Spoor of the Essanay had an interesting little party last week when he entertained all the branch managers of the K. E. S. E. service. The men were in Chicago to arrange the details of an extensive newspaper advertising campaign for the Max Linder comedies. The first of these appears February 25, but the advance showing will come on February 18.

Among the important visitors in the Zephyrous Village during the last few days, were E. D. Horkheimer, secretary of Balboa, and Silas E. Snyder, Balboa publicity man. Both men called upon MOTOGRAPHY and discussed various phases of the business. "Some day we'll have pictures of three dimensions, and in absolutely natural colors," said Mr. Snyder.

Answering the advertisements run in the McClure magazines, twenty women in the vicinity of the Open Square Theater at 40th and Drexel Boulevard, wrote in to the McClure offices asking for a place at which they could see the McClure "Seven Deadly Sins" series. This is something unprecedented in the way of film publicity.

Manager C. B. Price, the live piece of brain and brawn that sits in the manager's chair at McClure's, spent a few days in Kansas city a few days ago conferring with his Kansas City manager. The King's Theater, the Shenandoah and the Strand of that city have succumbed to the attractions of the "Deadly" McClure's series.

The Sunshine Film Corporation, 1524 Dearborn Bank Building, as announced by J. E. Willis, general manager of the American Bioscope Company, has leased the latter's studio for a term of one year and will, starting February first, produce two single-reel comedies each month. Full details regarding the Sunshine Film Corporation will be found elsewhere in these pages.

That staunch friend of the film industry, Attorney Dave Alexander, is hard at work in the attempt to prevent the development of a number of measures which threaten the business in Chicago and Illinois. Foremost of these is the proposed new theater tax and the new censorship ordinance which would eliminate entirely the films now run under pink permits. More power to you, Dave. We're all back of you.

Here is something new in the film business. Manager C. W. Bunn of the Pathe office has created the position of router, and the first incumbent is W. Hamm, formerly booker in the Chicago International office. Mr. Hamm will have complete charge of all films in transit. Every film that leaves the office will bear a label giving all the train times, connections and routes over which the film will travel to the theater and return. The router will know exactly where every film should be at all times. This move has been made necessary owing to the fact that local express companies have no one delegated to take especial care of the film service.

TWO ARTFUL PUPS

There are two awfully spoiled dogs going around with lifted eye brows and stuck-up noses thinking they're pretty smart these days.

But then it isn't every dog that can get a mention all by himself in an honest-to-goodness criticism written by a real live photoplay critic on a big newspaper. And, too, as every one knows, even a common dog that was never mentioned must have his day!

The two canines in question are Zippy Minter and Peter Fischer.

Zippy is a poodle, and he isn't much to look at, but he had quite a lot to do in Mary Miles Minter's first Mutual Star production, "Youth's Endearing Charm."

Maitland Davis of the Los Angeles *Morning Tribune* gave him a whole paragraph all to himself, when the critic was writing about Mary Miles Minter's appearance at Tally's Broadway Theater in that city. He said, "You will like Zippy. That happy canine is likely to make us forget our old friend 'Rags' who was a great aid to another star's popularity."

Peter, however, is a bull dog, who is very fond of showing his teeth and of his charming young mistress, Margarita Fischer.

Peter's particular claim to snob-dom just now is the fact that Mae Tinee of the Chicago *Tribune*, when writing about Miss Fischer's delightful Mutual "'Miss Jackie of the Navy," said that he made a hit with her and that he was a dog with a sense of humor.

ELEANOR BLACK IN "IGNORANCE"

Eleanor Black, the young actress who plays the leading feminine role in the picture "Ignorance," has made several successful appearances in recent releases, notably "The Green Cloak," (Kleine), and "The Soul of a Woman," (Rolfe). She is of English birth and has many abilities besides personal and screen accomplishments which qualify her to take a prominent position in the realm of the silent drama. To acting intelligence of a high order she adds the recommendation that she can shoot, ride horseback, drive an automobile, swim, fence, and negotiate any stunt which calls for fearlessness and decision of action. Miss Black besides has the inestimable gift of natural aptitude for the work, and will probably be heard of a great deal in the film field.

A TWENTY-FIVE DOLLAR FALL

Theodore Marston was directing Charlotte Walker in "Sloth," one of McClure Pictures' Seven Deadly Sins. It was a battle scene and a "stunt" man had been engaged to be shot off his horse in front of the camera.

The scene started, the rider dashed into the camera's range, threw up his arms and slid from his horse.

"No good!" cried Mr. Marston. "Make it a real one."

"You said you wanted a ten dollar fall," protested the "stunt" man.

"I want the best you have," said Mr. Marston. He smiled.

"What are your rates?"

"Ten dollars if I fall on my feet, twenty-five if I throw the horse and fall on my head."

"Give us the twenty-five dollar kind," said Mr. Marston.

The "stunt" man delivered a beautiful fall, landing on his head, unhurt. Two weeks later, making a ten dollar fall for another company, he broke one of his legs.

J. Allen Boone has resigned as vice-president and secretary of the Amalgamated Photo Play Service and has taken offices on the seventh floor of Aeolian Hall, 38 West Forty-second street, New York, where he will act as business representative for a number of well known screen directors, players and writers and co-operate with Charles Emerson Cook in general publicity. Miss Helen Christine Hoerle who has been connected with the scenario departments of the Equitable, Fox and Rolfe-Metro companies in an editorial capacity, and who is widely known as an authority on scripts and their value, will be associated with Mr. Boone in the handling of photoplay material.

Mr. Boone is well known in the film, newspaper and magazine worlds. Previous to his affiliation with the Amalgamated Photo Play Service he was publicity director for Lubin. His work as a newspaper and magazine man has taken him to all parts of the world.

Earl Gulick, who has occupied an executive position with the International for the past two years, has resigned for the purpose of embarking into the motion picture business for himself. Mr. Gulick, who did notable work for the International, will engage in the state rights end of the motion picture industry. He expects to announce the opening of offices within the next few days.

The wife of a William Fox photoplayer was engaging a nurse last week for their child.

"Have you had any experience with children?" she asked one of the applicants for the position.

"Sure, ma'am. I used to be a child myself," was the reply.

UNIVERSAL BOOK IT PROGRAM

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - NEW YORK

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, FEBRUARY 17, 1917 No. 7

Maxine Elliott
GOLDWYN PICTURES

IRWIN H. HENCH

Goldwyn Pictures

Goldwyn's Message to Quincy, Illinois

And 10,000 Towns Like It

MR. SOHM, of Quincy, does not know whether his Belasco Theatre will be able to afford Goldwyn Pictures because he is a "little exhibitor."

This announcement is to assure him and the thousands of other exhibitors like him that the big and powerful Goldwyn productions will be at his disposal and *within his reach.*

"*Little* exhibitors" are the backbone of the motion picture industry; they determine the success or failure of a producer. What could be more profitable and satisfying than producing *big* pictures for the "little exhibitors" as well as for the big ones?

Goldwyn expects to contribute to its own success and solidity in the industry by the cordiality and intelligence of its relationships with the owners and managers of the smaller theatres.

ADVISORY BOARD

SAMUEL GOLDFISH
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Goldwyn Pictures Corporation

16 East 42nd Street New York

Telephone: Vanderbilt 11

TRIANGLE

SUNDAY, FEB. 18th

ROBERT HARRON IN "THE BAD BOY" — Fine Arts

AND

A Triangle Komedy

"THE TELEPHONE BELLE"

The real story of a real American boy. For boys and grown-ups, too

A LOVABLE GIRL IN A WONDER-PLAY OF DREAMS AND REALITIES

THURSDAY, FEB. 22nd

ENID BENNETT IN "PRINCESS of the DARK" — Ince-Kay Bee

AND

A Triangle Komedy

"WHEN HEARTS COLLIDE"

SUNDAY, FEB. 18th

The special Mack Sennett-Keystone Comedy

"STARS AND BARS"

A Real Riot of Fun

A wandering pearl necklace makes all the fun and causes all the trouble.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

THE NEW TRIANGLE

There is a NEW TRIANGLE.

The word has taken on an added significance, with the entrance of the Triangle Distributing Corporation into the field of activities broadly included by the word "TRIANGLE."

The motion picture industry knows what the word "TRIANGLE" has stood for, and still stands for, in its reference to the grouping in one compact program of the pictures produced by three studios, each in a class by itself—which will continue as heretofore.

But now there is an added meaning, a NEW TRIANGLE—the Exhibitor, the Producer, the Distributor—joined firmly and solidly together by ties whose strength will stand every test.

The Triangle Distributing Corporation is composed of SPECIALISTS, men who appreciate the vital inter-dependence of producer, distributor and exhibitor whose breadth of vision comprehends that the needs of one are the needs of all. They will learn, through close touch with the exhibitor, his views and his suggestions, and thus be enabled to transmit to the producers of Triangle pictures information which will aid them in supplying a product even higher in standard and more satisfying in box-office efficiency than has been the case heretofore—and this is saying much.

Further announcements of very great importance to all exhibitors will follow.

Triangle Distributing Corporation

Wm. W. Hodkinson, President

1457 Broadway, New York City

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Dorothy Bernard in Art Dramas' "The Accomplice," the striking Sherrill production for February 15. Jack Sherrill plays opposite Miss Bernard.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, FEBRUARY 17, 1917 No. 7

Chicago Exhibitors Hold Election

OFFICERS-ELECT GO ON RECORD OPPOSING DEPOSIT SYSTEM

IT was a big election and brought everybody out. That means that when the Chicago branch of the Motion Picture Exhibitors' League of America went through the throes of taking on a new set of officers for the coming year there was an interesting time in the zephyrous village by the lake.

The election brought out what is said to be the biggest meeting ever held by any branch of the national organization anywhere anytime. Two hundred and fifty exhibitors and film men, partners and proxies, were on hand at the headquarters in the Masonic Temple when the meeting was called to order by National President Lee A. Ochs of the M. P. E. L. of America. Judge A. P. Tugwell, of Los Angeles, national vice-president, was present as was also Thomas Furniss of Duluth, member of the national executive board.

William E. Heaney, vice president

Joseph Hopp, president

NEWLY ELECTED OFFICIALS OF CHICAGO EXHIBITORS' LEAGUE.

Sidney Smith, re-elected secretary

W. J. Sweeney, treasurer.

The New Officials

Joseph Hopp, of the Ideal Theater Company, a prominent theater man of Chicago, was elected president of the league, defeating George Henry, of the Palace and Iris Theaters. Out of the total of 154 votes cast, Hopp received 106.

William E. Heaney, owner of the Virginia and Crawford Theaters, is vice-president with 109 votes.

Sidney Smith of the Kedzie Amusement Company, received 111 votes, re-electing him secretary, and the well known William J. Sweeney, national secretary of the M. P. E. L., won out again as treasurer with 107 votes to his credit. William Rohe of the Ideal Theater Company was elected sergeant-at-arms. He polled 101 votes of the possible 154.

Following are the members elect of the executive committee and the number of votes received by each: Robert R. Levy, Revelry Theater, 110; Alfred Hamburger, Hamburger Amusement Company, 96; George Hopkinson, Hamlin Theater, 101; Max Schwartz, manager Hoyt Cinematograph Company, 98; M. S. Johnson, former exhibitor, 103; John Frundt, Claremont Theater, 101; M. S. Ludick, a Melrose, Illinois, exhibitor, 100.

The new officers enjoyed a banquet at the Sherman Hotel the day following the election. They assume office at the next regular meeting, on the first Friday in March.

The above officers elect were all presented on one ticket and a sweeping victory was won. The opposing—the "Exhibitors' ticket"—was composed of the following nominees: George Henry, for president, Palace and Iris Theaters; Samuel Gold, vice-president, Gold Theater; Anna Kesner, treasurer, Lyric Theater; Geo. M. Laing, secretary, Burton Theater; Chas. Rysdon, sergeant-at-arms, E-A-R Theater. Executive committee: E. Thos. Beatty, Linden Theater; August Krug, Park Manor Theater; Max Jesselson, Halsted and Olympia Theaters; Jacob Cooper, 20th Century Theater; H. L. Gumbiner, Bertha Theater; Adolph Powell, Rex Theater; H. A. Grundling, Bryn Mawr Theater.

Deposit System Main Issue

Perhaps the main issue at stake in the election was the question of the deposit system. The officials who were elected are openly opposed to that system of film rental. They hold that when men of established business standing pay for films in advance they should not be asked by the exchange for any further proof of integrity. The new administration will also immediately appoint a committee to wait on the film exchanges with a view to inducing them to be more careful in the issue of permits. Neglect on the part of the exchanges to furnish the proper permits for films is aggravating the already ticklish censorship situation in Chicago.

The judges of the election were Tom Furniss, chairman, Paul Sittner, of the Criterian Theater, and Louis Frank, Halsted and Coronada Theaters.

Other Business of the Meeting

Following the casting of the ballots, other business and discussions were taken up. Sixteen applications for new memberships to the League were acted upon favorably and that number is thus added to the local organization's roster.

A "Joker" Action

Another action, carrying a joker, was taken. With National League President Mr. Ochs, the man behind the new publication called the *Exhibitors' Trade Review,* in the chair, the motion was put through to endorse that paper as the official organ of the Chicago League. And here is the joker. One of the phrases of the resolution reads something like this: "Also, advertising by manufacturers in the *Exhibitors' Trade Review* will be considered a mark of good will on the part of manufacturers toward the exhibitor." If advertisers were not so keen, and were easily frightened, that might bring some support to Mr. Ochs' organ.

Judge A. P. Tugwell, national vice-president, who presided with Mr. Ochs, made the following statement for publication: "It is impossible for me to see how the meeting could avoid passing the resolution considering the manner in which it was put up to them." Chicago exhibitors also stated publicly that the note was taken after many had left the meeting and that the action does not represent the sentiments of the Chicago theater men as a whole.

At a former meeting a committee headed by Louis Frank, had been appointed to investigate the *Trade Review,* but that body had never reported.

Mr. Ochs also induced the League to uphold his request of the National Association of the Motion Picture Industry not to appoint a representative of the Universal Company on the national censorship committee which is headed by David Wark Griffith. That Mr. Ochs and Universal heartily disagree with each other, due to some recent trouble, is a matter of common gossip.

Griffith Busy

D. W. Griffith's activities have been particularly varied of late. On Thursday, January 25, at Washington, D. C., he delivered an address to the members of the National Art League of America. The following day he was the guest of honor at a dinner given by the Hon. Champ Clark. From the capital Mr. Griffith went to Richmond, Va., in response to an invitation to speak to the Richmond division of the Daughters of the Confederacy. And on the Tuesday he was the guest of the Norfolk, Virginia, Chamber of Commerce. Mr. Griffith's visit to Richmond and Norfolk, his first since his boyhood, was welcomed by the newspapers of both cities as the occasion for lengthy interviews. "Intolerance" is now appearing in Richmond.

James Young Gives Bail

Magistrate McQuade of New York, who listened to the evidence against James Young upon his arraignment recently on a charge of assaulting Harry Garson, a Detroit theatrical manager, released the defendant under $1,000 bail. Mr. Young was arrested on complaint of the Detroit manager following an altercation outside the Astor Theater lobby in New York. Clara Kimball Young, wife of the defendant, witnessed the trouble. The causes of the dispute were not disclosed in court.

Illinois Convention Coming

According to plans already in the process of formation there will be held a state exhibitors' convention in Chicago sometime during the month of March. The meeting is subject to the call of Green M. Luttrell of Jacksonville, Illinois, president of the Illinois branch of the Motion Picture Exhibitors' League of America.

Rose Tapley Flays Censors

Rose Tapley, the Vitagraph star, by means of a speech delivered to members of all the women's clubs of Chattanooga, Tennessee, obtained the withdrawal of a censorship bill which had been introduced in the Tennessee legislature.

Miss Tapley pointed out that "purple" or "vampire" films are dying a natural death and there is no need of legislation to exterminate them altogether. She suggested as a remedy, "Don't go to see them and don't advertise them by talking about them."

At Fort Worth, Texas, where Miss Tapley appeared to a number of crowded houses at the Egypt Theater, the exhibitors who presented Miss Tapley to their patrons report a highly commensurate return.

Censors Exchange Film Lists

At the request of a new trio of censors who have begun operations in Springfield, Illinois, lists of the films censored and the cut-outs in each will be forwarded to the Springfield board by the national board of censors and by the board of censors of Chicago. Whatever comes out under the hands of the Chicago censors will come out of the prints of the same subject for Springfield consumption. The censors will check up on the work of the national board to see that their changes have been obeyed. The question is suggested: When all the censors in all the cities begin making all the cuts that all the censors make, what will the picture look like?

Aim Law at Theater Owners

A bill has been introduced in the Illinois legislature, termed an injunction and abatement act, which would permit of prosecutions against the owners of theaters who allow their premises to be used for immoral performances, evil or obscene cabarets, or other indecent exhibitions. Another bill proposes a statute which would make the property owner subject to criminal prosecution. The measures bear the endorsements of the Church Federation and the City Club of Chicago.

General Men Meet in Chicago

Benjamin Hampton, the tobacco and film magnate, who now heads General Film, was in Chicago last week to attend the two-day convention of General exchange managers and salesmen called by Mr. Hampton for the purpose of "getting acquainted." Twenty-one men were present. The sessions were devoted to discussing past business and laying plans for the future.

"Civilization" Sold in South

J. Parker Read, Jr., general manager of the Harper Film Corporation, announces that the All Star Features Company, Jacksonville, Florida, have acquired the state rights of the Thomas H. Ince spectacle, "Civilization." The territory includes Kentucky, Virginia, Tennessee, North Carolina, South Carolina, Georgia, Alabama, Mississippi, and Florida.

Ohio Censor Scents a Skunk

C. G. WILLIAMS URGES ILLINOIS WOMEN TO CREATE STATE BOARD

CENSORSHIP of speeches has not yet been put into effect in Illinois. The remarks of Charles G. Williams, president of the Ohio board of censors, who lately told an audience of Chicago women that the men in the motion picture industry who talk of "cleaning up the business" remind him of a skunk, may be printed therefore with the same propriety in which they were uttered.

"The object of the national board of censors was to fool the public," said Williams in his address before the Women's Political Equality League of Chicago, February 3.

Financial phase blinds producers

He accused producers of letting the financial phase of their business blind them to the true demands of the public, thus bringing the curse upon themselves. The demand of the public is for censorship, according to Mr. Williams, and he called it not a curse, but "a blessing." He said:

Go back to the time when the public and the ministers and others were crying out against the early moving pictures and we see that the producers got together and said they would give the public clean pictures.

Every once in a while they organize some new body to regulate and pass on films. Some of the biggest men in the business had a meeting in New York just recently and they talked about "cleaning up the moving picture business." They are trying to fool the public again. They remind me of a skunk going about lecturing on sweet incense.

Mr. Williams said that his predecessor on the Ohio board of censors was a lobbyist and publicity man who made an attempt to block needed censorship legislation. He declared also that many Ohio exhibitors favor state censorship.

In concluding his references to the previous administration of the affairs of the censorship board of Ohio, Mr. Williams made the general remark that "If the power of censorship is placed in the hands of wise, intelligent and educated persons, then censorship is a godsend; but if placed in the hands of fools and fanatics, it is an outrage upon civilization." He did not explain how to tell the difference.

Committee Condemns Exchange System

The discussion of censorship came as a preliminary to the introduction of a bill in the Illinois legislature through action of the Women's Political Equality League, to create a state board of censors in Illinois. The bill is now in preparation by a committee of which Mrs. Guy Blanchard is chairman. A member of the committee is Mrs. Alfred Hamburger, wife of the Chicago theatrical manager and exhibitor.

Mrs. Guy Blanchard, chairman of the moving picture committee of the League, told of the committee's activities of two years. The one condition which has influenced the committee more than any other fact, in concluding that legal censorship is necessary, she declares to be the inflexibility of the exchange system. Exhibitors have told her they are willing to co-operate with the women of their neighborhoods in showing the type of pictures they desire, but find themselves unable to obtain the desired pictures from day to day on account of their contracts with the exchanges, requiring the showing of whatever pictures are released.

Mrs. Blanchard expressed her views on the fitness of the average films to MOTOGRAPHY in an interview.

Small Towns Demand Censorship

"The little towns of the state are crying out against the salacious, immoral pictures exhibited in their theaters. The cut-outs which our censors in Chicago make are restored in exhibiting the pictures elsewhere. We must stop it with state censorship laws."

"Can state censorship guarantee justice to the producers?" her interviewer asked. "Censorship, not like the kind we have now in Chicago, but a fair-minded, just form of censorship—will a state board do it?"

"It is the plain duty of educated, intelligent people to see that nothing harmful is allowed in films."

"Do you believe that was the theory of the Ohio censors in forbidding 'The Birth of a Nation' to be shown in Ohio?"

"If I were president of the United States I would see to it that that picture was never exhibited in any state. It prolongs the enmities of the North and the South and stirs up the old hatreds. It is an improper picture."

Ma and Pa as Censors

Mack Sennett has had his troubles with censors, like many an exhibitor, and knows whereof he speaks.

He believes that the only effective censors in the world are Ma and Pa. All other censor boards he considers unnecessary.

"Ma and Pa usually do a pretty good job of it, too," says the soliloquizing producer.

His recent expressions on the subject contain much food for thought for exhibitors who are seeking to win Ma and Pa to their side of the question. He says:

Experience has shown that a motion picture exhibitor can beat the censors in the courts in nine cases out of ten. The whole American legal system—the whole American theory of life—is opposed to the idea of censorship. But the exhibitor can't beat Ma and Pa.

And when he puts on a nasty picture, the exhibitor is taking a big chance with the only censorship he can't beat. And he knows it.

And that's all the censorship the picture business needs. And it is the only one that will work. Leave it to Ma and Pa; especially Ma.

When I was a boy, there used to be a number of respectable old ladies who delighted to go to funerals to see whether the corpse looked natural and to compare notes on the behavior of the widow.

Funerals are a little out of date now as a form of popular entertainment so the old ladies of both sexes censor motion picture films instead.

No doubt it is rather good fun thus to brandish sticks at the wicked motion picture people; to man-handle the story while the poor dejected author sits shivering in a dark corner and the demon producer howls aloud into the night.

But it is rather tough on the greatest industry that has grown up in several centuries of progress.

Anti-Censorship Campaign Grows

Women's organizations in several cities of Maine, Rhode Island and Connecticut have been called upon to resist all moves to establish legal censorship by Director Rouillion of the Mechanics' Institute of New York, representing the national board of review, and

Mary Gray Peck, chairman of the motion picture committee of the General Federation of Women's Clubs, who is actively campaigning to defeat censorship legislation. At Portland, Maine; Providence, Rhode Island, and elsewhere, the co-operation of local club women was obtained in presenting special juvenile programs.

DEFEAT CENSORSHIP BILLS

Exhibitors of Hoosier State Score a Knock-out in Combined Attack on Two Drastic Laws of Legislative Ringside.

Concerted action by Indiana exhibitors in facing the censorship crisis in their state won the day. The two bills described in MOTOGRAPHY last week were killed in committee. Although another bill made its appearance immediately upon the death of the two preceding censorship measures, exhibitors now express themselves as confident that no harmful laws will go through at this session.

The first measure which the exhibitors laid out to rest was a bill providing for the appointment of a commission of three by the governor for the censoring of all films coming into the state and the licensing thereof if passed, for a fee which would go to a fund for the maintenance of the commission.

The second provided for Sunday shows and also censorship, the censoring body to be composed of three persons named by mayors of cities and trustees of towns. This bill stipulated that all Sunday shows should be prohibited unless half the gross receipts were given to charity. The measure failed to find favor with the committee of the legislature.

Another bill was introduced by Representative Johnson which is similar to the first named, providing for a commission appointed by the governor to censor all films and license them in the state for a fee.

At the recent convention of the exhibitors of the state, Governor Goodrich expressed the opinion that perhaps the Sunday picture shows were doing a good work, when properly conducted, for the reason that they provided profitable entertainment for a large number of people who otherwise might not spend their time to such good advantage.

Films Fight Censorship

The eloquence of the motion picture film will be the first aid enlisted by the Censorship Committee of the National Association of the Motion Picture Industry in a plan of education which will cover the entire country for months to come. The work of appearing before legislative committees and fighting the bills now actually pending is going forward, but the necessity of education against future legislation is obvious and the committee is preparing for it.

The Censorship Committee will prepare short, crisp arguments against censorship, and will send them to all the producers of the country, who will make them up into short strips of film which will be attached to the films issued. Each company will have a quotation different from every other company, and new ones will be issued every week.

This plan has been tried out successfully on the Pacific Coast, and Chairman David W. Griffith of the Censorship Committee was instrumental in its adoption there.

HARKEN TO THE EXHIBITOR

Veteran Theater Owner Speaks Reminiscently and Gives His Views on Censors, Women, and the Censorship Question

"Censorship in any form whatsoever is a preposterous imposition," came the assertion from M. A. Choynski, exhibitor-director from Chicago of the National Association of the Motion Picture Industry, and member of the Chicago M. P. E. L. "Isn't it preposterous?" queried the speaker in unanswerable sarcasm.

"Can't a free people decide which newspapers they want to read, what books their own children shall read, and what pictures they or their boys and girls shall see?

"I believe in going out among the women of the city and co-operating with them. By helping them to have the class of pictures they want to see, I help myself as an exhibitor. When I hear that they are going to have a meeting on the censorship question, I get busy and attend that meeting. I did that once when the local censor board sent a man out who did not know what he was talking about. He admitted it and sat down. I won the day.

"What of the Pink Permit?"

"That reminds me of something else. Listen to me, Mr. Journalist, and some day when you want something to write on censorship, you can write this story.

"It was one day at the Odeon Theater, over on Halsted street. I had a 'pink permit' picture on that day and a notice out in front that no one under twenty-one years old would be admitted.

"A young married couple came up to the window with a child in their arms. 'You can't go in with the child,' I told them. When I said it was the law, they turned away and went down the street.

"Half an hour later they came back again, but this time without the child. 'But I can't let you in,' I said. I knew the couple too, and wanted to let them in the worst way. But you see they were both under age.

"Sorry, But It's the Law"

"I tell you, men, it isn't a free country that stops any man, young or old, from taking his wife to a moving picture show. Think of it. None of you can take your own daughter to see a picture if the censors do not like it.

"An exhibitor from another part of the city came to my theater one day when I was showing a 'pink permit' picture. He had come all the way across town with his daughter to see the picture.

" 'But I can't sell you tickets because it's against the law,' I told him. 'Your daughter is not of age.'

" 'But I want her to see the picture,' he said to me.

" 'Can't do it, I'm afraid. I'm sorry. But that's the law.'

"Say, men, you should have heard what that exhibitor said about censors because he was not allowed to take his own daughter to see that picture. Censorship is a preposterous evil. We don't want censorship! No!"

W. K. Howard, manager of the Minneapolis branch of Vitagraph-V. L. S. E., has added C. L. Filkins to his sales force.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, Motography *will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

OLIVER TWIST, with Marie Doro, (Lasky)—"The picture is good. It is not the kind that appeals to the general public, however."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Neptune's Daughter, with Annette Kellermann, (Universal)—"The best drawing card we had during the week, but the weather was bad and cut the attendance."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Victoria Cross, with Lou Tellegen and Sessue Hayakawa, (Lasky)—"Lou Tellegen ought to be in the army. He would make a better soldier than actor. At least, the audiences thought so. I heard many remarks, and all about the same. The picture was not liked."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Ninety and Nine, with William Courtenay and Lucille Lee Stewart, (Vitagraph)—"The weather started to get extremely cold on the night we ran this picture. Consequently we did a small business. The picture is good."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Pidgin Island, (Metro) Harold Lockwood and May Allison—"This is a good feature but it had too many water scenes and not enough action .in it."—W. C. Lamoreaux, Lakeside Theater.—*Catering to the educated classes.*

The White Raven, (Metro) Ethel Barrymore—"With the exception of the first part, this is one of the most satisfactory pictures I ever ran. It will be a mighty good attraction for the average exhibitor. It did a splendid business for me."—W. C. Lamoreaux, Lakeside Theater.—*Catering to the educated classes.*

The Weaker Sex, with Dorothy Dalton, (Triangle)—"The Chicago censors gave this a 'pink permit,' (no children allowed). The title is 'pink,' but not the play itself. It is a good production, well liked by the patrons, and I do not see why the censors thought it should be run as 'pink.' It proved a good box office attraction."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Redeeming Love, (Paramount) Kathlyn Williams and Thomas Holding—"The one great drawback to this picture is that it deals a little too much with church. It is a good idea for the producers to avoid such subjects, for the patrons do not like them. The picture is a very good one but it does not draw."—M. J. Saxe, Knickerbocker Theater.—*Catering to a high class of people.*

Redeeming Love, (Paramount) Kathlyn Williams and Thomas Holding—"This is not a good picture. It is weak and uninteresting, although Miss Williams herself is mighty good. I would not recommend the play as a box office attraction."—W. C. Lamoreaux, Lakeside Theater.—*Catering to the educated classes.*

A Girl Like That, (Paramount) Irene Fenwick and Owen Moore—"This is a very good picture, well directed. The work of the stars is good. The name, however, is against the picture. The producers might have found a better title. This one not only does not appeal, but it suggests some of the recent sensational productions instead of a high class picture."—M. J. Weil, Castle Theater.—*Downtown house.*

Lost and Won, with Marie Doro, (Paramount)—"This proves to be a high class society drama with an appeal for all patrons. A very good picture with good box office value."—M. J. Weil, Castle Theater.—*Downtown house.*

His Rival, with Mr. and Mrs. Sidney Drew, (Metro)—"A very good comedy. These Drew comedies are the cleanest and finest on the market today and are good for any audiences. Sydney Drew is popular with all classes."—M. J. Weil, Castle Theater.—*Downtown theater.*

The Man Who Forgot, with Robert Warwick, (World)—"A very good picture with good box office value. It was well liked by the patrons. Warwick is becoming very popular in our neighborhood."—M. J. Weil, Lake Shore Theater.—*Catering to high class audiences.*

Wife by Proxy, with Mabel Taliaferro, (Metro)—"A very good picture, well produced. Was only a fair box office success because of the very cold weather."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Devil's Pay Day, (Bluebird)—"A very good picture, the best Bluebird recently released. A fair box office attraction."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Great Secret, (Metro) Bushman and Bayne—"This is holding up as well as could be expected from a serial. It keeps the interest up and is full of action. Bushman is still popular and of course Beverly Bayne is very well liked. Her parents live near my theater.

This serial, however, should be a good thing for any exhibitor's box office."—W. C. Lamoreaux, Lakeside Theater.—*Catering to the educated classes.*

Chicken Casey, with Dorothy Dalton, (Triangle)—"A very pleasing picture which brought good business. Patrons liked it very much."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Chicken Casey, with Dorothy Dalton, (Triangle)—"It was well liked. Dorothy Dalton is a top-notcher."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Chicken Casey, (Triangle) Dorothy Dalton—"Dorothy Dalton is not at her best in this film, although the picture itself is very good. In that I express my patrons' opinion, not my own."—W. C. Lamoreaux, Lakeside Theater.—*Catering to the educated classes.*

Charlie Chaplin Revue of 1916, (Essanay)—"It is not very often that I show a Chaplin picture. This one drew very well. He's funny every time."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Slave Market, (Paramount) Pauline Frederick—"Miss Frederick is an especial favorite in this neighborhood. Although this particular play was not very well liked, it was a fair box office attraction."—W. C. Lamoreaux, Lakeside Theater.—*Catering to the educated classes.*

The Evil Eye, (Paramount) Blanche Sweet—"This picture took very well here and did a fair business for me. Miss Sweet is a favorite among my patrons."—W. C. Lamoreaux, Lakeside Theater.—*Catering to the educated classes.*

The Americano, (Triangle) Douglas Fairbanks—"This is the greatest picture I have ever played in my house. It broke all records."—W. C. Lamoreaux, Lakeside Theater.—*Catering to the educated classes.*

The Americano, with Douglas Fairbanks, (Triangle)—"This picture can't be beat; that is, the story itself. The photography is good as well. There's plenty of action. A splendid feature."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Perils of Our Girl Reporters, with Helen Greene and Earle Metcalfe, (Mutual)—"I can't imagine how a series could keep such a sustained interest. The crowds are larger at every performance. The more they see of the plays the more they seem to want them. I guess it is because each one is better than the other. Anyway, they have been a success at the Academy from the start."—Jules Michaels, manager Academy Theater, Buffalo, N. Y.

Miss Jackie of the Navy, with Margarita Fischer, (Mutual)—"Miss Margarita Fischer in 'Miss Jackie of the Navy' broke all house records by over 250 paid admissions. I am arranging for return bookings on both 'Pearl of Paradise' and 'Jackie.'"—Ora O. Parks, manager Lyric Theater, Marion, Indiana.

The Crab, with Frank Keenan and Thelma Salter, (Triangle)—"An especially fine picture which shows Keenan at his best. Proved an excellent box office attraction and pleased the patrons."—S. Trinz, Covent Garden Theater.—*High class audiences.*

The Crab, with Frank Keenan and Thelma Salter, (Triangle)—"About the best thing Keenan has ever done. Very much appreciated and liked by all patrons."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

The Crab, with Frank Keenan and Thelma Salter, (Triangle)—"People all cried at this picture and enjoyed it. Little Miss Salter is great, and Mr. Keenan is, of course, very well liked. This picture is a very fine cash box tonic."—W. C. Lamoreaux, Lakeside Theater.—*Catering to educated classes.*

The Grab-Bag Bride, (Triangle Comedy)—"A pretty good laugh-maker."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Nina, the Flower Girl, with Bessie Love, (Triangle)—"A very good picture which would have been a good box office attraction except for fourteen below zero weather."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Image Maker of Thebes, with the Baroness De Witz, (Pathe)—"A pretty good picture. The featured player has not a very attractive name."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Foolish Virgin, with Clara Kimball Young, (Selznick)—"Not the kind of a picture one expects to see Clara Kimball Young in. Rather a morbid play. Would make a good two-reeler. Clara Kimball Young did not draw well."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

Hearts Afire, with Clara Kimball Young, (World)—"This is the picture formerly released as 'Hearts in Exile.' It is an excellent picture and was well liked."—S. Trinz, Covent Garden Theater.—*High class audiences.*

Great Expectations, with Louise Huff and Jack Pickford, (Paramount)—"The picture is a fairly good one, but it did not seem to give entire satisfaction to the audience. It is an adaptation of the Dickens' novel."—S. Trinz, Covent Garden Theater.—*High class audiences.*

Great Expectations, with Louise Huff and Jack Pickford, (Paramount)—"A picture that did well for two days. We had good houses. The picture is good."—Lawrence Cuneo, New Dearborn Theater.—*Catering to students and better classes.*

Great Expectations, with Louise Huff and Jack Pickford, (Paramount)—"Charles Dickens' novel has been admirably adapted by Famous Players. A fine production. Although the stars themselves have no great drawing power, the picture drew fairly well."—M. J. Saxe, Knickerbocker Theater.—*High class audiences.*

The Slave Market, with Pauline Frederick, (Famous Players-Paramount)—"A very good picture of its kind but it did not draw well,"—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

Easy Street, with Charlie Chaplin, (Mutual)—"Positively a riot. The laughter was so loud the building

fairly shook."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

THE HUNGRY HEART, with Alice Brady, (World)—"An adaptation of the stage play, 'Frou Frou.' The picture is very good but would draw better under the original title of 'Frou Frou.' What Brady's idea was in changing the title I cannot see."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

THE HUNGRY HEART, with Alice Brady, (World)—"A very good picture, well liked by the audiences."—S. Trinz, Covent Garden Theater.—*High class audiences.*

THE HAPPINESS OF THREE WOMEN, with House Peters and Myrtle Stedman—"A very good picture, but it did not draw."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

THE EAGLE'S MATE, with Mary Pickford, (Re-issue)—"This proved to be a good box office attraction and the patrons enjoyed it, although it is an old picture and the photography in many places is poor."—D. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

WHOM THE GODS DESTROY, with Alice Joyce, (Vitagraph)—"A very good production but one which should not be presented in an Irish neighborhood."—D. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

THE HAPPINESS OF THREE WOMEN, with House Peters and Myrtle Stedman, (Paramount)—"This is a good picture. Business though was just ordinary."—S. Trinz, Covent Garden Theater.—*High class audiences.*

THE GUN FIGHTER, with W. S. Hart, (Triangle)—"An excellent production which played to good business in spite of below zero weather."—S. Trinz, Covent Garden Theater.—*High class audiences.*

OLIVER TWIST, with Marie Doro, (Paramount)—"This is an excellent production. Business fairly good."—S. Trinz, Covent Garden Theater.—*High class audiences.*

IMMEDIATE LEE, with Frank Borzage, (Mutual Masterpictures)—"I think this picture is one of the best western productions I ever saw. There isn't an audience in any house that wouldn't enjoy seeing it. Some picture!"—W. A. Walden, Majestic Theater, Billings, Montana.

Douglas Fairbanks with Artcraft

DOUGLAS FAIRBANKS has at last been captured and harnessed to a contract. He will form his own producing company and will release through Artcraft in every country in the world. The new company will begin work immediately. John Emerson, one of the most capable directors in the field, will pilot the productions and Anita Loos, the clever former Fine Arts writer, will be in charge of scenarios and will write the subtitles.

All exhibitors will be enabled to present the new Fairbanks pictures regardless of their program affiliations.

With Mary Pickford, George M. Cohan and Fairbanks, Artcraft is now in possession of an invincible trio of stars of the first screen magnitude.

Screenshine

BY MEL ODY

WE'VE always been mighty strong for the ability of film salesmen to sell features to homes for the blind. But even they have learned something from the heathen chinee genius who has been percolating through the Mallers building the last few days.

This weasened old Oriental has sold lily bulbs to a large number of the gullible picture men of the building, among them E. Swartz, the majestic Majestic manager. We won't mention that we also took advantage of the yellow man's sliding scale of prices—and took it too quick.

But the point is, a heathen bearded the film men in their dens and sold them lilies on their own grounds.

And most of 'em wouldn't know a lily from a squash blossom.

DON'T FAIL NOT TO MISS IT.

C'mon skinnay! C'mon over to the Essanay studio Sat'dy nite and see 'em fill up the fillums with actin'. It's open house at George's and some of the actin' folks are going to be at large, and at work. Then there's going to be dancing n' everthing.

Harry Miller, the gingery Madison street exhibitor, is the papa of the "open studio" party idea. Good dome, Harry. We're fur you.

PATRONLY THRIFT

"Pardon me, lady, why don't you let the boy carry *you* in?"

It was an exhibitor in the Polish section of Chicago addressing one of the thrifty matrons of his section who have the habit of folding youngsters up like jack knives and carrying them in to free seats.

In the above instance the boy, when unfolded, proved to be as tall as his mother.

Other domestic economists among these Polish mothers have been known to enclose three kidlets in their shawls and carry them into the house on one ticket.

ELECTION DITTY (CHICAGO M. P. E. L.)

Hopp and Heaney, Smith and Sweeney;
They're the ones that won
When the fight for official might
Was over and all done.

Bill S was sore—never before
Had he ever whipped a lady;
Heaney, we're told, is good as Gold;
And none of them is shady.

HOPP'S HOP.

Joe Hopp has proved that he is good at hopping. He has hopped into the president's chair at the Chicago branch of the M. P. E. L. of America.

Here's hopping he makes a good president and we guess he will. We were always strong for hops.

The other day Richard C. Travers of Essanay dragged an old man of crusty demien off the sure pathway of death in front of an automobile.

The saved one, without looking up at his savior, fished out a half dollar and proffered it to him. Mr. Travers accepted the coin and handed the donor back 20 cents in change. The latter pocketed it and went on his way, never realizing, probably, that he had reduced his own valuation on his life by 30 cents.

IS LOU OUT OF A JOB?

Here is a romantic extract from an exhibitor's newspaper ad of a Farrar feature:

"It was during the making of this picture that Geraldine Farrar met Lou Tellegen; their marriage followed shortly after. Wallace Reid supports Miss Farrar."

SAY IT QUICK

There's an exhibitor over in Michigan City, Indiana, who has the immortal name of M. T. Panty.

Never mind, M. T., there are a lot of others in the same fix.

PROTEST CARNIVALS

Indiana Organization Asserts That Cost of Public Expositions Is Tax on Theater Men Which Benefits the Few

While seeking some means of relief from the pressure of censorship agitation and harmful legislation in Indiana, theater men who are members of the Exhibitors' Protective Association of Indiana have joined in a letter to President William A. Brady, of the National Association of the Motion Picture Industry, urging that no expositions or balls be held in 1917, in order that funds so used shall not be diverted from more needful purposes. The communication follows in part:

My dear Mr. Brady: The exhibitors in Indiana are confronted with the menace of censorship and other adverse legislation. We are spending our time and our money to prevent it and will do our utmost in our power to save the day.

We have been members of the Motion Picture Exhibitors' League of America; helped organize it and worked for it for years. The Motion Picture Exhibitors' League of America have several thousand dollars in their treasury; are organized to help the exhibitor. We have asked them for help and they do not even reply. This money should be used for the benefit of our organizations.

The money that is in their treasury was made by giving balls and expositions which cost was added to the overhead of this industry and paid by every exhibitor in the United States. We figure that every exhibitor in the United States had an average of $50 added to his film service on account of the expositions and balls that were given in 1916.

We regard as unfair a system that allows a few men in New York and Chicago to run these expositions for their own profits and we hereby protest and request that you bring up before the National Association of the Motion Picture Industry the producers, especially the producers, this question and this protest, and that you take action in a united way that you will in no way, shape or form support a convention or exposition unless the proceeds thereof are placed where they will be used for the benefit of every state in the Union or wherever the industry is affected as a whole. We protest against any exposition or ball in 1917.

Exhibitors' Protective Association of Indiana.

Association Studies "Paper" Shipments

The transportation committee of the National Association of the Motion Picture Industry, of which William L. Sherrill, president of the Frohman Amusement Corporation, is chairman, has, in the course of its investigations unearthed a general misunderstanding about "paper" shipments. The Interstate Commerce Commission ruling that "advertising or other matter" must not be "attached to the outside container" has been very generally understood to mean that posters, etc., must be shipped separately. This, however, is not the fact, as this ruling was meant only to prevent rolls of posters being attached by cord or strap to the outside of the case, making a bulky and unweildy package. There is no provision at all against packing "paper" inside the film shipping case.

The ordinary shipping case for a "show" will hold six reels, so that with the usual five reel "show" there is room for a folded package of two or three one-sheets and a three-sheet poster.

This interpretation of the Interstate Commerce Commission ruling has not been understood by many of the express employes heretofore, but any question has now been removed by the announcement of the traffic managers of the American, Wells Fargo and Adams companies with whom Mr. Sherrill conferred.

Charles Steiner, controlling the New Fourteenth Street Theater, New York, and who is building the new photoplay house on the East Side, has obtained first run service on Anita Stewart's latest production, "The Girl Philippa," paying a record sum for a four days' showing. He is showing the film on February 10, 11, 12 and 13.

New Association Members

The busy days of last week at the National Association of the Motion Picture Industry did not prevent the membership work from progressing favorably. The issues which face the industry as a whole this winter are drawing together individuals and companies interested in all phases of the business, who are realizing that the hope of the industry today is in organization.

Recent memberships in the Producer Class of the National Association are bringing that division up closer to 100 per cent efficiency, and other classes are following suit. David W. Griffith, who personally has been active in the Association from the beginning, entered his company as a member of Producer Class A, and Williamson Bros., for the Submarine Film Corp., sent in their application last week. From Los Angeles came the application of the Corona Cinema Co.

An important addition to the distributor's class was that of Pathe Exchange, who have heretofore participated in the councils of the National Association as a member of the Producer's division.

These additions to the membership of the Association are forerunners of the applications which have been assured from many individuals and corporations as a result of the great interest in the organization due to the great crisis now facing the industry.

Chicago Men: Don't Miss This

What will be one of the unique events in the history of the film business in Chicago takes place Saturday evening, February 10, at the Essanay studios on Argyle street. You, and anyone else interested, are invited.

A company will be at work making scenes before the eyes of the public. The whole studio will be an "open house." Then there will be cabareting and dancing, nourishment and refreshment.

The Reel Fellows Club of Chicago is staging the event. And it will use any profits from the event, if there are any, in perfecting its organization with a view to becoming an effective force in fighting the proposed increase in theater tax in Chicago and the pending censorship bills.

Be there, and bring your friends. You'll have a great old time.

To Repeal Sunday Law

The North Dakota Motion Picture and Theater Managers' Association has started a state-wide movement looking toward the repeal of the so-called Sunday "blue laws." Petitions have been distributed throughout the state, and they will be forwarded at once to the officials of the non-partisan league and various members of the legislature.

Each theater manager received copies of the petition, and, according to reports, residents have signed readily and in large numbers.

The theater men declare that they have the same right to open on Sunday as other business houses, and now that a movement has been started to repeal the bill, they are taking their part.

"Family Nights" Programs Succeed

CLUBS, EXCHANGES AND EXHIBITORS CO-OPERATE IN KANSAS CITY

ACCORDING to the Association of Collegiate Alumnae and the Parent-Teachers' Association of Kansas City, it has long been the custom and habit of allowing Johnnie, Edgar, Susie and Helen to obtain the necessary admission fee to the neighborhood moving picture theater on Friday evenings and allow them to attend the pictures. It is seldom that the parents accompany the children on Friday nights, it is believed. Not that the parents do not attend moving picture theaters but that the parents usually attend during other nights in the week than Friday.

It is to change this custom in the effort of establishing a parents' night at the neighborhood picture show, the Association of Collegiate Alumnae and the Parent-Teachers' Association, co-operating with the Screen Club of Kansas City, is endeavoring to enlist the aid of the theater owners and the exchange managers.

"The parents should go to the theater with the children partly to establish a closer interest between the children and the grown-ups and partly to make sure that the children are not seeing objectionable pictures," is the way Mrs. Paul A. Simonds explains the movement.

Last winter the Collegiate Alumnæ started the movement by asking a theater owner in the residential district to show "better" pictures on Friday nights. The women, who were members of the committee, found that the theater owner was more than skeptical about the plan. He believed that it would result in a financial loss to him on Friday nights, but decided to give the club women a chance to prove that it would be a success. The women, with the exhibitor's permission, went downtown and visited the offices of the film exchanges and selected pictures which they believed were particularly suitable for all ages. The very first trial proved to the skeptical exhibitor that he was wrong for his house from the very first showed a great increase in the box office receipts from the picked films.

This winter the Collegiate Alumnae enlisted the aid of the Parent-Teachers' Association in an effort to enlarge the scope of its work. Then, F. L. Newman, owner of the Regent and Royal theaters in the downtown district at Kansas City and president of the Screen Club, was visited and interested in the work. According to the club, there will be about fourteen theaters in the residential districts to install the Friday parent night at their theaters and it is expected that the number will rapidly increase.

Women Visit Exchanges

There is seldom a day passes but that a group of women visit the film exchanges, for the purpose of reviewing pictures that might be suitable for Friday night programs. The women have obtained the aid of the exchanges in this work and the films are submitted for their reviewing, a number of exchanges even sending out lists of films and other advance notices so that the women can be prepared as soon as the films are released.

The women do not call themselves censors and try to avoid all application of the word to their work. "We are not censors nor have we any of the characteristics that that word has come to include in its meaning," they say. "We are not sorting out the films in an effort to have the theater owners put on a lot of highbrow pictures or educational films, but just simply clean films that do not contain vampire or drunken scenes or scenes of too copious bloodshed.

"We try to balance a program that will interest the patrons the most and be of some likely benefit to them or rather we try to balance a program that will not be of any direct injury to anyone. The programs are just as large as those shown during any other night in the week. The comics we find give us the most trouble while the romantic films present very little that is unavailable.

Exchanges Co-operate

"We have found that the exchange and film companies are most liberal in their efforts to help us in the work. A large number of them, in fact nearly all in the city have suspended a rule that seems to have been of long standing, that is they allow us to present to the theater owner films from their service for this particular night during the week, although the theater owner does not patronize their services. That is, a Paramount or a Mutual film might be furnished to an exhibitor who does not patronize the services of the Paramount or Mutual and in the end this is but a good advertising policy on the part of these film houses at least."

It is said that the credit for winning the assistance of the film exchanges is due to Mr. Newman. The film exchange managers have been more than courteous, several having gone a great deal out of their way to be of service in this work. To date there is but one downtown house which has been placed on the lists of the association's committee for Friday night parent programs and that house was not solicited in the work but volunteered as it believes it is a good business policy. It is expected that the committee will later visit the downtown theaters in the hopes of securing their aid in the work.

List of Theaters Read in Schools

The Parent-Teachers' Association is the advertising department of this movement. Each week, the lists of the theaters giving Friday night programs reviewed by the association is read in the schools and the school children are urged to bring their parents to the theater for that particular evening.

The Collegiate Alumnae Association does the reviewing. At present there are twelve members on the board of reviewers of which Mrs. J. J. Vineyard is chairman. Mrs. Vineyard says the first difficulty that was encountered was criticism and other discouragement. But, oddly enough, the criticism came from the exhibitors, who declared, "why these films are no different from those that we show on other nights."

"We are not trying to promote any particular elevation in the moving picture business," say the women. "We are endeavoring to help the exhibitor to choose films that we may merely eliminate the unnecessarily offensive."

F. I. L. M. CONVENTION

Amalgamation of All Exchangemen's Local Bodies in a National Association Is Planned by Chicago Club

THE creation of a national F. I. L. M. organization which will centralize the F. I. L. M. clubs of the various cities and provide new credit protection to exchangemen has been undertaken by the Chicago F. I. L. M. club, through a committee, headed by Chairman W. H. Jenner of the K. E. S. E. office in Chicago. The plans for holding a national meeting of delegates from all cities during the week of the national convention of the moving picture interests at Chicago, next July, have been well advanced.

Almost every manufacturer in New York has consented to send a representative to the F. I. L. M. conference. A committee made up of two members of the New York exchangemen's organization, Messrs. I. von Ronkle and C. C. Plough, is bringing the eastern manufacturers into line.

The committee headed by Chairman Jenner has addressed letters to all the clubs in the country, asking each city to send two delegates and explaining the objects of forming a centralized body. It is believed that a national organization would be able to perform a function which the local branches cannot do for themselves, which would be that of informing exchangemen in any city of instances where an exhibitor might be in arrears in his accounts in a neighboring city and, by going to an exchange elsewhere, sought to obtain further credit. Co-operation is needed in other directions also, the communications state.

The legislative committee of the F. I. L. M. Club has secured the services of David T. Alexander, attorney, who is conversant with the censorship situation and an authority on theater tax and license ordinances. He was formerly connected with the corporation counsel's office of Chicago.

The committee at present is directing its combined influence toward defeating an ordinance now pending in the city council under which the license to exchanges for storage of films would be increased from $25 to $200 a year. The measure would prove a burden on the smaller exchanges and companies which book only one or a few features.

Exhibitors are Luncheon Guests

Following out the general Paramount policy of promoting good relations with its exhibitors, the Famous Players Exchange of Washington, D. C., recently held its third Exhibitors' Luncheon at the Hotel Dupont, Wilmington, Del.

The exhibitors present were: Messrs. D. Lee Short, William H. Warren, J. M. Ginns, T. M. Breeding, H. A. Newman, C. C. Hubert, H. P. Fennimore, L. S. Armour, C. C. Marshall, A. L. Heis. Representing the exchange were Messrs. W. W. Hines, G. M. Mann, E. R. Carr and H. P. Mulford.

W. W. Hines, general sales manager of the Paramount Pictures Corporation, and George M. Mann, manager of the Famous Players Exchange, addressed the meeting. Among the matters discussed were the relations of exhibitor and exchange, the deposit system, rebooking of pictures, advertising methods and details of house management.

Mr. H. S. Newman, of Middletown, Delaware, voiced the general sentiment of the exhibitors when he said, "This is the first time anything like this has been done up here, and we appreciate it."

An interesting feature of the meeting was the presence of W. H. Tunis, general traffic agent of the Adams Express Company for the territory. Mr. Tunis presented the company's side of the film handling question.

Exhibitors and Clubs Co-Operate

As a result of the work of the Federation of Women's Clubs of Washington, D. C., who have been interested in the motion picture industry for the past three years, practically every Washington exhibitor has arranged to give special matinee performances for children.

During one week recently, twelve theaters gave these special showings, and in seven of them, Paramount pictures were shown. In four of the theaters, Marguerite Clark appeared as the star, while in the others Marie Doro, Mae Murray and Vivian Martin pictures were run.

George M. Mann, manager of the Paramount Exchange in Washington, has been co-operating with the Federation for many months in an endeavor to instill into the minds of the exhibitors the advantages to be accrued by giving these special performances for the children.

Big Children's Matinee

Manager Bock of the Heights Theater on Upper Broadway, New York City, gave a special Saturday morning children's performance of "Snow White," with Marguerite Clark. Hundreds of children crowded in to enjoy the fairy tale. The special performance was scheduled to start at 10:15 a. m. and at nine o'clock the children had gathered in large numbers and were pounding on the doors, seeking admittance. By ten o'clock the house was crowded. The house seats 600 persons. Seven hundred were admitted, the smaller children sitting two in a seat. The children admitted were only a part of the large number who came to see the show and after 700 had passed through the gate, entrance to the house was stopped and hundreds of children were turned away.

This special Saturday morning performance for children has been a regular thing at the Heights Theater for several weeks past and the attendance has been increasing from week to week.

Reports received by Walter W. Irwin, general manager of Vitagraph-V. L. S. E., from the various exchanges of his company show that "The Ne'er-Do-Well" is attracting the attention of many new theaters and is enjoying rebookings in a number of houses which have played this big ten-reel production to crowded houses once before.

"The Web of Desire," in which Ethel Clayton is the star player with Rockcliffe Fellowes leading the cast, will be released by World-Brady during the first week in March. The husband is a suddenly affluent water power expert from the West, whose New York associates seek to oust him from the company and ruin him. They very nearly succeed by getting control of the wife's stock through a subterfuge, but she realizes the true condition in time to avert financial disaster and the loss of the man she loves.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Four Screens Used at Big Show

APPROXIMATELY sixty-five thousand people saw "Snow White" shown on four screens simultaneously, January 27 and 28, in the huge Convention hall at Kansas City, which accommodates an audience of 20,000 persons. The Paramount version of the fairy tale, in which Marguerite Clark is featured,

The big convention hall in Kansas City where half a million people saw a photoplay on four screens and the men who put the big show over. In the center, Frank L. Newman, manager of the Royal and Regent Theaters, managing director of the event, and (at left) Albert D. Flintom, Paramount manager, and (at right) Lee D. Balsly, Paramount publicity director.

was selected for the exhibition by the *Kansas City Star,* one of the country's largest newspapers, and host to the public at the free photoplay party.

Frank L. Newman, manager of the Royal and Regent Theaters of Kansas City, where Paramount Pictures are shown, was the man selected to stage and work out the details of this difficult undertaking. The use of four screens, each showing simultaneously the same production necessitated special precaution. In order that the action on each screen might synchronize perfectly with the special music arranged for the production and supplied by a full symphony orchestra inside the hollow screens, and conducted by Mr. Forbstein, each of the four projecting machines were perfectly timed to mechanical accuracy and the motors wired in series and driven from a single source and so controlled that in case of accident affecting one of them, all would stop and resume at the same instant and if for any reason one of the prints needed to be cut, the same change was made in the others, thus securing a smooth, even and identical projection viewed from any corner of the hall. Four prints of the production were necessary to accomplish these ends.

For the performance the *Star* had installed in the hall a large pipe organ which rendered the music in connection with the orchestra. Eleven performances were given.

Exhibitors regard it as significant that a leading metropolitan newspaper should conceive the idea of choosing a photoplay as the most acceptable form of entertainment, and to invite the entire population of a great city and the surrounding communities to attend its presentation.

At each performance there was read from the platform a telegram to the people of Kansas City from Miss Clark. Credit for the success of this party is also due to the efforts of Albert D. Flintom, manager of the Paramount exchange in Kansas City, and Lee D. Balsly, publicity director of the Paramount exchange, who was assistant to Mr. Newman, in the carrying out of this project.

The exchange which handles booking for "Snow White" in Kansas City took advantage of the immense advertising value of the affair by running a newspaper display advertisement calling attention to the quality of its pictures. It was addressed to exhibitors, but meant for the public who patronize the showhouses, as well. The Kansas City Feature Film Company handles the Paramount features. A. D. Flinton is president of the company.

Another advertisement which appeared in connection with the free entertainment was that of the Kansas City Machine & Supply Company, announcing that that firm supplied the machines for the performance, and giving the names of the Power, Simplex and Baird machines, which were used at Convention Hall.

How Exhibitor Exploits "The Crisis"

"The Crisis" opened at the beautiful new Grand Central Theater in St. Louis, to an audience that overflowed the theater at both matinee and night—this turnaway business prevailing continuously since the opening.

An elaborate stage setting was provided by Manager Sievers, including several patriotic drops, which ascended, one by one, following the overture, and concluding with a tableau in which two men dressed as Confederate and Union soldiers advanced to the center of the stage, clasped hands and marched off arm in arm, while "The Dove of Peace" flew over head. The ushers were garbed as soldiers of the opposing sides, and the lady attaches of the house attired in costumes of the "sixties." Captain Stanley Huntley Lewis, who has charge of the publicity

for "The Crisis" for the state of Missouri under Mr. Sievers, during the past three weeks, has addressed the students of the various high and graded schools of St. Louis, his subjects being "Abraham Lincoln" and the "Crisis." His lectures are illustrated by rapid blackboard sketches.

Captain Lewis is the originator of this style of work, having used it successfully with "The Battle Cry of Peace," in Michigan last winter, and with the "Fall of a Nation" throughout Ohio. He has also been engaged to address the Federation of Women's Clubs of St. Louis, and the various branches of the Y. M. C. A. on "Lincoln," and has also decorated the plate glass mirrors in the lobbies of the Planters, American, Laclede and other leading hotels, and the windows of various local business houses, with large water color pictures of Lincoln, accompanied by appropriate lettering. His automobile, equipped with a rapid fire machine gun, a military bugle blown by the exhaust of the engine, and bearing the portrait of Lincoln and the advertisement of "The Crisis," is also an object of attention in the streets.

Captain Lewis obtained considerable publicity in St. Louis papers lately by offering the machine-gun equipped racer to the police department for the purpose of running down the gangs of auto bandits who are infesting the city.

Aschers Open Thirteenth Chicago House

Four brilliant clusters of lights flashed into view over the tops of other buildings one night recently, near Forty-seventh street and Grand boulevard, in a fashionable residence section of Chicago, and another in the chain of Ascher Brothers' theaters was open for business. Thousands of passengers on the Chicago elevated trains pass by one block away, every hour of the evening, and the lights effectively inform them that the new Metropolitan Theater is nearby.

The Metropolitan is the thirteenth showhouse in the Ascher Brothers' system. Having a location on one of the most-traveled boulevards of the city, it is becoming known rapidly. For a long distance up and down the boulevard the roof lights are visible. Upon approaching the theater the contrast of white tile against the red brick of the exterior, combined with the bright illumination, cannot fail to attract attention. The lights on the front of the building number 3,400, and the colors are varied.

The lobby is decorated in blue and gold, while overhead there rises a pretty concave dome. The lighting scheme centers in the dome. Italian Verdi marble finishes off the walls. The house has a seating capacity of 1,600. Twenty exists are provided. The theater is under the personal management of Harry E. Ascher.

An eight-piece orchestra and pipe organ furnish the music. Admission of 15 cents is charged. The programs consist of Triangle, Paramount, Metro, Fox, Clara Kimball Young and other features.

The public of Chicago always welcomes the opening of a new Ascher house and judging from the business the new theater is doing, this case is no exception.

Advertises on Silver Dollar

An entirely new idea of keeping the good old American dollar in circulation and at the same time attracting a great deal of comment and publicity to his theater was recently inaugurated by C. A. Goding, of the Grand, Genoa, Illinois.

Mr. Goding took a real silver dollar and on the face of it soldered the name of the city. This dollar he passed out to some patron of his theater and announced through the newspapers that he would admit the bearer and a friend to his theater if he but presented the dollar at the theater door.

The whole town was soon examining every silver dollar they got into their possession to see if it had the name of the town on it, and as soon as it had been passed back to the management it was immediately put into circulation once more. This idea was kept going for two weeks and created a great deal of newspaper comment and attracted much publicity to the theater. On Wednesday evenings the management allowed the bearer of the dollar to bring his or her sweetheart and on Monday evenings, to bring the whole family.

"The main object" the management said, "is to keep the dollar traveling at home. It should not be spent out of town nor given to a person who never spends a cent. We desire that everyone get action on this dollar. Keep watch for it."

The Metropolitan, splendid new photoplay house opened in Chicago by Ascher Brothers.

Evelyn Greeley is now with World Film, playing opposite Carlyle Blackwell in "Glass Houses."

Edwin Carewe has left Metro and is now with A. H. Jacobs, directing Jane Grey.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE matter of Sunday pictures has been made an issue at the polls in the election about to be held at Sturgis, Michigan.

The proprietor of a Brooklyn theater has been fined $250 for discriminating against a United States sailor in uniform.

The Smith Amusement Company of Alliance, Ohio, owning the New Columbia and Ideal Theaters, has introduced the Triangle program at its two houses.

E. J. Merlin has been appointed manager of the T. and D. Theater, Berkeley, California, succeeding Mr. Northy. The T. and D. is the leading photo house in that city, seating over 1,000 people.

Oklahoma has placed the official ban on all "sex," "vampire" and "birth control" films. Hereafter films of the above mentioned types can not be shown in any part of the state under any circumstances.

In Johannisburg, South Africa, places known as the bioscope tea rooms are very popular and are crowded each noon hour with people who wish to have their lunch and see a film at the same time.

The Missoula Amusement Company of Missoula, Montana, has acquired control of three theaters in that city, the Empress, the Bijou and the Isis. The structures are being renovated and remodeled.

San José, the capital of Costa Rica, a city of 40,000 inhabitants, has six picture theaters, which are open to the public daily. In three of them there is a full orchestral accompaniment, and in the others a pianist only.

The City Opera House, Frederick, Maryland, will be taken over May 1 by a new firm, known as W. S. Bennett & Company, with William S. Bennett as manager. Vaudeville and feature pictures will be the policy.

The Entertainment Tax as passed in Australia included the tax on the sixpence tickets, but the government decided to exempt the tickets in this grade and to tax those selling for one shilling and more one penny each.

Now that the Lighting Board has removed all restrictions on the use of electric light and power, the theaters of Sydney, Australia, have taken on their old time appearance, the fronts once more being brilliantly illuminated.

A beefsteak dinner will be the object of attention at the first conclave of the Film Salesmen's Association of New York City. The film distributing aggregation will gather at Keen's chop house, in Forty-fourth street, February 17, to appease their appetites.

Under cover of a blizzard, safe blowers entered two picture theaters at Uniontown, Pennsylvania, and escaped with about $1,500 and some papers. The noise of the storm is thought to have prevented the explosions being heard.

In an address before the Cleveland Screen Club, the opinion was expressed by T. A. Robertson, managing editor of the *Leader and News,* that the problem of censorship will work itself out rapidly toward a settlement satisfactory to both the public and moving picture interests.

F. W. Bettes, a moving picture man of Buffalo, New York, went to Depew, New York, at the request of the school authorities to conduct a public picture entertainment at the high school. The films chosen for the occasion were "Enoch Arden" and "Ramona," and a Mary Pickford subject.

At least fifteen big picture companies are operating in Jacksonville, Florida, this winter, and some are headed by such stars as Ethel Barrymore, Pauline Frederick, Victor Moore and Mary Pickford. They not only advertise Jacksonville to the world, but all members are good spenders.

Plans for the construction of a $100,000 theater at Springfield, Missouri, to adjoin one of similar value now owned by them in that city, have been approved by Grubel Brothers of Kansas City. The new building will be used as a picture theater, while the present house will be used as a vaudeville house.

One of the largest fires in Pittsburg, Pennsylvania, in a decade destroyed the Grand Opera House block and the Lyric Theater, moving picture house. The two playhouses were operated by the Harry Davis Enterprises, of which Harry Davis is the managing director. The company's loss is placed at over $300,000.

It is reported that the compulsory closing of the picture theaters in France every Tuesday is causing much apprehension among those who desire to suppress excessive drinking. The experience of that country is that the exhibitor's loss is the tavern-keeper's gain, proving forcibly that motion pictures and drink are real enemies.

Commodore and Mrs. J. Stuart Blackton and a party were guests of New York's Rialto recently to see the first public presentation of "The Diary of a Puppy," one of Mrs. Blackton's country life series. The picture was taken on the Blackton estate at Oyster Bay and shows the "perfect day" of a mischievous collie pup.

About twenty picture stars, among them King Baggot, were in attendance at a testimonial and benefit performance given at the Colonial Theater, Boston, to J. A. Eslow, formerly New England manager of the Universal exchange in Boston. The benefit was given under the personal auspices of the Association of Film Exchange Managers of New England.

Postmaster Murphy, of Cleveland, Ohio, is encountering a new difficulty in handling films by parcel post, under a ruling that recently went into effect. The parcel post regulations provide that the packages shall not weigh over fifty pounds, while many of the films offered for mail transportation run as high as sixty-five pounds, and cannot be accepted.

Building Inspector W. D. Harper of Milwaukee, Wisconsin, has ordered an inspection of all moving picture theaters in the city to ascertain if there are any violations of the building laws. Inspectors, examining exits have found that access to some of the houses is not sufficiently easy. Motion picture exhibitors have been co-operating in the work.

The Cleveland Federation of Women's Clubs, through its civic committee, is devoting February and March to a study of the moving picture as a fine art. Weekly bulletins are issued calling attention to productions deemed meritable beyond the ordinary. Mary Pickford's "The Pride of the Clan" and "Blind Justice" are features to which special mention has been given.

The public schools of Stone Mountain, Georgia, have gone into the exhibiting business. Programs are given for the public on Friday and Saturday of each week. The teachers and pupils do the operating, furnish the music and act as ushers. The purpose is to supply the community with a high class of entertainment and help the schools educationally and financially.

The first anniversary of the organization of Local No. 419, Stage Employes and Motion Picture Machine Operators' Union, of Decatur, Illinois, was celebrated recently on the stage at the Lincoln Square Theater. About one hundred were present, including members of the organization, owners and managers of theaters, members of the musicians' union and of the company playing at the Empress.

Negotiations looking to the erection of probably sixteen theaters in as many Oklahoma towns, to cost altogether $200,000, have been made known by L. W. Brophy, who will shortly build a theater at Claremore, Oklahoma. The Claremore house will have a seating capacity of 800. The theaters in the proposed chain will be located in towns of a size to support only one house and will cost about $12,500 each.

The main auditorium of the Majestic Theater, Jackson, Mississippi, one of the largest motion picture playhouses in the south, was completely gutted by fire January 29. The loss is estimated at $10,000, partly covered by insurance. The flames were confined to the auditorium and did not reach the offices of the theater. The film of "The Crisis," which was to have its first production in the theater, was destroyed.

Charles A. Pheeney, for the past eight years twenty-four-hour agent of the Hagenbeck-Wallace Circus, has been appointed treasurer of the Paris Theater, Denver Colorado, which was purchased recently by Swanson, Nolan and Baxter. Mr. Baxter at present operates the Isis Theater here, and Swanson and Nolan control one of the largest picture supply houses in the West. The Paris will be renovated and redecorated throughout, and will show features, beginning with Annette Kellermann in "A Daughter of the Gods." Frank Hall is manager of the house.

Life is hardly worth while for Joseph Marovitch and Michael and George Gabey, three youngsters living at Hazleton, Pennsylvania. They were caught committing petty thefts and taken before Mayor Harvey of Hazleton for punishment and reprimand. They were sentenced not to visit a picture show in a year. They declared that they got the idea of stealing and afterward running away, while attending a picture show.

Because of its rapidly increasing size, the music library at the Rialto of New York has had to be moved to larger quarters on the third floor of the theater. The walls of a capacious room there have been lined with shelves from floor to ceiling and the task of moving the music from the quarters of Hugo Riesenfeld, the musical director, up to its new location has been begun. This library is the most complete of its sort in the country.

A bill regulating the operation of moving picture machines and licensing the operators, in Texas, to be advocated as a state law, has been completed by insurance men of Fort Worth, Texas. It is deemed an emergency clause to become operative immediately upon passage. Under its provisions every operator must procure a license, must have served six months' apprenticeship and undergo a severe examination.

The Strand Theater, New York, presented the Japanese actor, Sessue Hayakawa, on its screen during the week closing February 3, in the Lasky film, "Each to His Kind." A newly arrived lot of war pictures taken on the French front were also shown. These were official pictures of "The Battle of Picardie." A comedy and the Strand topical review completed the program.

The Paris Theater, Durham, North Carolina, has changed ownership, having been sold by the Piedmont Amusement Company to R. D. Craver, of Charlotte. The manager, Paul V. Phillips, will remain with the new owner. Mr. Craver owns a string of picture theaters, and it is his intention to remodel the Paris in the spring. The name will be changed from the Paris to the Broadway, that being the name of all of Mr. Craver's other theaters.

The national colors, together with a soldier defending the flag in battle, a background of bursting bombs, smoking cannon and fighting men, made up an exhibitor's page advertisement for "The Fall of a Nation" at its exhibition by the Knickerbocker Theater of Nashville, Tennessee. The display was run in the newspaper of largest circulation in the city. The two-color lay-out, with red, white and blue, was one of the most conspicuous things in the newspaper.

Notwithstanding that sixty-five thousand people of Kansas City, Missouri, saw the four-screen performance of "Snow White," the Marguerite Clark feature, at Convention Hall, under the auspices of *The Kansas City Star*, while many others saw the picture during its three-weeks' run at the Royal Theater, the film was shown again by the Warwick Theater, at

Thirty-ninth and Main streets. A packed house paid to see the film which had been shown free for two days.

For the purpose of promoting industrial safety in Pennsylvania, the Pennsylvania department of labor and industry will use motion pictures depicting the heavy penalties of unsafe practices in industrial work. This work will be carried on extensively. Labor Commissioner Jackson announces that more than 2,500 workers were killed and almost 250,000 others were injured in Pennsylvania alone during 1916 as a result of industrial accidents.

A parade of the Spanish-American War Veterans' Sons' Drum and Bugle corps held in Portland, Oregon, got so much publicity in the newspapers and attracted so much attention among the public, all in connection with the screen play, "Pearl of the Army," by Pathe, that its current presentation at the Hippodrome Theater is breaking all records for Hippodrome attendance. The parade was engineered for purposes of publicity by W. W. Kofeldt, of Pathe's Portland office. He is *some engineer.*

The half dozen theaters in Washington, D. C., which have co-operated with the Federation of Women's Clubs in conducting free model movie matinees during the last few weeks, now charge admission to these special children's performances. The success or failure of the experiment in future depends on the box office receipts. Charges at pay matinees are five cents for children and ten cents for adults who accompany them.

Judge A. P. Tugwell of Los Angeles, vice-president of the Motion Picture Exhibitors' League of America and exhibitor director in the National Association of the Motion Picture Industry, Lee A. Ochs, president of the M. P. E. L. of A., and Thomas Furniss of Duluth, member of the executive board, were in Chicago during the week of January 28 in connection with League affairs and the Illinois exhibitors' election and the coming Chicago convention in July.

An injunction restraining the city of Fort Worth, Texas, from enforcing the local censorship ordinance to prevent a performance of "The Little Girl Next Door" was granted, and later withdrawn, upon request of A. Zucarre, a theater owner. Mr. Zucarre filed a suit for damages of $400 against the city also for stopping a performance of the picture. The damage suit was withdrawn after an agreement had been reached with the city, the owner of the theater consenting not to show the film pending a ruling on the case in the higher courts.

The Rialto's offerings to the New York public for the week of February 4 included "Polly Redhead," by Bluebird, and Charlie Chaplin in "Easy Street." The Bluebird picture is one of the "Pollyooly" stories by Edgar Jepson. E. Alexander Powell, war correspondent and photographer, lectured daily for two weeks on his experiences along the Italian front. New pictures from the war zone, loaned to Mr. Powell by the allied governments, were shown by way of introduction to each of his three daily talks.

Secretary of State Fulton of Ohio has authorized the incorporation of the National Society for the Suppression of Immoral Motion Pictures. The society is designed to create sentiment against the exhibition of "immoral, obscene, indecent and suggestive" motion pictures in public show houses throughout the United States. It is claimed that the society will be national in scope. Every State is to have its organization. Temporary headquarters are at the Hotel Metropole, Cincinnati. Officers are: Capt. Frederick F. Stoll, president; Louis G. Bernard, vice-president; Joseph Kolb, secretary, and Charles C. Maddox, treasurer.

The New Garrick Theater of Minneapolis, Minnesota, recently raised its prices from ten cents to fifteen cents and has made a thorough success with the move. The management instituted a carefully planned campaign of advertising upon the project and learned from the patrons that they were willing to pay the additional prices should the theater continue to run a high class of pictures. Despite strong competition, the New Garrick did capacity business at the new price, starting with Jack Pickford and Louise Huff in "Great Expectations," a Paramount film.

The testimony given before the legislative committee on moving pictures in New York, by Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, who cited figures to show the average profits or losses of theaters, has set exhibitors to asking "What are the facts." President Ochs contended that the average house in New York City merely "breaks about even, if it doesn't actually lose money." Here are the figures given for the average house with a seating capacity of 600:

Income (exclusive of summer) from $550 to $650 a week.

Total expenses from $496.16 to $588.16 a week, exclusive of money spent for coal.

Profit, $53.84 to $61.84 a week.

Mr. Ochs explained that in the summer many houses are closed and some kept open to run at a loss.

"Secret Kingdom" Box Office Asset

So great a drawing card has "The Secret Kingdom" proved in all the twenty-four Marcus Loew theaters, for which it originally was booked and where it has now been running for three weeks, that Mr. Loew has contracted for this new Vitagraph 15-episode adventure serial for three more houses.

"The Secret Kingdom" will hereafter be shown, for three days an episode, at the Murray Hill Theater, Forty-second street and Lexington avenue, New York; Loew's New Colonial, in Peekskill, New York, and Teller's Broadway, at Howard avenue and Broadway, Brooklyn.

Additions to Staff of Vitagraph Exchange

George Balsdon, manager of the New York Exchange of Vitagraph-V. L. S. E., has engaged Harold Spector, formerly associated with the World Film Corporation and the International Film Service, on special statistical work, analyzing and tabulating the records of the New York branch.

Charles R. Letts, formerly salesman with the General Film Company, has been engaged by Manager Balsdon for Vitagraph-V. L. S. E. as salesman and will travel the up-Hudson cities in Mr. Balsdon's territory.

Ora Carew, the Keystone comedy star who is featured in the productions directed by Walter Wright, may soon desert the screen for the operatic stage.

Blockade Stops Film Exports

The big topic of the day among American producing companies is the situation developed by the severance of diplomatic relations between the United States and Germany. The Kaiser's announcement that unrestricted submarine warfare would be resorted to in attempting a blockade of allied shipping caused less apprehension among the exporting film companies than the break ensuing between the countries.

The existence of some American companies is threatened. Certain firms have depended almost wholly on foreign business, while most of the large producers have obtained from twenty to forty per cent of their gross business from abroad. If these companies find it impossible to export negatives, a loss of from thirty to forty per cent of their business may result.

A few producers believe that Germany will not be able to enforce the blockade and that enough films can be shipped to insure them retaining their business. Higher insurance rates must of course be paid.

Since the war, attendance at moving picture theaters abroad has greatly increased, due to the general need of some suitable amusement. Pathe's business with Germany has not been interrupted until now. Metro, Thanhouser and Universal have been large exporters. The outcome of the present exporting situation is wholly uncertain.

Frohman Gets Joe Farnham

President William L. Sherrill of the Frohman Amusement Corporation, is sponsor for the interesting news that there has been emblazoned on the door of an inner office of his organization, the name Joseph W. Farnham with the comprehensive titles of business manager, assistant to the president and director plenepotentiary in exploitation of super-feature productions.

In speaking of the acquisition of Mr. Farnham's servives, Mr. Sherrill said:

This is but the beginning of the activities of our company in the acquisition of a personnel such as will maintain and build further the prestige and standards which the Frohman Amusement Corporation has risen rightfully to enjoy through such past successes as "Jaffrey," "The Conquest of Canaan," and "The Witching Hour." "Joe" Farnham's career in the motion picture industry has been one especially befitting him for his new important duties.

Farnham has been associated with the All Star Feature Corporation as director of advertising and publicity and as general manager and director. He was also manager of advertising, director of publicity and assistant to the management of the Lubin Manufacturing Company. He later opened offices under his own name to exploit special motion picture productions upon the independent or territorial rights basis of sale. The broadening of the Farnham activities to include the exclusive management of theatrical and motion picture stars, the conducting of an advertising agency catering exclusively to motion picture clients, and especially designed stunts for players' personal publicity led to the merging of the Farnham interests with the Amalgamated Photo-Play Service Inc., of which corporation he became president and general manager from its inception. Mr. Farnham has numerous ideas under his hat for Frohman publicity.

VIGOROUS LINDER CAMPAIGN

Essanay Has Corps of Special Agents Who Will Aid Exhibitors Locally—Pay Half of Newspaper Advertising

Essanay announces the appointment of special representatives in all parts of the United States and Canada, who in close harmony with the K. E. S. E. organization will endeavor to bring about a closer co-operation between exhibitor and manufacturer.

E. R. Pearson, sales manager Max Linder comedies, is in charge of this exhibitor-producer campaign. Arrangements are being made with exhibitors whereby Essanay will pay for one-half of the newspaper advertising used by exhibitors on the first two Max Linder comedies. Mr. Pearson has issued a statement to exhibitors, in part, as follows:

The honest manufacturer's interest in the industry is identically that of the honest exhibitor. The patron must be amused, entertained, his intelligence catered to and broadened, not insulted, imposed upon or bored.

It shall also be the duty of the K. E. S. E. representatives to solicit suggestions. Exhibitors know a lot of things, which, if known to the manufacturers would curtail the making of poor attractions.

Since we announced Essanay's co-operative advertising plan, we have been visited by many newspaper men all of whom assure us for ourselves and our customers every co-operation and assistance.

ENID BENNETT'S DEBUT

First Showing Before American Audience Draws Praise of Writers and Critics for Australian Girl in New Ince Film.

Eight hundred writers, scenario folk and critics saw the initial showing of Enid Bennett's first starring vehicle, "Princess of the Dark," at the Strand Theater, New York, February 2.

The young Australian girl who will soon play to patrons of the Triangle-Kay-Bee program registered a genuine hit in the role of Fay Herron, the blind girl who lives in an ideal world of her own imagination.

Representatives of all of the important motion picture journals in the United States attended the performance, and there were also a number of staff writers from leading weekly and monthly magazines. One of the most interested spectators of "Princess of the Dark" was Basata Koomar Roy, the noted Hindu critic and biographer of Tagore.

"At the threshold of her career she has stepped into the ranks of the greatest drawing stars in the business," declared the manager of one of the world's best known motion picture theaters. "I could wish no better guarantee of capacity audiences in my house than Miss Bennett will give me—provided, of course, that she is properly advertised."

Dixie Producer in Field

A film of southern life, which will be the first production of the Dixie Film and Producing Company, is being made at Charlotte, North Carolina, where the new company has established headquarters. A studio has been equipped and the firm will operate permanently in North Carolina. The first film to be produced will be entitled "Down in Old Carolina." Nelson Harris, a northern moving picture man, is the director of the feature. It will be four thousand feet in length.

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Permanency

EVEN today, in the midst of our extraordinary activities, we frequently hear some benighted layman exclaim, "Oh, this moving picture fad will be over one of these days, and something else will take its place!" Since logic has little place in the average person's habit of thought, we must sometimes contend with utterances of that kind, which are generally delivered in a loud and positive manner, as though the speaker had some inside information on the subject.

While most film men will have no difficulty in disposing of such assertions by reason of their superior knowledge of motion picture foundations, once in a while we actually find an exhibitor whose own mental attitude is doubtful. This occasional type of exhibitor, while perhaps he does not voice his pessimism, conducts his business as though he were determined to "make hay while the sun shines" and "get his while the getting is good." These business principles, while quite serviceable in extracting money from an easy patronage, do not establish an industry. The "clean up and get out" theory is successful only in fly-by-night enterprises. Therefore we must assume that a few exhibitors, and quite a number of laymen, still regard the motion picture as evanescent—a fad—something that will reach its height (if it has not already done so) and then recede into obscurity.

It is unnecessary to say, to the men who know, that this attitude is all wrong. And we say it is wrong not merely because we are in the business ourselves, and expect to continue in it for the rest of our lives, but because plain reason and logic prove it wrong.

There are certain forms of entertainment or amusement that are always popular and always will be. There are other forms that pass through waves of popularity, which may be repeated regularly at intervals of several years; between these waves are periods of depression during which the particular form of amusement almost disappears. Unthinking persons do not discriminate between these permanent and evanescent types; but study and analysis show that there is a sharp line of distinction between them, governed by the simplest of natural laws.

Roller skating is a good example of the faddish, temporary type of amusement. In spite of its athletic features, and the more or less palatial rinks devoted to its patrons, it cannot maintain interest for much more than a year at a time. Then it vanishes, and does not return until time has made it new again.

Dancing, though always popular, has distinct waves of favor, which are invariably occasioned by the "discovery" of one or more new steps. Leave it to itself, without any innovations, and it speedily settles down to a mere incident in a world of work and pleasure.

Even vaudeville, ever changing though it be, cannot keep its popularity without the constant injection of novelty. The vaudeville managers are kept ever at their wits' ends to provide new ideas; knowing that when the supply of new stuff fails, the entertainment itself will be through.

Story reading, on the other hand, is at once the simplest and the most permanent of en-

tertainment forms. Who can doubt that stories short and long will still be written and printed and eagerly read twenty or a hundred or a thousand years from now?

And drama is just as permanent, being but the human presentment of the story form. Types of drama may meet disapproval and failure; dramatic producers may lose their sense of proportion and propriety and grow cynical about their art; but drama itself must persist forever, because by its nature it is but a vehicle for things forever new.

That is the secret of permanency in entertainment—perpetual newness. The form of amusement that endures forever must be but a vehicle—a medium—something that serves but to carry an idealistic impression that changes constantly. Such is the printed page; such is music; such is drama; such, most emphatically, is the narrow strip of photographs that we call a motion picture film.

The entertainment that depends upon repetition, that consists of one thing over and over again, must fail of perpetual popularity. The thing that is forever new is forever popular.

People who regard the motion picture as a definite, specific thing must be lacking in the very rudiments of analysis. As well declare that books and magazines and paintings and photographs are fads that will pass, as to suspect the permanency of the living screen.

There is too much pessimism, too much doubt, too much suspicion in the picture business. Those few who have abundant enthusiasm and clear vision should be given means to distribute those characteristics among their fellows.

Don't Feed the Green-Eyed Monster

"THEY want to cry a little, smile a little, and then go home."

That quotation, from one of the biggest and keenest producers in the business, expresses about the sum and substance of the problem of pleasing the public. There is, of course, more to it than that. The matter is an extremely complicated one. But his words express about all the pure fact that has come down through the sieves of time and experience. The biggest spectacles as well as the smallest plays are variations of that principle.

Exhibitors have stated to MOTOGRAPHY very seriously and emphatically that the more they ask their patrons what films to run, the more they are "up in the air" in regard to the question. Individuals do not seem to be able to help the exhibitor in determining the taste of the public as a whole.

But you can be sure of one thing in making your future bookings. Unless you are in a low-class down-town section, clean plays are the only ones that will make your house a permanent institution. "Morbid sex stories have lost their appeal," said a prominent exhibitor a few days ago. "They want thrills, yes, but they want clean adventure and plays that don't leave a bad taste in the mouth."

There is nothing particularly new in all this, but there are still many theater men who have not seen that their patronage depends in the long run on the plays of the better, cleaner, stronger sort, and not on the salacious and sensational showings that attract in the main the scum of the locality. And unless your locality is mostly scum you cannot afford to have that element in your house, even once.

Make your theater appeal to the better classes and the other people will come. But the reverse is never true. It all depends upon your neighborhood. Analize your clientele.

You probably remember the story of the lover of painting who asked Whistler what he mixed his paints with to make them so rich and beautiful. "With brains, sir."

If the producer mixes brains with his productions; if the exhibitor mixes brains with his bookings and his advertising, the business is bound for peace and prosperity, in spite of the rumblings of war. For brains see that clean pictures are the preventive of censorship and the insurance of business that endures. Present plays that are ninety-nine and forty-four one-hundredths pure and the women's clubs will back you, parents will send their youngsters, and your house will become a neighborhood institution instead of a dime-trap baited with canker-red paper and a gaudy lobby.

Mr. Exhibitor, stop and think. Are you feeding the green-eyed monster of censorship or are you helping to starve him?

Remember that, after all, "they want to cry a little, smile a little, and then go home." And that means that in the main and in the long run, they want to see plays that are CLEAN.

Advance glimpses of "The Courage of Silence," Vitagraph Blue Ribbon feature, starring Alice Joyce and Harry Morey, and released through Vitagraph-V. L. S. E. February 12. The maiden performance of the play on a screen was at the Rialto in New York during the week of January 28.

Vitagraph Basis of Strand Program

The new Strand Theater in Philadelphia, considered one of the finest theaters in America, has signed a contract for Blue Ribbon features as the basis of its amusement program. The contract, which has just been closed by Walter W. Irwin, general manager of Vitagraph-V. L. S. E., was obtained by J. S. Hebrew, manager of the Philadelphia exchange of that company.

This is said to be the first Philadelphia theater which has signed a yearly contract for at least a three days' run of any one picture program, so that when the Strand contracted for Vitagraph productions a notable exception in local customs was made.

Three days a week are to be devoted by the Strand to Vitagraph productions, with the other three for open booking. That is the contract arrangement; but there is a proviso that, if the Strand desires, it may retain the Vitagraph features for a full week.

The first Blue Ribbon release that will be shown at the Strand is "Indiscretion," featuring Lillian Walker. It will be followed by the E. H. Sothern film, "The Man of Mystery." All the special productions of Greater Vitagraph, the Strand has announced, will be shown there.

Piccadilly Runs "Skinner's Dress Suit"

For the first time in its history, the Piccadilly Theater, Rochester, N. Y., Walter Hoff Seeley, manager, has departed from its usual policy, shelved its regular program feature for three days and is playing instead, February 8, 9 and 10, Essanay's "Skinner's Dress Suit," released through Kleine-Edison-Selig-Essanay Service.

Mr. Seeley is an ultra-progressive manager and Piccadilly shows to a class of spectators far above the point of mediocrity. The Piccadilly is the only motion picture theater in the state of New York charging a uniform admission price of 50 cents. Mr. Seeley is able to get this price of admission because he has established the reputation of showing pictures of super-excellence. When he saw "Skinner's Dress Suit," screened for him at the suggestion of Kleine-Edison-Selig-Essanay's New York Branch Manager, William Raynor, he decided immediately that he had a feature worthy of the Piccadilly and for the first time in the history of that noted theater, the regular program was put aside for a three days' showing of "Skinner's Dress Suit." The story of this play is by Henry Irving Dodge of *Saturday Evening Post* fame.

NEW RELEASING SCHEME

Williamson Brothers Announce Intention to Show Undersea Films Simultaneously in Cities Abroad and in United States

Long considered plans of the Williamson Brothers for establishing their own distributing organization to handle their submarine pictures have taken shape and the first announcement of the new release arrangements carries the information that in future the undersea films will be released simultaneously in cities all over the world. Representatives have already been sent to foreign countries to carry out the program.

In explaining the underlying principles of their innovation, George Williamson, secretary of the Submarine Film Corporation, and active business head of the Williamson Brothers' interests, said:

> Ever since my brother and myself have been identified with the motion picture industry, we have been impressed by the fact that American manufacturers almost invariably exploit and market their productions in this country for a period of time before they are released in the foreign field. We believe that this method reacts against the best results being obtained from the exploitation in foreign countries. Therefore we have decided to try the experiment of simultaneously presenting our future big productions in all the large cities of the world on a given date.
>
> We believe that the accumulative publicity effect and advertising value which will be derived from the simultaneous presentation of a big master picture in 25 or 30 of the world's largest cities, will have a decided financial advantage for everyone concerned. We intend to jump right over the group of middlemen, commission brokers, and buyers' agents.

Finkelstein & Ruben, controlling several of the largest motion picture theaters in Minneapolis and St. Paul, have just signed a contract with W. K. Howard, manager of the Minneapolis exchange of Vitagraph-V. L. S. E., for the use of Greater Vitagraph features and short reel subjects in all their houses.

SURGEON-ACTOR IS PRAISED

Dr. H. J. Haiselden, Eugenic Advocate, Receives Letters from Exhibitors and Public Commending Film, "The Black Stork"

As a result of the notices in hundreds of daily newspapers throughout the country that Dr. Harry J. Haiselden, the eminent Chicago surgeon, takes the leading part in the eugenic photoplay, "The Black Stork," Dr. Haiselden has been requested in the last few days by no less than sixteen anxious mothers and fathers to perform sterilization operations upon defective male children who are well along in years. In every case Dr. Haiselden has advised that the family physician be consulted and, if a sterilization operation is necessary, the regular family physician will perform the operation or will arrange to have it performed.

Dr. Haiselden is much elated over these requests as he looks upon them as proof conclusive that the public at large, and especially that portion of the public directly affected, endorses his eugenic stand that defective babies should be allowed to die at birth. This is the message carried to the public through the agency of "The Black Stork."

Exhibitor Commends Dr. Haiselden

Not only has Dr. Haiselden received requests to perform operations but he has received hundreds of letters from all over the country commending him for his courage in taking a radical stand in the face of criticism by many of his medical colleagues.

Aaron Brylawski, an exhibitor of Washington, D. C., writes:

> Your decision is appreciated by every one who has had experience in defective cases. I don't believe you will find one among those who have criticised you that would undertake the burden of raising such a child.

Professor Irving Fisher, of the Department of Political Economy of Yale University, says:

> I am greatly interested in eugenics and your stand on the defective baby question. I believe the custom you started will do good.

Adrian B. Smith, of the Packard Motor Car Company, Broadway and Sixty-fourth street, New York, writes:

> I admire you enormously for your courageous action. If we had more men like you among us far better this world would be. I hope the yelps of the ignorants will not affect your noble work to the human race in face of this bigoted opposition.

Announcing Harlequin Comedies

Harlequin comedies will shortly make their bow to His Excellency, the Exhibitor. Harlequin pictures will be comedies with counterplots, it is promised. The counterplot is there to please His Majesty's subjects, the Particular Picture Public, who are believed by the makers of Harlequin comedies to demand comedies without "slapstick" and "rough stuff." The Famous Stars Pictures Corporation will produce the new comedy films.

The forthcoming announcements of the company will name the actors who are to make up the company of Harlequin comedians and comediennes. A different diet in the matter of comedies will be offered the public, the advance press notices state.

Hyson, Derr & Company, a New York banking and brokerage house, is representing the company financially. The Famous Stars Pictures Corporation plans to produce a number of super-features.

Bessie Love Sings in Opera

Bessie Love, the Triangle-Fine Arts favorite, made her first appearances in grand opera recently, when she sang in "One Night in Venice," an opera written by Manfredi Chiaffarelli.

Her voice has been under the care of Constantino, the noted grand opera tenor, who has made his home in recent years in Los Angeles and the large audiences at both performances agreed with the little screen star's teaching that she is a distinct "find" in the musical world. Bessie sang the role of a milk boy in support of Constantino who took the leading part. In the cast there were also many noted musical artists.

Among the large resident group of picture players in and around Los Angeles, the advent of Miss Love into grand opera has been cause for felicitations.

The rehearsals of the opera were under the direction of Professor M. S. de Lara, a Spanish musician of much note. The ballet was made up of the prettiest high school girls from Los Angeles county—who have voices as well as pulchritude—while the chorus was recruited from the promising pupils in the musical conservatories of Los Angeles. The production of this opera was partially a municipal affair since the town of Venice has voted a sum of money to assist in its production, while the sale of tickets was very heavy under the patronage of local social leaders.

In front of your left eye is the captivating Clara Williams, Triangle-Ince luminary. Bessie Love of Fine Arts is in the center and in "The Doll Shop" and before your sparkling right eye is Margery Wilson, Ince sparkler, reflecting.

Goldwyn Starts Production

FIRST MAE MARSH AND MAXINE ELLIOTT PICTURES UNDER WAY

Mary Garden, internationally celebrated Grand Opera star, who has signed with Goldwyn Pictures.

MAE MARSH finds herself right at home in the new environment of the Goldwyn studios, at Fort Lee, New Jersey, where the first Goldwyn production is already well under way.

Nearly hidden in furs, Miss Marsh arrived at the studio among the earliest on a Monday morning recently when Director Ralph W. Ince called the first company of players into action. She was accompanied by her sister, Marguerite Marsh, who is to play the sister role opposite Mae Marsh.

It is now two months since the organization and incorporation of the Goldwyn Pictures Corporation, and the initial production has been in the making for more than a fortnight, in the Solax studio.

Exhibitors accustomed to seeing Mae Marsh and Bobby Harron playing together on the screen will be eager to know the new leading man in her first Goldwyn picture.

His name is Vernon Steele; he is young, tall and handsome and he is already well-known in many parts of the United States where he played as leading man for Billie Burke in "Love Watches." Mr. Steele is in his twenties and first came to this country with Marie Tempest. In England he has played Shakespearean roles and in Sir Arthur Wing Pinero's most ambitious musical production, "The Mind-The-Paint Girl."

Obtaining a leading man for Miss Marsh was much more difficult a task than some might imagine. Dozens of handsome young actors were interviewed. It is the producer's prediction now that Vernon Steele will prove popular in screenland.

Dwan Directs Maxine Elliott

Maxine Elliott began her career as a Goldwyn screen star when she faced the camera in the Fort Lee studios on February 15. For her debut on the screen she is playing under Director Allan Dwan.

Miss Elliott's first screen play is a work of Louis K. Anspacher, author of "The Unchastened Woman," one of last season's dramatic successes in New York. The theme or character of Miss Elliott's first picture is not revealed.

"I have gone literally through a breakneck experience," says Miss Elliott in telling of her preparations for her screen work. The requirements of the play in which I am to appear call for a very large number of costume changes and gowns. How many? Thirty-one gowns up to this moment and unquestionably there will be still others as the picture is developed. The task of obtaining these thirty-one gowns in twenty-seven days was one calculated to test the patience and endurance of anyone obliged to go through such an ordeal."

Noted Author Writes Elliott Play

Louis K. Anspacher, author and playwright, whose latest work has been the Maxine Elliott production, has taken the oath of allegiance to Goldwyn Pictures. He has written an original play for Miss Elliott.

Mr. Anspacher has a variety of affiliations with the theater. He has been identified with the dramatic course at Columbia University. In at least one of his plays he has had the courage to desert the more critical seat of authorship and become an actor. In addition, he is related by marriage to the drama, his wife being Katherine Kidder, the well-known actress. Mr. Anspacher's play for Miss Elliott has just been delivered into the hands of the Goldwyn advisory board of authors.

As announced by MOTOGRAPHY last week, Mary

A brand new picture of Mae Marsh, Goldwyn's mighty little star.

Garden, international opera star, is about to begin an engagement with Goldwyn Pictures Corporation. Announcement of Miss Garden's contract with Goldwyn gave rise to speculation on the part of metropolitan editors and critics. Both the *New York Herald* and the *New York Tribune* ventured the prediction that her first Goldwyn picture would be Strauss' sensational "Salome," in which she achieved tremendous operatic success.

Photographs of Miss Garden making her contract were taken at the precise moment when she had written her signature and passed the paper to Samuel Goldfish, president of Goldwyn. The acceptance and signing took place in Miss Garden's apartment in the Ritz-Carlton Hotel. Her plans for going to Paris to be fitted for the gowns she will wear before the camera have been interrupted by the breaking off of diplomatic relations of Berlin and this country.

Opera Singer's Publicity Stunts

Goldwyn Pictures Corporation in obtaining a contract with Mary Garden has obtained one of America's most admired personalities of grand opera. When Miss Garden came to America to be the chief star of the Hammerstein operatic ventures she was already established as a great operatic and dramatic artist in France. Immediately she challenged the attention and gained the friendship of Americans.

It has been said of Miss Garden that she possesses as keen a knowledge of how to hold the public's attention as the redoubtable Colonel Roosevelt.

Miss Garden's publicity escapades are historic, which certainly does not lessen her value in films. Her most recent exploit on the front pages followed her appearance at midnight in a tramps' retreat in Chicago, where she sang for several hundred specimens of bedraggled humanity.

Exhibitors Watch Madge Kennedy

Now that Goldwyn Pictures announces Madge Kennedy, the farce comedienne, in screen plays and prepares to have her begin work in the spring on her first picture, there is speculation among exhibitors as to the type of pictures in which she will be starred.

Goldwyn did not have to wait more than a few hours after announcing her engagement before receiving widespread confirmation of her popularity.

"Miss Kennedy is a remarkable farce comedienne on the stage, as everyone knows, but I venture the prediction that she will be one of the ablest comediennes the screen has ever had," says Samuel Goldfish, president of Goldwyn. He has been asked if Miss Kennedy will appear in two-reel or multi-reel comedies.

Helen Holmes in Vaudeville

Helen Holmes and J. P. McGowan will appear at the Pantages houses in their respective roles of Helen Dawson and Jim Blake which they portrayed in "A Lass of the Lumberlands."

The Mutual-Signal fifteen chapter photo novel is being shown in a majority of the Pantages houses on the Pacific coast and Alex Pantages requested that Miss Holmes and Mr. McGowan make this personal appearance in the theaters of San Francisco and Los Angeles.

This was easily arranged as the Signal players are soon to be in San Francisco taking exterior scenes for the new railroad story, "The Railroad Raiders," and at this time will make their appearance on the vaudeville stage.

"Easy Street" Chaplin's Greatest

"Easy Street," the latest Chaplin-Mutual comedy, to be released February 5, cost more per foot of negative than the reported cost of Griffith's "Intolerance."

Of course, "Easy Street" is not so popular nor so fashionable a thoroughfare as was Belshazzar avenue,

There have been a lot of emigrants come over to our shores, representing some awful cheap labor. Here's one, from
Merry England that doesn't labor quite so cheaply—but gee think of the laughs Uncle Sam would miss without him.

Babylon, but the people of "Easy Street" are a busy lot and, withal, expensive to do business with.

"Easy Street" is a far more pretentious production than any previous Chaplin offering has been, being one of those studio rarities—a Chaplin pet. To put it plainly, Chaplin himself was so obsessed with the merits of "Easy Street" from its first rehearsal, that he wouldnt' release it until it was up to his standard of excellence.

"Easy Street" has taken three weeks longer to produce than does the average Chaplin comedy, Mr. Chaplin's determination to have everything just right causing the delay, which appears to have been justified, because critics who have followed Chaplin from his beginnings on the screen insist that this is the best thing he has done.

Just how it is possible to get hit on the head with a red-hot stove tossed from a third-story window, and still survive, is one of the amazing problems developed in "Easy Street."

Chaplin's adventures as "The Sparrow Cop," who dons policeman's uniform to protect pretty Edna Purviance, organist of "Easy Street" mission, from insult by "Bully" Campbell, are excruciatingly funny.

"Cross Country" Triangle Play

Director Lloyd Ingraham is in the midst of the production of "A Young Gentleman of the Old School," by Frank E. Woods, manager of production at the Fine Arts plant, featuring Robert Harron. It is in this production, that Harron, in the role of one of Nature's noblemen, journeys from Los Angeles to New York with a number of the scenes being staged en route. The story originates in Los Angeles with scenes being staged at El Paso, New Orleans, Atlanta, Washington, D. C., and the final views taken in New York City. Sam de Grasse plays the part of the heavy. Colleen Moore has the leading feminine role. The other principals in the cast include Loyola O'Connor, Alma Reuben, Charles Lee, Wilbur Higby and Bert Hadley. Frank Urson is the camera man for this production.

A Tale of Broadway

"THE ACCOMPLICE," ART DRAMAS RELEASE, PICTURES SMART SET

THE current publicity notices of Art Dramas, Inc., provide exhibitors with a description and synopsis of the newest Art Dramas release, "The Accomplice," which is the feature scheduled for February 15. The interesting fact that the author has introduced into the story of "The Accomplice" the counterparts of a number of Broadway celebrities and members of the New York smart set, hints of realism.

The drama is described as a picturization of the manner in which the New York smart set, or a portion of its circle, spend money and time in their quest of life's pleasures.

Other news sifted from the Art Dramas' weekly announcements is the notice to exhibitors and the trade that Art Dramas will release a picturization of Upton Sinclair's novel "The Adventurer," to be filmed by the United States Amusement Corporation.

"The Accomplice" was produced by Ralph Dean for the William L. Sherrill Feature Corporation, from the story written by Anthony P. Kelly.

The Story in Synopsis

Jack Sherrill and Dorothy Bernard play the parts of Thomas and Alice Harcourt, a brother and sister. They are the children of a wealthy and influential New Yorker, whose greatest pride in life is his untarnished family name. Alice, having more time and money than she knows what to do with, takes to attending tango teas at Broadway cafes. She becomes involved in an affair with Antonio, a professional dancer. Tom, too, is a frequenter of the lighted ways, but through falling in love with Miriam Collins, his father's secretary, he reforms.

The play culminates in a murder and Antonio is accused. In order to save himself, he tells the police that he had spent the greater part of the night on which the murder took place, with Alice in his apartment. As the story unwinds, the truth of the matter is disclosed and the mystery explained.

Upton Sinclair's Work Picturized

Herbert Blaché, president of the United States Amusement Corporation, announces two important acquisitions of that company. The first is the securing of the picture rights to Upton Sinclair's well known novel "The Adventurer," which was one of the most successful novels of a few years ago. It was first published serially in a large national magazine, and later put out in book form. The first edition of the book was sold in less than three weeks, according to the publishers, and it went through three editions in less than four months.

Upton Sinclair is a national figure, well known for his sociological work and for his writing. His book "The Jungle" created a tremendous stir when it was published, and caused a country-wide investigation into the affairs of the packing industry.

Marion Swayne has been engaged to portray the central figure of the play. She is described as precisely the type called for by the story. "The Adventurer," like most of Mr. Sinclair's stories, is not only intensely dramatic but it also conveys a significant message.

Van Dyke Engages Director Davis

Will S. Davis has been secured by the Van Dyke Film Production Corporation to produce the features of that company, which are released on the Art Dramas program. Mr. Davis will shortly commence the production of a picture starring Jean Sothern.

The making of this production will mark a reunion between Mr. Davis and Miss Sothern, as both have previously worked together for the Fox Company. Mr. Davis directed the youthful star in "Dr. Rameau," the Fox picture in which she and Fred Parry were featured. Besides this production, Mr. Davis has directed several successful Fox productions.

Ballet in Selznick Film

Clara Kimball Young, whose third Selznick-Picture, "The Price She Paid," will shortly be released, has progressed rapidly under the direction of Albert Capellani in the production of her forthcoming screen version of Eugene Walter's famous drama, "The Easiest Way."

Evidence of the lavish style in which Director Capellani is putting on "The Easiest Way," was given last week when the Garden Theater was rented for three days and an entire musical comedy company engaged to pre-

Marion Swayne in scenes from Upton Sinclair's novel, "The Adventurer," filmed by the United States Amusement Corporation for Art Dramas.

sent the stage scenes that are an essential part of the story.

Director Capellani duplicated some of the scenes in a leading musical comedy success. Thirty cabaret girls from the Strand roof garden and fifteen of the prettiest members of one of the big New York choruses provided the animated background before which Miss Young enacted the role of the musical comedy star.

"DEEMSTER" AT STRAND

Invitation Showing Introduces Son of Hall Caine to American Public as Star of the Photoplay

The first invitation trade showing of the Arrow Film Corporation's production of Hall Caine's story of the Isle of Man, "The Deemster," took place at the Strand Theater, New York, February 8. At this time Derwent Hall Caine, son of the novelist, who has held a prominent place on the stage in London for several years, made his first appearance in this country, both personally and as a screen player. The performance preceded the opening of the picture's run at the Strand Theater.

Mr. Shallenberger, president of the Arrow Company, supervised this production from its inception. The cast surrounding Mr. Caine does work of widely varied sorts in the portrayal of the rather diversified characters of the story. The locales of the exterior scenes show all the picturesque ruggedness of the Isle of Man. The interiors are novel and artistic. Several of the sets, showing the homes of the Deemster and the Bishop of Man, and other interiors, are elaborate in detail. The picture is accompanied by a special score adapted to the dramatic action of the story.

Invitations were extended by Mr. Shallenberger to all state rights buyers and critics for trade and daily papers, and also to a large number of prominent writers, who are friends of Mr. Caine and his son, and to members of several literary societies.

All these writers and authors expressed the liveliest desire to see Mr. Caine's great story on the screen and his son in the powerful character of Dan Mylrea. Many of them recall the success made by the late Wilson Barrett, the noted English actor, in this part in his second tour of this country, when he made a long run in "The Deemster" at the Fifth Avenue Theater, New York, and at theaters in other cities.

Mr. Shallenberger has devised an original publicity scheme which he will put into operation in connection with the presentation of this picture. This plan, in the opinion of several experienced showmen who have been informed of its details, will have influence on the patronage of "The Deemster" in every locality where it may be shown.

$100,000 for Linder Ads

The branch managers of the K.-E.-S.-E. have been notified by George Kleine that an advertising appropriation of $100,000 has been made available for use in exploiting the Max Linder comedies of the Essanay Company. A national campaign will be put on with the aid of the branch managers. This $100,000 fund will be supplemented by a $25,000 appropriation to be expended with trade papers.

The total of the two funds is said to be in excess of any single appropriation ever made to market the productions of one individual star.

Mr. Kleine laid the plans for the campaign before the K.-E.-S.-E. representatives at a meeting held in Chicago. Fifty-five branch managers were present, and also thirty-one salesmen who will devote their time to the Linder comedies.

The coming Essanay feature, "Skinner's Dress Suit," with Bryant Washburn, which is being handled by K.-E.-S.-E., will begin a week's run at the Rialto, New York, February 18.

New Powell-Mutual Studio

Frank Powell last week took the first scenes in the new studio at College Point, L. I., which in the future will house the activities of the Frank Powell Producing Corporation, the photoplay productions of which are released through the Mutual Film Corporation.

This is the site known as "Donnolly's Grove and Pavilions," placed under a long-term lease, with the option of purchase, at the time of the formation of the Frank Powell Producing Corporation, of which John R. Freuler (president of the Mutual) is president, and Frank Powell vice-president and director general.

The Powell studio is one of the largest and best equipped in the vicinity of New York. The main building has a working floor space of 16,000 square feet. This is surrounded by smaller buildings, in which are the printing and developing plants, projection room, carpenter shops and the like. Every facility and aid that experience, efficiency and ingenuity can devise has been installed to aid in the production of the character of pictures with which Mr. Powell's name is inseparably linked.

There are now in process of production under Mr. Powell's direction two series of feature pictures. Marjorie Rambeau will make her screen debut as a Powell-Mutual star in one of these, while Nance O'Neil is the star of the other.

The studio was opened with the filming of the first scenes in "Motherhood," Miss Rambeau's second Mutual picture.

Moss to Produce Big One

It has been announced by both Little, Brown & Company, book publishers of Boston, and B. S. Moss Producing Company, of New York, that the latter company has acquired the motion picture rights to "The Sins of the Children," one of last year's best sellers and written by Cosmo Hamilton, author of "The Blindness of Virtue," and a number of other prominent novels.

The Moss concern will, it is reported, enlist the services of one of the best known dramatists to picturize the novel into a seven-reel feature. The picture will, according to present plans, represent Moss' April release.

Actuated by recently proposed adverse legislation and the motion picture antagonists generally, particularly the criticisms of authors who have damned pictures for the insults they inflict upon human intelligence, Moss will endeavor to make his forthcoming production free from all alleged misgivings ascribed to pictures by the self-appointed critics. In this attempt he will utilize the best material possible from the story to the minutest detail.

After having worked at Universal City for a long period, Kingsley Benedict has been given a long term contract to play leading roles in Universal productions. Benedict was featured in the "Yorke Norroy" series recently produced at the Pacific Coast studios of the company.

Unusual scenes from that unusual and sensational melodrama, "The Whip," produced on an elaborate scale by Maurice Tourneur after eight months of strenuous labor.

Maurice Tourneur Completes "The Whip"

PRODUCER TELLS EXHIBITORS OF STRONG POINTS ABOUT FAMOUS DRAMA

WITH an alert eye upon the exhibitor, Director Maurice Tourneur is giving part of his attention to the stream of inquiries now coming in from state rights buyers who are bidding for the rights to "The Whip," his heralded melodrama, for which the Paragon Films, Inc., is receiving many offers from state rights buyers.

Director Tourneur has adapted "The Whip" to the screen after eight months of strenuous application. He has employed thousands of persons in some of the scenes and he has introduced realisms that critics advise him will make the feature one of the outstanding works of the season.

For the benefit of exhibitors who desire information about "The Whip," Paragon Films, Inc., has supplied the facts which are of importance in judging the production.

The incentive for the interest in the new production is said to lie quite as much in the fact that the big melodrama is the first state rights effort of its director as in the confidence that exhibitors will discover that "The Whip" has that appeal which makes box office attractions.

Everyone recalls the keen competition centering around the open territory for "The Birth of a Nation" when it was announced that D. W. Griffith was adapting "The Clansman." Similarly, when Thomas H. Ince announced preparations for marketing "Civilization" another market furor followed. The interest in the first Tourneur open-market release parallels the first occasions of the two big state rights projects of Griffith and Ince.

Those familiar with the personal ambitions of prominent men of filmdom have known that for a long time the producer of "Trilby," "Alias Jimmy Valentine" and other successes has been impatiently awaiting the time when he could give his powers free play in a feature worth his while for exhibition throughout the world.

Only those on the very inside knew that as far back as last January "The Whip" was purchased for the sole purpose of enabling the director to fulfill his ambition. He himself selected the famous stage success to be the medium of his expansion. That the play is fully as well known in America and on the Continent as any produced within a score of years was one of the reasons for Mr. Tourneur's choice. Another reason was the fertile field it offered for exciting situations, suspense and character creation.

All who are familiar with the theater here and abroad know of "The Whip" as being written by Cecil Raleigh and Henry Hamilton and produced originally at the Drury Lane Theater, London, where it proved a success at once and packed the vast London auditorium for the greater part of two years. Brought to this country by William A. Brady, it was presented here at the big Hammerstein Manhattan opera house with a no less successful outcome. It drew houses that taxed the capacity of the great Thirty-fourth street theater in New York for a longer continuous period

than had been the fortune of any earlier play, native or foreign.

Because of its massive effects, presentation of "The Whip" in any but the largest cities and on the largest stages was believed impractical. Despite these conditions, Manager Brady, it will be recalled, organized a road production and while "The Whip" was playing to its overflowing audiences in New York via the original company, a touring organization was playing extended engagements in Boston, Chicago, Philadelphia, San Francisco and other metropolitan units. The advertising accruing to "The Whip" because of its genuine hit, probably equals that of any play produced during the entire career of Manager Brady.

It was in a measure an intimate knowledge of this transcontinental fame of the piece that relieved Tourneur of any hesitation when he came finally to make his choice of an initial state rights production.

The picture has just been finished and the work of cutting and titling is now in progress.

Replete with suspense and tense, irresistible thrill, Director Tourneur's associates boast that he has in "The Whip" bunched the greatest number of successive and harmonized realisms ever combined in a film. One of those effects is a head-on collision of two railroad trains with their subsequent submersion. The staging and photographing of the scene took Director Tourneur and his organization to many sections of the country. The railroad wreck effect was pictured just south of Greenwood, Maryland, along the line of the Southern Railroad. Permission to use two fully equipped passenger trains and other railroad appertainences was granted by the executives of the line. Four hundred and twenty-eight scenes are included in the picture, the units requiring eight reels. Director Tourneur selected the cast, principals and auxiliaries, and superintended all the equine and chattel material needed in the staging.

Interested buyers can get further information by applying to the Paragon Films, Inc., 924 Longacre building, New York.

"Captain Alvarez" Re-issued

What will come in the form of good news to lovers of motion pictures the country over is the information from Greater Vitagraph that it will shortly re-issue, in a de luxe edition, its famous production of "Captain Alvarez," in which Edith Storey is starred. The new edition will shortly be released through the Vitagraph-V. L. S. E. exchanges.

In the role of the little Spanish girl, whose sympathies are with the revolutionists, Edith Storey is ideally cast. Her many friends will find her more pleasing than ever in the old-time hoop skirts in "Captain Alvarez," which was directed by Rollin S. Sturgeon from a dramatization of H. S. Sheldon's novel.

Briefly, the story of "Captain Alvarez" is that of an American who visits South America. There he falls in love with a Spanish girl who sympathizes with the revolutionists, although a man who is in love with her is a spy for the other side. In order to prove his devotion, he joins with the rebels under the assumed name of "Alvarez." Eventually, and after many daring escapades in which he and the girl join, the country is made a republic.

Edith Storey exhibits an amount of daring as a horsewoman that will bring a catch to the throat, and William D. Taylor, as "Captain Alvarez" is by no means behind her.

The re-issue of "Captain Alvarez" results from several thousand requests from theater owners to put out a new edition of this famous motion picture for the new audiences as well as for the old in photoplay theaters throughout the country.

Davenport with Metro

Harry Davenport has been added to the directing staff of the Metro Pictures Corporation, and will direct Lionel Barrymore in his next five-part screen production, a comedy drama by Juno Mathis. Mr. Davenport is a member of the famous Davenport family, being a brother of Fanny Davenport and of Edgar L. Davenport, his father having been the celebrated E. L. Davenport. The Davenports, Drews and Barrymores are closely related by marriage.

Mr. Davenport spent a year with Pathe and later went to Vitagraph, first as actor and then as director. In Roy McCardell's "Jarr Family" series he both directed and acted, but for some time has given all his attention to directing. One of the best-known pictures to his credit is "The Island of Regeneration."

He played in "The Belle of New York," both in America and in England. His most recent musical comedy appearance was in "Sari" with Mizzi Hajos.

Before stepping from the stage to the studio, he played in several famous dramatic successes.

We don't need to tell you that "Captain Alvarez," a new Vitagraph re-issue, is a spine-chiller. Edith Storey is the center of the delightful shivers.

General Film Plays a Trump

MAGAZINE SYNDICATE CONVEYS FILM RIGHTS TO ITS FICTION

THE General Film Company has linked up its film service and the producing facilities of its affiliated companies with one of the country's largest story publishing syndicates, whose publications include advertising mediums of large circulation.

Every story published in *Ainslee's, The Popular, Smith's, Topnotch, People's, Detective Stories,* and *Picture Play Magazine* becomes available at once for motion pictures through an arrangement concluded this week between the General Film Company and Street & Smith, publishers of this group.

Selecting from this plentiful mine of fiction, the General Film Company will release weekly a four-reel all-action photoplay, commencing about March 21.

Horkheimers to Produce Series

For the production of its dramati-screen fiction series, the General Film Company has chosen Messrs. H. M. and E. D. Horkheimer, of the Balboa Amusement Company.

The series will be swept into nation-wide prominence at once by a comprehensive advertising campaign. A page or double-page display will appear in every issue of every Street & Smith publication for one year. The General Film Company makes the following statement:

We have just brought to a successful culmination negotiations with Street & Smith, the publishers of the seven leading fiction magazines of today, by which we have secured access to the greatest field of motion picture material ever released for the screen.

Stories by the world's greatest writers, the pictures cut down to one hour screen-time to confine them to action only, and an advertising campaign that will reach every picture fan in the United States—this is a combination that should produce the greatest feature series in the history of the motion picture industry.

General Film's Plans

Changes and additions to the General Film Company's distribution system that will enhance the value of its service considerably are being planned by President B. B. Hampton and will go into effect shortly.

Two new series will be shortly issued by Kalem through the General Service. Marin Sais, the heroine of the famous "Girl from Frisco" now rapidly drawing to a close, is to be featured in a new series to be called "The American Girl." Helen Gibson, long associated with "The Hazards of Helen," is also to appear in a new Kalem series to be called "A Daughter of Daring." Like the "Hazards," it will deal with railroad life. The titles and dates of first release of both these new serials will be announced in a few days.

The hairbreadth escapes of "Grant, Police Reporter," will be continued by the Kalem Company in this series featuring George Larkin and Ollie Kirby. The Ham and Bud Comedies are to be continued.

General's Regular Releases

The Essanay series, "Is Marriage Sacred?" has just been extended by the addition of five units to the original twelve. The Essanay Black Cat Features are reported to be proving a strong drawing card for exhibitors.

Announcement has just been made by General that Lillian Walker, the famous "Dimples" of the screen, is to be featured by Vitagraph in a two-reel series to be distributed by General Film.

The Selig subjects to be handled by General are to be enhanced by a number of two-reel dramas featuring George Fawcett, a distinguished player who was for several years a star of the speaking stage. The Selig-Tribune offers a comprehensive review of currents events. The single-reel comedies will also continue on the regular Selig-General Service.

The Melies subjects will include the alternate weekly Knickerbocker drama and the popular Vim comedies "Pokes and Jabs," and the Kate Price and Babe Hardy comedies. "The War," General's new series of official British war records of the great European conflict, will soon be ready for release, the first episodes showing the actual fighting during the Battle of the Somme.

Women Told to Aid Exhibitors

The man who wrote the fanciful children's tale, "The Wizard of Oz," which succeeded so well in pictures, spoke recently before the Ebell Club of Los Angeles, upon the subject of moving pictures for children. He is L. Frank Baum, author of many fairy tales. He urged women to undertake to provide proper motion-picture entertainment for the children of Los Angeles, and proposed that the women's clubs divide the city into sections and arrange with theater managers, through rental or other sharing terms, to take over their theaters on Saturday forenoons and present under their own auspices, such pictures as a central committee of club women had approved.

The speaker declared that with the backing of the women's clubs these morning entertainments would be not only self-sustaining but profitable, and that the time is now ripe for such a venture. Mr. Baum said in part:

The theater managers are not generally interested in children's features, and their regular patrons prefer dramatic and more sensational films. The fact that the theaters are known to be largely devoted to problem and sex pictures and the lurid drama would render cautious parents suspicious even if the managers announced programs especially for children. Some of them, earnestly desirous of giving the little ones suitable entertainment, have already made the attempt, only to meet with financial disaster.

But under the management of the club women, a feeling of confidence would prevail and the Saturday morning shows be well patronized. It seems to me this work is as important a philanthrophy as any club could undertake, for children love pictures and need amusement as much as do their elders, but unless they have special programs their attendance at the picture theaters is likely to prove injurious.

Signal at New Serial

The Signal Film Corporation has started production on the second installment of the Helen Holmes serial, "The Railroad Raiders," entitled, "A Double Steal." Aside from the thrills that will be injected for good measure, this picture possesses plot whose originality has seldom been equalled in any production to date. It deals with the operations of two separate gangs of crooks each acting independently of the other and each thinking that it is getting away with the haul. It is a case of "Greek meeting Greek" and offers comedy and dramatic situations sufficient for the production of a five-reel feature.

As in the first installment, Helen Holmes is featured with a supporting cast including Leo. D.

Maloney, Paul C. Hurst, Thomas G. Lingham, William Brunton, William Buehl, Will Chapman, F. L. Hemphill, Florence Holmes and G. H. Wischussen.

ANNA LITTLE WITH SELZNICK

Heroine of Many Western Stories and Indian Plays to Take Lead Opposite Warwick as French "Apache" Maid

A Selznick coup of interest to exhibitors is the signing of Anna Little, the former American and Universal star, to play opposite Robert Warwick in the Selznick-Picture production of E. Phillips Oppenheim's novel, "The Court of St. Simon."

It once happened that Thomas Ince was looking for a girl whose type of beauty would lend itself to the presentation of a lovely Indian maiden and Miss Little while on a visit to the noted director's studio offices at Hollywood, attracted his attention. For the next year she played leading roles in all of Ince's famous Indian productions.

Harry Rapf, president of the Robert Warwick Film Corporation, was attracted by Miss Little's work and engaged her by telegram to play the role of the French "apache" girl in "The Court of St. Simon." It is Miss Little's first picture in the East and although she finds the indoor studio work rather irksome, she expresses herself as "delighted" with New York and is ambitious to remain there and become a star for one of the big Eastern producing companies.

Vitagraph Issues "A Million Bid"

"A Million Bid," one of the most talked-of productions which have come out of the Vitagraph studios, will shortly be re-issued through the Vitagraph-V. L. S. E. exchanges in a new de luxe edition with a number of changes in cutting, titling, and so on. Anita Stewart is the heroine of "A Million Bid," with popular Harry Morey playing opposite her.

In support of Miss Stewart and Mr. Morey is a cast of famous Vitagraph players. Ralph W. Ince directed the production.

The role played by Anita Stewart in "A Million Bid" offers her many opportunities to show her versatility and ability as an emotional actress. She is not slow to avail herself of all of these chances.

The story of "A Million Bid" is wound around a scheming mother who plans a wealthy marriage for her beautiful daughter. Desperate under her mother's constant pleading, the girl marries the man of her mother's selection. She does not love him. Their honeymoon is tragically interrupted when the yacht on which they are touring is wrecked.

Unknown to each other, the husband and the wife are saved. The man, through the shock and a number of complicating events that offer Miss Stewart exceptional opportunities for highly emotional work, loses his memory. These climaxes are surmounted by a terrific finale that makes "A Million Bid" one of the strongest dramatic stories yet filmed.

Site for "Masterpictures"

Five minutes' ride from Houston, Texas, on a sloping tract of ground covering about four acres, a site has been selected as a suitable home for the cameras of the Master Motion Picture Company, which has been organized to produce "Masterpictures."

The investment in realty amounts to $21,000, while studios and buildings costing an additional $10,000 will be erected at once, under the plans just made public. The buildings will include laboratory, dressing rooms, paint and paper rooms, projecting rooms, stage and other features.

H. J. Binney, for eleven years identified with the picture industry both as actor and director, and for a long period connected with Keystone, is at the head of the new enterprise. The company is incorporated for $45,000. Offices have been opened in the Scanlan building, at Houston.

Gail Kane at American

Accompanied by her mother, and bringing with her ten trunks and a packing case full of the latest in New York fashions, Gail Kane, newest acquisition of the American-Mutual program, is settled at the American studio at Santa Barbara, to begin work at the Coast studio. The vehicle which is to serve as her introduction to the American-Mutual program is to be directed by Rollin S. Sturgeon, and has the title of "Whose Wife?"

Views of the powerful Vitagraph re-issue, "A Million Bid," which will appear shortly, after careful revision.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

The 23rd International Convention of the I. A. T. S. E. and M. P. M. O. of the U. S. and Canada, will be held at Cleveland, Ohio, the week of February 26, 1917. This convention will be one of great importance to all members of the I. A. and every local is urged to send delegates to it.

Kindly answer through your valuable department, "The Man Inside the Booth," the following: One of my Powers 6's which has been repaired by The Nichlos Powers Co. and has been in use about five months.. I have been losing the lower loop two or three times in each reel of film that is projected through same, in spite of my constant study and lengthy experience as to the product of The Nichlos Powers Co. have been absolutly unable to ascertain the cause of this trouble.

After seeing that there was no undercut sprocket teeth, no dirt on the face of the sprockets, belt not too tight, take-up idler having no play, take-up idler set away twice the width of the film, sprockets in perfect alignment, no play in the take-up sprocket and being quite sure that one side of the intermittent sprocket was not higher than the other and other various things that might have a tendency to cause loss of the lower loop, I decided to set the washers on the take-up roller spindle close up against the idler, so as not to cause it to revolve—and the result was I have not lost lower loop since. I appreciate the fact that this idler should revolve, but find that if it does, I lose the lower loop.

The intermittent movement of this machine makes a good deal of noise, and I ask if I can safely tighten up the same to eliminate the racket. Trusting to see your reply in an early issue of MOTOGRAPHY, and with very best wishes for your department, I am, Yours truly—J. A. M.

From the description you have given of the condition of your machine, I cannot offer much in the way of a remedy for your trouble, but would suggest that you be sure that the take-up roller spindle (655) is not sprung and that it sets perfectly true with the sprocket and that it has the large washer on the end of the spindle next to the roller. This washer will prevent the film from climbing. Also be very sure that the roller is not worn flat on one side as it will catch and cause the loss of the lower loop. The tention on the idler bracket should be enough to hold it firmly in place when the bracket is closed down, but not enough to cause the sprocket teeth to indent the film when it climbs the sprocket.

As to the noise in the intermtitent movement—if it is a knocking noise it is caused by the star and cam and they should be adjusted at once as it will cause trouble for you if it is allowed to go on. If the noise is caused from the film going through the machine then the trouble more than likely is in the adjustment of the apron. In adjusting the intermittent movement, be very careful to set the Geneva cross to the cam so that there is just a little circumferential play in the intermittent sprocket.

In the issue of MOTOGRAPHY of December 30, 1916, I noticed an article on the setting of the shutter in regards to the distance from the lens, and I have tried it out and have found that it works fine but I am having trouble with my shutter shaft and would like to have a little help from you. I ordered an extension shaft from the supply house and put it on the end of the machine shaft and adjusted the shutter as per your instructions, and found that it helped wonderfully in lessening the flicker in the picture, but the shutter did not run true. It seemed to wobble and after trying several times to adjust the extention shaft so that the shutter would run true, I wrote the supply house about it and they have sent me another shutter shaft, but it is a long one-piece shaft and I have to take out the original shaft and put in this one. Please give me instructions on the best way to do this. I am still using the extention shaft, but would like to change it as soon as possible. Hoping to see an answer in MOTOGRAPHY real soon and thanking you for the shutter suggestion. .

Unless you are a repair man with some experience, I would adivse you to take the machine to a first-class repair man and have him install the new shaft for you. If you want to do the work yourself, you can follow the instructions given below: Loosen screw in the lower take-up sprocket and remove sprocket and shaft. Loosen set screw in collar holding the large idler gear (No. 640) and remove idler gear shaft (No. 641); next remove crank and then drive out the taper pin in the crank shaft that engages the slots in the crank; this will allow you to remove the crank shaft and main driving gear. Drive out taper pin in gear (No. 680) and you can then remove the driving gear (No. 681), pulling it out to the left. Remove the shutter bracket by loosening screw in frame of machine and screw in shutter bracket that locks the bracket to the frame, the bracket may then be slipped off. To remove the shaft from the bracket, loosen the set screws in the two collars on the shaft and drive out the taper pin in the shutter gear (No. 635) and the shaft can then be pulled out of the bracket. In assembling the shutter shaft, gear and collars, you will have to use your own judgment and experience and I will tell you before you start that there is one adjustment that very few operators get right, through lack of experience, and while I am on the question, let me give you a good definition of the word experience: Experience is that experience which one experiences experiencing his own experiences.

I am using two Simplex machines and the intermittent movement in one of them needs adjusting. There seems to be too much lost motion in the intermittent sprocket. I have never attempted to adjust the intermittent movement so

would like to have some help on the same. Thanking you in advance.

Loosen two screws (No. S-125-B) that hold the eccentric bushing (B-132-B), then grasp hexagon on the eccentric bushing (B132-B) with the wrench that is supplied with the machine or with a pair of pliers and turn the same slightly either way until the lost motion in the sprocket is almost taken up, leaving just a little bit of play. Tighten the two screws (S-125-B) again.

Operating Room Rules

1. When you enter an operating room, spit on the floor. They have water, mops, lye and brushes, and will clean up as soon as you leave, as they have nothing else to do.

2. Put your hands on all polished or bright work. You will then know if it is smooth, hot or cold. This will also give some one work and use up surplus polish.

3. Stay in the operating room as long as you please. The operator has nothing to do but to entertain visitors.

4. Be sure to tell the operator if his machine is pounding, or not running right. He will not know it unless you do. He will stop the machine and make repairs while you wait.

5. Don't tell the operator who you are; he is a mind reader and already knows you. Go anywhere in the operating room and it will please him.

6. Advise him what to do, as you know best. The operator is only there every day and does not have a chance to see as much as you will see in a few minutes.

7. If the operator is busy making repairs, tell him a good story, and if possible get in his way. This will be a great help to him.

8. The operator will lend you any of his tools, as he has no use for them. Keep them as long as you like.

9. Be sure to tell the operator all that you know. It will not take long.

25,000 See "Great Secret"

Newspaper coupons cut from *The Chicago American* brought 25,000 Chicago people to see a public performance of the opening two episodes of Vitagraph's new serial, "The Secret Kingdom." The gates of Riverview Amusement Park, where the exhibition took place, were opened wide to the surging thousands.

The performance was a sequel to a record-breaking exhibition of the picture the previous week in another section of the city. Sydney E. Abel, manager of the Chicago branch of Vitagraph-V. L. S. E., supervised both events.

"All Chicago is talking about my stunt," declares Manager Abel.

He states that one hundred and forty theaters in the city have already started showing the serial.

In addition to showing the first two episodes of the serial, Manager Abel showed the prologue of "The Girl Philippa," which opened at the Ziegfeld Theater, Chicago, for a run on February 4.

Separate Seats for Women

Women are to have separate sections set aside in the theaters of New York. They are to be permitted to segregate themselves if they want to in all houses of public entertainment. They may refuse to sit alongside any male person, and if the house manager fails to isolate them in the female section they can have him arrested and punished.

A legislator named Schimmel of the New York state assembly introduced the bill which provides for "an act to amend the penal law in relation to reserving sections of amusement places for females." The proposed measure provides that:

The proposed measure, as offered by Mr. Schimmel, does not define the number of seats or the extent of the "section" to be made thus provided, and it may be different for the obliging and law-abiding house manager to decide what is to be the boundary and what the point of contact between the segregated ladies and the men in his audience. If the bill should become a law, probably it would be legal to specify the boxes as the segregated section and in that case there seems to be nothing in the bill to prevent the house managers from raising the price on box seats.

Three Added to "Shorty" Company

Frederick Robinson, E. J. Flynn and L. A. Darling are recent additions to the forces of the Monogram Film Company producing the "Adventures of Shorty" series featuring "Shorty" Hamilton for Mutual, and will direct their efforts toward adding to the artistic effect of the films.

Mr. Robinson is an artist, illustrator and author of international fame. He is also famous as the creator and producer of such spectacles as "The Battle of the Monitor and the Merrimac," "The Sinking of the Titanic" and "The War of the Worlds."

Mr. Flynn, recently assistant director and business manager with Mary Pickford, and before that time with D. W. Griffith and Jack O'Brien, will have charge of locations.

Mr. Darling, who has joined the camera squad, has had a long experience in this line, having been with the Lasky, Selig, Universal and Kalem companies.

New Keystones Bow

The week of February 11 will be a red letter one for the motion picture exhibitor, for it will be marked by the first release of the eagerly awaited Mack Sennett-Keystone comedies as Independent releases.

As has been several times announced in Keystone advertising columns, any exhibitor can get these two-reel Keystone comedies through the nearest Triangle exchange, but he does not have to take the whole Triangle program to secure them, or any other program.

The first of these independently released Mack Sennett-Keystone comedies is "The Nick of Time Baby," which is available February 15. The cast and a hint at the nature of the story have been given in a previous issue.

The following week's release will be "Stars and Bars," with Ford Sterling, Harry Gribbon, Gene Rogers, May Emory and Hugh Fay in the cast.

Harry Carey is being featured in a five-reel western Universal play.

Mary Pickford in her newest Artcraft feature, "The Poor Little Rich Girl," the appealing play which enjoyed great success on the stage.

"POOR LITTLE RICH GIRL"

Other Artcraft News—Mary Pickford to Los Angeles, While George M. Cohan Descends on Jacksonville, Florida

Seldom is such a continuous display of luxurious settings and furnishings required as in the case of Mary Pickford's newest Artcraft picture, "A Poor Little Rich Girl," the well known Eleanor Gates' subject now being completed under the direction of Maurice Tourneur.

In keeping with the subject which tells of the extravagant display of wealth, many costly scenes were built for this photoplay including one of particular lavishness disclosing a beautiful conservatory with its lily pond, playing fountains, rare birds and immense botanical display.

Mary Pickford to Los Angeles

It has just been announced by the Artcraft Pictures Corporation, that immediately following the completion of Mary Pickford's latest picture, "A Poor Little Rich Girl," now being produced at Fort Lee, she will temporarily forsake her Eastern studios and take up the production of several new Artcraft releases on the West Coast.

George M. Cohan made a successful advance upon Jacksonville, Florida, lately, and has begun the production of his initial Artcraft photoplay, "Broadway Jones." He has become one of the most important topics of the day. American flags are floating from every staff on the hotel where he is stopping.

Large crowds are attracted to the "location" which has been secured for "Broadway Jones" and in some of these scenes over five hundred people are being used. Hotels, stores and the railroad station have consented to have their signs changed to read "Jonesville."

The mails bring Mary Pickford many letters from Scotchmen who have seen her in the current Artcraft picture, "The Pride of the Clan." Dr. F. Houston Shaw, consulting actuary at Bloomington, Illinois, of the Caledonian Society of Lexington, Kentucky, writes that "she has pictured a combination of the charms of those Scottish lassies of whom Burns writes."

Manager C. M. Waterbury of the Palace Theater, Chippewa Falls, Wisconsin, sent a letter to the Artcraft Pictures Corporation recently declaring himself much gratified by the results at a performance of "Less Than the Dust," with Mary Pickford. He expects a capacity business on "The Pride of the Clan." He says:

> Sunday found us in the grip of the worst blizzard in many years. It seemed foolhardy to open the theater at all. One theater did close. But listen: The matinee was the largest the house has known and we had one full house in the evening while the competition exhibited to twenty-five patrons, actual count. Next evening it was our pleasure to show to one full house and a half, at the second show, with the thermometer registering 25° below zero. My competitors were clean out of luck.

June Elvidge is rapidly becoming the official vampire of World pictures Brady-made. She is wickedness itself in the new Gail Kane play, "The Red Woman," and when "The Social Leper" comes along later with Carlyle Blackwell as its star and Evelyn Greeley as the beautiful society girl object of her machinations, June will be found pretty devilish—and at the same time devilish pretty.

Latest "Perils" Story

A woman fights for her self-respect.

A man undergoes untold agonies of conscience believing he has convicted an innocent man to the gallows in trying to shield the woman he loves.

These are the two dramatic situations upon which

"The Smite of Conscience," seventh story of Mutual's "The Perils of Our Girl Reporters."

are built the story of "The Smite of Conscience," seventh of the Mutual series, "The Perils of Our Girl Reporters."

Helen Greene portrays one of the most convincing roles in which she has been seen for some time in the character of Helen Girard, who seeks employment on a big city newspaper in order to be away from home and escape the insults of her drunkard husband and his ribald friends.

Earl Metcalfe, as Exton Manley, a New York lawyer, demonstrates his versatility first as the thoughtful friend trying to make life more pleasant for Helen Girard by his fostering care; next as a lover seeking to shield the woman he loves from an accusation of crime; then as a lawyer exerting all his legal skill to prove a man guilty of a crime of which he believes him innocent; and finally as a man driven almost insane by pangs of conscience and in a frenzy of self-reproach ready to renounce his profession.

W. H. Turner as Girard, the drunken husband, a queer millionaire insanely jealous of his pretty wife, is one of the finest things this capable actor has done for some time.

Laskyites Travel for Local Color

In order to get correct atmosphere for new Paramount pictures it releases on the Paramount program, the Jesse L. Lasky Feature Play Company, producing "Each to His Kind," in which the Japanese actor, Sessue Hayakawa, is starred, is traveling to Hawaii. The story of the play centers around this picturesque mid-Pacific island and many of the scenes will be staged in and around Honolulu itself.

Another company, with Theodore Roberts as its star, playing in "The American Consul," under Director Rollin Sturgeon, will journey to Washington, D. C., where the action of the play takes place. Rather than do the obviously simple thing and "fake" the settings by using corners of some of the California state buildings and familiar colonnades which, though supposedly typical of the national capital, can be found in almost any large city, the company will travel across the continent from Hollywood, California, in order to get the real settings required in the story.

WORLD TO MAKE COMEDIES

Success Scored Among Exhibitors by "Tillie Wakes Up" Leads Producer to Introduce Farce as Regular Feature

William A. Brady and the other officers of the World Film Corporation have been in conference several times during the past week concerning the advisability of adopting a more elastic policy than heretofore in the company's productions. These discussions admittedly have been brought about by the recently released farce called "Tillie Wakes Up," in which Marie Dressler is the star and Johnny Hines, the lively young comedian, plays the "opposite" role.

This is the first comic picture made by the World-Brady interests in more than five months. The last previous experiment of this corporation in light entertainment upon the screen was called "The Summer Girl," successfully issued last August. Since then World pictures Brady-made have adhered to the serious side of the drama.

The reception of the Dressler farce has decided Mr. Brady and his associates to modify their exclusively dramatic output and manufacture a series of comedy productions to be released at stated intervals—say once a month—by way of responding to the demand so suddenly uncovered by "Tillie Wakes Up." Mr. Brady, in discussing this altered view of what the public wants, is quoted as saying:

> I am free to say that what happened to Miss Dressler's picture took me completely by surprise. A one-day theater in Brooklyn insisted on having the farce for a second day. Pittsburgh, Cincinnati, Chicago and other cities fell to wiring for "Tillie," and of course it did not require a very extended continuation of this state of things to show my associates and myself that the public really desired our particular variety of screen fun.
>
> We shall start producing comedies as a regular thing along with our highly popularized serious plays.

V. M. Moses Writes for Goldwyn

Vivian M. Moses has resigned from the *New York Times* after a long connection with that newspaper and entered Goldwyn's scenario department. Mr. Moses is well known to authors, artists and writers through his connection with *Harper's Magazine, Current Opinion, Hearst's* and the *Cosmopolitan* and in London was associated in the editorial management of *Nash's* magazine with Perriton Maxwell.

That a man of his type and experience should abandon daily journalism to enter motion picture authorship finds its explanation in his coming to Goldwyn and again indicates the type of men Samuel Goldfish, Edgar and Archibald Selwyn, Arthur Hopkins and their associates are introducing into the picture industry along with themselves.

Clark Irvine is now on the job with the Yorke-Metro Film Corporation of Los Angeles, handling the publicity work on the coast.

Lois Weber is filming a five-reel drama featuring Ben Wilson and Mignon Anderson.

THE STATE RIGHTS PLAN

Most Capable of Distributors Will Get Big Features and Gain Prestige in Their Territory, Says H. A. Sherman

By HARRY A. SHERMAN.

Of the Sherman-Elliott Company.

Continual discussion of the state rights market by men who have dived into the shallow pools of that market to break their necks in the dive leads me to break a resolve and talk about my business. As the largest purchaser of state rights in the country my experience may be of value to other men in the business.

The state rights business, to my mind, is in its infancy. The time, I believe, is not a great way off when every really big picture will be marketed through capable state rights distributors. There are two business reasons for this—first by selling on the state rights plan the producer receives his money immediately and second because the real state rights buyer knows conditions throughout the country and in nine cases out of ten will force a picture to success where ordinary exchange methods fail.

Since I started purchasing state rights I have handled practically all the states west of the Mississippi river for such pictures as "The Birth of a Nation," "Ramona," "The Christian," and "The Crisis." All of them have been money makers for me and I expect they will continue to be so.

Future of Eugenic Pictures

A recent interview with a state rights purchaser, in which he declares that the day of the sex problem and eugenic picture has passed, has been called to my attention.

However, mere alleged eugenic pictures will not have the effect of killing a really good eugenic photoplay, according to my opinion.

To prove that I am willing to back my opinions recently I made an effort to purchase the world rights on "The Black Stork." I was a few hours too late. If there ever was a eugenic photoplay produced that play is "The Black Stork."

My prediction, as a direct contradiction to my friend who has tried to sound the knell of the eugenic picture, is that "The Black Stork" will be a tremendous money maker and that there will be other eugenic pictures to follow it that will make money. But they must be real eugenic pictures and not productions made to swindle the exhibitor and the public.

We must get back to the much talked about co-operation. Let co-operation prevail and the state rights will be the big distributing end of the motion picture business.

Big Theaters Take Vitagraph Service

Walter W. Irwin, general manager of Vitagraph-V. L. S. E., on last Friday was in receipt of four contracts for approval and closing from different localities, the contracts in each case being for yearly feature and short reel service from Vitagraph in the leading theaters in the respective localities.

The Rialto Theater, Detroit; The Strand, Evanston, Ill.; The Grand, Madison, Wis.; and the Princess, Joliet, Ill., all have contracted for a Blue Ribbon feature once a week for a year, beginning at once.

"Off Again, On Again"

After a successful two weeks' run at the Strand Theater, Cleveland, during which time it was allowed to run without interruption, the Audrey Munson feature, "Purity," was booked at the Gordon Square Theater, one of the suburban houses in Cleveland, where it was stopped by the police after running one day. An injunction was immediately obtained by the Masterpiece Film Attractions, the owners of the film, but when the case came to trial, it was dismissed by the court upon the request of the city attorney. The picture resumed its run at the Liberty Theater, opening February 5 for a full week.

Box Office Value in "Where Love Is"

"Where Love Is," six-part Ann Murdock feature, released by the Mutual Film Corporation the week of February 5, presents a special opportunity to the exhibitor for advertising to his feminine patronage.

Miss Murdock, quite incidental to the dramatic factors in the piece, conducts a rare display of gowns—a regular motion picture fashion show runs through the picture. The gowns are the latest and costliest of the garb studios of New York and Paris.

"Where Love Is" presents Miss Murdock in the

Here is "Where Love Is," with Ann Murdock as the captivating center of the story. Mutual released this feature the week of February 5.

role and attire of the debutante, the young society miss, the horsewoman, the bride-to-be, and the bride—to remark nothing at all about flocks of evening clothes, morning clothes, afternoon clothes, traveling suits, etc. "Where Love Is" is good copy for the house program and advertising.

Judge's Wife in Pictures

It is said, Mrs. Henrietta Brevoort Lindsey, wife of Judge Ben Lindsey of Denver, Colo., has gone to New York to sign a contract by which she will enter the ranks of the movie actresses.

When the juvenile court judge married three years ago he set all the reporters busy finding out what were his wife's views. She herself would not even admit that she was a suffragist. But she soon set doubts at rest by going into court with Judge Lindsey every day, sitting beside him and giving him a bit of woman's counsel.

Now she is going to help his work further by appearing in film plays based on the work and possibilities of the juvenile court. The judge wrote the scenarios, Miss Harriet Ford of New York and Harvey O'Higgins helping him, and William A. Brady is to produce them.

Cast of "The Hawk"

Earle Williams will be starred in Greater Vitagraph's forthcoming production of "The Hawk," the famous stage play in which William Faversham and Mlle. Dazian, celebrated French actress, were seen a season ago in New York. Supporting Mr. Earle Williams in the Blue Ribbon version of "The Hawk" will be Ethel Gray Terry, Julia Swayne Gordon, Katherine Lewis, Denton Vane, and Mario Majerone.

Paul Scardon will direct the production, which was adapted for the screen by Garfield Thompson.

"The Hawk" is a very powerful drama of today. When it first was produced on the Paris stage it caused such a furore as to lead to its immediate translation and adaptation for the American stage.

Specialize in Picture Posters

The Illinois Lithographing Company of Chicago has purchased the entire poster plant of the Goes Lithographing plants in the country and is in position to turn posters.

The Illinois has one of the most complete lithographing plants in the country and is in position to turn out work on short notice, which will be second to none.

The officers of the Illinois Lithographing Company were formerly connected with the Goes company. Arthur R. Tice, president, was the general manager for the Goes company for twenty-five years. Thomas H. Quill, vice-president, had charge of the poster department of that company for the past ten years.

Lois Meredith in Pathe Play

The Pathe Gold Rooster play for release the week of February 11 is "Sold at Auction," featuring Lois Meredith, supported by William Conklin and Frank Mayo. The production was made by Balboa.

"Sold at Auction" has a big message to every woman forced to fight her own way. Big situation follows big situation and there is a strong love interest that makes the conflict of the action all the more powerful.

Writers; Here's Your Chance

Thomas A. Edison, Incorporated, Bedford Park, New York City, will pay worth-while prices for stories suitable for and appealing to youth, as well as maturity. The company states:

> Send us stories in which the "heroic and triumphant" are the dominant notes. Ideals are natural to Youth and we want them in our pictures, but not the goody-goody negative and colorless ideals which it is sometimes assumed that Youth should cherish. We want stories that are wholesome, but in which there is danger and adventure and fighting towards a goal.
>
> We are searching for new Stevensons who can reveal the thrilling romance in the complexity of contemporary life. We do not want costume plays unless they are so exceptional as to stand with the accepted classics. There are plenty of pirate tales and fairy stories to be picturized. Give us something of the same spirit in stories of today.
>
> One and two-reel subjects are especially desired.

New Lockwood-Allison Feature

Metro's feature release for February 19 will be a new starring vehicle for Harold Lockwood and May Allison, a five-act picturization of James B. Hendryx's Novel, "The Promise." The screen version has been made by Richard V. Spencer by arrangement with the *All Story Weekly,* the original publishers of the book, are produced under the direction of Fred. J. Balshofer, president of the Yorke Film Corporation.

Life in a logging camp in the great Northwest is shown in "The Promise," and every detail of the work of a "lumberjack" is depicted, from the hewing down of the standing timber to the log drives in the spring. Contrasted with these outdoor beauties are flashes of Broadway's gayest cafe and cabaret scenes.

"Deemster" Posters Ready

A special and complete line of paper and advertising matter has been prepared for the Arrow Film Corporation's state rights picture, "The Deemster," featuring Derwent Hall Caine, son of the author, Hall Caine.

Two styles of 20-sheets, two styles of 6-sheets, three styles of 3-sheets, and three styles of 1-sheet have been prepared. Special press sheets, lobby display and other material have also been prepared.

Instead of utilizing pictorial or other forms of advertising now in vogue the Arrow Film Corporation has utilized a new font and set the titles in a novel typographical manner, which also takes account of the legibility and ease of reading. The titles bear very little decoration.

Violet Radcliffe Joins Fox

Violet Radcliffe, who made her first stage appearance at the age of eleven days, is now with the William Fox forces.

Miss Radcliffe is only eight years old, but she has been around the world already. Her earliest impersonation was done as Nero's baby in "Quo Vadis."

Violet is a native of Niagara Falls, N. Y.

$4,900 in Three Shows

Great success is greeting William Fox's million-dollar Kellermann picture, "A Daughter of the Gods," in every city where it is being projected.

In Detroit, where the spectacle opened recently, it played to $4,900 in the first three performances. This figure is regarded as all the more amazing because one of the three showings was at a matinee.

EXHIBITORS TURN HOSTS

New Jersey M. P. E. L. Does the Honors at Newark Ball Where Hundreds Flock for Frolic and Fun

Thursday evening, February 1, saw an enthusiastic crowd of film lovers numbering up in the fifteen hundreds flocking to the capacious Krueger Auditorium at Newark, New Jersey, with hopes high for a glimpse of their favorite star. That their hopes were realized is signified by the list of popular film luminaries in attendance. Anita Stewart, Vitagraph's fairest of the fair, led the grand march on the arm of Mayor Raymond, while the crowds wildly clamored their approval. Among those in the train following were Mr. and Mrs. Sydney Drew, Florence LaBadie, Leah Baird, Marguerite Courtot, Paul Panzer, Alice Brady, Edwin August and little Jane and Katherine Lee, who shone in Fox's "Daughter of the Gods."

After the grand march half a hundred New Jersey belles who were entered in a contest, the prize to be a try-out on the screen with chances good for a future career, displayed their feminine charms before a committee of judges, chief of whom was Florence LaBadie. After a series of eliminations the fair bevy simmered down to about six, Miss LaBadie picking from these the winner—Miss Hortense Berger, a lass of sixteen summers, hailing from Bloomsbury, New Jersey.

A stage name has already been bestowed upon her —Hortense Alden—and who can tell but what this euphonious name may some day become a household word? Everyone knows how much of a factor girlish beauty is in the movie actress' popularity, and this girl's brown eyes, dark curly hair, peaches and cream complexion, and so on, down a line too varied and numerous to detail, strike a lofty note in pulchritude. Miss Berger, since four years of age, has played minor parts on the speaking stage.

Chairman of committees in charge of the ball were: Floor committee, F. H. Mertens; press, Sam Spedon; reception, F. C. Cross; entertainment, Martin Singer. F. E. Samuels directed things generally and announced the stars. A little side entertainment sandwiched in between the bigger events was provided by Edna Fryling, Florence Bechler, Florence and Adeline Greenberg, singers, and Elwood and Theresa Cassidy, who executed some fancy dancing.

The affair was acclaimed a huge success by all present.

"Forget-Me-Not" Soon Complete

The public will soon be paying admissions to see the latest Kitty Gordon film, "Forget-Me-Not," upon which the final strokes of production are now being executed.

Director General William A. Brady, of the World Film Corporation, received a cable dispatch lately from Miss Gordon, who is finishing the "Forget-Me-Not" film in Cuba, requesting that the return of herself and her company to New York be postponed for forty-eight hours beyond the time originally set in order that she might accept certain unusual social attentions in Havana.

By way of reply to her query, Mr. Brady admonished his English star to "have a good time but hurry back to Fort Lee when it is over."

EIGHT-REELER IS POPULAR

Managers in All Cities Book "The Girl Philippa" for Extended Runs—Chicago Theater Has Big Advance Sale

Two days before "The Girl Philippa" began its run at the Ziegfeld Theater in Chicago, February 3, every reserved seat had been sold for a week ahead, according to word forwarded by the management to the New York office of Vitagraph. Manager Walter W. Irwin of Vitagraph V. L. S. E. declares that this is a record that has not been equalled.

Other large houses all over the country are running the film version of Robert W. Chambers' story, in which Anita Stewart plays the lead.

The Modern Theater, in Boston, often said to be the finest photo-playhouse in New England, made special arrangements to show "The Girl Philippa" for a two-weeks' run, beginning February 5.

The Orpheum Theater, Cleveland, which has become exclusively a Vitagraph house and is the largest downtown theater in Cleveland, began its run of "The Girl Philippa" on January 28 and, according to advices received at the Vitagraph-V. L. S. E. home office, broke all records at the Orpheum for gross attendance and box office receipts.

In Seattle, where the Clemmer Theater began running the picture January 28, for at least a two-weeks' engagement, the people have talked so much over this production that a fashionable caterer in Seattle has invented an ice known as "The Girl Philippa" cream. Tacoma, always a rival to Seattle, booked "Philippa" simultaneously with its sister-city.

The Strand, Birmingham, Alabama, the largest house in the city and one of the motion picture palaces of the South, began its run of "The Girl Philippa," February 11.

The Majestic Theater, Des Moines, begins its engagement with "The Girl Philippa" on February 25, paying a rental price said to be the largest ever contracted for by any picture theater in Iowa.

Providence, R. I., will see "The Girl Philippa" at the Modern Theater, where it began a two-weeks' run February 12.

A special souvenir book on "The Girl Philippa," with a cover printed in three colors and its type matter on rich sepia paper, has been sent to all Vitagraph-V. L. S. E. exchanges for the use of exhibitors among their patrons. The book contains views from "The Girl Philippa," with excerpts from Robert W. Chambers' statement of the picture, Miss Stewart's ideas, the cast, etc.

"The Girl Philippa" souvenir book is supplied to the exhibitors at cost price.

In addition, a special 12-page booklet for the sole use of exhibitors in advertising and publicizing "The Girl Philippa" has been prepared.

The photoplay is as far from the stage on the one hand as it is from the novel on the other. * * * The photoplays of the future will be written from the foundations for the films. * * * What is adapted to complete expression in one art generally secures but half expression in another. The supreme photoplay will give us things that have been but half expressed in all other mediums allied to it.—*Vachel Lindsay: The Art of the Motion Picture.*

PARAMOUNT RELEASES

Fannie Ward and Mae Murray in Two Lasky Features to Head Program for Week of February 19

Two Lasky productions will head the Paramount program for the week of February 19. These are "The Winning of Sally Temple," in which Fannie Ward plays the leading role, and "On Record" in which Mae Murray will be the star.

"The Winning of Sally Temple" is based upon Rupert Sargent Holland's celebrated novel, "The Heart of Sally Temple." The story of "On Record" is that of a typical young girl reared in a small town, the most interesting incidents of her life being the falling of an aeroplane from the sky.

Surrounding the program for the week are four single-reel features, including the fifty-fourth edition of the Paramount-Bray Pictographs, the magazine-on-the-screen; the fifty-fifth of the series of Weekly Trips Around the World, personally conducted by Burton Holmes, in which he takes a visit to the Stony Indians; and a Black Diamond comedy entitled "Her Scrambled Ambition."

In the fifty-fourth edition of the Paramount-Bray Pictographs, there are three interesting magazine articles dealt with, topped off with a very clever cartoon comedy. There is an unusual series of pictures showing the delicacy and use of the methods of the Japanese in their art of self defense, jiu-jitsu, while the second is a series taken at Wesleyan University by their giant telescope, showing how it works and what it does for the public. The last portion depicts the evolution of winter sport.

The cartoon comedy for the week features "Bobby Bumps in the Great Divide." This is one of those unusually odd and droll comics that make hearty chuckles grow where there was only a grouch before.

The chief Fox villain, Stuart Holmes, in an unusual role in "The Scarlet Letter," a powerful new Fox play.

AMERICAN'S SCENARIO NEEDS

Stories Suitable for Gail Kane and Mary Miles Minter Are Needed—Also Scripts for William Russell

A request made recently by President Samuel S. Hutchinson, of the American Film Company, that scenario writers send in their ideas suitable for photoplays for Mutual stars, brought a bombardment. Mr. Hutchinson asked not only for plays for the American stars but also for those of the other producing companies with which he is associated, and which are releasing through Mutual, Signal and Vogue.

The photoplays came. They came by the hundreds. They came from all parts of the world and from all classes of people.

Wants Subjects for Gail Kane

Letters were also received from people who say they do not feel competent to write scenarios themselves but would like to suggest various subjects which they know would be suitable to the players and prove very popular with the public. Mr. Hutchinson makes the following comments:

We never realized before how widespread is the popularity of these stars and what a personal interest the people take in their work.

The fact that we have received so many scenarios does not mean that we are not still and always in the market for any stories which are suitable for our stars. We prefer these submitted in synopsis form as it is seldom that the outside writer is able to understand the conditions in the studio well enough to make the writing of the detailed continuity worth while.

Stories for Mary Miles Minter

As to the subjects, we give the writer a wide variety. Gail Kane, who has recently been signed by the Mutual, will soon be established at the American studios and we are looking for suitable vehicles for her—strong dramatic plots which will afford this actress ample opportunity to display her exceptional talents. For Mary Miles Minter, we desire lighter stories with not such a strong dramatic tendency, to fit her youth. We can use for William Russell strong, virile plots replete with tense gripping situations, and for Helen Holmes more real railroad or industrial stories which will afford Miss Holmes an opportunity for her particular variety of tense action.

It should be kept in mind by all writers ambitious to furnish suitable photoplays for these stars that the scenarios chosen by the American company to be used as the basis for Mutual pictures must be of the highest caliber. Only the best obtainable will be used.

Loew Books "Big V" Comedies

Marcus Loew has contracted for forty days' solid booking on all of Greater Vitagraph's "Big V" comedies. This contract, which went into effect on February 2, beginning with the New York Theater, was secured by George Balsdon, Jr., at the New York exchange of Vitagraph-V. L. S. E.

Twenty-seven of the Loew houses are now running "The Secret Kingdom," Vitagraph's new adventure serial, as a first-run attraction. The "Big V" comedies will be featured in the same way by the Loew chain.

V. E. Hampton, a well known newspaper and showman, has been appointed director of publicity and advertising of the Progressive Motion Picture Company of Los Angeles, California, distributors of Paramount Pictures in that district. Louis W. Thompson, who formerly held the position, has been named the general sales representative for the exchange.

Theda Bara To Florida

Theda Bara, the Fox star, has left for Florida where the exterior scenes of a Super DeLuxe production now under way are to be filmed. A special Pullman and baggage car attached to the regular train leaving for the southern resort, was hired by Mr. Fox to transport Miss Bara and the rest of the cast.

The picture was started a few weeks ago in the Fox Fort Lee studios, where some elaborate interior sets were taken. The exterior locations requiring southern atmosphere, Director J. Gordon Edwards made preparations to take a supporting company numbering more than forty, to Palm Beach, where most of the filming will be done.

The story is the picturization of a well known and widely read novel. After the finishing of these scenes at Palm Beach, Miss Bara and the company will proceed to Miami, where another picture will be started. In the supporting cast who left for the south, were Walter Law, Glenn White, Clifford P. Saum, Miss Marie Curtis, Miss Alice Gale, Miss Grace Saum, Harry Hilliard, Miss Callie Torres, Director J. Gordon Edwards, and Photographer Philip E. Rosen.

National Committee Meets

A meeting of the executive committee of the Motion Picture Exhibitors' League of America was held at the Hotel Sherman in Chicago on February 6. The members of the committee present were Lee A. Ochs, of New York, national president; Judge A. P. Tugwell, of Los Angeles, national vice president; Thomas Furniss, of Duluth, and William J. Sweeney and Alfred Hamburger, of Chicago.

Among other matters pertaining to the national organization which were taken up, the committee decided to ask for the resignation of Louis Frank of Chicago as manager of the coming national convention and exposition to be held in Chicago in July. Mr. Frank was manager of the exposition last year. The reasons for this action have not been given out for publication.

McClure's Series Going Strong

McClure Pictures reports that the demand for Seven Deadly Sins, the series of seven five-reel features, is exceeding all expectations, and that the Triangle exchanges are being overwhelmed with orders for the series.

"They are booking in the East like a house afire," reports Joseph Partridge, Eastern division manager for McClure Pictures.

"Double the order for prints in all western exchanges," wired C. B. Price, Western division manager. "Everybody knows all about Seven Deadly Sins and everybody wants to book them."

McClure publicity has carried the news of Seven Deadly Sins to every corner of the United States and the motion picture fans are asking the exhibitors about the series, and the exhibitors, in turn, are clamoring at the exchanges.

In New York City, B. S. Moss, after seeing the first three of the series—"Envy," "Pride," and "Greed"—promptly made a big offer for a pre-release showing in each of his huge theaters.

Seven Deadly Sins is a new idea in motion pictures—a series of seven five-reel features. There is no doubt now that the exhibitors are eager to sieze upon this new plan—seven different stars in seven connected features. As the first serial was imitated the moment it was proved to be a success, so will Seven Deadly Sins be imitated by any producer who has the courage to try to put behind his pictures the enormous and overwhelming advertising campaign that is driving the motion picture fans to the theaters showing Seven Deadly Sins.

Fox Company on Islands

St. Thomas Island, in the one-time Danish West Indies, which have just been acquired by the United States by purchase from Denmark, will be the place where Virginia Pearson's forthcoming production for Fox Films will be made.

Miss Pearson's will be the first photoplay ever to be screened in these islands. St. Thomas is the largest of the group of three bought by the United States.

Before departing for St. Thomas, which is approximately 1,300 miles from the tip of Florida, Miss Pearson and the other members of her cast will spend about ten days in the Fox studios at Fort Lee, N. J., making interiors for the new subject.

At least five weeks, and possibly six or eight, will be required on St. Thomas for the photoplay.

Allen J. Holubar is directing and playing in "The Reward of His Government," a five-reel Universal.

Ruth Clifford is featured in "A Modern Mona Lisa," a five-reeler nearly completed at Universal City.

At the left is Ann Murdock, captivating star in "Envy," first feature of the McClure's Seven Deadly Sins series. Next is Nance O'Neil in "Greed," third of the list, and at the right is H. B. Warner in "Wrath," fifth of the remarkable series.

Doug was so anxious to show Charlie how well he can ape him that he forgot to take off his hat. And Charlie seems to enjoy the performance.

New Essanay Ready

What is claimed to be one of the best feature productions ever put out by Essanay is nearly ready for the screen. It is "Burning the Candle," Henry B. Walthall's latest play.

Only a few scenes remain to complete the filming process of "Burning the Candle." Not since "The Truant Soul," has Mr. Walthall been cast in a role as tensely dramatic as in this production. The story projects a powerful lesson on the liquor theme. It presents the great emotional actor as a young southerner whose lips have never before tasted alcohol, suddenly confronted with the death-dealing temptations of the saloon and cafe cocktail. He succumbs to the lure and his passion for drink, becoming suddenly inflamed, drags him to the depths of depravity. He loses his position in a New York cotton broker's office, and his young bride quits him.

A remarkable thread of love between the inebriate and his wife traverses the plot. In the end it lifts him from his depravity and restores the young couple to happiness.

Mary Charleson, who has won nation-wide praise in her support of Mr. Walthall in his past successes, is seen again as his leading woman.

Fox Pictures Puritan Village

In the picturization of Hawthorne's novel, "The Scarlet Letter," now being produced by William Fox, the scenery and general setting of the immortal story have been reproduced and copied into the celluloid with painstaking attention to the fidelity of the reproduction. A small village, typical of those of Puritan New England, like one which was shown in an old wood-cut, has been made, not merely a collection of house fronts. The buildings surrounding the town square are life-size and have been designed, in their more minute details, from old prints and descriptions gathered from books of the period 1630 to 1700.

6,000 Extras at Studios

What is probably a record for the number of persons appearing in any motion picture studio in one day was established last week in the William Fox plant at Hollywood, California, when six thousand men and women were used in three film productions.

There have been many scenes in many photoplays in which more than six thousand "extras" have been employed, for purposes of realism, but until now these, however, have been staged in the open country.

With platforms scattered about for camera men's machines, and assistants rushing about trying to assemble their respective flocks, the sight was for all the world very similar to that of a country fair.

Honor System Opening Postponed

The opening performance in New York City of R. A. Walsh's ten-reel motion picture melodrama, "The Honor System," has been postponed by William Fox from February 6 to the afternoon of Monday, February 12.

The continued success of the big Kellermann spectacle, "A Daughter of the Gods," now playing at the Lyric Theater, where "The Honor System" will be disclosed, was responsible for the change in the date.

Theater Licenses Raised

The city council of Dennison, Ohio, at a special meeting recently, boosted the license of picture and vaudeville houses in that city.

For some time the license fee for conducting a picture show or a vaudeville house in Dennison has been $10 a year. This ordinance was passed several years ago. The council thought that vaudeville houses should pay a license of $1 a day and picture show houses not less than $30 a year or just as much more as the committee should see fit to recommend.

Although several protests were made by the picture show and vaudeville men, council refused to meet with their requests.

A new brand of screen comedy is soon to be offered on the Foxfilm program. It is comedy of the Western type and the star is Tom Mix, cowboy, ex-Rough Rider, scenario writer, author and director. Mr. Mix is the most noted cowboy in pictures and his signing with William Fox marks his first change in eight years. He has spent all his screen career with the Selig Polyscope Co. His leading woman is Victoria Forde, who played opposite him for Selig.

Three Foxfilm comedians temporarily deserted the comedy stage to appear in character parts with William Farnum in the Fox Super De Luxe production, "A Tale of Two Cities." They are Lee Morris, Martin Kinney and Mrs. Walter Reed, wife of Director Walter Reed.

The Foxfilm Comedy releases for February are "The Cloud Puncher" with Hank Mann; "Chased Into Love" with Hank Mann; "There's Many a Fool" with Hank Mann and Carmen Phillips, and "The House of Terrible Scandals" with Henry Lehrman and Billie Ritchie.

Blind Man in Picture

Probably the only blind man now acting in motion pictures is J. Van Cortland, who is playing in "The Great Secret," Metro's new big serial. Mr. Van Cortland is an actor of culture and experience, and up to a little over a year ago was rarely out of an engagement. Then came his sad affliction. He had been working for the Essanay Company in Chicago and one night while leaving the studio he was held up by thugs and robbed.

Finding that all he had was $4 the robbers blackjacked and beat him so severely that his eyesight was permanently affected. He came to New York to consult specialists and suddenly went blind. He is just able to distinguish between light and darkness, and has to be led about the streets. Yet strange to say he moves about the stage at the Quality studios with remarkable accuracy as though he were gifted with a sixth sense.

Exhibitor Lauds Mutual Serial

M. C. Kellogg, manager of the Homestake Opera House, Lead, South Dakota, who has booked the Mutual-Signal Photo-novel, "A Lass of the Lumberlands," writes: "Wish to say 'A Lass of the Lumberlands' is certainly proving very popular with my patrons. The second episode has real punch and acting in both reels, and when you consider that it is following one of the best serials I had run and as 'A Lass' is using the same night that it did, I believe that you can realize just how good it seems to be going with my friends.

"Also want to compliment the producing company, through Mutual, on the excellent photography that 'A Lass' has contained so far. Tonight we cut down below 35 Amps., and it stood out as if painted on the screen."

"Beware of Strangers"

William N. Selig in announcing his latest special feature film, "Beware of Strangers," states that the production was made for no other purpose than the exposure of and the education of the public to the traps so cleverly laid by swindlers that they seem unbelievable. It is stated that it is from records of confessions and sworn testimony that "Beware of Strangers" was produced and that the only embellishment is the romance effected to build the individual incidents into connected narrative.

Briefly, the story deals with an International gang of crooks who through their schemes ruin the lives of men and women. That the wages of sin are death is proven in "Beware of Strangers."

The all-star cast includes Tom Santschi, Fritzi Brunette, Jack Richardson, Vivian Rich, Ed Coxen, Bessie Eyton, Eugenie Besserer, Will Machin, Frank Clark, Harry Lonsdale and others.

Vitagraph to Make Big Snow Pictures

Studio Manager A. Victor Smith, of Greater Vitagraph, has just returned from a trip to the Lake Champlain country in New York state. He has been seeking locations for three forthcoming Vitagraph productions which demand a setting of snow and ice. Mr. Smith, who spent several days at "Caribou Bill's" lodge at Port Henry, reports the snow there to be more than ten feet deep with prospects for plenty more of it.

The "huskies," the big dogs that "Caribou Bill" has trained to do either real or reel work in the snows, knew Victor Smith as soon as he showed up at the lodge and bayed their throaty welcome, though they had not seen him for more than a year.

Romantic Settings in Kay-Bee Plays

The interior of the office of "The Glory Hole Nugget," newspaper of a lawless Arizona mining town, is among the unusual settings for "Truthful Tulliver," the recent William S. Hart Kay-Bee release. The equipment of available newspaper offices being too modern, a setting was erected after rare photographs of the old time offices. An old time hand press and type racks bought in a Los Angeles antique shop are among the properties.

Another Triangle play requiring unusual settings is "The Bride of Hate," with Frank Keenan and Marjorie Wilson. Many scenes take place on one of the Mississippi river boats of the old days. The saloon in the big gambling scene is an exact replica of one on the finest boat of its day. Art Director Brunton planned it from old prints secured in New Orleans.

"The Clock" is the title of a five-reel comedy-drama being filmed at Universal City by Director William Worthington.

These views do not even hint at the wide variety and stirring scenes in De Mille's "Joan the Woman." In the glimpses above are seen Geraldine Farrar, Raymond Halton and Charles Clary in some of the more import ant roles.

Current Releases Reviewed

"Greed"

The Third of the "Seven Deadly Sins," Starring Nance O'Neil. Reviewed by H. D. Fretz

IN "Greed," one of the "Seven Deadly Sins," is shown that while wealth is greatly desired, it is often the forerunner of misfortune. It is a remarkable story of Wall street, attacking the money question from a decidedly new angle. Every element necessary to make it an interesting picture, is found in this modern story dealing with present day temptations. "Greed" measures satisfactorily alongside of the previous productions and will greatly please the average amusement seeker. There is plenty of action in the plot. The lighting and settings are unusually fine and effectively used.

Nance O'Neil has a characteristic role as Alma, which she plays most successfully. Supporting her, Shirley Mason, as Eve, and George Le Guere, as Adam, are exceptionally good in this installment. Harry Northup as "Doc" Denton makes a fine villain. Robert Elliott and Alfred Hickman, also have important parts in the cast.

Seeing others winning large fortunes, Eve and Adam try to add to theirs. Tempted by the sin of "Greed," Eve becomes reckless and at first wins. When she begins to lose, she desperately tries to recover her losses. Alma, who had been a party to illegal stock dealings, but is now leading an honorable life, meets Eve. She is blackmailed by Denton, a stock gambler, with whom she was formerly connected. Eve and Adam become involved with their friend Alma. Denton promises to destroy the evidence he has against Alma if she will marry him. She refuses and so he turns to Eve.

A sensational party is given by Denton, during which the men put aside all their money, choose partners, and with ten cents to a couple go in search of an adventure. Eve is paired with Denton and Alma with Adam. As the evening advances we see Eve trapped in Denton's office and Alma and Adam returning to rescue her. In the excitement that follows, Denton is killed and Alma is wounded so that she loses her mind. Adam is arrested on circumstantial evidence. Alma is the only one who saw the crime committed, but is unable to testify.

In the final scenes, which seem to prove the truth of the old proverb that, "The (inordinate) love of money is the root of all evil," Adam's guilt is proven, but his life is saved and he returns to Eve, who is forever cured of this deadly sin.

"Skinner's Dress Suit"

Five-Reel Essanay Release Through K. E. S. E. February 5. Reviewed by Genevieve Harris

AN interesting, amusing story, a director with originality and good taste, an attractive featured player who can really act, supported by an intelligent cast well selected, combine these ingredients and the result is very likely to be a better-than-usual film play. The combined talents of Henry Irving Dodge, author, Harry Beaumont, director, and Bryant Washburn, star, have in this case made of "Skinner's Dress Suit" (a visualization of a story published in *The Saturday Evening Past*), a thoroughly satisfactory entertainment to present to any audience. This is the sort of picture which brings patrons again to the theater, hoping to see another play as good. Because of its cleverness and cleanliness, its good taste and its amusing, always human story, it is exactly the play for a family program. There are not too many of this kind.

The work of Bryant Washburn as Skinner is an especially pleasing character study. His gradual change of attitude toward the world with his increasing self-confidence, due to the recently acquired dress suit, is shown with much skill. This is aided by many subtle touches of fine direction. Harry Beaumont's brief directorial career has already brought him into the front ranks. Hazel Daly is very pleasing as Skinner's wife. Harry Dunkinson, the well known comedian, rather disguised by his make-up, makes the role of Willard Jackson stand out vividly. James C. Carroll and U. K. Haupt are well cast as the business superiors of Skinner.

The photography and settings of the picture are good throughout.

The Story: Skinner is an attractive chap and capable, but so lacking in self-confidence that he is known as "the worm" at the office of a mercantile concern where he is employed and underpaid. Only "Honey," his wife, appreciates his ability and she urges him to ask for raise of salary. Skinner does so, with much fear and trembling, and is refused. He dreads disappointing "Honey" and finally decides to declare that he got the raise, making up the difference from his private account.

To the credit of the dress suit—partnership in the firm.

As a result of the supposed increase "Honey" plans a social campaign and insists that Skinner purchase a dress suit. Skinner opens an account with the dress suit. He finds that the social life is financially expensive but that he is recompensed by increased self-respect and acquaintance with influential men. His change of attitude is noticed in the office and his superiors become suspicious. They decide to check up his books and to gain time send him to St. Paul to interview an important business prospect. Skinner puts his newly learned social skill to work and in this way gains the business of the man, whose wife was socially ambitious. As a result Skinner is not only given a raise but a partnership in the firm.

"The Golden Fetter"

Five-Reel Jesse L. Lasky Photoplay Released January 25. Reviewed by George W. Graves

THERE are plenty of chances in this picture for the spectator to wonder "How?" "Why?" and "Wherefore?" because there is a certain misty indefiniteness about the action. Because of this condition the wings that might have carried the story to a fair dramatic altitude are clipped. But even if one pulls the story out of its shrouds for a clear examination it doesn't present a plot very far removed from the trite in pictureplays. Its situations are melodramatic, largely, although we find a slight comedy relief now and then. Those who enjoy the sensational will find the climax suited to their taste. The story does not evolve at all smoothly.

Wallace Reid, for a portion of his interpretation, has to be a sort of half-witted country boy. To remain near his sweetheart he has to keep up this deception. Mr. Reid handles this with good effect and makes a generally likeable hero during the balance of the picture. Anita King, who plays opposite him, gives evidence, through what slight channels she has that she can do emotional work. Tully Marshall is exceptionally well cast as a smooth-tongued deceiver. He leaves nothing to the spectator's imagination. Others in support of the stars are Guy Oliver, Walter Long, Mrs. Lewis McCord, C. H. Geldert, Larry Payton and Lucien Littlefield.

The usual Lasky good taste in art direction and the fine photography help to make the picture attractive. Wallace Reid's name has a good advertising value, the fact that he played the part of Joan's lover in Cecil B. DeMille's "Joan the Woman," helping to augment this. If there are regions where, more than others, Wallace Reid is the "rage" in these places "The Golder

Fetter" will be decidedly playable. The film, however, is not a striking one.

Faith Miller, a school teacher in an Eastern town, true to her Christian name, allows herself to be "taken in" by a slick deceiver from the West. He sells her a bogus mine, collecting nine-tenths of the $10,000 fortune just left her. Finally, in the interest of her health, Faith travels West, only to learn that her mine is worthless. James Ralston, a young miner, joins the others of the settlement in their determination to secure redress for the girl. The mine is salted and in this way is Slade, the villain decoyed back to the town. Believing the mine valuable he buys it back at his original selling price. From this time on the story occupies itself with an adventure of Faith and Jim. Circumstances so form themselves that the girl has to run the risk of losing her reputation in order to prove an alibi for her lover, who is thought to be a robber. But in spite of this Jim is about to be hanged—when news establishing his innocence arrives.

"The Swamp Adder"

Ninth Episode of Vitagraph's "The Secret Kingdom" Reviewed by Geo. W. Graves

THERE is melodrama a-plenty in this installment, the hero being saved from a terrible death in the quicksand and Julia from a death equally as horrible when she is trapped in the hold of a sinking hulk by Mme. Savatz and left to drown like a rat. Princess Julia, too, has experiences at the hands of the dread Swamp Adder which would be enough to make any human girl quake with terror. The Swamp Adder, by the way, the bloodthirsty pirate who lurks in the offing ready to spring upon helpless castaways or boats not too large for his limited number of men, has been made a very repulsive creature indeed. With one eye he surveys his victims, while the other, sightless, is fixed in a frightful stare.

The story of this episode, being melodramatic and full of action, holds the interest in a very creditable manner and the direction seems particularly painstaking. Most of the action transpires on the water and water scenes have a peculiar fascination in the movies. Charles Richman, Dorothy Kelly and Arline Pretty all render acceptable serial performances. All in all, "The Swamp Adder" makes a very attractive addition to the foregoing eight episodes.

When the party find themselves at the mercy of the Swamp Adder, Ramon assures the robber that he will give him one thousand dollars if he will kill Phillip and Juan and let the rest go free. But Phillip immediately offers the pirate five thousand for his safety. The cunning outlaw soon ascertains, however, that neither have the funds on their person and sets them adrift separately, promising that the one who brings money first will win his favor.

The Adder assaults Julia, who is saved by the arrival of a band of Cuban settlers, determined to exterminate the Swamp Adder forever. While the terrific fight is in progress Juan and Phillip rescue Julia from drowning between the decks of the Swamp Adder's old hulk, where Savatz had left her. The episode closes with the death of the terror of the seas, the escape of Savatz and Ramon by boat and Phillip and Juan left in the care of the dead pirate's octoroon wife.

"The Red Woman"

World Film Drama in Five Parts. Released February 12. Reviewed by George W. Graves

THIS story, by H. R. Durant, features Gail Kane in the role of an Indian girl who has a romance with a wealthy young man of the East. With its adobe dwellings, delightful Western exteriors, etc., an atmosphere sans reproach has been created by the director. The story at its best is an old theme, with only a few novel twists, but it is clearly told and suitably acted. The events passing on the screen generate a fair interest in the mind of the spectator, but the picture is devoid of any continuously sustained dramatic punch, partly attributable to minor inconsistencies and partly to the lack of a real big situation. No character creates a prodigious amount of sympathy.

Gail Kane is seen as an Indian girl who is coveted by Sancho, a cattle rustler and all-round desert pirate. She falls in love with Dean, an Easterner who has come to the district to work his mine. Before coming West the boy had been the victim of a designing fortune-hunter, who, on learning of the supposed loss of his fortune, had shown her true colors.

A later will of his father puts the millions back into his hands, and Dora, the adventuress, comes West. At first Maria, the Indian girl, forces Dean to go to his white "sweetheart," but later, not being able to contain her love, she goes to his cabin and throws herself into his arms. Dean returns to New York to take care of his fortune and turns a cold shoulder to Dora for good and all. He finally returns to Mexico just in time to claim the Indian girl as his bride and save her from being forced to marry Sancho, who claims he is the father of Maria's baby, although he cannot explain the baby's blonde hair and white skin. After a hot skirmish between Dean's men and the Mexican's outlaws, Sancho meets an end which will make the spectator exclaim, "serves him right."

Ed. F. Roseman makes as venomous and vindictive a Mexican outlaw as one would wish, while Mahlon Hamilton is good as the lover and June Elvidge equally so as the fortune-hunter.

One of the unique scenes in "The Red Woman."

While "The Red Woman" is limited in its story appeal, the acting (of the star in particular) helps to redeem the shortcoming, and it is likely that the theater-goer who is not particular about story values in films will be satisfied. However, this offering has nothing distinctive enough to elevate it above the ordinary run of five-reelers.

"One Touch of Sin"

William Fox Melodrama in Five Parts Released January 29. Reviewed by George W. Graves

THIS release leans toward the sensational, and in some cases sacrifices probability on the altar of the thrill. But it can boast of a stormy, breath-arresting climax as well as some scenes of dramatic intensity in a story which is of the continuous interest variety, due to its handling. Gladys Brockwell has a part which, more than any other we remember her in, is conducive to the exercise of her alleged "thousand expressions." She portrays violent, scornful wrath with as much conviction as she does the happy attitudes of the contented wife. At one time she is a repulsive woman weighted down with the incubus of an unjust shame and at another she is the ideal of purity. The star handles her part very convincingly, easily rising to the melodramatic heights called for by the story.

Richard Stanton, the director, had charge of some good thrills. Pre-eminent among these is the flooding of a mine, which occurs at the climax and gives the hero a chance to rescue his enemy. This was very well handled. Jack Standing is a fine "heavy," and Willard Louis affords a refreshingly new type of portrayal. Others in the cast are Sedley Brown, Carrie Clark Ward and Frankie Lee.

The picture's main drawback is that the author has not made his characters act all the time as ordinary people would. Because of very good acting on the part of the star and a story of undoubted melodramatic force "One Touch of Sin" is bound to find a patronage.

Mary Livingston, deserted and left with a child, meets some years afterward the man who betrayed her, in the West. In a saloon in the Western town she falls lower and lower, meeting with various melodramatic experiences until finally a kind-hearted fellow, Tabor, marries her merely to save her from jail. How she gradually grows to love the man and he her, in spite of the fact that he discovers her past, and how the villain, aroused to jealousy at the sight of the happiness of the girl he ruined and

intended to keep down, is arrested by fate brings the story to a climax. When Mary's persecutor, on his dying couch, tells his secret to Tabor, the woman is in mortal dread lest her husband repudiate her. But the kind-hearted fellow, who has already learned the secret and sent for Mary's child, reassures her and tells her his love is big enough to forget the past.

"Where Love Is"

Mutual Five-Reel Feature with Ann Murdock. Reviewed by Genevieve Harris

ANN MURDOCK, the popular ingenue from the speaking stage, should give to this picture a certain drawing power. Also the fact that the play is a dramatization of a novel by William J. Locke will attract many.

The picture itself is remarkable chiefly for a number of exterior scenes of unusual beauty. Many of the scenes resemble paintings rather than photographs. Pictorially the offering is delightful. It has other points of appeal, the hunting scenes, for instance. And audiences who like the ingenue type of actress will be pleased with Miss Murdock.

As for the story itself, there is not much to be said. The plot is not over-convincing, and the delightful style of Locke's telling of his stories entirely lost. The characters are rather broadly drawn, especially the leads. The artist is the conventional dreamer and will not make a very strong appeal. The villain is villainous, the society people heartless. Shirley Mason as the artist's protege, Raymond McKee as her boyish lover, and Mabel Trunelle as a friend of the artist, are in their roles more human than the more prominent players.

In general, the picture is acceptable but not remarkable.

The Story: Norma Hardacre (Ann Murdock), daughter of social climbers, destined to be sacrificed to a rich suitor, meets and falls in love with Jimmie Padgate (Henry Stanford), a struggling artist. In spite of her growing love for Jimmie she consents to an engagement with Morland King (Biglow Cooper), a wealthy man-about-town.

Jimmie and Morland are close friends and Morland confides that he has wronged a little country girl and gets Jimmie to see the girl for him and try to straighten matters out. The attempt is unsuccessful, however, the girl commits suicide and her father comes to the city to be revenged on the man responsible for her death. He arrives just as the wedding ceremony is to be said over Morland and Norma and Jimmie assumes the dishonor to save Morland's name from disgrace.

Norma, unconvinced of Jimmie's guilt, and sure of her own love for him, denounces the hypocrisy of the life she has been leading and declaring that she would rather live in a hovel where love is, rushes from the house. She goes straight to Padgate's studio. Her parents and Morland follow and Morland confesses his guilt and clears the name of Padgate.

Selig Program Offerings

Two Short Length Plays for Week of February 5. Reviewed by Genevieve Harris

A STRANGE ADVENTURE. This single-reel picture has Jack Pickford and Bessie Eyton in its leading roles and Marshall Neilan as its director. It is an extravagant adventure episode which ends as a dream Jack has while under the influence of an anaesthetic in a dentist's chair. Of its kind, the picture is well done and will entertain any audience, the surprise ending coming before the wild events lose their interest. Jack Pickford is well cast in the role of the youthful adventurer, and Bessie Eyton appears very foreign and very pretty as the mysterious princess. The photography and settings are beautiful.

In the story, Jack with much haste falls in love with a pretty girl he meets at a summer resort. After various mishaps in his efforts to attract her interest, he learns by means of a mysterious note that she is a princess in the power of a secret enemy. He follows her to an appointment with her enemy and attempts to save her. In the general struggle which follows, the girl is killed. Then Jack awakens in the dentist's chair.

CUPID'S THUMBPRINT. Should a fastitious patron, accustomed to pictures of the better class, chance into a theater showing this melodrama he will find more things to appeal to his sense of humor than in the majority of releases intentionally comic. For, in its unreal acting and improbable story, the picture goes so far below standard that it ceases to be annoying and becomes entertainly funny.

The picture contains two reels of action. It tells a story with more or less clearness. Its heroine is pretty and although of marriageble age, wears her hair in tight curls which do not become disarranged even when she sleeps. Its hero is a good looking burglar who admits he comes of fine family and who does a lightning reformation act, saving the heroine and foiling the villain-in-disguise. The picture has those elements of popular appeal, and on the strength of them will entertain some patrons.

But the others, who may be skeptical about the burglar's sudden conversion when he enters the room of the sleeping heroine and about his return as a butler to the home he attempted to rob, and the series of remarkable coincidences which form the progress of the plot, these others will enjoy the play only if they see the humor of it.

Otis B. Thayer directed the picture from a story by L. V. Jefferson. Players in the cast are Frank Hamilton, Maybelle Spaulding, Ward Wing, Willard Burke and Roy Sutherland.

The plot of the picture follows. Irma is the daughter of Dean Fairchild, wealthy manufacturer. Leonard Prewitt, a suitor who covets Irma's fortune, is favored by the father but not by the daughter. During a house party at Irma's home, Prewitt, in need of money, decides to rob Fairchild's safe. A professional burglar, Breen, is already at work at the safe. Prewitt drives him away and takes the jewels. Breen chances into Irma's room. Her beauty arouses in him a desire to be worthy her. A few moments Prewitt enters the room but the burglar saves Irma from injury.

In the morning the only clew to the burglary is the imprint of a thumb on the safe door. Later Irma receives a note from the reformed burglar, signed only by a thumb print. Then Breen enters the Fairchild home again and gets a position as butler. He is able to prove the guilt of Prewitt and is rewarded by the love of Irma.

"The Hoodooed Story"

Essanay Black Cat Feature Released February 6. Reviewed by Genevieve Harris

THIS comedy drama is an entertaining short length offering, with action, surprise and comedy. Its story is well away from hackneyed themes, and still is not extravagant or impossible. Pleasingly produced, interpreted by a popular cast of players, lead by Richard Travers, Gertrude Glover and John Cossar, the picture is one suited to any class theater.

The Story: Smith (Travers) is a short story writer. His stories are returned with much regularity, even the one he considers his masterpiece. One day he is held up by robbers, who take his last thirty cents and the manuscript of the story. On the next mail he receives a letter from the publishers, stating that the story was returned by mistake and that they will buy it at their usual rates. Smith offers a reward for the return of the stolen story and in the meantime borrows money from all his friends on the strength of the promise of the publishers.

The robbers return the story and Smith again submits it to the magazine. The editor again returns it, declaring that the letter of acceptance was a mistake. Smith is overwhelmed with trouble. Then the editor's secretary, Perth Barlow (Gertrude Glover), calls upon Smith to apoligize for her blunder. She reads others of his stories and submits them to the editor. They are purchased and Smith finds himself again prosperous. The story ends with a love affair between Perth and Smith.

"The Argyle Case"

Selznick Pictures' Seven-Reel Subject Is Excellent Detective Drama. Reviewed by George W. Graves

A WELL-TOLD, convincing detective story always has its place. People have their likes and dislikes in problem plays, light comedy-dramas, melodramatic thrillers, etc., but the majority come to an agreement of taste for the well prepared and well garnished detective story. And since there has been a general dearth of good plays of this nature lately, "The Argyle Case," an adaptation of the successful stage play by Harvey J. O'Higgins, Harriet Ford and William J. Burns, one of the best known detectives of modern times, is to be welcomed with open arms.

The story is extremely methodical in its telling, affording one the greatest ease in keeping the different developments clearly in mind and offering him just enough of a clue to keep him keenly interested. From the flash of the first scenes to the fade-out at the end of the seventh reel the film keeps the attention riveted. And this speaks well for the value of the story itself, as well as for the expert scenario and remarkably fine direction. Ralph W. Ince created excellent atmosphere for the story and instilled punch into all the big scenes. As per the prime re-

quirement of a play of this kind he was particularly careful of detail. The collaboration of William Burns with the authors insured the authentic introduction of Twentieth Century methods in sleuthing practice, and so the impossible detective of the antiquated story-book is done away with.

In this Robert Warwick achieves his greatest moving picture success. He lives the part of this modern, shrewdly methodical unraveler of villainous plots and does not overact in the least. His cool and contained methods of probing for truth convince one that if the problem is susceptible of solution he will solve it. If the spectator is not already a Robert Warwick fan he is pretty sure to be one after viewing "The Argyle Case." As the woman unjustly accused, who helps in the solving of the mystery, Elaine Hammerstein makes an appealing character. Frank Evans is a splendid "heavy," and J. B. Fleming is just the type for Inspector Dogherty. Other convincing interpreters of the piece are Frank McGlynn, H. Cooper Cliffe and Mary Alden.

"The Argyle Case" is among the finest detective plays yet to find its way to the screen. The story itself is ingeniously treated in all respects and its interpretation by the cast and its convincing direction are above reproach. We heartily recommend it for an acceptable feature for any character of audience.

"The Wax Model"

Five-Part Pallas-Paramount Drama Released February 1. Reviewed by George W. Graves

Hermineux begs Julie to allow him to make a wax model of herself.

VIVIAN MARTIN was never more alluring, more utterly captivating, than she is in this heart-interest drama, written by G. Vere Tyler. The petite star is seen in the role of a successful artists' model, whose purity is white as fresh-fallen snow. But, pathetic to relate, the one man in her life who has not proven a flat disappointment, misinterprets her character and the story relates throughout the operation of the fate that keeps the narrow-minded but noble Britisher from looking through the veil of appearances. The story is a thoroughly entertaining one, well told and finely produced. Vivian Martin has caught the true tone of French vivacity and mannerisms, so one need not rely on the evidence of the subtitles with their substitution of the impossible (to a French mind) English "th" for the easy-sliding "Z," to have the fact conveyed that she is French.

A suitable cast was chosen to support the star. Thomas Holding plays the part of the immaculate English lover with all the dignified reserve that is requisite. His performance is a very polished one. George Fisher, playing the part of an artist whose morals are decidedly shaky, is good. Others in the cast are Helen Jerome Eddy, Kathryn Vaughn and Senor Buzzi, an excellent store-keeper type.

E. Mason Hopper, the director, erected deep, effective interior sets and took the most charming "shots" out of doors. The atmosphere of London, the story's locale, is faithfully drawn. In the direction of the actors, too, Mr. Hopper's efficiency is strongly in evidence.

"The Wax Model" with its depiction of the noble things in human nature, is one whose moral effect is of the best. A thoroughly attractive offering, with winsome star, capable cast, human story and convincing direction, it embodies all the requisites making for popularity.

Julie is the daughter of a French dancer. Her mother, the victim of a relentless, cold-blooded male, commits suicide, poisoning Julie's mind against men. Eventually Julie becomes the most popular model in Paris. Hermineux, a vendor of fashionable gowns, has a wax model of her face and form made for the display of his wares. Julie meets Melville Ilchester, a man she recognizes at once as being distinctly different from the "ordinary run." Ilchester, who knows little of life outside of books, feels the first call of romance when he sets eyes on the dainty model, but an unfortunate circumstance later blinds the unreasoning Britisher to her virtues. Ilchester, in a moment of rage, demolishes the wax model of Julie at Hermineux's shop. Julie saves the Englishman's sister from a profligate artist, an act which the man she loves misinterprets, since he does not imagine his sister's weakness. Because of her love for Ilchester, Julie renounces her work as model, and is finally reduced to utter desolation. She makes a last impassioned appeal by letter to her lover (her other letters had been returned unopened) and Ilchester, his eyes at last opened by his sister's testimony, hastens to the girl. So the story closes with the fruition of all the fond hopes of Springtime.

"The Gun Fighter"

Five-Reel Triangle-Kay Bee Featuring William S. Hart. Reviewed by George W. Graves

WILLIAM S. HART is an out-and-out ruffian, a "killer" in the strictest sense, in his latest picture. In fact, he is a monomaniac in this respect. According to the "Killer's" code it is not murder to slay a murderer, and he at least has the just habit of allowing his opponent a fair, and sometimes more than fair show. He even has a note-book in which he keeps a complete record, neatly arranged, of the deaths of his unfortunate victims. The story follows the usual course of Hart-Ince pictures, but is poignantly melodramatic, where some of its predecessors have only been normally so. The consensus of the opinion of its viewers among the fans will no doubt yield a product of which this is the essence—"Too much gun-play." But even then there is a certain charm in the reckless daring of the characters, and the wild events of the piece in general.

As per custom of the Hart picture, the Western atmosphere and the Western types are unsurpassed. Roy Laidlaw is a splendid Spanish-Mexican outlaw. Margery Wilson is again a demure, sympathetic heroine. Others in the powerful cast are J. J. Dowling and Milton Ross.

All in all, this makes a very virile and pleasing subject. It is full of action and has many interesting touches, some new, and some drawn from the regular stock of Hart sure-fires. The fact that the Killer is not all bad, just a primitive type with an erratic individuality, opens the channel for plenty of sympathy to flow through. "The Gun Fighter" is not the best vehicle Mr. Hart has had, but it is "different" and therefore partakes of the nature of a diversion from the beaten path.

Cliff Hudspeth is "The Killer," a leader of a band of outlaws. His most powerful rival is El Salvador, a half-breed desert pirate, who sends his men, under the leadership of "Cactus" Fuller to the town of Desert Pass, where the whole party makes a triumphant "haul." At the very time "Cactus" is boasting to his men in the town saloon how he would annihilate the Killer, the latter strides into the saloon and holds him to

William S. Hart in "The Gun Fighter."

his threat. The result is that the bully, trying to play unfairly in a duel, is shot.

Norma Wright, the pretty little milliner of Desert Pass, sees the shooting and denounces Cliff as a cold-blooded murderer. Incensed at the reproach he would not take from any male, and not being able to apply his regular formula of killing, he snatches her off her feet and gallops away to his "headquarters," where he locks her up. During the night Cliff has a terrible nightmare, in which all his victims of bygone days pass in review before his vision. So with the dawning of the day he is more ready to be influenced when the girl expounds to him some principles of right. He finally promises her he will never kill more and takes her back to her home.

Hardly has he made this pledge, however, than he is commissioned to "get" El Salvador for the government, the latter realizing that it takes an outlaw to get one. El Salvador raids Desert Pass, kidnaps Norma and takes her into the wilderness with him. But the Killer is hard on his trail. The latter finally locates the two in a lonely mountain cabin, and, in a sensational fight in the darkness, slays the Spaniard as he is about to assault Norma. The Killer, wounded, dies, with the consolation that his last killing has been in defense of the girl, who has escaped on his horse.

Enid Bennett in "Princess of the Dark."

"Princess of the Dark"

Five-Part Triangle-Kay Bee Released February 25. Reviewed by Geo. W. Graves

ENID BENNETT makes her first bow on the screen in this as a blind girl endowed with a fanciful imagination of almost unbelievable scope. It is a story similar to the Fine Arts offering of several weeks back, "Nina the Flower Girl," but much more convincing. In this the hunch-back lover, beyond the skill of the surgeon, does away with himself, while the girl, true to her worship of the prince of her dreams, falls in love with the material image of that concept, her other lover, when her sight is restored. Of course, the girl intends to do the kindest thing by the poor hunch-back, but his elimination through suicide leaves the way her love dictates clear, without any tormenting regrets.

The star has a part that is trying, and capable of much interpretive effect, and she acquits herself in an entirely commendable manner even for one not new to screen art. She has a winsome personality and gentle charm, her work in this picture predicting an auspicious future. The cast is an efficient one. Jack Gilbert as the hunch-back, an extremely sympathetic figure, gives a good performance, but there doesn't seem any occasion for his being bent over double. This detracts from realism, for how could the blind girl, with her other senses more acute than ever, remain ignorant of the fact that he is a cripple? And the human voice is not taken into account either when the girl fails to recognize her lover. But the story itself runs in the channels of probability.

A novel twist is introduced through the means of a telegram. Rockwell, the engineer lover who offers to finance an operation to restore the girl's sight, has sent for the New York specialist. "Crip" Halloran, fearing that this operation will lose to him the girl forever, confronts Rockwell behind a revolver and tells him that if he does not immediately telegraph to the doctor not to come he will kill him. Rockwell incorporates in the telegram a sharp rebuke to the cripple's selfishness, so when the latter reads it he quiets down and acknowledges his weakness.

The doctor arrives and performs his operation which is successful. Of course, the first person Fay wishes to see is her "prince," whom she believes to be strong and handsome. "Crip," attired in his "Sunday best," is standing before her in a cold sweat waiting for the bandages to be removed from her eyes. Fay, seeing, but still blinded by her fairy concept, refuses to believe that "Crip" is her prince. She goes to the big, attractive Rockwell and hails him as her prince. Fay finally realizes the truth and sets out to comfort "Crip," but the poor, misshapen creature, anticipating the absolute void of his future, does away with himself. In the cave formerly illuminated with the romantic fancies of imagination, but now sombre and in all of its actual ugliness, the two lovers find "Crip"—dead.

The scenario for "Princess of the Dark" was written by Lanier Bartlett. Charles Miller's direction is a prominent feature of the picture.

"A Square Deal"

Five-Part World-Peerless Drama Released February 19. Reviewed by George W. Graves

EVEN if this subject does not convince one entirely as being in rapport with life as it really is, it is very interesting entertainment, partly because of the work of the four actors in the prominent parts and partly because of some new wrinkles in plot construction. As the picture opens we see three "pals" located in the bohemian quarter of a large city—Hugh Eltinge, an artist, Mark Dunbar, an author, and Doris Golden, a reporter. The three have vowed eternal vows of friendship. Mark finally becomes very successful, but, wishing to share his money with his proud friends, he secretly pays a merchant to buy Hugh's paintings, and arranges things so that an inheritance will seemingly fall to Doris from her uncle.

But with Mark's rise to fame, he is caught by a fortune-hunting girl, Ruby Trailes, who lures him into an immediate marriage. Doris really loves the author, but hides her pain when she congratulates him. Soon after his marriage he realizes the terrible truth that his wife cares about nothing but his money. Doris, learning that Mark is back of her "inheritance," writes a letter to him, telling him that she intends to pay back every cent. The missive falls into the hands of Ruby, who, with her designing mother, visits Doris' studio and finds her in a compromising position with Mark. An interesting twist is given the story's ending showing how Hugh, to bring the true lovers together and separate his chum from his vulgar wife, beats the latter at her own game of deception, pretending he is a millionaire. This is a perilous procedure, since it brings the momentary hate of Mark, who thinks him his wife's lover. But the goal is won, the fortune-hunting mother and daughter receive the shock of their lives, and the true lovers are united.

Carlyle Blackwell, June Elvidge, Henry Hull and Muriel Ostriche are seen to advantage in the prominent parts, and the

A real home scene from "A Square Deal."

work of each, on the whole, covers requirements. Since the cast contains names well known among film audiences, this is a salient feature to draw upon in forming advance notices of the picture. L. V. Jefferson's story has a great deal of good material in it, and, with the exception of the first two reels, something is happening all the time. Harley Knoles' direction strikes an even note of quality. All told, the picture is "just fair" because of lack of conviction.

"The New York Peacock"

Five-Reel William Fox Subject Released February 5. Reviewed by George W. Graves

VALESKA SURATT is a vampire de luxe in this fast moving melodrama dealing with a young country fellow's fall into the snare and his subsequent extrication. If a garish display of jewelry and eccentric manners and dress are the substance of the fatal lure of the "vamp" we must unreservedly hand Miss Suratt the prize for attaining the supreme rung of vampiredom in this picture. Peacock is a suitable name for the relentless "spider" of this play, but a peacock's display of glory was never like this. It is at least in good taste, while the pounds of jewelry and wild costumes that adorn this relentless seducer of men can hardly lay claim to that. However, without these embellishments we suppose the "vamp" would lose her serpentine hold on her victims, as well as her hold of fascination upon audiences. But we wonder how many people take portrayals of this kind seriously.

The story, by Mary Murillo, tells of how the young married son of a cutlery manufacturer (recently resolved to make ammunition) comes to New York and falls into the web of the spider, who is working with a band of foreign spies. She helps the men get possession of the draft entrusted to Billy by his father and starts him on the precarious road of the gambling fiend. The woman, falling in love with Billy and he with her, although he has a wife and little child in the country, sets about to double-cross her companions. But she finally realizes that the "boy" can never be hers and sacrifices herself for him.

Fearing his father's wrath, "Billy" dares not return home, but the elder gentleman at last comes to town and is easily ensnared by the woman—part of her plan to bring about a reconciliation. The result is that the father, being caught in the same position as his son, can do no other than forgive the boy, and they both return to the loved ones at home, to begin things afresh, while the vampire falls back into the ways she has tried to renounce since the awakening of her first real love. Also, much to the delight of the mother of the family, the cutlery factory still continues to make weapons of no greater harm than the knife and fork.

The star plays her part with all the realism necessary, and has plenty of melodramatic scenes. As a "vampire lady" of the extremest type, she has them all beat. She appears in this picture to nearly as much advantage in some of her real human attitudes as she does in the exhibition of unreasoning heartlessness. The picture was ably directed by Kenean Buel. Harry Hilliard is good at all times, and Claire Whitney is at home in her part.

Despite its overdrawn story, "The New York Peacock" will go well with Valeska Suratt's admirers, for she is at her best in her own peculiar line. The picture at least does not lack action and has a fair amount of interest and suspense.

Pictures for Schools

The Haverhill, Massachusetts, board of education is contemplating the use of motion pictures for educational purposes. The Lincoln and Parker Co. of Worcester, Massachusetts, manufacturers of motion picture machines, gave a demonstration of the machines supplied and designated for this purpose, before the superintendent of schools, the teachers and principals. The machines differ somewhat from those used in the theaters in that they are more simple in construction and operation. They can be stopped at any point in the picture for an indefinite time without injury to the film. This stopping of the film permits necessary explanation by the instructor. A motion picture machine has been installed in one of the churches there, and pictures are used in connection with the sermon.

Harry Reichenbach is writing a series of slang articles for the *Photoplay Magazine*.

Territory Added to Omaha

A goodly portion of the state of Iowa has been taken out of the territory of the Minneapolis branch of Vitagraph-V. L. S. E. and placed in the territory served by the Omaha branch, which is under the management of Denham Palmer.

It was found that this territory could be served better and faster from Omaha than from Minneapolis particularly in the matter of express shipments and costs. Included in the new arrangement is the northern part of Iowa lying north of Plymouth, Cherokee, Buena Vista, Pocahontas, Humboldt, Wright, Franklin, Butler, Bremer, Fayette and Clayton counties.

Theater Entertains Metro Stars

Traveling in a special train from Rochester, New York, to Buffalo, New York, Beverly Bayne and Francis X. Bushman cut off twenty minutes from the best previous record of the Empire State express between the two cities. The Picadilly Theater at Rochester filled all of its 2,500 seats at three shows on account of the presence of the two Metro players. The stars were the guests of E. D. Bennett, a railroad official, while in Buffalo. The trip on the flyer was made in the evening from Rochester in order that Miss Bayne and Mr. Bushman might attend the Screen Club ball in Buffalo.

Photo Frames Issued by Artcraft

The Artcraft Pictures Corporation has just issued to its exhibitors and exchanges unusually attractive photograph frames for lobby display. A large space is left open for the exhibitor at the top of the frame in which can be inserted the name of the theater and other matter of local interest. Three styles of frames have been prepared accommodating eight 8x10, six 8x10 and two 22x28 photos. They have been gotten up in a most artistic manner and are of the double folding variety.

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Phonodict is Detective's Aid

"The Argyle Case," the new Selznick feature, is declared to be "bullet-proof" in the details of crime detection, which form one of the most fascinating features of the picture drama.

The latest form of the earlier invention called the dictograph, or detectophone, is the phonodict, an instrument so highly developed and sensitized that the listener at the other end of the wire can hear the slightest whisper in the room where it has been installed. It is this device which is employed by the detective, Asche Kayton, in "The Argyle Case," a role impersonated by Robert Warwick in his first appearance in Selznick-Pictures.

Barrymore in Egyptian Play

Ethel Barrymore, whose great success on the stage is being repeated on the screen, is now engaged in the making of the first of a series of special productions for Metro, each to cost a minimum of $100,000, each to be built upon a far-reaching theme and produced upon an elaborate scale. Miss Barrymore's first special attraction picture will be "The Voice of Her People," contrived from Edward Sheldon's play "Egypt." Attraction pictures of large caliber will form a part of Metro's productions during the year. Rolfe Photoplays, Inc., Columbia Pictures Corporation, Quality Pictures Corporation, Popular Plays and Players, and the Yorke Film Corporation, all have productions now in the making. The Metro-Drew comedies will be continued.

Change in Title

In order to avoid confusion, the Ivan Film Corporation has changed the title of its new production from "The Promise" to "Two Men and a Woman." This story—written by Willard Mack, the author of "Kick In" and other famous stage and screen successes—was produced by the Ivan Film Corporation, under the direction of William Humphrey. When ready for release, it was learned that the Metro Pictures Corporation had ready for release a picture under the same title, and upon request of the officials of the Metro Pictures Corporation, the Ivan Film Corporation readily agreed to change its title.

A couple of hundred pistol shots are fired in a tong war which is the feature of "A Jade Necklace," one of the fifteen screen stories making up the Niagara-Mutual sensational serial "The Perils of Our Girl Reporters." The tong battle was fought at night in Brooklyn's Chinatown. Permission for the shooting was obtained of the police department.

Alice Brady plays a mother and daughter in "The Dancer's Peril," a forthcoming World picture Brady-made. By means of singularly effective "double exposure," both personages are in the picture simultaneously during several scenes, when the separate characterizations stand out with quite remarkable distinctness—the more striking as Miss Brady employs no apparent artifice of make-up for differing the two roles.

Ann Murdock has joined the list of prominent players who have severed their connection with the Charles Frohman company since the death of the theatrical manager in the Lusitania sinking.

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An Arrow Sharpshooter

Henry Cronjager, chief camera man of the Arrow Film Corporation, is one of the real veterans of the motion picture business. For the last 20 years photography has been his profession.

When the Edison company built its Bronx studio, Frank L. Dyer, then president of the company, engaged

Henry Cronjager, captain of Arrow camera infantry.

Cronjager as Edison's first camera man. He stayed with them five years and then went to Biograph. Two years after, he was engaged by C. J. Hite. He remained with Mr. Hite until W. E. Shallenberger, president of the Arrow company, secured his services.

In addition to Cronjager's regular work with the camera he succeeded in inventing and perfecting a camera case which was designed to reduce, or even eliminate, static flashes on the film. So well did this work that Cronjager succeeded in getting pictures in Northern Canada and Maine in the winter time when the thermometer was at the bottom of the bulb; yet none of these pictures was marred by static. This invention he patented three years ago, and it has been a source of constant profit to him since.

Exhibitor's Appreciation of "Faith"

W. A. Mustard, manager of the Blue Mouse Theater, St. Paul, Minnesota, was so pleased with the Mutual-American Star Production of "Faith," starring Mary Miles Minter, that he sent the following letter of appreciation to the local Mutual exchange:

We had the pleasure of exhibiting your feature entitled "Faith," with Mary Miles Minter in the lead, at the Blue Mouse Theater here the first half of this week and it was such a good production that I cannot let the opportunity pass without telling you how much the management of the Blue Mouse and its patrons appreciated it. Miss Minter is now one of the foremost movie stars of the day and this vehicle, "Faith," will add new laurels to her crown wherever it is shown.

Howard Estabrook, who has won an enviable reputation on the stage and on the screen as a leading man, has been engaged by the Oliver Morosco Photoplay Company in the capacity of director and will supervise Vivian Martin's next production following "The Wax Model," which is scheduled for release on the Paramount Program in February.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D	1-29	Lost and Found (Geo. Fawcett and Vivian Reed)..2, Selig	21678–79
D	1-29	The Battle Hymn of the Republic (Ralph Ince)..1, Vita	21680
T	1-29	Selig-Tribune, No. 9 .....1, Selig	21681

Tuesday.

C	1-30	Three Ways Out (Harry Dunkinson).....2, Essanay	21682–83
C	1-30	The Safety Pin Smugglers (Ham and Bud)...1, Kalem	21684

Wednesday.

C	1-31	Mr. Wright in Wrong.....1, Essanay	21685
D	1-31	The Dominion of Fernandez.....2, Kalem	21686–87

Thursday.

T	2-1	Selig-Tribune, No. 10.....1, Selig	21688
C	2-1	The Other Girl (Babe Hardy).....1, Vim	21689

Friday.

D	2-2	Crossed Trail (Marguerite Landis) .....3, Knick.	21690–91–92
D	2-2	The Net of Intrigue.....1, Kalem	21693
C	2-2	A Job for Life.....1, Vim	21694
C	2-2	A Lady in the Library (Sydney Drew).....1, Vita	21695

Saturday.

D	2-3	Shifting Shadows .....2, Essanay	21696–97
D	2-3	Mystery of the North Case.....2, Vita	21698–99
D	2-3	The Death Siding (Helen Gibson).....1, Kalem	21700
D	2-3	The Saddle Girth (Tom Mix).....1, Selig	21701

Monday.

D	2-5	Cupid's Thumb Print .....2, Selig	21702–03
C	2-5	The Hall Room Girls (Claire McCormack)....1, Vita.	21704
T	2-5	Selig Tribune, No. 11.....1, Selig	21705

Tuesday.

D	2-6	The Hoodooed Story (Richard Travers)....2, Essanay	21706–07
C	2-6	Ghost Hounds (Ham and Bud).....1, Kalem	21708

Wednesday.

T	2-7	Canimated Nooz Pictorial, No. 24.....s, Essanay	21709
		(Alaska) .....s	

Thursday.

T	2-8	Selig Tribune, No. 12.....1, Selig	21710
	2-8	Title Not Given.....1, Vim	21711

Friday.

D	2-9	The Trap (Ollie Kirkby and George Larkin)..1, Kalem	21712
	2-9	Title Not Given.....1, Vim	21713
D	2-9	The Suitor from Siam (Mary Anderson).....1, Vita.	21714

Saturday.

D	2-10	Desertion and Non-Support (Marguerite Clayton).....	
		.....2, Essanay	21715–16
D	2-10	The Prima Donna's Special (Helen Gibson)..1, Kalem	21717
D	2-10	A Strange Adventure (Jack Pickford).....1, Selig	21718

V. L. S. E. Program

1-8	Captain Jinks and Himself (Frank Daniels).....	1,000
1-15	Indiscretion (Lillian Walker)	5,000
1-15	Jolts and Jewelry (Hughie Mack and Patsy De Forest)....	1,000
1-15	Captain Jinks' Stingy Spirit (Frank Daniels).....	1,000
1-15	The Hon. Mr. Oxenham (Fourth Episode of the Secret Kingdom)	5,000
1-18	Captain Jinks' Widow (Frank Daniels).....	1,000
1-22	Her Right to Live (Peggy Hyland).....	5,000
1-22	Capt. Jinks' Trial Balance (Frank Daniels).....	1,000
1-22	Capt. Jinks' Nephew's Wife (Frank Daniels).....	1,000
1-29	Blind Justice (Benj. Christie).....	5,000
1-29	Captain Jinks' Better Half (Frank Daniels).....	1,000
1-29	Captain Jinks' Dilemma (Frank Daniels).....	1,000

Mutual Program

Monday.

D	2-5	Shorty Joins the Secret Service (Shorty Hamilton)....	
		.....2, Mono	05311–12

Tuesday.

T	2-6	Mutual Tours Around the World.....1, Gaumont	05313

Wednesday.

T	2-7	Mutual Weekly, No. 110.....1, Mutual	05314
	2-7	See America First (Kartoon Komics).....1, Gaumont	05315

Thursday.

C	2-8	Jerry's Big Raid (George Ovey).....1, Cub	05316

Friday.

T	2-9	Bull Dogs of the Deep.....1, Mutual	05317

Saturday.

D	2-10	The Old Sheriff (J. Warren Kerrigan).....1, American	05318

Sunday.

C	2-11	A Musical Marvel (Ben Turpin).....2, Vogue	05319–20
T	2-11	Reel Life .....1, Gaumont	05321

Monday.

D	2-12	Shorty Turns Wild Man (Shorty Hamilton).....	
		.....2, Monogram	05322–23

Tuesday.

T	2-13	Mutual Tours Around the World.....1, Gaumont	05324

Wednesday.

T	2-14	Mutual Weekly, No. 111.....1, Mutual	05325
	2-14	See America First (Kartoon Komics).....1, Gaumont	05326

Thursday.

C	2-15	Jerry's Big Mystery (George Ovey).....1, Cub	05327

Friday.

	2-16	Title Not Given	05328

Saturday.

	2-17	Title Not Given	05329

Universal Program

Monday.

D	2-5	The Purple Mask, No. 6 (Francis Ford).....	
		.....2, Universal (Special)	02143
C	2-5	His Wife's Relatives (Eddie Lyons).....1, Nestor	02145

Tuesday.

D	2-6	Won by Grit (Lois Wilson).....1, Gold Seal	02146
C	2-6	The Valley of Beautiful Things.....1, Victor	02147

Wednesday.

	2-7	No Release This Week.....Laemmle	
C	2-7	That Dawgone Dog (Sammie Burns).....2, L-Ko	02148
T	2-7	Animated Weekly, No. 58.....1, Universal	02149
D	2-7	Red Vengeance.....1, Big U	02150

Thursday.

D	2-8	The Melody of Death (Douglas Gerrard).....2, Rex	02151
	2-8	No Release This Week.....Big U	
T	2-8	Giants of the American Forest.....1, Powers	05152

Friday.

D	2-9	Avarice (Claire McDowell).....1, Imp	02153
	2-9	No Release This Week.....Rex	
C	2-9	The High Cost of Starving (Eilleen Sedgwick).1, Victor	02154
D	2-9	Title Not Decided .....2, Big U	02155

Saturday.

D 2-10 The Outlaw and the Lady (Louise Lovely)....2, Bison 02156
2-10 No Release This Week.....Laemmle
C 2-10 Out for the Dough (Wm. Franey).....1, Joker 02157
D 2-10 A Studio Cinderella (Matt Moore).....1, Laemmle 02158

Sunday.

2-11 No Release This Week.....Rex
D 2-11 When Thieves Fall Out (Harry Benham).....2, Imp 02159
C 2-11 Fearless Freddie in the Woolly West; Joys and Tears of China .....s, L-Ko 02160
D 2-11 In the Shadows of Night (Wm. Shay).....1, Rex 02161

Monday.

C 2-12 A Hasty Hazing (Eddie Lyons).....1, Nestor 02164

Tuesday.

D 2-13 The Indian's Lament (Marie Walcamp)....1, Gold Seal 02165
2-13 No Release This Week.....1, Victor
C 2-13 The Girl of the Hour (Hubert Brennon).....1, Victor 02166

Wednesday.

D 2-14 The Girl Reporter's Scoop (Irene Hunt).....2, Imp 02167
C 2-14 The End of a Perfect Day (Hank Mann).....1, L-Ko 02168
T 2-14 Animated Weekly, No. 59.....1, Universal 02169

Thursday.

C 2-15 The Losing Winner (Carter De Haven).....2, Victor 02170
2-15 No Release This Week .....Big U
2-15 No Release This Week .....Powers
D 2-15 The Half-Breed's Confession .....1, Big U 02171

Friday.

D 2-16 The Fourth Witness (Louise Lovely).....2, Laemmle 02172
T 2-16 Screen Magazine, Issue No. 7.....1, Universal 02173
C 2-16 Brave Little Waldo (Fatty Voss).....1, L-Ko 02174

Saturday.

D 2-17 John Osborn's Triumph (Murdock MacQuarrie)..... .....2, Bison 02175
2-17 No Release This Week.....Laemmle
C 2-17 Mule Mates (Gale Henry).....1, Joker 02176
D 2-17 Broken Hearted (Wm. E. Shay).....1, Laemmle 02177

Sunday.

2-18 No Release This Week.....Rex
2-18 No Release This Week.....Imp
C 2-18 Mr. Fuller Pep and Drama of the Orient.....s, Powers 02178
2-18 Robinson Crusoe (Marguerita Fischer) Universal (Special) 3 02179
2-18 The Purple Mask (Francis Ford) (Special) 2, Universal 02180

Miscellaneous Features

Jimmie Dale, Alias the Grey Seal.....Monmouth Film Corp. 32,000
Robinson Crusoe .....Universal
The People vs. (John Doe).....
Are Passions Inherited?.....Warner Bros. 7,000

Art Dramas

1-4 The Rainbow (Dorothy Bernard).....Wm. L. Sherrill 5,000
1-11 Infidelity (Anna Q. Nilsson and Eugene Strong)..Erbograph
1-18 God of Little Children (Alma Hanlon).....Apollo
1-25 Her Good Name (Jean Sothern) .....Van Dyke
2-1 Rosie O'Grady (Viola Dana).....Apollo
2-8 The Accomplice (Dorothy Bernard).....Wm. L. Sherrill 5,000
2-15 The Adventurer (Marion Swayne)..... 5,000
2-12 The Reward of the Faithless (Betty Schade)..... 5,000

Bluebird Photoplays, Inc.

1-1 Black Orchids (Cleo Madison) 5,000
1-22 God's Crucible (Geo. Hernandez)..... 5,000
1-29 The Devil's Pay Day (Franklin Farnum)..... 5,000
2-5 The Mysterious Mrs. M. (Harrison Ford).....Bluebird 5,000

Fox Film Corporation

Released Week of

1-15 Bitter Truth (Virginia Pearson) 5,000
1-15 Noah's Ark (Hank Mann) 1,000
1-22 Her Father's Station (Anna Luther)..... 1,000
1-22 The Darling of Paris (Theda Bara) (Special)..... 5,000
1-22 The Primitive Call (Gladys Colburn)..... 5,000
1-29 There's Many a Fool (Hank Mann)..... 1,000
1-29 The Siren (Valeska Suratt) 5,000
1-29 The Bitter Truth (Gladys Brockwell)..... 5,000
2-5 The New York Peacock (Valeska Suratt)..... 5,000

Kleine-Edison-Selig-Essanay

Released Week of

12-25 The Truant Soul (Henry B. Walthall).....Essanay 8,000
1-8 The Master Passion (Mabel Trunelle).....Edison 5,000
1-15 Little Shoes (Henry Walthall and Mary Charleson).Essanay 5,000
1-22 Princess of Patches (Vivian Reed).....Selig 5,000
1-29 The Adventures of Buffalo Bill..... 5,000
2-5 Skinner's Dress Suit (Bryant Washburn).....Essanay 5,000
2-12 The Heart of Texas Ryan (Bessie Eyton and George Fawcett) .....Selig 5,000

McClure Pictures

1-29 Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason, George Le Guere) 5,000
2-5 Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason, George Le Guere) 5,000
2-12 Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere) .....McClure 5,000

Metro Features

Released Week of

1-22 Married, But Single (Ralph Herz).....Metro-Rolma 5,000
1-22 Threads of Fate (Viola Dana).....Columbia 5,000
1-22 The Promise (Mabel Lockwood).....York Film 5,000
1-29 Bridges Burned (Mme. Petrova).....Popular 5,000
1-29 The Pest (Mr. and Mrs. Sydney Drew).....Metro 5,000
2-5 Blackmail (Mr. and Mrs. Sydney Drew).....Metro 5,000
2-5 The End of the Tour (Lionel Barrymore).....Columbia 5,000
2-12 Winning an Heiress (Ralph Herz).....Metro-Rolma 5,000
2-12 One of Many (Frances Nelson).....Arthur James 5,000

Mutual Master-Pictures

Released Week of

1-22 The Gentle Intruder (Mary Miles Minter).....5, American
1-29 Where Love Is (Ann Murdock).....5, Mutual
2-5 Pardners (Charlotte Walker).....5, Mutual
2-12 Damaged Goods (New Edition) (Richard Bennett)..... .....American 7,000

Mutual Serials

Birds of Prey .....
Perils of Our Girl Reporters, No. 8 (Helen Greene and Earl Metcalf) .....

Paramount Features

Released Week of

1-29 His Sweetheart (Geo. Beban).....Morosco 5,000
2-1 The Wax Model (Vivian Martin).....Pallas 5,000
2-5 Regina to the Rockies (Burton Holmes)..... 1,000
2-5 Each to His Kind (Sessue Hayakawa) .....Lasky 5,000
2-8 Her Own People (Lenore Ulrich).....Pallas 5,000
2-12 Beautiful Banff (Burton Holmes)..... 1,000
2-12 The Black Wolf (Lou Tellegen).....Lasky 5,000

Pathe

Released Week of

2-11 Pearl of the Army, No. 11 (Pearl White).....Astra 2,000
2-11 Sold at Auction (Wm. Conklin) .....Balboa 5,000
2-11 Skinny's Love Tangle (Fatty Lampton).....Rolin S
2-11 Schemer Skinny's Scandal (Fatty Lampton).....Rolin S
2-11 Patria, No. 5.....International 2,000
2-11 Florence Rose Fashions, No. 18.....Rose S
2-11 Childish Delights .....Pathe S
2-14 Hearst's News, No. 14.....Pathe 1,000
2-17 Hearst's News, No. 15.....Pathe 1,000

Red Feather Productions

Released Week of

1-8 Fighting for Love (Jack Mulhall and Ruth Stonehouse).... 5,000
1-15 The Double-Room Mystery (Hayward Mack and Edward Hearn) 5,000
1-22 Allan Holubar in "Heart-Strings" with Maud George..... 5,000
1-29 Love Aflame (Ruth Stonehouse and Jack Mulhall)..... 5,000
2-5 Me and M' Pal (Edna Flugarth)..... 5,000
2-15 The Terror (Jack Mulhall)..... 5,000

Triangle Film Corporation

Released Week of

1-21 The Iced Bullet (Wm. Desmond).....Kay-Bee 5,000
1-28 The Americano (Douglas Fairbanks).....Fine Arts 5,000
1-28 Chicken Casey (Dalton).....Kay-Bee 5,000
2-4 Jim Bludso (Lucas).....Fine Arts 5,000
2-4 The Crab (Thelma Salter-Keenan).....Kay-Bee 5,000
2-14 The Girl of the Timber Claims (Constance Talmadge).... ..... Fine Arts 5,000
2-14 The Gun Fighter (Wm. Hart).....Kay-Bee 5,000

Unicorn Program

Released Week of

12-20B Lost in the Shuffle.....1, Hippo **1146B**
12-21 The Voice in the Night.....2, Utah **1147A**
12-21 Blowing Up Broadway.....1, Jockey **1147B**
12-22 The White Man's Squaw.....2, Hiawatha **1148A**
12-22 Algernon's Affinity.....1, Gaiety **1148B**
12-23 Shackles of Conscience.....2, Supreme **1149A**
12-24 Some Girls Do and Some Girls Dont..... 1, Judy **1150A**
12-24 The Prodigal Son.....2, Buffalo **1150B**

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder.....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

World Features

Released Week of

1-22 The Bondage of Fear (Ethel Clayton).....World 5,000
1-29 Tillie Wakes Up (Marie Dressler)..... 5,000
2-5 The Hungry Heart (Alice Brady).....World 5,000
2-12 The Red Woman (Gail Kane).....World 5,000

Brief Stories of the Week's Film Releases

General Program

The Trap—Kalem—"Grant, Police Reporter," Series—February 9. George Larkin as the reporter. Brandon, a police lieutenant, has made it extremely unhealthful for Mulball and his partner Letson, to continue their gambling operations, They plan revenge. Mulhall hires Benny, a gangster, to "plant" his I. O. U. for $2,500 on the person of Brandon. At the gambler's trial, Mulhall accuses the policeman of raiding his place because he was unable to collect hush money. The I. O. U. is found in Brandon's hat and he is stripped of his authority and held for trial.

Grant, police reporter on the Chronicle, suspects that Brandon is the victim of a frame-up and trails the gambler to his quarters. Climbing the dumbwaiter shaft he overhears Mulhall outline a plot to his accomplice for enticing the disgraced lieutenant to that room and then confronting him with detectives. Myrta, the lieutenant's daughter, is also afraid that her father is the victim of a hoax, and follows him when he starts to keep his appointment, dressed in boy's clothes. Mulhall decides to double cross his partner and hires Benny, the gangster, to finish him while the policeman is in the room. How Grant at the risk of his life saves Myrta from mortal injury at the hands of the gangster and brings Mulhall, the plotter, to justice, provides a wonderfully thrilling climax.

The Prima Donna's Special—Kalem—"Hazards of Helen" Series—February 10.—Featuring Helen Gibson. Helen, station agent and telegraph operator at Lone Point, is in despair over a broken sounder when Morley, who has dropped off a passing freight, offers to fix it for her. As he does this she recognizes in him a gentleman of better days. She encourages him and promises to get him the job of relief operator if he cares to accept it. Morley had given up his last position as an operator at the death of his wife. His little daughter had been turned over to the care of a rich brother. He has never seen her since. Morley is soon installed as Helen's relief. Later she discovers him in conversation with some tramps, shaking his head in positive denial. A wire has come in that Mlle. Gazie, traveling on her special, will pass through Lone Point. The tramps make things exciting, but Helen and Dad Morley take an automobile. Helen leaps to the runaway train in time to save Mlle., who proves to be Dad Morley's daughter.

Cupid's Thumb-Print—Selig—February 10.—Frank Hamilton, Mayhelle Spaulding, Ward Wing, Willard Burke and Roy Sutherland in the cast. Reviewed in this issue.

A Strange Adventure—Selig—(One Reel)—February 10.—Bessie Eyton featured, with Jack Pickford and Harry Lonsdale. Reviewed in this issue.

Selig Tribune, No. 9—February 1.—New York, N. Y.—The Rules Committee of the House of Representatives hold first hearings as to the alleged leak to Wall Street. Washington, D. C.—Rear Admiral William G. Benson is appointed to succeed late Admiral Dewey. Denver, Colo.—The Y. M. C. A. conducts a department where women are being taught remedies for motor troubles. Berkeley Hills, Cal.—Fresh air devotees meet at the home of Mrs. C. C. Boynton. Seattle, Wash.—The Takoma, the first of the big four-masted schooners constructed here, is launched. St. Paul, Minn.—Town and Country Club members unite in making the Winter Carnival the most joyous occasion. New York, N. Y.—Miss Louise Sachen, aged 19 years, travels 15 days by dog sled out of northland on her first lap of a New York journey to complete her education. Boston, Mass.—The annual ice harvest produces thousands of tons. Belleville, France.—Targets for months for heavy artillery fire, very few buildings remain unscathed. Verdun, France—Dugouts furnish warm and not uncomfortable quarters for French artillerymen. Newport News, Va.—Our new battleship Mississippi is launched.

Selig Tribune, No. 10—February 5.—Near Verdun, France—Germany has renewed activities around this battered fortress. Beaver Dam Lake, N. Y.—The social elite of Long Island have a glorious carnival day on the ice with Mr. Irving Brokaw. Brookline, Mass.—The "Young Old Fellows" of the Brookline Country Club "tune up" in preparation for their curling match. Red Bank, N. J.—Philip E. Greene demonstrates his new motor ice boat. Brighton Beach, N. Y.—The mermaids of Long Island insist on using the old "Palm Beach Sea House" for recreation and exercise. New Orleans, La.—Miss Pauling Thurston creates a new dance known as the "Aeroplane Glide." Phoenix, Ariz.—Hundreds of thousands of sheep migrate, some a distance of 200 miles. Seattle, Wash.—Battalion Chief Fred C. Gelham dies when the roof of the Grand Theater caves in during a fire. Denver, Colo.—Thousands attend the stock show. Oakland, Cal.—Sheriff Barnet has invented this new weapon. By combining the former inefficient revolver and club he produces a rifle of deadly precision. Winnipeg, Man. (Canada)—Louis Hill, of the Great Northern Railroad, witnesses the start of the Red River Derby dog race.

"The Reward of the Faithless," a new Bluebird, with Betty Schade and Claire Du Bray, is at the top. Then comes the Joker, "Mule Mates," and "The Fourth Witness," a two-reel Laemmle drama.

Mutual Pictures

Damaged Goods New Edition—(Seven Reels)—February 12.—Richard Bennett, with Adrienne Morrison, Olive Templeton, John Steppling and Louis Bennison. "Damaged Goods" tells the story of a young man, who against his own desires is forced into circumstances which end in a night of debauchery with a girl of the streets. Later he comes across a college friend, who is a horrible beggar of the streets and learns that is the result of the disease ensuing from a life of license. He is seized with the dread that he may have become a victim of the disease. The drama further shows the methods of real specialists in handling the dread disease and the way that the thousands of quack doctors make themselves rich by preying on young men and boys.

Shorty Turns Wild Man—(Two Reels)—Monogram—February 12.—"The Adventures of Shorty Hamilton." Shorty receives word from Anita informing him that she wants him to go out into the Arizona hills and find one Professor Wade, who has discovered a radium mine, but is in a bad way, as his guide has died. Shorty sets out for the hills at once. The professor meets with a stranded actor and they set out together to reach the town. They are attacked by Apache Bill, and the actor is killed, but the professor manages to crawl over to a bunch of cacti and secretes a phial of radium in an old skull he finds. Shorty comes upon the actor's make-up kit and decides to make up as a wild man and scare Apache Bill and his pal, who have found the radium mine. The bandits run away and tell the manager of a side show of the terrible wild man they have seen out on the desert. Shorty's horse runs away and he is found by a scouting party and taken to the circus. Here he is exhibited as a wild man and because of a cold contracted is unable to speak. Later his horse manages to help Shorty escape and he causes the arrest of the two bandits.

Jerry's Big Mystery—Cub Comedy—(One Reel)—February 15.—Featuring George Ovey. Jerry's landlord, tiring of his failing to pay the rent, turns him out. He throws Jerry across the hall and he lands in the lap of a woman. The husband finds Jerry in this compromising position and a fight ensues which ends in the arrival of the police and much trouble. Jerry escapes and begins to make love to Tiny. Later, to escape one Hank, Jerry squeezes into a headless dummy form and after scaring numerous people he returns to Tiny, scares Hank away and then is free to carry on his love-making unmolested.

Birds of Prey—(Two Reels)—February 18.—With Helen Greene, Earl Metcalfe and Edith Sinclair. Claire Bristow, the girl reporter, answers an advertisement for a lady's companion, hoping to get a story. She becomes the companion of a wealthy widow, Mrs. Durkee, who has a wonderful collection of jewels and a great love for champagne. Helen learns that two foreign crooks are trying to get possession of the widow's jewels and she attempts to frustrate the plans. The crooks get Mrs. Durkee intoxicated and are on the point of making their escape with the jewels when Claire's lover, a detective, comes upon the scene, arrests the crooks and regains the jewels.

Universal Program

The Crimson Arrow—(Two Reels)—Big U—February 9.—With Mona Darkfeather. Becoming restless after many years of peace, the Indians decide to make war on the whites. The Commandant of Fort Dearborn, however, makes light of the warning, and Rawlins, a black sheep among the officers, attacks Singing Bird. The red men gather their forces and fall upon the whites. Nearly all are killed, but Singing Bird shows a way of escape to her favorite officer and his wife. Singing Bird in a last encounter

with her people is fatally wounded. She willingly gives her life for the officer, whom she loves, but has a white wife.

The Purple Mask, Episode Eight—FEBRUARY 12.—Kelly fails to find the pearls in Pat's room and she leaves the boat for the house that the Apaches built. Private detectives find that Pat has secreted the pearls in the bottom of a box of chocolates and go to her home. While Kelly is talking with them she leaves by means of a secret passage and Kelly is again baffled by the clever girl.

A Hasty Hazing—NESTOR—FEBRUARY 12.—With Eddie Lyons, Lee Moran and Edith Roberts. The one big moment of Eddie's life is when he arrives at college. The boys are up to their hazing and Eddie gets his share of it. Lee and Edith have just been married and are awaiting the forgiveness of their parents. Eddie, trying to elude the fellows, climbs through the open window of Lee's apartment. He bumps into mother and father, who threaten him for marrying their daughter. Eddie breaks away and runs madly out of the building. In the meantime Lee, who has been taken for Eddie, finally makes his getaway, rushes in, followed by the crowd of boys, just as a policeman returns with Eddie. The boys grab Eddie and drag him down the hall. Lee explains and father relents.

The Indian's Lament—(THREE REELS)—GOLD SEAL—FEBRUARY 13.—With Lee Hill, E. N. Wallack and Marie Walcamp. The Indians, in search of hunting grounds, are ordered back to the reservation by John Adair, the game warden. His deputy, Jim Young, and he have a heated argument over the brutal treatment of them. Later Young prevents "Sleepy Horse" from shooting Adair. Bess favors young's suit and Adair determines to win the girl for himself. Young resigns and goes to work for a man trapping wolves for the zoos. One of the old squaws moving about in the bushes is killed by some hunters from the city. "Sleepy Horse," thinking that the warden was responsible, determines to have revenge. Bess, while out riding, finds "Sleepy Horse," who has met with an accident, and binds up his wounds. Meanwhile her horse has wandered away and Adair, who has followed her, comes up. He forces his attentions on her and is about to overcome her when they are interrupted by Young, who gives Adair a severe beating and takes Bess home. On their way to the town Young and Bess are taken prisoners by a party of braves. "Sleepy Horse" hears the fighting, he orders the Indians to return home, and thus saves the lives of Young and Bess. Adair has been pursued by wolves and meets his just deserts. Later, Young is offered the place of warden and he asks Bess to be his assistant for life.

The Girl of the Hour—VICTOR—FEBRUARY 13.—With Herbert Brenon and Vivian Prescott. William is told by Vivian's father that he can have his daughter if the Varsity crew, of which William is coxswain, wins the race. A few hours before the race, Will receives word that his mother is dying and goes to her. This is a frame-up by some fellows who have a large bet against the Varsity crew. On the road he is knocked unconscious by two men who are connected with the frame-up. Vivian goes to the captain and tells him she can act as coxswain. Upon gaining consciousness, William learns that the missive was a frame-up. He arrives in time to see the Varsity crew win the big race. Vivian's dad gives them his consent.

The Girl Reporter's Scoop—(TWO REELS)—IMP—FEBRUARY 14.—With Irene Hunt, E. P. Evers and Roy Stewart. Returning from her vacation, Helen Dale, a reporter on a big daily, finds the office excited over some daring robberies. A reward is offered for the apprehension of the thief. She notices that the supposed robber resembles a chap with whom she carried on a flirtation at the seashore. With the good wishes of the staff, and accompanied by Dick Bayless, another reporter, she returns to the beach city. There Helen makes the acquaintance of John Howard, who believes her to be a thief, and introduces her to his gang. They plot to rob a certain manufacturing establishment, but Helen phones Bayless, who follows with the police. The crooks are caught with the loot and taken into custody. The reward goes to Helen and we are left to assume that she gets a husband into the bargain, in the person of Bayless.

The End of a Perfect Day—L-KO—FEBRUARY 14.—With Gertrude Selby and Hank Man. Gertie is an incorrigible flirt. She throws a rose in the lake and tells two of her admirers contending for her favor, "Who gets the rose, gets me." Her sweetheart comes along and takes her for a ride. Reggie and Gertie, in the tonneau, have a lovely spoon, while Hank, as chauffeur, drives them all over the town. Finally, he drives right off the end of a pier and the joy ride ends in the ocean.

The Half-Breed's Confession—BIG U—FEBRUARY 15.—Clifford is convicted of murdering his employer, on circumstantial evidence. While drifting down the river, Alice, Clifford's fiancee and the dead man's daughter, rescues an Indian. Believing he is dying he confesses to murdering her father. Alice drags the Indian to an automobile and hurries to the scaffold, where Clifford is to be hanged. She is just in time, the Indian confesses and Clifford is declared innocent.

The Losing Winner—(TWO REELS)—VICTOR—FEBRUARY 15.—With Carter De Haven and Flora Parker De Haven. Jack Bruson, a young clerk, thinks himself in love with Maizie, but when the daughter of his employer, Penelope, calls at the office, he falls a victim to her charms. Henry, the secretary, is also in love with Maizie, who really loves Jack. In order to win Penelope, Jack finds he must have a certain sum of money and trics getting this by gambling. When he has secured the right sum he chances to meet a beautiful chorus girl named Daisy, with whom he promptly falls in love. She, however, demands twice the sum that Penelope did, and he starts gambling again in an endeavor to get that amount. Henry, who has persuaded Jack to try gambling, takes Maizie to the gambling house that she may see what sort of a chap Jack is. Fate is against him and he loses all of his winnings, whereupon Daisy turns him down. Maizie is the only one faithful to him and they go, leaving Henry a sadder but a wiser man.

Universal Screen Magazine, Issue No. 7—FEBRUARY 16.—The first number shows a remarkable device for the stabilizing of a bicycle, particularly useful to military bicycle corps. The second shows the profitable industry of silver fox raising, a pair of skins having brought as much as $2,500. An object lesson for those working in the safety of a modern office is given in thrilling pictures of the handling of dynamite. Feats of strength are performed, including the bending of inch gas pipe. Food inspection by the Board of Health of New York follows, and illustrates the untiring efforts to keep the public foods clean and sanitary. Inspection of meat and condemnation of that which is unfit for use is of interest to all consumers. The selection and packing of oranges for market form an interesting strip. The wonderful result of persistent endeavor is shown by the skill and strength developed by a man who lost both his legs in a street car accident and was pronounced a hopeless cripple. The extraordinary feats which he has taught himself to perform are a lesson to the normal.

The Fourth Witness—(TWO REELS)—LAEMMLE—FEBRUARY 16.—With Lee Hill, Charles Mailles and Louise Lovely. William Bryant, a hopeless cripple, refuses to be nursed by any one but his wife, Margaret, and endeavors to make her life as miserable as possible by his sneers and taunts. One evening Dr. Cameron arrives just in time to intercept a blow which Bryant is about to give his wife. The two men struggle and Bryant is finally thrown upon the bed unconscious. Margaret beseeches Dr. Cameron to take her away, and he, having secretly loved her for some time, consents to her request. Bryant regains consciousness in time to see Dr. Cameron and his wife drive away. He resolves to avenge himself and hastily writes in his diary, then he draws a revolver with the intention of killing himself. Later, Margaret and Cameron are arrested and accused of the murder. Bryant's aged butler confesses to having accidentally killed his master while attempting to wrest the revolver from him to prevent his committing suicide. His testimony is corroborated by the chauffeur, who testifies to having seen the whole of the struggle. Dr. Cameron continues his professional visits to the home of Margaret, but fails to charge her for his services.

Brave Little Waldo—L-KO—FEBRUARY 16.—With Fatty Voss. Colonel Bingo had arranged with Major Godfrey that his son Waldo should per. The cure is successful and Waldo returns college to cure him of his wild and fighting temper. The cure is successful and Waldon returns a "sissy." His father is disgusted and sends him West to become a man or die. He togs out in Wild West garments of the early eighties, and is irresistible to the women. The cow-punchers select a "gentle" horse for him to ride and he just manages to survive the ordeal. He writes home what a daredevil he has become and his parents come out to see for themselves. Their disappointment is so acute that the result lands Waldo at the bottom of a cliff. Then father repents and goes after his offspring.

John Osborne's Triumph—(TWO REELS)—BISON—FEBRUARY 17.—With Murdock MacQuarrie, Arthur Moon, Edna Payne and Albert MacQuarrie. John Osborne, a power of Wall street, is forced to the wall by his enemy, David Merrill. When all the debts are cleared, there is nothing left but a small plot of land in the West, and he and his daughter move out there to live. Condon, an old admirer of Shelah, finds indications of oil on Osborne's land. Believing that Merrill holds a note against her father, and as he is now paralyzed, she consents to marry him to save her father. Complications arise and the missing note is found. Merrill is ordered from the house and Condon wins Shelah for his bride.

Mule Mates—JOKER—FEBRUARY 17.—With William Franey and Gale Henry. William finds fault with his breakfast and his wife drives him from the house. On the street an Italian is beating a mule unmercifully. Bill is enraged at the cruelty and knocks the driver completely unconscious. The mule follows him. He tries to elude the animal, but without success. Bill goes to his office, the mule still following, and his wife finds

FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	70	78
Biograph Company.	5	15
Famous Players-Lasky Corporation.	90	125
Lone Star Corporation, pref..	98	101
Lone Star Corporation, com..	36	41
Mutual Film Corporation, pref.	33	39
Mutual Film Corporation, com.	24	28
North American Film Corporation, com.	24	27
States Film Corporation, com.	25	31
Randolph Film Corporation, pref. (with 50% com.).....	75	90
Thanhouser Film Corporation	1¼	2¼*
Universal Film Manufacturing Company.	150	..
Triangle Film Corporation..	1¾	2¼*

*Par $5.00.

(Exclusive to MOTOGRAPHY)

Trading in the film shares this week has been limited, due to international troubles and uncertainties.

Empire All Star Corporation: Is being offered for subscription at the rate of one share of preferred and one share of common (each $100 par value) at $100 combined, and is said to be selling well. Has closed contract with Ann Murdock.

Frank Powell Producing Company: Is also selling on same basis and is now about all sold.

Famous Players Lasky Corporation: Is very inactive as recent buyers have withdrawn from market and stock has been offered down to 105 without takers. Reported that this company has signed Zoe Ray for a series of children's plays.

Mutual Film Corporation: Fair demand for common stock around 25. Has closed contract with Crane Wilbur.

New York Motion Picture Corporation: Stock has been very active, selling from 40 up to 70 and back to 55. There are rumors of dividends, but latest rumor says this company will be absorbed by Triangle.

Signal Film Corporation: Has secured W. G. Gilmour as business manager. Helen Holmes has completed serial "A Lass of the Lumberlands" and started a new railroad serial. No trading in stock.

General Film Corporation: President Hampton is quoted as saying: "The motion picture industry at the present time is going through a reorganization because profits are not satisfactory to those engaged in it."

Triangle Film Corporation: After selling up to 3¾ the price dropped back to around 2¼. Reported this company intends to absorb several producing companies.

him with his arms around his stenographer. The mule saves him from the ferocious assault of his wife. Bill and the animal then go to a saloon and both become so intoxicated that they cannot stand up. They go to Bill's home, but Gale throws them into the street, where they go to sleep, Bill with his head pillowed on the mule's shoulder.

Broken Hearted — Laemmle—February 17.—Leonard Dare, a play producer, finds himself without a player strong enough to enact the part of Philip Dawany, one of the most important characters of the cast. His company is temporarily dismissed and he returns home. Hall's wife is sick and the doctor has ordered better food and medical attention. Dare interviews Hall and listens to the most absurd line of talk he has ever heard, but is greatly impressed with his fine acting. He writes him a check and says he will make him the greatest actor living. Hall is cast in the part of Philip Dawany and wins the cheers of the audience. In this moment—his hour of triumph—he receives word that his wife is dead.

Mr. Fuller Pep—He Does Some Quick Moving —(Split Reel)—Powers—February 18.—Mrs. Fuller Pep decides to move because there is a girls' school across the street which distracts her husband's attention. After a hard day's moving, Fuller arrives at the new house first. He looks out of the window. Oh, joy!—a charmer. Mrs. Fuller arrives and decides to move. After several other changes, they are finally established in the middle of the Sahara Desert. On the same reel is:

Drama of the Orient as Seen by Dr. Dorsey.—Unusual views of the native Chinese theater are shown. A pantomime of a servant seeking employment, in which all the actors are male, as there are no actresses in China, begins the reel. Then follows the pantomime of the pottery mender, and the street pantomime of the sacred lions. Then comes a burlesque on the Ming dynasty and after that a pantomime describing the Chinese New Year. A novel dance performed on stilts closes the reel.

Robinson Crusoe—(Three Reels)—Universal Special—January 29.—Robinson Crusoe runs away to sea. The vessel arrives in the South Seas and a terrible storm arises which makes a total wreck of the ship. Crusoe is the sole survivor and reaches shore more dead than alive. The next morning he swims to the wreck and secures supplies and provisions, but what pleases him most is in securing a cat and a dog. As the years pass he adds to his friends, in the form of goats, parrots and other animals, and is daily on the outlook for a friendly sail. One day the cannibals visit the island and Crusoe rescues Friday, who becomes his companion. For two years Friday is Robinson's constant friend and learns to talk his language. Again the cannibals visit the island, and this time Crusoe and Friday rescue a Spanish castaway and an old native, who proves to be Friday's father. Their peace of mind is broken by the arrival of Captain Hardy and his daughter, who has been deserted by his men. Crusoe and his natives attack and defeat them, but Friday is killed. On his return to his native town, Robinson is received as a hero and later marries the captain's daughter.

Feature Programs

Blue Bird

The Man Who Took a Chance—February 12.—Featuring Franklin. "The Man Who Took a Chance" is a comedy melodrama about an enterprising young American, just back from the Orient, who falls in love with a girl and decides to pose as an English nobleman to satisfy the ambitions of her title-loving mother. The biggest chance he takes is by wearing a monocle. The girl is suspicious and puts him to a test. She makes him rescue her from a half dozen wild cowboys. The man comes out unscathed and the cowboys come out badly injured, so the girl knows that he is no Englishman, but a real, genuine, Stetson-hatted American, and forthwith gives him her hand and heart.

Fox

One Touch of Sin—(Five Reels)—William Fox—January 29.—Featuring Gladys Brockwell. This offering deals with a deserted woman's reascending the road to happiness. She finally marries a man who enters into the contract simply to keep her out of jail but gradually a love interest forms between the two. The craven deserter tries to force Mary to divorce her husband so that her child may have a name. After the two rivals have had a fight in a flooded mine, the girl's betrayer is bested. The secret he tells Mary's husband, however, doesn't affect the latter in the least, since he has learned the state of affairs and sent for the child. So the story ends with a defeated villain, a forgiven woman, and a happy reunion.

Red Feather

Me an' Me Pal—Red Feather—February 12.—With Gerald Ames and Edna Flugarth. Failing as an artist and rejecting an offer of a job, Harry Masterman, is cast off by his rich uncle. Harry cannot find buyers for his pictures and as things get so bad with him he seeks employment. Leaving a note for Kitty Kingsland, he sets out and gets a job with Labby, an old Coaster. With the help of Harry, Labby regains all the custom which he had lost to his rival, Hawkins. Trying to get revenge, Hawkins pushes against a crate which falls on Harry's leg and is badly injured. Kitty has witnessed the accident and goes to his aid. Harry soon recovers and is given a set of artist's materials, but he has done with art forever. Through the persuasion of Kitty and Labby he finally agrees to paint a picture of Labby and his donkey. Unknown to Harry, Kitty sends the painting to the Academy, where it is accepted and hung. When the Academy opens, they visit it and Harry is surprised to see his picture there. Here they meet Harry's uncle and his new wife, who is Kitty's mother, and learns that Harry is the one who has painted "Me an' Me Pal." He hears all about Harry's struggles and of Labby's kindness to him. And, as a reward, he not only sets up Labby in a regular grocer's shop, but makes peace with his nephew, who shortly marries Kitty.

Paramount

The Golden Fetter—(Five Reels)—Lasky-Paramount — January 25. — Featuring Wallace Reid and Anita King. The story tells of a New England school teacher, who, led to invest her all in a bogus mine by an unscrupulous individual, comes west for her health and learns the true state of affairs. She becomes interested in a youth who is unjustly accused of robbery. He is about to be "strung up" when she proves an alibi for him by sacrificing herself. But, being really innocent, she, realizing the worth of blind popular condemnation, doesn't let herself suffer, and a happy marriage closes the picture. Reviewed in this issue.

The Sleepwalker—Klever Komedy—February 12.—Victor Moore featured. The story of a young fellow, who, employed by a Wall Street broker during the day, walks in his sleep at night. He and his wife are both lovers of tangoing and Welsh rarebit at late hours. Higgins, by whom Vic is employed, is about to be sued for breach of promise by an actress, who has some compromising letters received from Higgins. He offers Vic $5,000 a year if he obtains the letters. He uses a ruse to get permission from Vera, the show girl, to call, and finds that she lives in the same apartment building. He doesn't succeed in getting the letters, but later, walking in his sleep, accomplishes what he failed to do while awake.

Triangle Program

Princess of the Dark—(Five Reels)—Triangle-Kay Bee—February 18.—Featuring Enid Bennett. This picture, featuring Thomas H. Ince's new "discovery," tells of a blind girl's romance. On being healed of her blindness and ushered into the stern realities of life, she finds that her "prince" is but a hopeless cripple. Jack Gilbert and Alfred Vosburg are in the support. Reviewed in this issue.

HARRY SHERMAN OF EAST AND WEST

Harry A. Sherman, the state rights magnate with headquarters at Minneapolis, Minn., is rapidly entering the class of the Rockefellers, Vanderbilts, Morgans and Goulds with his numerous homes and stopping-off places. Since he has entered into the wholesale end of the state rights business he not only keeps his home at Minneapolis, where he does his voting, but also maintains suites at the Hotel La Salle, Chicago, and Hotel McAlpine, New York. In the two hotels he keeps complete outfits including several trunks and all the paraphernalia necessary in his business.

Besides maintaining these establishments, Mr. Sherman also has become one of the greatest long distance commuters in the country. During nineteen sixteen he made thirty-seven round trips between Minneapolis and New York City. He is keeping up this pace during nineteen seventeen, already having made two round trips.

CAWS GETS WEST

Billy West signed a contract with the Caws Comedy Corporation for a period of five years at a salary approximately $25,000 per year. These pictures will be distributed by the Caws Comedy Corporation to the film industry on the state right basis.

While there has only been three pictures of Billy West Comedies put on the market, the demand for same has been so great that a special company was formed to promote these pictures exclusively with sufficient capital to make the best comedies ever released on the market.

The Caws Comedy Corporation has one of the best organizations in the film industry, having such men as Arthur M. Werner, N. H. Spitzer, Charles Feature Abrams and Samuel Cummins. These pictures will be released single reels, two a month. The first release will be put on the market the first of March.

NEW UNIVERSAL RELEASES

Topping the Universal program of the week of February 12 is the Red Feather five-act feature "The Terror," a novel photoplay of the underworld. Jack Mulhall appears as a young gunman whose finer qualities are brought out by the love of a Salvation Army lassie. "The Terror" is the Monday release.

The comedy element of the program consists of "A Hasty Hazing," Nestor, February 12; "The End of a Perfect Day," a two-reel L-Ko, for release February 14; another L-Ko, "Brave Little Waldo," featuring Fatty Voss, the hundred-weight favorite comedian, coming February 16; and the Joker aggregation headed by Gale Henry and William Franey appear in "Mules Mates," to be released February 17.

The Gold Seal of February 13, entitled "The Indian's Lament," lends three reels of heart-interest drama to the week's program. Marie Walcamp is featured with Lee Hill. In the one-reel Victor picture released the same day, bearing the title, "The Girl of the Hour," Herbert Brennon and Vivian Prescott are seen.

"The Girl Reporter's Scoop," a two-reel Imp drama of newspaper life, is scheduled for February 14.

Carter De Haven and Flora Parker De Haven appear in "The Losing Winner," a two-reel Victor of February 15. This is a comedy-drama. "The Half Breed's Confession," a Big U western drama is the companion picture for the same day.

"The Fourth Witness," released February 16 as a two-reel Laemmle, is a picture with a touch of mystery.

"Robinson Crusoe," in three reels, will be released as a special feature. Special advertising has been prepared for this subject.

The Bison of February 17, is a two-reel melodrama entitled "John Osborn's Triumph." This is a story of Wall Street. "Broken Hearted," a one-reel Laemmle for release February 17, starring William Shay, and a "Mr. Fuller Pep," cartoon—"Mr. Fuller Pep—He

MAX LINDER'S

first comedy now ready

"MAX COMES ACROSS"

Released February 26—
Book the entire series of 12 now.

ESSANAY will pay half of your advertising in newspapers on Max Linder comedies. We have decided on a national advertising campaign and desire to place it where it will do your box office the most good. For particulars get in touch with your Kleine-Edison-Selig-Essanay branch or our special representative in your territory at once.

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., CHICAGO

Does Some Quick Moving," which is split with a Dr. Dorsey educational, released under the Powers brand on Sunday, February 18, add variety to the program.

The eighth episode of "The Purple Mask," "The Secret Adventure," is the remaining picture of the week.

SOME NEW THEATERS

California

K. A. Adelberg announces he will build a theater at Marysville costing $22,000 with seating capacity of 950.

Illinois

The New Strand Theater, a picture house with a seating capacity of 600 and costing $40,000, has just been opened at Robinson.

Balaban & Katz, 5 South Wabash avenue, will erect a three-story theater at 3531-9 West Twelfth street, Chicago, to cost $100,000.

Indiana

The Bankers & Merchants Theater Co. of Fort Wayne, which was recently formed with the purpose of establishing a chain of Orpheum Theaters, has purchased the Varieties Theater at Terre Haute and will erect a new $65,000 building in its place.

Kansas

J. F. Tourney and C. E. Oelrich will erect a new theater on the present site of the Grace Theater at McPherson.

Louisiana

A. Wilbert Son's Lumber & Shingle Co. will erect a $50,000 opera house at Plaquemine.

Missouri

Chas. H. Elliott will erect a picture theater at Tenth street and Lydia avenue, Kansas City, to cost $5,000.

New York

Messrs. Steiner, Weisner & Schwartz will erect a $225,000 theater at 139-143 Houston street, New York City. The house will seat 1,600.

Barney Estate Company, 61 Broadway, New York City, will erect a two-story theater at 748-54 Seventy-seventh avenue, to cost $250,000.

Edward F. Bush has awarded the general contract for the construction of a one-story theater at 148-52 West Forty-eighth street, New York City, to the Extensive Building Company of Manhattan. It will cost $100,000.

Pennsylvania

The Stanley Realty Co. will erect a new theater at Nineteenth and Market streets, Philadelphia, to cost $500,000. Hoffman Co. are the architects.

Work will commence April 1 on the remodeling of the Jackson picture house at North George and Philadelphia streets, York, seating capacity for more than 1,000 persons. Architect J. A. Dempwolf is preparing the plans. F. E. Barry, manager.

Geo. J. Higgins and Son have purchased a site on Independence street, Philadelphia, and will erect a $75,000 theater.

Ground has been purchased on Center street, Pottsville, and projectors contemplate the erection of an elaborate new theater in the spring.

South Carolina

A new theater, to cost $20,000, is to be built on East Main street, Spartansburg. C. I. Henry, who is proprietor of the Rex Theater, designed the plans and it will be the largest in the state. The seating capacity will be over 1,000 and the auditorium will measure 50 by 100 feet, with a balcony in the rear and a large stage in front. The new building will be fireproof and will be one of the most handsome and attractive buildings on Main street, and will be one of the longest in the city.

CHANGE IN MUTUAL FORCES

W. H. Rippard, formerly manager of the Wilkes Barre branch of the Mutual Film Corporation, has been appointed assistant manager of the Philadelphia office. Mr. Rippard is succeeded by Bert King as manager of the Wilkes Barre Mutual Exchange.

L. B. Skeffington is the new publicity manager for the Strand theater of Rochester, New York. Mr. Skeffington is giving Rochester a shower of ideas. One of his newest is a movement to get a half holiday in the public schools so that all of the children might see "Silas Marner," the Mutual classic under this name, presented at the Strand. This picture has played several return engagements at the Strand at the request of teachers and educators.

EVERETT TRUE COMEDIES

Featuring BOBBIE BOLDER as the Champion Pest Squelcher. Single reels that are reely funny You can purchase one or all. Beat your competitor to it. Write us for particulars. Our Studios Can Be Rented by the Day or Week.
Broadway at Granville Avenue, Chicago, *J. E. Willis, General Manager,* **AMERICAN BIOSCOPE COMPANY**

Chicago News

PRESIDENT JOHN R. FREULER of Mutual has gone to Los Angeles for a month on business.

All the news about the big exhibitors' election will be found on the first page in this week's issue of MOTOGRAPHY. It was a great meeting and the "poets" won.

R. H. Hadfield, formerly connected with the production of "The Black Stork," has left Chicago for Ithaca, New York, to become manager for Wharton Brothers, Inc., who are to produce and market special features on a state rights basis.

The Reel Fellows Club held an informal "house warming" at its new quarters on the fifth floor of the College building on Wabash avenue on Saturday, February 3, and also a special officer's meeting on February 6. The new rooms are taking on an attractive appearance. Remember the Essanay party on Feb. 10.

Hal Roach, who signs the mail of the Rolin Film Company as president and general manager, put foot in Chicago not many days ago, but only between trains. With his wife, Mr. Roach was enroute to New York from California. His company makes the "Lonesome Luke" comedies for the Pathe program.

Chicago newspapers announce that Janet Oakley, a member of William Hodge's company now playing in "Fixing Sister" at the Princess Theater, has accepted an engagement with the Rothacker Film Manufacturing Company to appear in a feature production.

Geo. Hines, manager of the Auditorium, South Bend, was in Chicago last week and put his John Henry on a contract calling for the twelve Max Linder Comedies. Mr. Hines also visited the Essanay studio, where he saw Linder working. The result of his visit was that "Max got him."

Suburban citizens living in Oak Park do not relish the idea of riding downtown on Sunday to a Chicago theater simply to see the pictures they would like to have shown at home, if it weren't for a pesky ordinance which forbids them seeing pictures on the Sabbath. Petitions have been posted at the theaters and 4,100 signatures obtained, asking that the Sunday closing ordinance be repealed.

The populace of the mid-west shall have one more opportunity to see Mary Pickford's train go through, if not to see her. But the lucky ones may catch another glimpse of her, since a wire has been received by Manager Goldstine of the Chicago office of Artcraft, stating that she will pass through Chicago, Sunday, February 18, on her way to California.

The American Bioscope Company, whose studio in north Chicago has been a point of interest in the neighborhood of 6242 Broadway since Bioscope's pioneer cameramen first took up headquarters there, passed another year post recently when the annual meeting took place. The officers of the company were re-elected without change. J. E. Willis sits in the vice president's and general manager's chair as usual. Wilbert B. Kurtz is treasurer. Edmund P. Kelly was re-elected secretary.

William Rayner, New York branch manager of the K. E. S. E. service, and secretary of the F. I. L. M. club of New York, exchanged greetings with F. I. L. M. men of the big town by the lake, and made himself famous with a speech delivered in their midst at a recent meeting. His presence in Chicago came about through the holding of a meeting at the K. E. S. E. offices, which was attended by the branch managers from the United States and Canada.

UNIVERSAL BOOK IT PROGRAM

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - NEW YORK

PACIFIC COAST NOTES

Marjorie Daw has returned last week from a two months' engagement with the Great West Film Company as lead in its first feature, "The Golden Goddess." The making of this picture took Miss Daw into snowbound sections of Montana, where she lived in a tent and, together with her mother, roughed it with cowboys and the rest of the company. The picture was finished in St. Paul and it was from that city that sixteen-year-old Miss Daw has just returned.

Jassalyn Van Trump, for three years leading woman for **J. Warren Kerrigan** and one of the best known of American motion picture actresses, has recently signed a contract with Kalem.

Alma Reubens, the dark-eyed young woman who played opposite **Douglas Fairbanks** in "The Americano," spends her spare time studying Greek and French.

Hamlin Garland journeyed to Los Angeles to assist in the direction of the film version of his novel, "The Captain of the Gray Horse Troop," which **William Wolbert** is producing for Vitagraph. Garland supervised the designing of the costumes for the Indians and soldiers, the building of the "sets" and the presentation of the customs and manners in the epoch of the book.

Noah Beery recently set a record for diverse roles. While playing in "The Spirit of '76" in the role of George Washington, the savior of his country, on alternate days he gave a too-true characterization of Francisco Villa, the attempted destroyer of the United States, in the Hearst photodrama "Patria," in which **Mrs. Vernon Castle** is starring.

A complete set of stills and portraits of all the stars who took part in the American-Mutual feature, "The Twinkler," have been sent by **Edward Sloman**, the American director, to **Henry Leverage**, a convict in Sing-Sing prison, who is the author of the story.

Three years ago **Harry Pollard** was in China with **Roscoe Arbuckle** and **Ferris Hartman's** musical comedy players. While there he met a Hong Kong importer who sent him for Christmas a fine handmade smoking set, of teak-wood, trimmed in silver and inlaid pearls, which he is proudly exhibiting at the Rolin comedy studio.

William S. Hart, the Ince star, has received a letter addressed "William S. Hart, New York City." Among the notations on the back of the envelope was one "Not the Banker's Trust Co., Try the movie actor."

That **Thomas H. Ince**, by having produced "Civilization," has made himself eligible to take his place alongside the name of **President Wilson** on the great honor roll of peacemakers, is the opinion of **E. E. Naugle**, the well-known Southern writer and dramatic critic.

Chester Conklin, the well-known Keystone comedian, ran away from home to become a comedian. He worked his way across a continent selling newspapers, working as bellhop, doing odd jobs, acting in small time vaudeville and lots of other things, but he persisted and finally reached the Keystone and **Mack Sennett**. Everybody knows the rest of the story.

Thomas Jefferson, formerly a member of the Triangle-Fine Arts playing force, has returned to the studio after an absence of more than a year. Jefferson is a character actor of distinction and is the son of **Joseph Jefferson**, the celebrated interpreter of the part of Rip Van Winkle.

Nearly all studios have animals, either maintained for picture purposes or merely as attaches of the studios. A coach-dog on the grounds of the American studio at Santa Barbara is on the studio pay-roll just as any other actor or other employe. The dog is nameless, for he has been deaf from puppyhood and, of course, could not recognize a name. Frequently, however, he is called upon to do atmosphere, and each pay-day solemnly is given credit for five bones a week.

Helene Rosson, who formerly played in American pictures, is at present learning how to use a motion picture camera on her ranch, the cows and other animals and the chickens being the actors in her pictures. She believes that the more she knows of the mechanical and photographic end of the business, the more she can be of value all around and she hopes one day to be a full-fledged directress.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, FEBRUARY 24, 1917 No. 8

MARGARET LANDIS, WITH GENERAL FILM

OVER 9000 EXHIBITOR CIRCULATION GUARANTEED

Goldwyn Pictures

Lend Us Your Brains —and *Two Cents*

GOLDWYN is ready to begin organizing its distribution—the point of daily contact with thousands of exhibitors.

No company should attempt this without the full co-operation and support of the exhibitors who are to present a producer's pictures.

How would YOU organize the Goldwyn distribution and conduct it *if you owned this company?*

Write us your ideas and opinions on this most important detail of our and *your* business.

Instead of running the risk of building an organization that might not conform to your own valuable ideas, how much better it will be if ***you*** assist ***us*** to build and organize correctly from the start.

Goldwyn Pictures Corporation

16 EAST 42d STREET, NEW YORK CITY
Telephone: Vanderbilt 11

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TRIANGLE

Fine Arts

SUNDAY FEB., 25TH

Dorothy Gish
in
"Stage Struck"

is intense in her human appeal, and true in the portrayal of a country girl drawn into the maelstrom of the Big City by alluring promises of a "fake" theatrical agency.

Then there is a man—and the swirling life of the stage, the struggle of these two children against fate, the sheer humanness of the whole release, make a story absorbing and unforgettable.

Also
A Triangle Komedy
"A Bachelor's Finish"

Mack Sennett-Keystone

SUNDAY FEB., 25TH

One Hundred Laughs!
One Hundred Thrills!
in
"Maggie's First False Step"

It's one continued gasp of excitement and merriment from start to finish.

Charles Murray
and Louise Fazenda
are the principal laugh and thrill producers.

Watch For The Next One!

Ince-Kay Bee

THURSDAY MARCH 1ST

William Desmond
as
"The Last of the Ingrams"

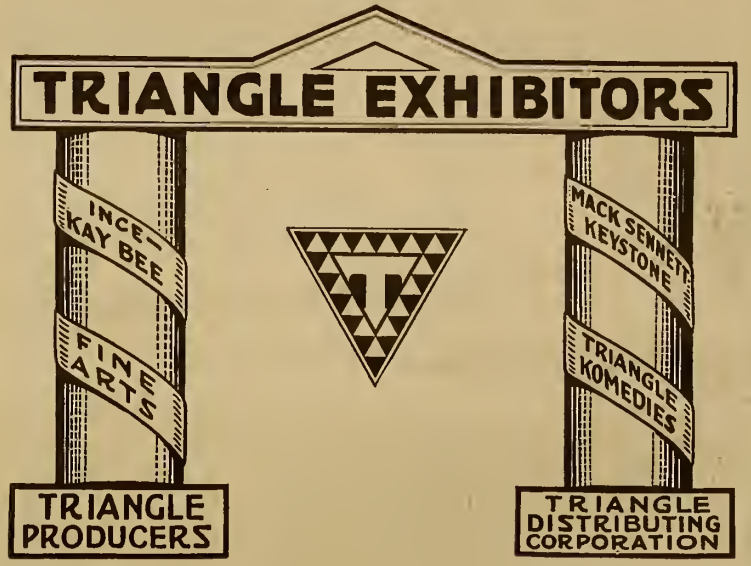
a race of hardy New England fishermen stern and granite-hearted. But—Jules Ingram, is a dreamer, and into the melting pot of the town Shylock goes, bit by bit, his inheritance, and tighter and tighter draws the noose of poverty. And then—a girl who, in innocence has erred—the bond of sympathy and the combating of evil with a strength born of love and righteousness and regeneration. The play teems with action and thrills; laughs and sobs.

Also
A Triangle Komedy
"Done In Oil"

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

THE TRIANGLE IDEA



New Triangle policies and plans assure firm foundation, an enduring structure, absolute stability and permanence.

Triangle Producers are now concerned solely with production. This means continually better pictures; always the best.

The Triangle Distributing Corporation, free to devote all its energies to *service*, is enabled to guarantee the exhibitor complete and satisfying co-operation in all problems of distribution.

Triangle Distributing Corporation
Wm. W. Hodkinson, President
1457 Broadway, New York

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Sheriott's unusual feature, "The Black Stork." Elsie Esmond, as Annye Schultz, and one of the defective children shown in the picture. The film features Dr. H. J. Haiselden, the noted eugenics advocate.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, FEBRUARY 24, 1917 No. 8

The High Cost of Amusements

NEW YORK THEATER'S EXPENSES CLIMB FROM $6,000 TO $10,000 WEEKLY

THE weekly expense of running the Strand Theater of New York has risen from $6,000, at the beginning, to $10,000 a week at the present time. Mitchel H. Mark, head of the Strand Theater Corporation, disclosed the operating costs of the big metropolitan show house in his testimony recently before the committee of the New York legislature which is investigating the motion picture business.

Besides Mr. Mark, two other prominent exhibitors were summoned by the committee. Samuel Rothapfel, managing director of the Rialto Theater of New York, and Marcus Loew, who said his theater interests extend to eighty houses, gave facts and figures which go to show that running a theater is not the easiest way to make a fortune. He said:

Marcus Loew Tells the Reasons

But the price of entertainment has increased enormously. Where I used to spend $150 on entertainment, the cost has now increased to $3,000, owing to the education of the public and more strenuous competition. As an example, my Seventh avenue house earned $100,000 seven years ago, whereas, last year it made but $6,000. And this with the same amount of patronage and the same admission price. The increase in the number and popularity of motion picture houses has hurt the vaudeville theater somewhat, but to no great extent.

At present the small film house is being practically wiped out of existence. The number of exhibitors failing right along is larger in proportion than the failures in any other business. As for the producers they are profiting by hard experience. The industry needs business training and experience, and these qualifications are coming slowly. Better business methods are being adopted all the time.

Rothapfel Points to Inflation Menace

Manager Rothapfel of the Rialto Theater of New York was the principal witness of the day on the occasion when he testified. He was asked about censorship and about the financial status of exhibitors. Mr. Rothapfel gave this testimony:

I think the industry is going to cleanse itself. No amount of censorship can stop it. Like a baby growing too fast, it is as yet hardly able to toddle on its feet, but it will broaden, and is bound to be a great influence in the amusement world. It now lacks ethics and business judgment. A reorganization is bound to come, but the beneficient results, financially speaking, will not be felt for four or five years. I believe the inflated companies are bound to burst within the next twelve months, for there is no hiding the fact that a war is on.

Mr. Mark testified that he is part owner of seven picture theaters. He declared that the stability of the exhibitors' business is not to be questioned, citing the fact that in Buffalo six years ago there were only fifteen theaters where now there are ninety-three. Theaters will be closed, he admitted, but he puts the blame on the short-sightedness of proprietors who exhibit a class of pictures which so often prove objectionable. He estimated that eighty-five per cent of the producers are making no money.

Selznick Made $105,000 in Ten Weeks

Several large producers and their representatives have been called to testify, among them Lewis J. Selznick, of the Lewis J. Selznick Enterprises, Inc. He told the committee that the Selznick Enterprises started with $1,000 capital and in ten weeks increased its holdings to $105,000.

"It takes less brains to make money in the film trade than in any other business," he remarked.

He told of the secret agreements entered into with exhibitors at the time he was head of the World Film Corporation. He resigned because he felt that the program system was doomed to ruin and meant failure for him, he declared. Thereupon he established the special feature system, which he says has proved to the exhibitor that a special production at $100 can be more valuable than program films at $25 each.

"Secret Agreement with Exhibitors"

A secret agreement was in order among the program distributors, Mr. Selznick testified, by which any exhibitor using his pictures forfeited the program contract. Now the exhibitor who wanted his product had to pay for that and the program in addition, and still made more money than under the old system.

The financial history of the Vitagraph Company was related by Albert E. Smith, president. With a capital of $6,000 to start, in 1904, the company grew until in 1916 a re-organization was effected with a capitalization of $25,000,000, of which $7,000,000 in common and preferred stock has been issued. The business is in such a state today, however, Mr. Smith contended, that it cannot shoulder a tax such as the New York legislature purposed.

Samuel Goldfish, of the Goldwyn Pictures Corporation, replied to some questions concerning the high salaries of stars. He said:

Really great personalities are worth all the money motion picture producers pay for them. The Goldwyn organization, I assure you, will engage every great artist on whom we think we can make a profit.

The witnesses and producers who have testified recently include:

Emmanuel Heidenham, treasurer of Klever Pictures, Inc.; F. G. Bradford, general manager of the Gaumont Company; Isaac E. Chadwick, vice-president Ivan Film Corporation; Mrs. Margaret Bray, treasurer of the Bray Studios; Theodore Wharton, president of Wharton, Inc.; William Wright, general manager of the Kalem Company; Richard Rowland, president of the

Metro Pictures Corporation; William Fox, Fox Film Corporation; Edwin Thanhouser, Thanhouser Film Corporation; Elizabeth Huber, treasurer Modern Feature Photoplays, Inc.; Allan Kander; Benjamin Goetz, secretary and treasurer Erbograph Company; W. W. Hodkinson, president Triangle Distributing Corporation; Abraham Finch, Astra Film Corporation; Briton Busch, treasurer World Film Corporation.

BIG REEL FELLOWS PARTY

Chicago Film Organization Stages Extensive Affair at Essanay Studios—Nearly Three Thousand Present and $1,000 Cleared

The Reel Fellows Club of Chicago staged a big and successful motion picture-dancing-cabaret "party" at the Essanay studios on the evening of February 10.

Between two and three thousand people were present, including a number of socially prominent folk and practically all the film men in the city. Harry Miller, the lively treasurer of the club and the well known Madison street exhibitor, stated to MOTOGRAPHY that the Reel Fellows will clear approximately $1,000 on the affair. This money is to be used in fitting up the new club rooms in the College building on Wabash avenue and in taking care of the lease.

George K. Spoor, president of Essanay, courteously gave the Reel Fellows carte blanche in the use of the studios. Practically all of the Essanay stars were present. The crowd, in relays, was ushered into Studio B, where Bryant Washburn was being filmed in a forthcoming Black Cat feature, "Aladdin Up-to-Date." It was the initiation of a majority of the visitors into the mysteries of studio life, and they enjoyed it greatly. All the sets in Studio C were cleared away for the other features of the entertainment.

On the platform behind the palms a thirty-piece orchestra furnished lively dance music. One-half of the floor was given over to the pastime of Terpsichore. President Ralph O. Proctor with Mary Charleson and Henry Walthall with Mrs. Proctor led the grand march, piloted by Attorney David T. Alexander. Some of the novelties in the dancing numbers were "George K. Spoor's Making 'Em All Step One Step," "Reel Fellows Stepping Some Fox Trot," "Henry B. Walthall's Burning the Candle Fox Trot," and "Max Linder's Max Comes Across Hesitation Waltz."

Henry B. Walthall made a farewell speech to Richard Travers, who has left Essanay, then presented him with a diamond-studded Masonic watch charm in token of esteem from the club.

Vaudeville numbers interspersed the dancing. "Rob Reel," photoplay editor of the *Chicago Evening American,* got out an "Extra" on the ball which was sold to the guests.

A great deal of credit for the success of the big party is due to the live and hard-working committees:

Ways and means: D. T. Alexander, chairman, John G. Haag, David Russakov, W. D. Burford. Reception: Richard C. Travers, chairman, Henry B. Walthall, M. G. Watkins, Wm. J. Sweeney, Mack Edmonds, Fred W. Wild, Jr. Floor committee: David T. Alexander, chairman, W. D. Burford, G. W. Booth, Jas. S. McHenry, John E. O'Toole, Harry Weiss. Refreshments: David Russakov. Entertainment: Harry C. Miller, Wm. E. Heaney. Publicity: John G. Haag, Buck Slavin.

The officers of the club are Ralph O. Proctor, president; Richard C. Travers and M. G. Watkins, vice-presidents; Eugene A. Hamburg, secretary; A. E. Curtis, assistant secretary; Harry C. Miller, treasurer; R. T. Nehls, William J. Sweeney, Don J. Bell, Fred W. Wild, Jr., and David Russakov, directors.

Universal Director Allen Curtis is filming a one-reel photoplay, "The Man From Bombay."

IT'S UP TO EXHIBITORS

Cure for Censorship Ills in Hands of Theater Men if They Play the Game Wisely, Says License Commissioner

The exhibitor is the man of the day in the problem of censorship—the man in whose power it lies either to fasten the fetters of censorship securely upon the business, or loosen them completely and free the industry of the hampering hands laid on it by the censors. One class of men, the exhibitors, according to the state license commissioner of New York, can accomplish the cure of the censorship plague.

"It seems to me, from what I have learned in the last three years, that the whole future of the industry is in the hands of the exhibitor," said the commissioner, in urging the theater men to keep their screens free from objectionable pictures.

How to Overcome Censor Troubles

Commissioner George H. Bell thus made his observations known to exhibitors in a speech before the Motion Picture Exhibitors' League of the state of New York. President Samuel Trigger, in presenting the speaker, declared that the commissioner has been a greater help in the fight against censorship in New York than any other one person, because he has proved that clean pictures are possible without legalized censorship.

The lurid type of posters which many theaters display in their lobbies produce misleading impressions on the minds of people who do not attend the theaters, he said. The commissioner declared that his investigations had convinced him that the posters alone are the cause of much of the existing prejudice against pictures not really deserving the criticisms made against them. He said:

Just now the industry is not a great industry, but just a big one. It has the possibilities of greatness, but it lacks the settled, fixed purpose and growth of a great industry. It has had a mushroom growth and it is still a mushroom. If the exhibitor isn't farsighted, it will be doubly hard to put the industry into the high place it ought to hold.

The manufacturer can't control the industry. He can control his own pictures, and that's the end of it. If he can't dispose of indecent pictures to the exhibitor, he won't manufacture them.

Freuler-Chaplin Deal On

President John R. Freuler of the Mutual Film Corporation is in California visiting the Mutual's west coast studios—and incidentally calling on Charles Chaplin at the Lone Star-Mutual studios in Los Angeles.

Mr. Freuler is taking up with Mr. Chaplin the completion of arrangements for the new series of Chaplin comedies to follow the series of twelve now being released by the Mutual.

There is considerable speculation as to the terms of the new Chaplin deal, but nothing has been given out from the Mutual offices. Mr. Chaplin is now being paid $670,000 for his first year of work under his contract with Mr. Freuler.

While in California Mr. Freuler will visit Mutual exchanges, and probably will find time for excursions to San Francisco, Santa Barbara and San Diego.

Jack Vosburgh has completed his first engagement at the American studio as the juvenile heavy lead in William Russell's company making "My Fighting Gentleman," and has been cast in support of Mary Miles Minter under the direction of James Kirkwood.

Traps Film Thief and Unmasks "Gang"

DETECTIVE AND PRODUCER ENACT A REAL MELODRAMA IN CAPTURE

LIKE a melodrama of the screen runs the story of how a moving picture producer and a Burns detective trapped a film thief in New York and, in catching their man, discovered evidence which indicates that a fully organized syndicate of film thieves has been operating in the United States. The first indictment in the anti-theft campaign has been obtained before a grand jury in New York.

William Bowen is the defendant. He is held on the charge of having received stolen goods and is accused of selling a stolen film to the Burns detective who worked on the case.

Fox Company Baits the Trap

The case on which the test is being made has to do with a six-reel picture, "The Wonderful Adventure," a copy of which was stolen from the Fox Film Corporation on January 4, and which was sold, together with a Metro film "A Million a Minute," on January 9, to a Burns detective. Bowen asked only $100 for the two features.

Film thefts have been going on for a considerable time, ever since the market abroad came to be a recognized outlet for American films. The Universal has been a heavy loser, and some months ago announced that it had lost $200,000 worth of films. The probable total of losses in the past year will be near half a million dollars and is shared by Universal, Fox, World, Triangle and others.

The National Association of the Motion Picture Industry has been active in arranging for the prosecution of Bowen, following the activities of the Fox Film Corporation in setting and springing the trap.

Detective Starts an "Office"

The breadth of the activities of the alleged gang of film thieves was brought out in the court in the testimony of the detective, and was confirmed later at the National Association offices. An elaborate trap was laid by the detective agency under instructions from the Fox Film Corporation.

The testimony of sheriffs, detectives and film employes went to prove that the film, a six-reel picture called "The Wonderful Adventure," was stolen from the sidewalk in front of the Fox exchange at 130 West Forty-sixth street, January 4th, while an express wagon was being loaded. The same film was later sold by Bowen to the Burns detective, it was testified. The Burns operator had established himself in an office in the Columbia Theater building at Forty-seventh street and Seventh avenue and had represented himself as a film exporter. The price agreed on, $100, was paid by a marked $100 bill, which was produced in court. A deputy sheriff testified that he had taken the bill from Bowen's roll a few minutes after the sale had been made.

The Burns men gave evidence to show that Bowen had sold them other films, from time to time after the establishment of the "Office" on December 11, 1916, and had offered to furnish World and other films as wanted. The prices paid varied from $50 to $100, the price of the six reels of "The Wonderful Adventure" being $50. These films were sold only on the understanding that they were to be shipped abroad. A Greek detective posed as the buyer of some of them for use in Greece. It was stated also that Bowen said his system was "tied up tight."

Thefts Have Reached $200,000

At the National Association of the Motion Picture Industry it is believed that the whole elaborate thieving and selling system would now be cleared up. District Attorney Lazarus said that the first of these cases that had come to his attention was about a year ago, when the World Film Corporation was the sufferer. Since that time, a dozen or more companies have had films stolen and sold abroad, the largest thefts that have gotten into the press having been those from the Universal Film Manufacturing Company, whose losses were said to be over $200,000.

The losses by the Fox company in the present case, which includes other films than "The Wonderful Adventure," is estimated at from $35,000 to $50,000. The actual cost of merely printing the six reels of "The Wonderful Adventure," which was sold for $100, was $240, aside from the value of the picture and the loss of revenue occasioned.

URGES FIRE CAUTIONS

Disaster at New York Studio Bring Strong Protest from Fire Commissioner—Response Asks Industry to Heed Law

The National Association of the Motion Picture Industry has adopted a resolution repudiating those members of the industry who, by neglect of fire prevention cautions, invite such disastrous fires as that which destroyed the studio of the Popular Plays and Players Company at 226 West Thirty-fifth street, New York, January 30.

The committee on fire prevention regulations and insurance has received a letter from Fire Commissioner Adamson of New York City in which he states that the vast amounts of film stored in the studio were absolutely without the permission or knowledge of the department and were handled in a manner at complete variance with the regulations of the department.

This committee, on the basis of Commissioner Adamson's statements, adopted a set of resolutions, placing the National Association on record as condemning "most vigorously the handling of motion picture films in the premises of its members and all others without endeavoring to obtain the necessary permit from the fire department and without maintaining the proper safeguards for the elimination of fire hazards and fire waste."

The resolutions also pledged the whole-hearted support of the National Association to Fire Commissioner Adamson "in his efforts to reduce fire hazards in the film industry, to the end of conserving property and protecting human life." The committee will issue a new bulletin shortly on fire prevention.

Text of the Resolutions

The text of the resolution was in part as follows:

WHEREAS the Fire Commissioner has called to the attention of the National Association the fact that the continuance of such conditions in the film industry will only lead to more stringent

regulations and possibly new legislation, therefore be it

Resolved that the National Association of the Motion Picture Industry condemns most vigorously the handling of motion picture films in the premises of its members and all others without endeavoring to obtain the necessary permit from the fire department and without maintaining the proper safeguards for the elimination of the fire hazards and fire waste.

The executive committee of the committee on fire prevention regulations and insurance is headed by Jesse L. Lasky of the Famous Players-Lasky Corporation, as chairman of the whole committee, and its members are Charles M. Biscay, *Insurance Press,* chairman of executive committee; J. F. Ancona, Eastman Kodak Company; J. E. Brulatour, Eastman Films; Maurice Choynski, Chicago, Illinois; John R. Freuler, Mutual Film Corporation; Arthur Eames, Metro Pictures Corporation; William L. Sherrill, Frohman Amusement Corporation; William Sistrom, Universal Film Manufacturing Company; J. F. Skerrett, Nicholas Power Company; Samuel H. Trigger, Tremont Theater, New York; Judge A. P. Tugwell, Los Angeles, California.

IT'S ALL ABOUT LOVE

Exhibitors—Here's Chance to be Tutor on Cupid's Art and Charge Admission from All Who Worship at Love God's Shrine

Some one has estimated that a printing press would be kept running twenty-four hours a day and on Sundays if an attempt were made to print in a single publication all the reems and pages that press agents write in description of love scenes, and in magazine articles on how the great stars make love. But who can read it all?

The National Association of the Motion Picture Industry has a better way of presenting a complete story of the arts of Cupid as practiced by the stars of the photoplay world. It is told in films of course. The association announces that the first reel of its All Star Review of the most popular pictures of the past year, entitled "How the Great Stars Make Love," has been assembled and shown to the executive committee. Some who have seen it say that it will upset the state censorship regulations on the footage allowed to a kiss and still meet with approval.

The picture is made up of short scenes from over a dozen plays, with as many stars, and was voted a clean, fine feature sure of success throughout the country. The other reels are to be similar in composition, and all will have the same appeal to the vast public which is interested in motion pictures.

The Review is to be issued in five reels, on five consecutive weeks, and it was recommended by the executive committee that the feature be sold on a states right basis, the National Association preparing uniform posters and advertising matter. The five reels have been finally decided upon as follows: "How the Great Stars Make Love," "With the Funny Stars," "Great Fights of the Films," "Daredevil Stunts of the Films," and "Great Moments in Great Plays," this last including tense dramatic situations shown in short footage.

Bookings on "The Ne'er-Do-Well," the famous Selig production of Rex Beach's equally famous novel which now is being released through Vitagraph-V. L. S. E. exchanges, by special arrangement with Sol Lesser, have increased tremendously in the last few days, particularly in the central west.

PURSE FOR FILM BOUT

Harry A. Sherman Bids $40,000 for Fight Between Les Darcy and Mike Gibbons, to Be Staged Secretly Before Camera

A purse of forty thousand dollars for a ten-round battle before the camera, between Les Darcey, the Australian fighter, and Mike Gibbons, of St. Paul, the outcome of the bout to be kept absolutely secret until the last reel was run off on the date of the first run, covers the terms of an offer made a few days ago by Harry A. Sherman, of the Sherman-Elliot Company. The fighters hesitated at acceptance of the purse when it was learned that the offer meant the bout would take place without an audience.

Mr. Sherman now says that he purposes making a bid for a twenty-round fight between Jess Willard and Fred Fulton and, that if he can get the men to accept terms he will specify that a motion picture camera will be the only active spectator and that the fact even that the fight was held will be a secret until the picture is thrown on screens all over the country.

Another provision of the agreement submitted to Les Darcy and Gibbons was that all the principals to the affair, with the exception of Sherman, his advertising man and his press representative were to remain in absolute seclusion for one month after the fight or until such a time as necessary to get the picture in condition for release simultaneously all over the country.

The entire plan providing for the greatest possible secrecy had been worked out. The date of the fight was to have been kept secret. When the picture had been finished at least one hundred prints were to have been made all of which would be released simultaneously in one hundred cities of the United States.

"A picturized fight between Darcy and Gibbons would draw a straight fifty-cent admission price," said Mr. Sherman in discussing his plan. "The spectators at the original show would see a real battle with all the uncertainty as to the victor as when the fight took place. The name of the winner would be carefully protected, so much so in fact that even the sporting editors of the daily newspapers would have to write their story of the fight from the picture."

Mastbaum in Baseball Deal

Stanley V. Mastbaum, managing-director of the theater enterprises in Pennsylvania and New York, controlled by the Stanley Company of Philadelphia, has climbed into the bandwagon of the baseball fraternity and now is one of the owners of a full-fledged cast of ball tossers.

Together with Hiram Abrams, president of the Paramount Pictures Corporation, and Archibald Selwyn of the Goldwyn Pictures Corporation. Mr. Mastbaum is one of the purchasers of the Portland Eastern League team, of Portland, Maine. Mr. Mastbaum is now giving his attention to the difference in meaning between "releases" in his two different fields of activities.

Mr. Abrams, who is president of the newly-formed club, declares that he is going on tour with his new club in the summer and the chances are that he will be flanked by movie cameras. At any rate he states that before he gets through with it, the Portland team will be the Paramount team of New England.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, MOTOGRAPHY will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request MOTOGRAPHY will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address, MOTOGRAPHY, Chicago.)

A CONEY ISLAND PRINCESS, with Irene Fenwick and Owen Moore, (Paramount)—"This did a very good business for us and pleased our patrons very much. Personally I consider it a very good picture."—N. H. Cinberg, The Magnet Theater, Lincoln, Neb.

PATRIA, with Mrs. Vernon Castle, (Pathe serial)—"With the first episode we did the biggest consecutive four days' business ever played at this theater. If the remaining episodes will pull anywhere near the first week's business, and we believe they will, we will be assured of a ten strike."—Fred J. Dolle, Broadway Amusement Enterprises.

PATRIA, with Mrs. Vernon Castle, (Pathe serial)—"Business picked up wonderfully with the first episode of this serial. I am more than glad I have it."—Don. P. Trent, Bijou Theater, Knoxville, Tenn.—*High class vaudeville theater.*

THE LASH OF DESTINY, with Gertrude McCoy, (Art Dramas)—"A commendable feature. Plenty of action of the intense and gripping variety. A good story, well told. Miss McCoy appears to good advantage. She is ably supported by McRae and Houseman and the rest of the cast. Photograph could be much better. Direction and detail good. It ought to go well in any neighborhood. If Art Dramas keep up this standard, there will be no kicks."—George Moore, Bridgeport Theater.—*Catering to a middle class patronage.*

WHEN THE MAN SPEAKS, (A unit of "Is Marriage Sacred" series. Essanay)—"Featuring Edward Arnold, Marguerite Clayton and star cast. One of the best pictures I ever had the pleasure of reviewing. The kind of acting that makes the exhibitor happy and the public crazy for more. Arnold flashes on us suddenly the kind of a role that William Farnum has had a monopoly on for years. Miss Clayton shows versatility. Splendid support by the rest of the cast. Captain Calvert is outdoing himself in his masterly direction. This series gets better each succeeding unit."—George Moore, Bridgeport Theater.—*Middle class audiences.*

THE VICTIM, with Valeska Suratt, (Fox)—"A fair picture. The title has drawing power. Business was good."—Harry Miller, Alcazar Theater.—*Downtown house.*

THE END OF THE TOUR, with Lionel Barrymore, (Metro)—"Equals the average of Barrymore's pictures. A fair production."—Harry Miller, Alcazar Theater.—*Downtown house.*

THE GIRL OF THE TIMBERCLAIMS, with Constance Talmadge, (Triangle)—"A good picture."—Harry Miller, Alcazar Theater.—*Downtown house.*

MELTING MILLIONS, with George Walsh, (Fox)—"Picture good, star, story and photography all good."—Harry Miller, Alcazar Theater.—*Downtown house.*

THE SQUARE DEAL, with Carlyle Blackwell and Doris Kenyon, (World)—"A very good picture with good drawing power."—Harry Miller, Alcazar Theater.—*Downtown house.*

ONE OF MANY, with Frances Nelson, (Metro)—"Good picture, good title, business great."—Harry Miller, Alcazar Theater.—*Downtown house.*

THE MYSTERIOUS MRS. M., with Mary MacLaren, (Bluebird)—"One of this company's very best productions. Miss MacLaren is featured to good advantage. It is a good box-office attraction."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

THE LAST SENTENCE, with Mark MacDermott, (Edison)—"A pretty good picture but the audience did not care for it. Fair box-office value."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

TWIN KIDDIES, with Baby Marie Osborne, (Pathe)—"A pleasing picture enjoyed by all patrons. Good box-office attraction."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

THE CRAB, with Frank Keenan (Triangle)—"A fine picture. Brought good business."—Harry Miller, Alcazar Theater.—*Downtown house.*

THE CRAB, with Frank Keenan, (Triangle)—"One of Mr. Keenan's best roles. The picture pleased everyone. Very good box-office value."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

THE ROAD AGENT, (Triangle Comedy)—"Another of those comedies worth about a dollar a reel. No where near the Keystone standard."—M. J. Weil, Lake Shore Theater.— *High class patronage.*

THE BONDAGE OF FEAR, with Ethel Clayton, (World)—"A very good production, well liked by patrons. Fair drawing power."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

THE AMERICANO, with Douglas Fairbanks, (Triangle)—"Greatest picture Mr. Fairbanks ever made. It

was enjoyed by all and my patrons are asking to see it again. Business was very big."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

Among Those Present, with Richard Travers and Gertrude Glover, (Essanay Black Cat Feature)—"A good comedy drama. An amateur detective story that is refreshing. Cleverly acted. Detail, direction and photography good."—George Moore, Bridgeport Theater.—*Middle class audiences.*

The Hungry Heart, with Alice Brady, (World)—"A good picture well liked by patrons. Brought good business. The acting of the star is good and the story is good."—E. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

Indiscretion, with Lillian Walker, (Vitagraph)—"A very pleasing picture, not wonderful but all patrons liked it. Brought fair business."—E. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

Jim Bludso, with Wilfred Lucas, (Triangle)—"A picture which all patrons on going out declared very good. Star's acting is good, and so is that of the rest of the cast. Story is good. It proved only a fair drawing picture because the title is not very good."—E. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

Jim Bludso, with Wilfred Lucas, (Triangle)—"Although this is a very good picture it did not draw, possibly on account of the title."—Martin Saxe, Knickerbocker Theater.—*High class patronage.*

Hearts Afire, with Clara Kimball Young, (World re-issue)—"Well liked by patrons. A good story, and the star's acting is very good."—E. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

Hearts Afire, with Clara Kimball Young, (World re-issue)—"This is the picture originally called Hearts in Exile. It seemed to satisfy all my patrons. However, I think it is a bad idea for World to change the title of these re-issues. It rather deceives the public and will not pay in the long run."—Martin Saxe, Knickerbocker Theater.—*High class patronage.*

Hearts Afire, with Clara Kimball Young, (World re-issue)—"The picture is good and this star always draws. Some patrons declare they like her better in these re-issues than in her later productions."—Harry Miller, Alcazar Theater.—*Downtown house.*

A Lass of the Lumberlands, with Helen Holmes, (Mutual)—"My 450-seat house accommodated 1,529 people on the Sunday I showed the fifth chapter of 'A Lass,' although a blizzard raged all day."—F. E. Wolcott, Majestic Theater, Racine, Wisconsin.

The Innocence of Lizette, with Mary Miles Minter, (Mutual)—"We had a heavy opposition the day we ran this film but in spite of this we did a very good business and packed houses was the rule for the day and night. We were very much pleased with this production and can vouch for our patrons also. Not a kick was registered throughout the day regarding any point of this performance, and everyone, to the most captious spectator, was well pleased with the picture. Mary Miles Minter is a big drawing card here."—Manager Bloomberg, Strand Theater, Asheville, North Carolina.

The Gun-fighter, with William Hart, (Triangle)—"This brought good business. A pretty good picture."—Harry Miller, Rose Theater.—*Downtown house.*

The Gun-fighter, with William Hart, (Triangle)—"Heart's best production. Proved a big drawing card."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

The Gun-fighter, with William Hart, (Triangle)—"The greatest of all Hart pictures, my patrons declared. I showed this picture on a Sunday and broke all records. I think it an excellent Sunday offering."—E. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

The Pride of the Clan, with Mary Pickford, (Artcraft)—"A fair picture. Opinion about it among the patrons was divided. Some liked it very much, some did not."—E. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

The Happiness of Three Women, with Myrtle Stedman and House Peters, (Paramount)—"About the best picture Morosco has ever made. The story is good and played up strong."—Martin Saxe, Knickerbocker Theater.—*High class patronage.*

The Matrimaniac, with Douglas Fairbanks, (Triangle)—"A very good picture. I played a repeat of this on a very cold night and business was better than would be expected."—Martin Saxe, Knickerbocker Theater.—*High class patronage.*

Betty to the Rescue, with Fanny Ward, (Lasky-Paramount)—"Instead of making a picture like this, Lasky should spend more time and money and put out one that would be worth while. This looks as though it were made in too great a hurry."—Martin Saxe, Knickerbocker Theater.—*High class patronage.*

Trilby, with Clara Kimball Young, (World re-issue)—"Very good, brought big business."—Harry Miller, Boston Theater.—*Downtown house.*

Idle Wives, with Lois Weber and Phillip Smalley, (Universal)—"A good picture. One of the best Universal productions I ever saw."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

One Touch of Sin, with Gladys Brockwell, (Fox)—"A good picture."—Harry Miller, Alcazar Theater.—*Downtown house.*

The Scarlet Letter, featuring Stuart Holmes, (Fox)—"This is a very good picture. The work of the star is fine."—Harry Miller, Boston Theater.—*Downtown house.*

Easy Street, with Charlie Chaplin, (Mutual)—"The best thing Chaplin has ever done. The plot is good, the photography is good and a number of new stunts are introduced. As a whole, clean. It broke all house records at the Rose Theater by $1,000. It brought $3,200 in seven days in a 298-seat house at ten cent admission prices, which I think a 300-seat theater record.

I am considering rebooking it for another week. Chaplin may be dead, as some claim, but you'll have to prove it to me!"—Harry Miller, Rose Theater.—*Downtown house.*

EASY STREET, with Charlie Chaplin, (Mutual)—"The funniest of all Chaplin pictures. The patrons went into spasms of laughter. The house fairly shook."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

EASY STREET, with Charlie Chaplin, (Mutual)—"Chaplin at his fuuniest. Liked by all patrons. Brought record business."—E. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

THE WHITE RAVEN, with Ethel Barrymore, (Metro)—"A splendid picture, well put together. Brought good business and was liked by the patrons."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

HIS SWEETHEART, with George Beban, (Paramount)—"A very good production, full of thrill and containing some great character work. Patrons are well satisfied."—M. J. Weil, Castle Theater.—*Downtown house.*

UNCLE SAM'S DEFENDERS, (Mutual Series)—"These releases in this series, one reel each, are very novel and especially timely during this war agitation. The people are interested in them."—M. J. Weil, Castle Theater.—*Downtown house.*

THE GOLDEN FETTER, with Wallace Reid and Anita King (Lasky-Paramount)—"My patrons do not care for western pictures and this is a western. They declared the offering belonged in a five-cent instead of a fifteen-cent theater. Business, however, held up pretty well."—M. J. Weil, Castle Theater.—*Downtown house.*

THE LOVE THIEF, with Gretchen Hartman and Allan Hale, (Fox)—"I haven't had a better picture on my screen for some time. I have not shown a picture for weeks which pleased the audience as well. The title is good. The attendance was very satisfactory.—Max Schwartz, Halfield Theater.—*Catering to the better classes.*

THE CRAB, with Frank Keenan, (Triangle)—"Very dramatic. A good enough picture for any theater. It was satisfactory as a drawing card."—Max Schwartz, Halfield Theater.—*Catering to the better classes.*

THE VICTORIA CROSS, with Lou Tellegen and Sessue Hayakawa, (Lasky)—"Only fairly good. It is not up to the usual Paramount standard. I heard one 'fan' say that Lou Tellegen tries to be a second Francis Bushman, as if he did not like it. Only fair crowds."—Max Schwartz, Halfield Theater.—*Catering to the better classes.*

LESS THAN THE DUST, with Mary Pickford, (Artcraft)—"A fairly good one. As to attendance it did well. We were holding the crowds back from 7:30 to 9 o'clock."—Max Schwartz, Halfield Theater.—*Catering to the better classes.*

JIM BLUDSO, with Wilfred Lucas, (Triangle)—"A good picture which has a strong story. The house was very satisfactory. We did capacity business with it."—Max Schwartz, Halfield Theater.—*Catering to the better classes.*

THE PRICE OF SILENCE, with William Farnum, (Fox)—"Fox releases this as a super-picture, and it is one."—Max Schwartz, Halfield Theater.—*Catering to the better classes.*

SNOW WHITE, with Marguerite Clark, (Famous Players)—"This picture kept the house crowded for two days and we did a better business on the second day than on the first."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

THE CRAB, with Frank Keenan, (Triangle)—"A first-class picture which did very good business."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

THE RIGHT DIRECTION, with Vivian Martin, (Paramount)—"The story lacks punch. I find that my audiences like something with stronger dramatic element. In the vicinity of this theater, Paramount pictures are not as popular as in some neighborhoods. This picture did only a fair business.—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

THE PRIDE OF THE CLAN, with Mary Pickford, (Artcraft)—"A fine picture, which brought good crowds."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

SIMILAR TITLES LEGAL

Mutual Film Corporation Wins Long-Drawn-Out Suit Brought by Selig Company Anent "House of a Thousand Scandals."

The long and tedious litigation in the action of the Selig Polyscope Company, Inc., vs. Mutual Film Corporation in a suit for injunction against the Mutual's use of the title, "The House of a Thousand Scandals," has ended in Mutual victory. The title stands and judgment for the defendant has been signed by Judge Pendleton in the supreme court of New York.

The action was brought by the Selig Company on the theory of an infringement on its rights and the title of its production called "The House of a Thousand Candles." Among the Mutual's witnesses were Fred Mitchell, head booker for the Loew houses, and Fred Dollinger, who operates the Claremont theater. They testified as experts that they booked both pictures and that their titles were not confusing or of detriment the one to the other. The court said:

> There is nothing, either in word or similarity of design in defendant's advertisements of its play outside of and apart from the alleged similarity in the name or title, tending to show or suggest that defendant's play was taken from the novel or is in any way similar to plaintiff's play, and there is no evidence that any one has been misled or any confusion occasioned between the two productions. In fact, there is some evidence that there has been no such confusion, and that the two plays have been exhibited in the same theaters at different times, a circumstance going to show that they have been regarded and treated as distinct and different exhibitions.

Kenneth Harlan who plays the principal masculine role opposite Constance Talmadge in the Triangle Fine Arts melodramatic-comedy, "Betsy's Burglar" was well known in vaudeville and was with Gertrude Hoffman in Sumurun before joining the Fine Arts.

ODDITIES OF CENSORSHIP

Bits of News From Everywhere—Local Board in Illinois Town Reviews Film Three Times—Charges Three Fees

Viewed from the vantage point of a swivel chair in the office of any local censor board, censorship of films quite likely becomes a simple matter, involving only a blue pencil, scissors, a pair of eyes able to stand the strain, and infinite wisdom. But a visit here and there among censors of many localities places an aspect of complexity over the procedure that would make a censor's head swim, as surely as it staggers some of the exhibitors and producers who are trying to please a thousand and one censors, each with a thousand and one ideas.

Some random bits of news gathered from many sources are presented below. The simplicity of censorship as seen by any one local censor disappears when the horizon is widened.

New York, N. Y.—Canvass of three boroughs of Brooklyn, Richmond and Queens, by the *New York World* fails to develop that the public approves opposition to Sunday pictures.

New York—Society for the Prevention of Crime exercises its function and undertakes prevention of Sunday moving pictures.

Freeport, L. I.—Congregations of two churches go on record as opposed to bills in legislature legalizing Sunday performances. Clergymen foster the issue and one pastor takes rising vote.

Madison, Wis.—Bill to legalize Sunday shows specifies that the common council of any town shall have the right to permit or forbid performances.

Columbus, Ohio—An effort to abolish the Ohio censorship law is anticipated by the Central Philanthropic Council, which will fight any such move.

Denver, Colo.—Representative Hutchins introduces a censorship bill in the House and makes the statement that he does not know its provisions and does not know who really is behind the measure.

Topeka, Kans.—A board of censors who will earn $1,800 each, the chairman to draw $2,000, will censor moving picture advertisements and posters as well as films, under terms of bill now before legislature.

Dover, Del.—Legislation is proposed which would allow exhibition of films bearing seal of the censors of either Pennsylvania or Maryland. All other films would be scrutinized by a Delaware censorship board.

Grand Rapids, Mich.—"A state board of censors, consisting of three members, is urged. If it's up to three to look over all the films, it ought to be easy to sneak in a few reels of the popular kind."—*Grand Rapids News.*

Milwaukee, Wis.—Board of censors in annual report regards standard of theaters as above the average, a result achieved through close co-operation with exhibitors. White slave films will be barred in Milwaukee after April 1.

Spokane, Wash.—The censorship bill introduced in the state legislature of Washington provides that one woman and two men shall be the members of the proposed board of censors. Why such discrimination against feminine censors?

Chicago, Ill.—Deleted by censors, from travelogue picture shown with lectures of Dwight Elmendorf: Five Javanese children under six years old, sans clothes; chubby specimen of a Javanese girl, age four years, standing in a bath tub; slide of five-year-old urchin, in his usual attire in Java, dancing. Mr. Elmendorf was accommodating enough to paint an apron on the boy to conceal whatever it was that needed concealing.

Rockford, Ill.—Censors require all exhibitors to submit their films daily and pay fee of fifty cents per reel. A Rockford theater showing a five-part feature, first-run, would pay $2.50 for having it passed upon by the local board. A week later another theater showing the same picture would be required to pay the same fee. If the film was later booked by a third Rockford house, or by one of the two which previously showed the picture, the censors would charge the theater owner for passing on the feature a third time. At least one case of this kind has occurred.

Motion pictures taken by the Hearst-Pathe news at the time of the recent riots on the International bridge connecting El Paso, Texas, and Juarez, Mexico, are to be used to identify the men and women who led the rioting Mexicans in attacks upon United States troops guarding the bridge.

Screenshine

By Mel Ody

OVER at the Essanay studio at the big Reel Fellows party Saturday night Henry Walthall made a valedictory speech to Dick Travers. They were up on the platform before the proverbial sea of noisy faces.

Henry is a little man, but he has a big voice. And he roared his touching speech. After Dick had gulped a few words and it was all over a feminine fan rushed up to the "little Colonel."

"Why, Mr. Walthall, what a wonderful voice you have. You filled this whole great studio. How did you ever cultivate such a wonderful big speaking voice?"

And Henry was excusably a bit disgusted.

"Aw," he drawled, "I used to holler a lot at the hawgs down in Alabama."

The writer of this patch of persiflage put sugar and cream in his soup and swallowed a half dozen olive pits at lunch at the Sherman Hotel Sunday.

It was Max Goldstine's Pickford party and yourn truly was sitting right next to Mary.

Gosh!

DIS-SECTION OF A SCANDAL

If Al Cohn of Photoplay Magazine took his Pickford, I guess it would be Lottie.

Al and the Pickford party left for Califilmia on the same train Sunday night. All the afternoon during the festivities at the Sherman House him and Lottie were conniving and telling each other what a good time they would have on the trip. When I last eared them they were arranging a poker game.

Then at eight o'clock the train pulled west in two sections. The gingery Lottie was on the second and Al was booked on the first.

Another scandal killed by a coupling pin!

The editor of that unusual house organ of the classy Stillman Theater, Cleveland, must be a mighty fine man. Look what he prints, under the head, "If He Sees It":

"If the editor of Motography (Chicago) happens to see this modest notelet he'll discover that we are thanking him for the compliments he pays the Stillman and its programs in a recent issue. It's always pleasant to be noticed that way, isn't it?"

And it's pleasant to have it noticed when you notice somebody.

A FOOL AND HIS MONEY—REVISED

A. L. Einsteen, publicity director for the Stanley Theater Company of Philadelphia, ran the following in his newspaper ads last week. The French doc referred to is chairman of the state censor board:

> Dr. Oberholtzer, secretary of the State Board of Censors, declares that Charlie Chaplin is a fool! This censor receives $2,400 per annum. Chaplin receives $2,400 every day. See Chaplin in "Easy Street." "Who's Who?"

THE PERSPIRED STENOGRAPHER.

Paragraph in publicity just sent out by the National Board of Reviews:

> "Last year the National Board of Reviews caused a great deal of trouble through the making of pictures known as the white slave films."

Eight Cincinnati youngsters who were caught stoning the Hippodrome Theater, were publicly spanked by order of the Justice Court. We're glad they don't treat bull throwers the same way as stone throwers.

If they did, we might have to stand up most of the time.

British Views on Educational Films

LONDON CONFERENCE DISCUSSES PICTURES FOR CHILDREN

THE educational influence of motion pictures was one of the leading questions for discussion at the recent meeting of the Conference of Educational Associations at the University of London, England.

"The Control and Direction of Cinemas" was discussed by Mrs. Allan H. Bright of Liverpool, who declared that the aim of the reformer should be to direct the control of shows so that they would not be likely to harm the great audiences of both sexes that flocked to see them. Mrs. Bright, however, warned the too zealous reformers against condemning the vulgarity of a cinema since theater managers had to please large audiences of different classes and the sense of humor might be cruder in one spectator than it was in another.

Use Theaters for Matinees

Professor R. A. Gregory stated that the great educational possibilities of the motion picture must be acknowledged. He believes that in the future there will be free cinema galleries as well as free libraries and suggested that educational authorities might arrange with theater managers for special exhibitions of films to school children.

Opposed to these views was the address of Dr. Lyttelton, late head master of Eton, who saw only evil in the popularity of the film and declared them an indication of spiritual disease.

The question of children and the pictures also arose for discussion at the last session of the Cinema Commission of Inquiry held at Central Hall, Westminster, under the presidency of the Bishop of Birmingham. Cecil M. Hepworth, representing the manufacturers, pointed out the immense and unexplored field for the industry in the domain of education. In explaining the manufacture of pictures which might be offensive, Mr. Hepworth stated that the demand for pictures had increased far more rapidly than the supply. As a result, a great many producers had stepped in, and some of the films they had produced had been crude and unsympathetic. Thoughtless people, seeing these pictures, had condemned the entire industry in consequence.

Regarding the selection of subjects for children's pictures Mr. Hepworth did not think it a proper view that no pictures dealing with any kind of crime should ever be shown to young people. The works of Dickens dealt almost entirely with crime and its results, yet found a place unquestioned on the book-shelves of young people.

Read Stories of Pictures

It was incorrect to state that that which the child might with advantage read about he might not also see in pictures, provided that the subject was delicately and sincerely treated. The famous burglary in "Oliver Twist" was no more likely to incite a desire to burgle when its tragic consequences were shown on a picture than if they were merely described in print. Such incidents as the murder of Nancy could, it had been proved, be far more effectively shown by suggestion than if crudely and disgustingly portrayed in the full view of the picture.

Probably it would be realized that in the future that there was practically no subject which could not be effectively and properly dealt with by a producer who was sincere and earnest, and who had sufficient knowledge and control of his craft. It was not the subject which mattered, but the treatment.

J. G. Legge, director of education in Liverpool, who also gave evidence, declared that cinema houses did not realize how popular with children would be films giving pictures of the interior of factories, agricultural operations, and the life of a sailor. Boys had a perfect passion for watching men at work. In Mr. Legge's opinion, the educational value of motion pictures had been exaggerated, and he regarded its recreative aspects as the strongest justification for its existence.

Evidently England has at present a tendency to blame juvenile crime to the influence of motion pictures. With this opinion, the chairman of the grand jury for the West Riding, Mr. Sheepshanks, does not agree. He says:

> No doubt the picture palace is at times a stimulating cause, but my idea is that the seed of evil-doing generally finds receptive grounds in the minds of boys who have a tendency to lawlessness. While the picture palace may be the cause of crime in many cases, yet there is no doubt of its good influence in others. The stricter control of films, and the shutting out of children from picture palaces, are among the remedies suggested, but, although these might be effective, I should again like to point out the immense possibilities for good which are contained in the picture palaces.

CHURCHES SHOW FILMS

Unlicensed Competition of St. Louis Turnvereins and Societies Rouses Exhibitors to Action Against Unfair Practice.

St. Louis exhibitors are combating a neighborhood handicap in the form of direct competition thrust upon them by certain St. Louis churches, Turnvereins, societies and clubs, which are permitted to give performances without the payment of licenses, without the need of employing union musicians or operators, and without complying with the city ordinances.

Complaint was made at a regular weekly meeting of the Theater Managers' and Motion Picture Exhibitors' Association of St. Louis. The practice was declared unfair. The complaint was placed in the hands of the legislative committee with instructions to take immediate action with the city authorities and make it plain that an injustice is being done the theaters.

The grievance committee reported that the operators' union, after a joint conference, had consented to withdraw for the present the demand for an increase in wages to certain classes of operators, owing to the critical situation facing the theaters as the result of adverse legislation now pending.

A large delegation of exhibitors and exchange managers recently went to Jefferson City, where they met a committee of Kansas City exhibitors and a delegation from St. Joseph, all bent on side-tracking the objectionable legislation which would mean added taxes on theaters. The ways and means committee of the legislature held a conference with the exhibitors and heard their protests against the pending censorship bill.

Speeches were made against the bill by Mr. Fay of the Arsenal Theater, Mr. Stone of the operators' union, Miss Sarah Edwards and Mr. Pasmezoglu of the Congress Theater. Permission was granted for Miss Mary Peck, chairman of the motion picture committee of the

Federation of Women's Clubs, to appear before the committee.

The following new members have been accepted: Active member, Marry M. Worack, Hudson Theater; associate members, R. D. Dickson, Dickson Film Company; E. A. Kaiser, manager moving picture department of the *St. Louis Star;* Richard Wilder, Seeburg Pipe Organ Company.

THEATERS RAISE PRICES

Ten-Cent Houses Go to Fifteen—Larger Houses Set Scale of Twenty-five to Fifty Cents and Hold Business

Several large Detroit theaters have increased their admission prices and still play to as many people as before. The Drury Lane, the Broadway Strand and the Majestic, one by one, have tried the experiment and found their public willing to pay the new prices.

With hardly an exception the theaters along Monroe street have increased the admission from ten cents to fifteen cents. For a few days in each case, a falling off in attendance followed, but gradually the patronage returned to approximately its former level.

The Majestic was the first to announce a change. The best seats were increased from twenty-five cents to fifty cents. Shortly afterward the Broadway Strand advertised reserved seats at fifty cents.

The Drury Lane is a theater seating only 500 people. A fifteen and twenty-five-cent scale has been put into effect with success. The higher-priced seats in the rear are distinguished by means of seat coverings.

Mrs. H. W. Smith, wife of Manager Smith of the Drury Lane, has been placed in charge of the Duplex Theater, which is well-known because of the unusual arrangement of the two auditoriums which give it the name Duplex. While a multiple-reel feature is showing on one side, late arrivals are seated in the other auditorium. where the short subjects are being run off.

Author Works with Director

"Sweetheart of the Doomed," an original photo drama by Monte M. Katterjohn, and the next Louise Glaum feature to be offered Triangle exhibitors, is said to be the master achievement to date of Director Reginald Barker. Though produced in less than four weeks, working hours of twice that time were actually expended in making the picture, night and day being utilized from the hour the first scene was made. Excepting Sunday nights, twenty-three days and nights were required for the making of the story.

Director Reginald Barker illustrating a tense spot in "Sweetheart of Doomed" for Louise Glaum.

This photoplay marks the first time at the Ince-Culver City studios that the author of the scenario was requested to work with the director on all sets and locations throughout the production period. This arrangement permitted star, director and scenario writer to discuss every scene before and after rehearsal, and the result is more than gratifying. The accompanying photograph shows Director Barker illustrating a tense situation before Miss Glaum. Katterjohn stands at the extreme left with the script in his hands.

Revise Kansas Censor Law

By Wm. Noble.

Pictures shown in Kansas are to be censored in Kansas City, Kansas, if the senate follows the lead of the house, which, on February 2, adopted in committee of the whole, a new censorship law. It provides for a board of three censors to be named by the governor. It is to have its headquarters at Kansas City, Kansas, and will charge $1 for each reel.

The headquarters of the censors now is in Topeka, and a fee of $2 is charged for each reel. The film exchanges were anxious to move the headquarters to Kansas City because of the saving of expense in having films censored. The new law removes the present appeal board and makes the appeals direct from the board to the courts, without any intermediary board.

Removal of the headquarters to Kansas City is one of the things the Kansas-side mothers' clubs have been working for in order that educational films might be brought into the state from the exchange in Kansas City, Missouri, and censored without the cost being prohibitive. The bill reduces the fees on educational films.

Exhibitor Uses Hotel Ballroom

H. S. Clemmer, manager of the Clemmer Theater at Spokane, Washington, set the whole city talking with a publicity feat which was unlike anything ever attempted in Spokane before. Preparatory to the first performance of the Pathe feature, "Patria," at the Clemmer, the fashionable set of Spokane were entertained at a pre-release showing of the first five chapters, the performance being given in the ballroom of the Davenport, the new $3,000,000 Spokane hotel. The hotel is the rendezvous of the city's fashionable folk. Many who never attend a theater were in the audience. Men and women of prominence were present in evening dress. The Clemmer Theater will show "Patria" three days a week during the series.

Freuler at Signal Studios

John R. Freuler, president of the Mutual Film Corporation, last week visited the Signal Film Corporation's plant at Los Angeles. While at the studio he held a long conference with Director General J. P. McGowan and Miss Helen Holmes regarding plans for future productions, the outcome of which conference will be made public later.

A number of short stories of railroad life will be produced in one-reel on the Conquest Pictures program.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Four-Page Ad for Theater Opening

AN entire section of a New Orleans newspaper was reserved for the new Globe Theater in that city by Herman Fichtenberg, the proprietor, when the playhouse opened its doors recently. The Fichtenberg section comprised four pages of advertising space and appeared in a special edition of the *New Orleans Item.*

The Globe Theater was designed by an architect who received these instructions from Mr. Fichtenberg: "Build me a moving picture house that will excel anything that has been built in the South." The architect has done his best. The Globe is a monument to the motion picture business in the South. It was intended as such by its builder, who has been an exhibitor since films came into commercial use; before the time of five cent shows, he catered to the public's taste for amusement by conducting a penny arcade, which he calls the parent of moving picture shows.

The Fichtenberg section of the *New Orleans Item* is not only an advertisement of the Globe Theater. It is the story of Herman Fichtenberg also, and his ambition to be the builder of such a showhouse. The story is told of his boyhood days in Chicago, his early experience as a newsboy, his business failures as a young man, and his steady, successful climb toward the top of the exhibitors' ladder to fortune and fame, which began in the penny arcade.

Then is related the story of the theater itself in a manner unique and unusual. Architects, electrical contractors and electrical equipment firms, wood-workers, hardware dealers, lumber dealers, manufacturers of moving picture projectors and accessories, and all who contributed service or materials, have mention in separate paragraphs, each under a special headline. Each dealer or contractor has a display advertisement also, telling what supplies he furnished for the Globe, or what part he had in the erection of the building. They combine to let the public know that the Globe represents the best that each could give.

The ornamental exterior is dignified by its proportion and simplicity, obtained through the fact that the structure rises four stories over the sidewalk, allowing room for ornamentation without crowding. A flaming electric sign occupies the two-story space above the entrance and another huge sign on the roof extends across whole frontage. The interior decorations are of Caen-stone work, which closely follows the early type of Greek architecture as it has been introduced in several New York hotels.

The advertisement calls attention particularly to the comfort of the seats, which are of the air cushion type. The Minusa *gold fiber* screen is used. Hanging in long folds on either side and above the screen are draperies of blue velvet, which lend a pleasing contrast to the cream-colored plaster and ornamental stone-work.

W. H. Gueringer is general manager of the Globe. Gaston Dureau, Jr., publicity chief of the older Fichtenberg theaters, has taken charge of this work for the Globe. The Fichtenberg company is the biggest operating company in the South. Besides having several houses in New Orleans, among them the Alamo, Picto and Plaza, it owns the Isis and Bonita, at Pensacola, Florida; the Isis, at Houston, Texas; and the Alamo, Bijou Dream and the Dreamland, at Vicksburg, Mississippi.

For his opening bill Mr. Fichtenberg showed "The Common Law," with Clara Kimball Young. Several other Vitagraph features are announced for the near future. The second week's showing was "Idle Wives."

Mr. Fichtenberg is one of the stockholders of the Universal Film Manufacturing Company. He is now conducting other important negotiations which will increase his interests.

Governor in Opening Ceremony

Everybody in Montana has heard about the theater owned by State Senator A. W. Miles. Ask them where it is located and they will tell you. Ask them where Senator Miles lives and they will tell you that probably his home is in Livingston, because his theater is there.

Ask the governor of Montana, too. He made a speech in Senator Miles' new Strand Theater on the opening night last August. That is the reason the playhouse has become known all over Montana.

Governor S. V. Stewart urged community pride in a laudable enterprise and said that he was pleased to represent the state in the opening of the finest theater in Montana. Mayor Bradford of Livingston also took part in the opening ceremony and complimented Sen-

Modestly seated over in the third row, center, is Herman Fichtenberg, of New Orleans, one of the prominent exhibitors of the South. The "box party" is at the recent races conducted by the Business Men's Racing Association of New Orleans. J. Warren Kerrigan, on tour through the South, is holding the trophy for the jockey winning the race dedicated to the screen star.

ator Miles for his public spiritedness and faith in the future of Livingston in constructing a theater as capacious and expensive as the Strand.

And with what result? Immediately the citizens of Livingston, the future patrons upon whom the theater must depend for support, began to look upon the Strand as a semi-public enterprise and felt a civic pride in it that only Governor Stewart's speech or Mayor Bradford's words could have created in just a brief moment.

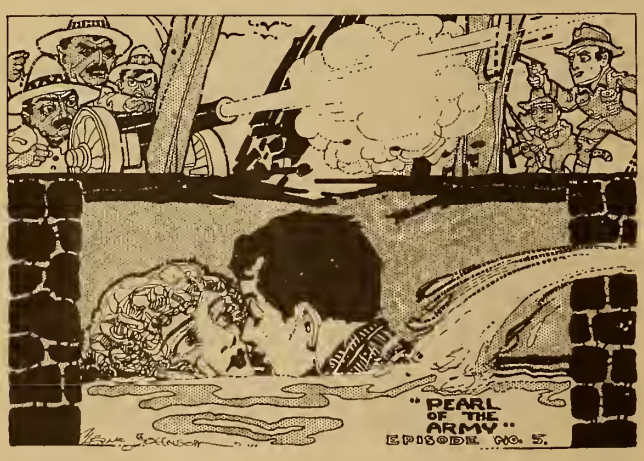
The Strand Theater has the good will of the public—not simply that portion of the public which regularly attends picture shows, but the big majority. Censorship troubles ought to be nil in Livingston. Public service corporations and industrial companies of all kinds capitalize this element and many of them estimate it as worth tens of thousands of dollars.

The proprietor of the Strand has set an example that many exhibitors in the future might take a hint from. All new theaters have "opening nights." The pitifully small attendance on some of these occasions leaves an ache in the exhibitor's inner self which he might have avoided if his opening had taken place under different conditions.

The quick popularity won by the Livingston showhouse was due to one thing. The public is not much interested simply in the opening of a new playhouse, but if the governor is to make a speech there, most of the people want to hear him if possible. By going to hear him, or other men of prominence, they acquire a live interest in the "opening." It is worth trying in other cities or towns.

The Strand Theater benefits from the tourist travel into Yellowstone national park. Livingston is the gateway to the park from the west. Adapted in size to the population of the town, the house has a seating capacity of 750. The features of this theater include pipe organ, two-manual and echo; automatic fire control booth, vanishing lights, and color scheme of pale blue and light pink shades. The ceiling is thirty-six feet above the floor. The ventilation system consists of two three-horse power motors, which force air in at two intakes. Five outlets are provided.

In the booth is a telephone connecting with all parts of the theater. The machinery consists of two of the latest model Simplex machines, motor driven, with transverter.



All you live show men will be interested to know that you can get mats for the above cut free by applying to the Pathe Exchange, 25 West Forty-fifth street, New York City. There is one of these drawings for each episode of "Pearl of the Army" and they make mighty good illustrations for your newspaper ads.

The booth is built of concrete six inches thick. The automatic fire control is so regulated that if a film caught fire, instantly a film fuse stretched immediately above the machine would burn. This fuse would release an automatic attachment and a No. 16 gauge iron door or shutter would close tightly. The machine booth then would be nothing but a furnace. The smoke or blaze would be fanned by air admitted from the outside through a chimney built from the booth. The booth would be in no more danger than a furnace in the home. There would be the draft to force the fire and smoke up the chimney.

The Strand is conducted under the direction of E. P. White, manager. A five-piece orchestra furnishes an attraction in addition to the Kimball echo organ. The Strand changes its programs daily, and is running Triangle, Fox, K.-E.-S.-E., Vitagraph, World, Chaplin Specials, Selznick and Artcraft productions. In addition, Manager White runs about two serials a week.

Exhibitor's Unique Chaplin Display

A unique lobby display advertising the Mutual-Chaplin comedy "The Pawnshop" was used by Mr. Gore, proprietor of the Liberty Theater, Los Angeles. Across the bottom of a large frame, conspicuously placed in the lobby of the theater, ran a banner reading "Charlie Chaplin's latest hit, 'The Pawnshop.'" On the right was a cardboard set of a pawnshop with its typical three balls, and at the left other stores, while at the back was a drop on which was painted scenery and running legends describing Charlie Chaplin in general and his actions in "The Pawnshop" in particular.

As the machinery is started from the door of the pawnshop emerges a miniature Charlie Chaplin with his familiar hat, cane and shoes, next a policeman hurries in pursuit and after him comes the proprietor. The three figures rush across the street and exit through the door of the store opposite. At the same time the drop is moving and displaying new announcements regarding the Mutual-Chaplin production. Soon the figures appear again from out the pawnshop.

Mr. Gore plans some similar display on each Chaplin comedy and with this combination of a Mutual-Chaplin and a clever lobby display the Liberty is not large enough to hold the crowds.

Higher Admission Price

The *Picture Play News* of Rochester, New York, has the following to say editorially about raising admission prices:

There is strong pressure among all the managers of the outside motion picture theaters to follow the lead of the downtown houses in charging 10 cents admittance every night in the week. Most of the houses have been charging that price on Saturday and Sunday, giving special features on these days, while one outside manager has been successfully running a 10-cent show for nearly a year. Several meetings of the managers have been held, when the subject has been informally discussed. It will not be surprising if the formal announcement follows in the near future.

There can be no complaint at this prospective increase in price. All the downtown houses have been charging 10 cents for some time. Many of the outside houses have been giving programmes almost as extensive and as expensive, while they have shorter hours and a smaller seating capacity. The cost of films has been increasing. Features have been added on all programmes. A much better entertainment is given than was presented when the 5-cent rate was fixed at the inception of the picture business.

Twenty-six companies in all are now busy at Universal City.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

AN escalator is the newest thing in theater construction. Charles Steiner's $225,000 house, which is being built on East Houston street, New York, will boast of this innovation.

More than 2,000 persons signed petitions for Sunday pictures which the exhibitors of Tonawanda, New York, posted in the theater lobbies.

The Praha Theater at Cedar Rapids, Iowa, has been purchased by Mrs. Anna Soucek and re-opened under the management of Frank Krejci.

The Princess Theater, Calgary, Alberta, keeps up the interest of the neighborhood by holding a "Baby Popularity Contest" once each week.

John C. Green, manager of the Temple Theater at Galt, Ontario, has taken the Ontario rights for the Kineth advertising clock and is introducing it into Canadian theaters.

Miss Bertha May Laforet, a high school girl of Somerville, Massachusetts, ran away from home lately because her mother forbid, for the first time, her going to picture shows.

Toronto, Ontario, is to have a new $200,000 picture house. The new theater will be erected at Victoria and Richmond streets, under a twenty-eight-year lease. The seating capacity will be 2,500.

O. F. Gould, manager of the Majestic Theater at Fort Worth, Texas, pleaded guilty in the county criminal court, February 1, to violation of the Sunday amusement law and was fined $20 and costs.

The manager of the Forsythe Theater, Atlanta, Georgia, has found the idea of selling season tickets to his house a most successful one. More than 2,700 of these tickets have been purchased since the beginning of the year.

The printing trade unions of the country have offered to co-operate with motion picture men in fighting adverse legislation. A protest has been filed already against the proposed New York State tax, now in course of investigation by the Wheeler Committee.

The Savoy Theater and the Alamo Theater Number Two, of Atlanta, Georgia, co-operated with the management of the Rogers chain of grocery stores in acting as host to twenty thousand people who attended performances as the guests of the grocery firm.

The proprietors of the Algona opera house, at Algona, Iowa, co-operate with a citizens' committee, known as the Better Films Club, which believes in teamwork. Eighteen members of the club join each week in selecting the programs for two performances.

Another Canadian exhibitors' organization, the Maritime Provinces Motion Picture Exhibitors' League, has joined forces with the Montreal association, which recently adopted the policy of refusing to make advance deposits to the film exchanges on features or serials.

The success of his first children's matinee for the boys and girls of Toronto, Ontario, caused Manager Roberts of the Regent Theater to institute weekly children's programs, which are given every Saturday morning. The Regent is one of Toronto's down-town houses.

Miss Mary Gray Peck, chairman of the motion picture committee of the Federation of Women's Clubs, made a trip recently to Jefferson City, Missouri, where she appeared before a committee of the Missouri legislature to state the objections of the Federation to legal censorship.

Adele Howells, a special correspondent of the *Morning Telegraph*, New York, writes that exhibitors and exchanges of Java are suffering from the evil of film pirates and "junk" dealers who are flooding the country with second-hand films bought in England, Australia or America.

Excellent results came of a popularity contest conducted by Manager "Pop" Phillips of the Grand Theater, Kitchener, Ontario. The winner of the greatest number of votes handed in was entitled to appear in the leading role of a one-reel photoplay which he made arrangements to produce.

The Las Plumas Theater at Las Plumas, California, draws its audience from a town having a population of thirty-five persons. The management has had the cooperation of the Paramount company, which serves theaters in many western towns of one hundred, two hundred or five hundred population.

An automatic curtain saved the audience when the Ohio Theater, Alliance, Ohio, was endangered by a fire in the projection booth. Freed by the heat, the curtain shut off the booth from the audience and everyone marched out in safety. Four reels of motion pictures, valued at $6,000, were destroyed.

The Bridge and Edmondson Theaters, Baltimore, Maryland, devoted to films, are to be rebuilt into one large theater for motion picture exhibitions. Louis Schlichter is president of the Edmondson Amusement Company. There will be a frontage of 78 feet and the new theater will have a seating capacity of 1,000.

A $75,000 fire, the third in three years, destroyed the building occupied by the Colonial Theater, South Bend, Indiana. The loss to the Colonial is placed at $30,000 and insurance was carried only on a $6,000 pipe organ, recently installed. The theater was owned by Gabriel R. Summers and managed by Frank E. Chapman.

The Majestic Theater, Jackson, Mississippi, was totally destroyed by fire, recently, a valuable music li-

brary, a number of instruments and the twelve reels of "The Crisis" being also lost. Robert Kennington, the lessee, says he will have it rebuilt at once, larger and better than before. The theater was erected only two years ago.

To all children between five and ten years old, living in Edmonton, Alberta, whose fathers are fighting in the trenches across the sea, Manager John Hazza of the Empress Theater gave tickets for a special children's program, which was conducted under the auspices of the Edmonton Patriotic Society. About eight hundred tickets were distributed.

The women's clubs of Vancouver, British Columbia, have caused a taxation measure to be introduced before the city council, under which a tax of one cent would be levied on all theater tickets. The funds collected would be used for war needs and hospital relief. The provincial legislature will be asked to make the tax apply to all theaters in British Columbia.

The Third Street Theater at Easton, Pennsylvania, broke all its box office records with a week's showing of "Oliver Twist," by Lasky, as a result of letters mailed to the educators and teachers of the community by the proprietor, Charles F. Oldt. The interest aroused among the educators who were invited on two days was sufficient to bring crowds to the theater daily.

Charles F. Hunt, a foreman of Ingersoll Milling Machine Company, has purchased the Princess Theater, Rockford, Illinois, of John Morrison. The theater will be thoroughly remodeled and will carry high-grade pictures from the best film makers. The Princess will be under the direct management of Mr. Hunt's brother-in-law, Robert S. Hoppe, who had many years of experience in the motion picture business.

At an open meeting attended by several St. Louis exhibitors and exchange men, at which were present members and representatives of the Woman's Federated Clubs of St. Louis, Mother's Congress, Parent-Teacher's Association, St. Louis board of review and clergymen and social workers, a resolution was unanimously adopted protesting against the passage of the censorship measure which has been introduced in the Missouri legislature.

The Orpheum Theater of Oil City, Pennsylvania, benefited recently by a visit of "Snapshot Bill," a St. Louis photographer, who took about a thousand photographs of people on the streets of Oil City and co-operated with the theater in a "come and see yourself as others see you" performance. The pictures were flashed on the screen. The photographer is W. W. Metcalf.

With the authority of Maj.-Gen. Leonard Wood and at his request, E. Alexander Powell, the war correspondent, is revealing in his daily talks at New York's Rialto some astonishing facts as to the actual condition of unpreparedness in which this country finds itself. An excited Englishman called up Mr. Rothapfel Monday night and protested that Mr. Powell's revelations were "a disgrace" and that it was criminal to make them public.

Two large, up-town New York houses, the Olympia and the Adelphi, on February 1, began running their pictures three days. Beginning with a short run, they have gradually increased putting on one day at a time. Paramount pictures are run in both theaters. For the last few months each house has run three days on one Paramount picture and two days on the other. Since February 1, each house has run each picture three days.

W. S. Simeral, until recently associated with the Simeral Amusement Company of Clarksburg, West Virginia, as president of the company and manager of the Bijou Theater at Clarksburg, has accepted a position with the Automatic Ticket Selling and Cash Register Company of New York. He has established headquarters at 248 North Third street, Steubenville, Ohio. He will represent the company in territory including parts of five states.

Theodore Roosevelt, Maj.-Gen. Leonard Wood and other notables were the guests of Manager Rothapfel at the Rialto Theater, New York, last week, after the last regular performance, to witness a private showing of "Womanhood," the sequel to the Vitagraph Company's "Battlecry of Peace." The story of the picture is by J. Stuart Blackton and Cyrus Townsend Brady. It is powerfully patriotic in character and most timely under the present conditions. Alice Joyce and Harry T. Morey play the principal roles.

Exhibitors and exchange men of Kansas City, Missouri, are planning a big motion picture ball, similar to those staged each year in Chicago, Pittsburgh and New York. At a meeting of the Kansas Screen Club, held recently, it was voted to stage the screen ball in Convention hall early in March. The list of stars to appear has not as yet been definitely settled upon, but will include several popular players. A contest also is being considered to offer opportunity for young women of Kansas City to go into pictures.

Fairy Tale Week has been placed on the calendar in St. Paul, Minnesota, and will be celebrated each year. The Sunshine Club of that city is responsible for the idea. The efforts of this club were made particularly successful this year by reason of the co-operation they received from the civic associations, school teachers and the new Princess Theater which, during the celebration, exhibited the Famous Players' production of "Snow White" from the fairy tale by the Brothers Grimm.

They tossed a coin to see which exchange manager would deliver the film on a contract which both claimed. They were two rival state rights men. The Wigwam Theater at Muskogee, Oklahoma, had booked the picture. It was a picture of the Adam and Eve variety. Several cities have barred the film and it has had much notoriety as a result. The rivalry between the state rights men had reached its height. The date arrived for the performance and both salesmen arrived on the ground. The coin fell a "head." L. Santikos, who is a Greek, thereby was acclaimed victor and his film was put on.

Special matinees for school children were conducted by the West End Theater in Chicago on two days recently when the Marguerite Clark feature, "Snow White," comprised the program. Manager Edward Trinz personally visited the principals of two public schools, telling them about the film version of the fairy tale and inviting them to attend. The principals and fifty teachers availed themselves of the complimentary

tickets provided. Eighteen hundred school children attended the two matinees.

William Sievers, a St. Louis, Missouri, exhibitor, has been packing crowds into his theater during his run of "The Crisis," the Selig production, and has gained an unusual amount of publicity for the feature in the newspapers. "Old Veterans," "Those Who Remember Civil War Days in St. Louis," and "Men Who Knew Lincoln," have been utilizing the columns of the St. Louis newspapers in arguments pro and con concerning details in the picture. Sam D. Drane as Abraham Lincoln and George Fawcett as Judge Silas Whipple score in the press notices.

J. A. McNear, Jr., manager of the Mystic Theater, at Petaluma, California, keeps the class of productions on his program constantly before the public by the continued use of each producing company's trade mark in his printed programs. A small zinc etching of the proper trade mark is placed at the beginning of each day's announcement. The public learns to watch for the producer's name and associate it with the Mystic Theater. The program folder is simple in most respects and not over-crowded with reading matter, showing that folders may be attractive without being expensive.

The public buys season tickets to grand opera, lyceum entertainments and chautauquas. Why not moving pictures also? The Forsyth Theater, of Atlanta, Georgia, ran a quarter-page advertisement recently in the Atlanta daily papers, announcing a sale of season tickets to the weekly performances of "The Secret Kingdom," Vitagraph's new serial. More than 2,700 season tickets, good for fifteen episodes, were sold the first three days. C. W. Sawin, manager of the Atlanta branch of Vitagraph-V. L. S. E., co-operated with the management of the Forsyth in making the plan a success.

Stock of the Paris Theater Corporation, Denver, Colorado, has been purchased by S. L. Baxter, W. H. Swanson and H. T. Nolan and the Paris Theater is to be converted into a high class picture house, with admission prices ranging from ten cents to a dollar, depending on the quality of the production shown. An orchestra of from twenty to thirty pieces will be engaged. Contracts have been made for appearance on the screen of such artists as William Farnum, Theda Bara and Charley Chaplin. "The Birth of a Nation," "The Garden of Allah," "Daughter of the Gods," and other equally famous productions will be shown.

Fireproof theater construction has proven itself all it was meant to be in two fires of the last month. In the Nixon Theater at Erie, Pennsylvania, a cloud of smoke burst over the audience when a film in the operating room caught fire. August Marlow, the operator, threw his coat over the flames and locked the operating booth. One hundred persons were in the house. They rose and went out quietly. The Ohio Theater of Alliance, Ohio, experienced a similar mishap. The automatic fire shutters proved an effective safeguard. The film in the machine and three other reels were destroyed by fire with a loss of $600, while about $50 damage was done to the machine and booth.

A two-year-old baby boy chanced to be in the audience at a performance of "Inspiration" in a theater at Ossining, New York. The picture portrays a sculptor moulding the form of a woman in clay, with Audrey Munson posing as his model. The censorship committee of a local women's organization, the Civic League, bore down upon the theater and discovered the two-year-old spectator. The women filed a complaint against Louis Rosenberg, manager of the theater, basing their charge on the fact that the child was allowed to see the picture. Manager Rosenberg testified that one member of the League, Dr. Anna Voorhis, left the theater before the film was finished and that she saw only the model's legs up to the knees.

The Isis Theater, Lynchburg, Virginia, one of the finest exclusive photoplay houses in the state, controlled during the past year by Jake Wells, will shortly pass into the hands of Charles M. Casey, owner of the Belvedere Theater of that city. The Isis closed February 3 for one week and reopened February 12 under the personal management of Guy Barrett who has been in charge of the Belvedere Theater for Casey for the past two years. Mr. Casey proposes to convert the house into a high-class five cent theater and switch his regular program to his new stand, offering Metro, Paramount, World and Greater Vitagraph productions, with the special Mary Pickford and Clara Kimball Young features, on the plan of daily change.

An especially important transaction in theatrical and real estate circles in Philadelphia was consummated when Alexander R. Boyd, manager of the Arcadia Theater on Chestnut street, below Sixteenth, became the owner also of the Family Theater, located on Market street, below Thirteenth. Mr. Boyd has won esteem in the eyes of the amusement lovers of this city. He succeeded in making the Arcadia Theater one of the handsomest for photoplay presentations of its size in the United States and the character of the entertainment furnished has attracted society leaders of Philadelphia in large numbers. The Family Theater has for some time been one of the most successful of the motion picture houses on Market Street. It is Mr. Boyd's intention to expend $50,000 more in improvements, to make the house still more popular in every form.

George Cohan—spelled with an "a"—got in the habit years ago of doing things to startle the metropolitan public. George Cohen—spelled with an "e"—who is manager of the Good Theater at Beacon, New York, has the same habit, although he lacks a "Great White Way" upon which to carry on his operations. Manager Cohen has demonstrated that he can stay right in his own home town of Beacon and still do things in a metropolitan way. Therefore he announced a private showing of "Patria" as a starter for the opening of the Pathe serial at the Good Theater and invited members of the press, the mayor and other city officials and socially prominent men and women of the vicinity. He stimulated local pride to its heights by making the most of the traditions and historical lore of the vicinity, which form a part of the story of "Patria." All of which counts up in the box-office totals.

Allen J. Holubar is directing and playing the featured lead in "The Reward of His Government," a five-reel military drama, at Universal City. Dorothy Davenport and Joseph Girard are his principal supporting players.

ON THE WAY MUTUALS

Mary Miles Minter Plays Role of Kindly Companion to Old Lady in "The Gentle Intruder," a Coming Release.

Mutual releases the sixth of the Mary Miles Minter features, February 19. This picture, in five reels, is entitled "The Gentle Intruder." It will be a fit com-

A bit of a girl in a great big room—Mary Miles Mutual Minter in her newest American play, "The Gentle Intruder."

panion piece to the preceding pictures in which the young American star has appeared, and affords her a wide opportunity in a difficult role.

In "The Gentle Intruder" Mary Miles Minter—as Sylvia—is the companion of an elderly woman in the home of the lawyer who has defrauded the girl of her fortune. Her presence is unwelcome to the lawyer's family, but the influence of the gentle girl is soon felt. Realizing that the son of the family is becoming very dissipated through the social whirl in which he lives Sylvia tries to hold him to his better self. His mother, however, misjudges the girl's actions and denouncing her as a designing adventuress.

Shorty Falls in Love

The sixth of the "Adventures of Shorty Hamilton" series, "Shorty Promotes His Love Affair," is dated for release February 19 also. Shorty gets mixed up with a gang of counterfeiters. He is arrested for "shoving the queer" and has a very difficult time persuading the guardians of the law that he was trying to break up the gang and not assist them.

In "Misjudged," the ninth of the Mutual-Niagara series, "The Perils of Our Girl Reporters," Grace Calvert, a reporter for the Mercury, the role played by Helen Greene, finds herself in a dilemma when the editor, not knowing she is married, professes his love for her just at the time she has discovered that her artist husband is a murderer.

The American company contributes two short dramas, "Calamity Anne's New Job," featuring Louise Lester, released February 23, and "Mouth-Organ Jack," in which J. Warren Kerrigan is starred, ready February 24.

From the Horsley Studios comes a Cub comedy, "Jerry's Brilliant Scheme," scheduled for February 22. Vogue offers "The Butcher's Nightmare," on February 25, in which Ben Turpin poses as the proprietor of a futuristic butcher shop where goat meat is sold as lamb chops.

Monte Carlo in "Tours" Film

"Mutual Tours Around the World," Number 16, reaches the screen February 20. It has scenes of Old Heidelberg, Germany, the Scottish Highlands, Monaco, the World's Smallest Principality, showing scenes at Monte Carlo and the neighboring watering place at Mentone, France.

The Mutual weekly comes on February 21. On this date also is released "See America First," Number 76, showing scenes around Vicksburg, Mississippi, and the National Military Cemetery. On the same reel is one of the Gaumont Kartoon Komics, "Polly's Day at Home," dealing with the escapades of a parrot.

Reel Life No. 43, scheduled for February 25, shows four topics, "Dainty Perfumes," "Teaching Children to Swim," "Logging in Louisiana" and "Making Bottles at Home."

FACING WAR PROBLEM

Shipment of Films by Parcel Post Still Possible if War Comes and Causes Suspension of Shipments by Express

With the spectre of war hovering over the United States, theatermen all over the country are interested in the steps taken by the National Association of the Motion Picture industry to insure delivery of films from producer to exchange, and from exchange to exhibitor, in the event that the government is obliged to take over the operation of the railways, or interrupt express service through the necessity of commandeering railway equipment. The ruling of the postoffice officials admitting films to the mails as parcel post is the thing that has put to rest the fears of the industry.

At a meeting in New York the transportation committee of the National Association, plans were discussed for delivering films locally by motor cars working for all the exchanges. The use of the parcel post for delivery from producers to exchanges was declared essential, as the mails would be the only shipments which could get through in case of a tie-up of the railway equipment with war orders and troops.

In a letter to the postoffice department the committee gave consideration to the natural limitations of the parcel post as to guaranteed time deliveries, charges collect, etc. The committee stated that the chief difficulty, after the time element was removed, was that the shipments are limited to twenty pounds except within 150 miles of the shipping point, where fifty pounds are taken.

A superb production of Robert Louis Stevenson's "Kidnapped" has just been completed at the Edison studios for the Conquest Pictures brand.

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Volume XVII CHICAGO, FEBRUARY 24, 1917 Number 8

Brains in the Picture Business

A CERTAIN producer of prominence, testifying in the matter of taxation before a legislative committee, declared that the making of money by picture production required less brains than any other business. He did not, as the newspaper headlines claimed, say positively that brains were not needed at all, but he intimated pretty strongly that their high development was the least important of producer attributes.

It is perhaps fortunate that the term "brains" is so vague. Nobody knows exactly what you mean when you say a man has, or hasn't, brains. And close observers of the human race are about ready to deny that the thing ordinarily called brains has very much to do with the faculty of making money. College professors, engineers of all kinds, are good examples of the highest degree of intellectual development without money-making ability. Any member of industrial and mercantile occupations prove the opposite—that it is possible to make a great deal of money without a great deal of intellect.

The charge has frequently been brought against picture producing companies that they were not efficient institutions. It has seemed to those who watched them that a great deal of waste was manifest—waste of time, material and opportunity. Generally the less familiar the observer was with the business, the more waste was apparent to his eyes.

Waste, of course, is always a serious charge in business—and it grows more so with the modern cry for efficiency. Yet even waste is only relative. The packing industry today is a marvel of hundred per cent utility; but only a few years ago nothing came from the packing houses but meat, and the tremendously valuable by-products were thrown away. A hundred industries right now are discarding waste products worth millions to the genius who discovers how to extract them.

Industrial history shows that in every case the elimination of waste and the development of high efficiency, those achievements that carry the credit of "brains" to their executives, come only when circumstances force them. When fierce competition, close regulation by the authorities, and increasing prices of raw material cut away the profits, efficiency becomes a matter of life and death—the very mainspring of business existence. Then it is that desperate executives come to the necessity of squeezing their profits out of hitherto unconsidered places. And then it is, when they have succeeded in the effort, that we give them "brains." Commercial adversity, and not prosperity, brings out the brilliant flashes of executive intellect.

Picture production so far has not descended to the needle point niceties of manufacturing efficiency because it has not had to. It has been able to enjoy the freedom of a large disregard for waste. It has succeeded in subordinating industry to art—an achievement really greater than picking profits out of scrap piles.

But the days of big profits in picture making are over. Already the hard-working producers are beginning to resent the intimation that their business ever was very profitable. Soon, like other human occupations, it will face the inexorable laws of business, and systema-

tization and efficiency will take their places as they have in the less romantic industries. Then we will have concrete evidence that the picture business needs—and has—as much "brains" in its constitution as any other business.

On Being a Public Institution

"WHY, go right after the women and the clubs and schools in your neighborhood and offer to co-operate with them and make them think you are taking their advice. That's the way to get a stand in, and then you won't have much censor trouble either."

That was the informal but emphatic manner in which a Chicago exhibitor expressed his ideas of co-operation with his community. And more and more exhibitors every day, if they have keen business eyesight, are following some form of the procedure suggested above.

Every picture house should strike the roots of its influence deep down into the life of its community.

Give every patron a sense of ownership in your theater. Make him think he is helping run it. Make it HIS theater; make the neighborhood speak of your house as "our theater" with the same respect and pride with which a library or school is mentioned.

We admit that this is easier to advise than to accomplish. But the fact remains that many at-the-peak-of-the-times exhibitors are now doing that very thing. They are sending their programs—particularly when there is a subject of educational interest to be presented—to the schools. They are consulting with superintendents of schools, in small towns, and with principals and teachers of grade schools in the cities. They are interesting women's and parent-teachers' clubs in the same manner.

One exhibitor who can detect the direction of the breezes of public opinion advertised for the help of his community in making his house of the greatest possible service to the neighborhood. He didn't get much practical aid but it started public confidence his way and laid the foundation for the hearty co-operation which now exists between his house and the various sources of influence with which he later put himself in contact.

And here's another mighty good example of an exhibitor who is building his house into a public institution as reliable as the post office and so solid that a competitor could not pry him loose with free grand opera.

This man secures all the possible information concerning the features he is going to run and lays it before the ministers, the mayor, the superintendent of schools and other influential persons. Then he prints in the two local papers the endorsements of some of these people. He also insists that the endorsers be his guests at the first showings of the pictures to show them that their faith in him and the information with which he has supplied them has not been misplaced. It is now getting so that these men will endorse any picture the exhibitor recommends to them simply on his say-so. This method has stilled all complaints, for even when a poor or objectionable picture gets into his house, patrons have come to realize that nobody regrets it more than does the showman himself, not mainly because of the effect on the metal in the cash box but because it injures the fabric of the public confidence he has so carefully woven.

Ask the advice of mothers and fathers. Issue a special invitation to a group of mothers to come, free, to some picture of especial merit for children. Tell them that you are going to endeavor to secure more just such films. Get their suggestions, whether you follow them or not. Use your good judgment about that. If anyone comes back at you for not carrying out his or her advice you can always find a satisfactory explanation in the technicalities of securing bookings or the difficulty of securing accurate information about pictures in advance.

Start now to plant some roots in the community life of your locality. Strike them in deep among the families, the clubs, the schools and the churches. And water them well with the juice of good judgment and absolute reliability. And in the course of time your business will take on the solidity of an oak, able to withstand the winds of perversity and shedding its green leaves into your safe.

"Sounds fine," you say—"on paper."

At any rate, the wisest exhibitors are working along that line, and we're betting on them.

Just a vague idea of some of the striking spots in the final episode of "The Secret Kingdom," Vitagraph's adventure serial, which is attracting much attention.

"Secret Kingdom" at National Capital

"The Secret Kingdom," Greater Vitagraph's new adventure serial, is receiving great attention in Washington, D. C., both from exhibitors and the general public. The *Washington Post,* which started publication on February 8 of Louis Joseph Vance's inimitable stories of "The Secret Kingdom," reports unusual interest in these novelettes.

G. F. Lenehan, manager of the Washington exchange of Vitagraph-V. L. S. E., has reported a large number of bookings on the new serial throughout his territory. Baltimore exhibitors have taken to it very well, and Charles Richman, Dorothy Kelly, Arline Pretty, Joseph Kilgour, and the other Vitagraph players in "The Secret Kingdom" have made many friends in that territory.

South of Washington, throughout Virginia and North Carolina, "The Secret Kingdom" is establishing new records on prices and length of run for serials released to date.

What is believed to be the largest order ever placed by a motion picture theater for posters on any serial released to date was entered last week by the Grand Opera House, of Syracuse, N. Y., with F. F. Hartich, manager of the Vitagraph-V. L. S. E. exchange in that city.

One hundred three-sheets, 250 one-sheets, 100 six-sheets, and huge quantities of heralds, etc., were ordered for the first episode of "The Secret Kingdom" which begins its run at the Grand Opera House this week.

A standing order for a similar quantity of paper was entered for the remaining episodes of the serial. The manager of the Grand Opera House informed Manager Hartich that he believed thoroughly in the Vitagraph-V. L. S. E. policy of generous advertising to the public.

25,000 See "The Secret Kingdom"

Newspaper coupons cut from *The Chicago American* brought 25,000 Chicago people to see a public performance of the opening two episodes of Vitagraph's new serial, "The Secret Kingdom." The gates of Riverview Amusement Park, where the exhibition took place, were opened wide to the surging thousands.

The performance was a sequel to a record-breaking exhibition of the picture the previous week in another section of the city. Sydney E. Abel, manager of the Chicago branch of Vitagraph-V. L. S. E., supervised both events.

"All Chicago is talking about my stunt," declares Manager Abel.

He states that one hundred and forty theaters in the city have already started showing the serial.

In addition to showing the first two episodes of the serial, Manager Abel showed the prologue of "The Girl Philippa," which opened at the Ziegfeld Theater, Chicago, for a run on February 4.

"Fortune Photoplays" New Series

"Fortune Photoplays" is to be the title of the new series of four reel features now being produced from the Street and Smith stories. This series as announced last week will be based on the pick of the thousands of stories that have appeared and will appear in the Street and Smith group of popular fiction magazines. The title has a peculiar significance from two standpoints—first, in typifying the extreme good fortune of the General Film Company in securing from a score of competitors the exclusive motion picture rights to these stories, and, second, from the exhibitors' standpoint, who will be fortunate in being able to exhibit such splendid money-getters and should reap a fortune from the patronage they will attract since he will have a ready-made audience of the millions of readers of the Street and Smith magazines who will want to see their favorite stories on the screen.

In selecting the four reel length instead of the usual five, Street and Smith seem to have been fortunate enough to satisfy public taste.

"Fortune Photoplays" will be four reel dramas. They will be based on stories from such magazines as *Ainslee's, Popular, Smith's, People's, Detective Stories, Topnotch* and *Picture Play Magazine.* These publications publish more fiction annually than all other magazines combined. They reach 15,000,000 readers.

The first release, to be on or about March 2, will be based on "The Inspirations of Harry Larabee," by Howard Fielding. This story is the recognized master-

piece of this greatest of all short story writers. It has enough action to make several usual length features.

General Film has found the winning combination—"Big stories told plainly with an eye to good acting." The four reel length limit allows no room for "padded footage."

TITLES SELL ADMISSIONS

William A. Brady Changes Film Name of "Frou Frou" to "The Hungry Heart"—Says Poor Selection Means Small Audiences

The difference between a good title and a bad one, according to William A. Brady, director-general of the World Film Corporation, is in the number of admissions which each will sell. A title easily understood by all who see it is more desirable, he believes, than one which has a meaning which might be hidden from some persons.

In connection with the change in title of the World Brady-made picture, "The Hungry Heart," which was substituted for "Frou-Frou," the name under which the play was originally known, Mr. Brady offers some practical and interesting comments. Alice Brady stars in "The Hungry Heart." When the name of the play was changed, the reviewers set to speculating. Mr. Brady answers them as follows:

I put titles on pictures to sell them. If you select a name that not everybody understands and all cannot pronounce, you are placing your picture under just that much of a handicap. When "Frou Frou" was played as a drama upon the speaking stage numbers of persons called it "Frow Frow" and I do not suppose very many knew the significance of the name.

But it is a sure thing that everybody of ordinary intelligence will get a suggestion from "The Hungry Heart," which carries a direct meaning in plain, homely words.

It is a dangerous thing to tag a picture, or a spoken play, with a name in a foreign tongue or one that is not universally familiar. I recall that the late Augustin Daly produced a drama which he called "Pique," and what the public did with that title was almost beyond belief.

People called it "Pike," "Pick-wee," "Pee-Kay," and almost everything that can be imagined. The subtle meaning of the word in association with the story did not occur to them at all, and Mr. Daly's drama was greatly injured in consequence.

When I switch the titles of World pictures, as I frequently do, the idea is to provide something that will enter every mind and stick there. Take the instance of "The Parasites," which has been changed to "A Square Deal."

The definition of the word parasite might be difficult to some persons—those for instance who had not been long in this country.

Beecroft Buys Foreign Rights

Chester Beecroft announces from his office at 71 West Twenty-third street, New York, that he has purchased all foreign rights to two pretentious productions: "Pardners" and "Where Love Is" (both made by the Edison Company), at a cost of $65,000.

"Pardners" is by Rex Beach, author of some of the greatest film successes such as "The Barrier," "The Spoilers," etc., and features Charlotte Walker.

"Where Love Is," was written by Wm. J. Locke, the eminent English author, best known in this country perhaps through his "Septimus" and "The Beloved Vagabond," works which have achieved world wide popularity. This picture features Ann Murdock, the well-known dramatic star who is regarded as one of the greatest screen actresses disclosed in the last year.

That Mr. Beecroft's judgment of the quality and value of these productions was correct is evidenced by the fact that the American rights were immediately snapped up by the Mutual Film Corporation, and are now being advertised in a manner so elaborate and extensive as to bear ample testimony to the unusual merit of the productions. Mr. Beecroft announces that he has already sold both "Pardners" and "Where Love Is," as well as "The Running Fight," a former Paramount release of which he controls the foreign rights, to the United Kingdom and India, and is being kept busy by the buyers for other foreign territories.

Max Linder Release Date

"Max Comes Across," Max Linder's first Essanay comedy, had its general release February 26. The preliminary blasts of a whirlwind campaign of advertising, which is to be kept up during the run of the Linder-Essanay series, preceded the noted European comedian's initial American-made comedy.

Trade showings of "Max Comes Across" were held at the New York roof and in the branch offices of the Kleine-Edison-Selig-Essanay service throughout the country. This organization is to handle all the Linder comedies. Thousands of exhibitors saw the comedy and, according to reports from the K. E. S. E. headquarters were more than pleased with its prospects. The film is booking strong.

Meanwhile Max Linder is in the midst of the production of his second comedy, "Max Wants a Divorce." The story has to do with Max's flirtatious disposition and is a corker.

Everton Supports Marjorie Rambeau

Paul Everton, one of Broadway's best-known "heavy" men and character actors, has been engaged by Frank Powell for a prominent part in the support of Marjorie Rambeau in "Motherhood," the second of the series of Marjorie Rambeau pictures now being made by the Frank Powell Producing Corporation, to be distributed through Mutual.

Mr. Everton's artistic activities have been many and varied, and he has appeared prominently and frequently in both the spoken and silent drama. In the world where the camera is king Mr. Everton has made a name for himself through his work in Metro and Pathe productions.

In "Motherhood" he will play opposite Miss Rambeau in a role for which he is admirably adapted.

Injunction Against Fairbanks

Following the announcement that Douglas Fairbanks will make pictures for Artcraft comes the report from New York newspapers that the Majestic company, with which Mr. Fairbanks was previously allied, will seek an injunction preventing the star from appearing in pictures for any other concern.

The fact that D. W. Griffith had withdrawn as director for the Majestic company made Mr. Fairbanks' contract with that company void, the actor declared. Triangle and the Majestic company feel different about the matter and the affair is in the hands of counsel, Walter N. Seligsberg.

Compiles Canadian Directory

Coupons are being circulated in the official publication of the Canadian Universal Film Company, of Toronto, for the purpose of obtaining the names of all persons and firms interested in the picture business in the Dominion. A directory will be compiled in this manner.

Goldwyn Wants Exhibitors' Ideas

SEEKS THEIR OPINIONS, THROUGH MOTOGRAPHY, ON MARY GARDEN PLAYS

THROUGH MOTOGRAPHY, the Goldwyn Pictures Corporation wants to learn the ideas of exhibitors in towns and cities of every size upon the plays or class of plays which the exhibitor considers best adapted to production as a vehicle for the film appearances of Mary Garden, famed grand opera singer, who will shortly begin her engagement with Goldwyn.

Goldwyn and the editor of MOTOGRAPHY join in inviting each exhibitor among its readers to send his suggestions, with answers to the questions below, to the editor of MOTOGRAPHY, who is co-operating in this team-work between exhibitor and producer. Mail answers to MOTOGRAPHY, Monadnock building, Chicago.

Exhibitors' Knowledge an Aid

Now that Mary Garden is about to have her dramatic personality projected upon motion picture screens throughout the world, her managers have determined to invite, besides the exhibitors, motion picture audiences also, to have a voice in the selection of her photoplay productions. Owing to the exhibitor's knowledge of the public tastes, however, Goldwyn attaches considerable weight to his impressions and ideas. Many showmen like to suggest stories to producers and this is a good opportunity.

Mary Garden, celebrated grand opera star, with Goldwyn.

Opera lovers have spent millions of dollars for tickets and season rentals for the privilege of hearing and seeing Miss Garden in "Thais," in "Salome," in "Louise," in "The Juggler of Notre Dame." She is as versatile and electric as Roosevelt; as gentle and repressed as Maude Adams, and as winsome. Goldwyn says to exhibitors and their audiences:

It is desirable that you write about your choice of a play for Miss Garden quickly, as she will be departing for Paris in a few weeks and while there she will select her costumes for whatever production the majority of you decide upon.

Personal Opinion and Ideas Sought

Shall this production be a gigantic picture presentation of "Salome," the opera that made ticket seekers stand in lines two city blocks long in the bitter cold?

Shall it be "Thais," a story known to hundreds of thousands?

Would you prefer that she appear for her screen debut in "The Juggler of Notre Dame," a pathetic and wonderful story calling for a splendid display of versatility?

If you have still other plays in mind, there will be no way for the Goldwyn officers to divine your thoughts unless you write to them or to Miss Garden herself.

This is the first time in the history of screen production that exhibitors and public, which ultimately is to see and sit in judgment on a picture, have been asked to pick the picture in which a great artist is to appear. The final determination of her first Goldwyn play rests with the majority vote of photoplay audiences.

Maxine Elliott Writes a Book

Maxine Elliott, the world-famous beauty who is now entering motion pictures for Goldwyn, is busily completing her first important literary work, which will embody her reminiscences and comments upon notables of two continents. This volume will receive publication in the late summer or fall of the present year.

Such a story as Miss Elliott is telling is certain to receive the attention of thousands of Americans who will be her audience before the screen. In the long and sleepless nights during her war relief work in Flanders, Miss Elliott began to arrange the fabric of her material.

Cast for Mae Marsh Play Selected

Goldwyn Pictures has assembled a cast of capable players to support Mae Marsh in the first picture she is making for her new employers.

Miss Marsh and her sister, Marguerite Marsh, are also sisters in their picture roles. George Cooper is playing the part of their screen brother.

Vernon Steele, the new leading man playing opposite Mae Marsh in her first Goldwyn picture, now in the making, is not merely a handsome young actor selected for his screen values, but an experienced actor in the fields of the spoken drama. He played Romeo opposite Phyllis Neilson Terry as Juliet in London, and also Orlando in "As You Like It." Then he played in Pinero's "Mind the Paint Girl."

Mae Marsh will be the honor guest of the Theater Assembly at their monthly luncheon at the Hotel Astor, New York, February 23. Marguerite Marsh and Director Ralph W. Ince will be Miss Marsh's guests at the Assembly luncheon. This will be Mae Marsh's first personal appearance before a New York audience since her entry into pictures with David Wark Griffith.

Goldwyn Partner Produces Play

Arthur Hopkins, partner in and producer for Goldwyn Pictures Corporation, presented for the first time to the American public this week a new play, "A Successful Calamity," starring William Gillette. The New York newspapers united in their approval of the new production and had much to say in behalf of the producer himself.

The comments of the metropolitan newspapers that

The Goldwyn star, Mae Marsh, in triplicate, the settings on either side being in her home.

are usually most frugal in their praise of producers, encourages the belief of Samuel Goldfish, Edgar and Archibald Selwyn and their allies, that the older and established dramatic organizations will bring with them into pictures a great deal of knowledge and many benefits which film production has sorely needed.

TWO SELZNICKS A MONTH

February, March and April Will Bring Notable Productions—Director Herbert Brenon Returns to Studio Activity

With the recovery of Herbert Brenon from the illness which incapacitated him for the past five weeks, activities in the Selznick-Picture studios resumed their normal aspect. Mr. Brenon, whose first Selznick offering was Nazimova in "War Brides," was taken suddenly ill with typhoid fever in Wilmington, Delaware, and for a time was not expected to recover.

Mr. Brenon is now completing the Selznick-Picture, "The Eternal Sin," starring Florence Reed. This production was nearly completed at the time of the producer's illness so only a few days' studio work remains.

Meanwhile the other three Selznick-Pictures stars are rapidly completing their new productions.

Clara Kimball Young, under the direction of Albert Capellani, is completing the adaptation of Eugene Walter's drama, "The Easiest Way." Her third picture under the Selznick banner, "The Price She Paid," founded on the novel of the same name by the illustrious David Graham Phillips, has been cut and assembled by its director, Charles Giblyn, and is now ready for release. Messrs. Jones, Linick and Schaeffer of Chicago immediately closed with Mr. Selznick to run "The Price She Paid" at the Studebaker Theater in Chicago. Simultaneously with this pre-release showing the picture will be played in New York at a Broadway house.

The Norma Talmadge company, under the direction of Julius Steger, is in the South filming the exteriors of her next Selznick production.

Robert Warwick, whose first appearance as a Selznick-Picture star will be made in all the Marcus Loew houses next week in the adaptation of "The Argyle Case," is progressing famously under the direction of Leonce Perret in the production of E. Phillips Oppenheim's unusual and stirring novel, "The Court of St. Simon." "The Argyle Case" will be reviewed elsewhere in MOTOGRAPHY.

With "The Argyle Case" and "The Price She Paid" as February releases; "The Eternal Sin" and "The Easiest Way" for March and the new Talmadge and Robert Warwick Productions for April, Mr. Selznick feels that the first six months' output of Selznick-Pictures on the open market will firmly establish the triumphant success of his policy both with the exhibitor at large and the picture-going public.

Frisco Sees "Civilization"

It has taken seven months for the Ince spectacle "Civilization" to reach San Francisco although New York, Chicago, Philadelphia, Boston, have already seen it. Perhaps the reception accorded the picture by the Pacific coast metropolis outdoes all others in enthusiasm. The spectacle was produced on February 5 at the Alcazar Theater. Sol. Lesser, who has the local rights, wired J. Parker Read, Jr., general manager of the Harper Film Corporation as follows:

Your overwhelming and wonderful "Civilization" opened at the Alcazar to-night, at twenty-five, fifty and seventy-five-cent prices, to an enthusiastic audience. House packed from top to bottom. Hundreds turned away unable to gain admission.

Lucille Younge at American

Lucille Younge is the latest arrival at the studio of the American Film Company at Santa Barbara. Miss Younge has been engaged for the feminine heavy role in the next William Russell production, "High Play."

Miss Younge's last appearance on the screen was in the character of Mary Magdalene in "Intolerance."

First Aid to Theater Men

PRACTICAL HELP ON THE PROBLEMS OF RUNNING A PICTURE HOUSE

HERE is a tip.

An exchange man stated to MOTOGRAPHY last week that there are some exhibitors that he has to watch "like a cat does a mouse," because he couldn't trust them and that this class of exhibitor seems to have no sense of business responsibility. And he told how all his best service and his favors go to the other class of show men—those who are absolutely businesslike in their dealings, who are absolutely honest and who do their share in co-operation to make things go smoothly.

There's a big hint in that statement.

It may indicate the reason for the complaints some exhibitors continually make in regard to the service an exchange gives them or the way exchanges in general treat them. The exchange manager mentioned above seemed to indicate without realizing it that he is the cat and the exhibitor the mouse. And we all know what happens to the mice that cats get hold of.

But his statement deserves consideration. If you expect the best that an exchange can give you in every way, do business upon a strictly businesslike and co-operative basis. Be absolutely honest. When an exchange finds it can depend on you to do your part, and perhaps more in time of need, if the exchange is what it should be, you are going to get the best service that the film distributors can produce.

Dressing Up the "Stage"

129—I have just bought a theater that has been running for two years, and doing good business. But it was a remodeled building and the stage setting is poor. There is nothing around the screen to make it attractive. I can't afford a great deal of expense. How is the best way to go at it to fix it up?

It is, of course, a good thing that you want to improve the looks of your "stage setting" and it probably means that you will gradually improve the whole house wherever you can, and that in turn ought to mean that you will be able to hold your patronage and gain new ones all the time.

But be very careful how you put things "around the screen to make it attractive." There have been a lot of mistakes made in decorating around the "sheet." Your screen and the setting around it is very seldom, probably, seen in a bright light. Therefore any money you spend there is likely to be wasted, unless it is of a character to improve the front of the house in a general way. In other words, there should be no detailed decoration immediately about the screen because it is lost in the dark, and should be. The screen must be kept the center of interest in your theater. That means that it must be, of course, the brightest spot and there should be nothing to take the eye away from it.

I know one house where patrons are considerably inconvenienced by the glare of a red-faced clock placed near the screen. The manager thought he was giving his patrons a service and he was, but he did it in the wrong way.

I know another fine little theater in which a great deal of money was spent on decoration around the screen. And it is never seen now, for the way the schedule is run, the lights are never up.

All this is introductory to the advice that your money and labor near your screen should be aimed to improve the front of your house in general, even if you have brightly lighted intermissions. The latter are short in any event.

However, you know your own particular problem better than I do, so I might mention that there are a large number of houses using settings made "at home." One good and economical form of setting is a lattice work proscenium covered with artificial trailing vines and flowers, backed with heavy black cloth of some such material as cambric. A pillar of good colonial style, painted white can also be erected on each side of the stage if you have room. The tops of these should be made in imitation of the top of a pergola column, the roof leading back out of sight or supporting an arch over the screen. Parts of old curtain drops can also be utilized at times, if care and taste is used in handling them.

Above all, have your changes neat, worked out very carefully and as good as you can afford. Avoid cheapness so far as possible; and remember that "simplicity is sublimity."

Dealing with "Rowdies"

130—My house is located near a high school and on Friday and Saturday nights a large number of the boys come into my house. A good many times I have had trouble making them behave like gentlemen. I need their trade, but have fired a lot of them out because they didn't know how to behave themselves. This has set some of the people in the neighborhood against me. I want to get your opinion on the matter.

Not so very long ago, an exhibitor from St. Paul, Minnesota, was in MOTOGRAPHY's office and discussed this same case. He has about the same number of boy patrons as you seem to have. His method of handling them is typical of a number of exhibitors with whom we have talked regarding the matter of keeping order. He never loses his head nor his good nature, but makes the boys understand that he means what he says and that he will keep the proper amount of order in his house, even if he has to get along without the patronage of some of his audience.

This exhibitor recently told certain boys who had been disturbing his audiences, that they could not come back into the theater until they promised to behave. They returned night after night, but he good-naturedly refused to admit them. The boys finally acknowledged that he was right. They came back and controlled their mischievous impulses.

If you do not lose your temper and maintain simply a dignified, good-natured attitude toward your "rowdies," you will probably win out in the end, and gain the confidence of your entire patronage. Of course, in spite of anything you may do, it may be impossible to keep the good will of every person. Some unreasonable people are bound to take sides in the case such as you mention. Do not be too particular in regard to silence or conduct in your house. Simply use good judgment in the moderating all displays of rough house. Be careful to do this in such a way as not to offend the culprits. Most audiences will agree with you in your well-intentioned efforts to keep order.

Write again.

COHAN RETURNS FROM SOUTH

Banquets Tendered to Popular Comedian by Prominent Southerners—Star at Present Working at Mary Pickford Studio On "Broadway Jones"

George M. Cohan has just returned to New York from Jacksonville, Florida, where the exteriors for his initial Artcraft Picture, "Broadway Jones," were staged. Several immense sets are now being built at the Cohan studio on West Fifty-sixth street, New York, and while the work on the erection of these sets is going on the popular star is appearing before the camera at the Mary Pickford studio in Fort Lee. When it was found that the big sets at the Cohan studio would not be completed for several days "Little Mary" offered the facilities of her studio to her brother Artcraft star upon completion of her own picture, "A Poor Little Rich Girl," which was promptly accepted.

During his stay in Jacksonville George M. was the guest of various banquets given in his honor, including a very pleasant reception tendered by Mayor J. E. T. Bowden. The dinner was served in the magnificent roof garden dining room of the Hotel Mason, the decorations representing a typical jungle scene, behind which a large portrait of Mr. Cohan stood upon an easel. When the guests were assembled the portrait was unveiled in honor of the principal guest.

As soon as the sets at the Cohan studio are ready George M. will continue his screen work there. At the Fort Lee studio one of the largest sets used in "Broadway Jones" presenting an exact replica of the Hotel Knickerbocker dining room is now being screened.

D. A. R. Works with Exhibitors

Mrs. William Cumming Story, president-general of the Daughters of the American Revolution, has personally interested the 95,000 members of the D. A. R., in the United States, in co-operating with exhibitors in endeavoring to show "The Eagle's Wings," Bluebird's special five-part picture, dealing with constructive patriotism, to every man, woman and child in the country.

Mrs. Story has invited President Wilson, his cabinet, members of congress and Washington society to view "The Eagle's Wings" at a special showing. The performance is set for February 21, in Memorial Continental hall, at the national capital. More than 1,500 invitations have been accepted.

In a special message directed to the regents of 1,500 chapters, the president-general of the D. A. R. urges the members to bend every effort in getting the lesson of "The Eagle's Wings" known in every community in the Union.

Camera Catches British Fleet

Great Britain, always rigidly secretive as to her war operations, has sanctioned motion pictures of the Battle of the Somme, and the grand fleet in the North sea. Uncensored films of these pictures will be sent to America, for exhibition for war relief purposes. Charles Urban, the man for whom the British Navy posed, is now in this country acting as one of the directors of Official War Films, Inc., the corporation controlling the American rights for the pictures.

This corporation, of which William K. Vanderbilt is president, will devote all its gross profits to war relief. It controls, in addition to the pictures named above, those of the American Ambulance Corps in France and the American Aviation Corps. All these pictures are now being arranged and captioned, and will shortly be released through the distributive channels of the General Film Company.

A destroyer was placed at Mr. Urban's disposal, which raced along within the proper distance of the big ships. From the point of vantage it was possible to secure pictures of salvo gun firing while under full headway.

REPORT CAPACITY BUSINESS

Chicago's Ziegfeld Theater and Orpheum at Cleveland Surpass Their Old Marks for Attendance with "Girl Phillipa"

Another record week has been passed by the Ziegfeld Theater of Chicago, where Vitagraph's special eight-reel feature, "The Girl Phillipa," is running in its third week. Since the first day and during a spell of zero weather, the entire reserved section in the orchestra has been sold out days ahead, according to advice forwarded to New York by Sydney E. Abel, manager of the Chicago exchange of Vitagraph-V. L. S. E.

The picture is doing similar business for theaters in the New England district where it has been shown. The Poli circuit has booked it in all its houses, following a week's engagement in Poli's New Haven theater to capacity business.

A $2,000 Sunday Attendance

In Cleveland where "The Girl Phillipa" opened for a run at the Orpheum Theater, it duplicated its box-office record breaking performance at the Rialto Theater, New York. The Cleveland total is reported as just short of $2,000 for the first Sunday, thus smashing all records for any theatrical performance of any kind in that city.

Manager Woda, of the Orpheum Theater, stated to the *Cleveland Leader* that "The Girl Phillipa" and "The Secret Kingdom," Vitagraph's new adventure serial, has proved the greatest drawing-cards he ever had had in his theater.

The Colonial Theater, Tacoma, Washington, reports unprecedented interest among its patrons regarding this Vitagraph production. Manager H. T. Moore says that never has any picture which he has announced created such interest among people who never before have been in a photoplay theater.

Palm Beach Theater Books It

Wealthy New York society people, who had attended the premier of "The Girl Phillipa" at the Rialto in New York, asked that it be booked at the Rialto Theater, Palm Beach, Florida, for a run there, so that their friends might also enjoy this unusual production, according to Mr. Irving.

At Birmingham, Alabama, where it is said that no picture ever has played for more than four days, the Strand Theater has booked "The Girl Phillipa" for a week, with the option of continuing its run for two weeks.

Charles Steiner, who controls the new Fourteenth Street Theater, New York, is building another large picture palace on the east side of the metropolis, and has booked "The Girl Phillipa" as the attraction with which he will open his new house.

Fairbanks Forms Own Producing Company

ENGAGEMENT WITH ARTCRAFT DESTROYS FERTILE FIELD OF RUMORS

We don't need to tell you who's back of this famous smile. Its immensely popular owner hereafter will be secured only in Artcraft productions.

DOUGLAS FAIRBANKS is not the kind of person who frets about the future. Now, to quiet the rumors and doubts that have blown on all the breezes of screendom, making it seem that his future has been a source of worry to others, though not to himself, he sends an announcement to the press stating that he will form his own producing company and release his productions through the Artcraft Pictures Corporation.

Under the terms of his engagement with the Artcraft Pictures Corporation, which also releases Mary Pickford subjects and George M. Cohan's pictures, Mr. Fairbanks is to form immediately his own producing company. He will himself produce all the photoplays in which he will appear. Work on the initial production under the new association will be commenced immediately in the east, other subjects being staged in whatever locale best suits the story.

Retains John Emerson as Director

John Emerson, who has directed several of Mr. Fairbanks' most successful pictures, will have entire charge of the future productions. Bennie Zeidman remains with Mr. Fairbanks in the capacity of special representative. The scenarios will be written by Miss Anita Loos, who is responsible for many of the stories he has acted in the past. The first picture will be made in and near New York.

The releasing of the Douglas Fairbanks productions through Artcraft has created wide interest not only in film circles. The value of Fairbanks as a box-office attraction is apparent to exhibitors. Under the Artcraft system of distribution, the productions may be handled in small towns as well as in the metropolis.

Artcraft announces that production of Mary Pickford's newest, "A Poor Little Rich Girl," by Eleanor Gates, has been completed so far as the star herself is concerned. Several scenes in which "Little Mary" does not appear are now being taken, after which the final cutting and assembling will be commenced under the supervision of Director Tourneur at the Fort Lee plant.

" 'A Poor Little Rich Girl' is undoubtedly one of the very best subjects in which I have yet appeared," said Miss Pickford shortly before her departure to Los Angeles where she will appear in further Artcraft releases. "I just lived the part of little Gwendolyn, the neglected little daughter of wealthy parents who seek personal prominence rather than the love of their child."

Soon after Miss Pickford's arrival on the west coast she will commence work on her newest effort for Artcraft Pictures at a big studio of modern design which has been taken over for her in Los Angeles.

George Cohan Back from Florida

The trip of George M. Cohan to Jacksonville, Florida, enters him into the "Inner Circle" of honest-to-goodness filmites, he contends. His journey in behalf of the silent art presents the final hurdle over the fence of the "legit" stars and after that has been accomplished he declares he automatically and immediately becomes a full-fledged motion picture actor regardless of past career, history or record. He has lately returned to New York.

Inclement weather prevented Mr. Cohan from commencing activities before the camera immediately and allowed him and Mrs. Cohan ample opportunity to visit Riverside, Pablo Beach, the alligator and ostrich farms and other places of interest. Several spectacular scenes involving over 500 howling extras and presenting factory strike views for "Broadway Jones" under the direction of Joe Kaufman, afforded him additional education in the moving picture art.

N. C. Lund of the West End Theater, Bridgeport, Connecticut, deserves the distinction of being known as one of Connecticut's ultra-progressive theater managers. Mr. Lund was first in Connecticut to sign a contract with Kleine-Edison-Selig-Essanay service.

Her Majesty, the Queen of Screenland, as the central character in Artcraft's "The Poor Little Rich Girl," just completed and ready for release March 5.

Mystery in "Seventh Sin"

"The Seventh Sin," last of the Seven Deadly Sins, McClure series, contains a mystery. McClure Pictures has announced no details of this last feature and only

George Le Guere and Shirley Mason in "The Seventh Sin," last of the remarkable McClure Seven Deadly Sins series of features.

admits some of the most important features of this climax to the series of seven five-reel photoplays.

George Le Guere is billed as the star of "The Seventh Sin," but Mr. Le Guere is not the only star therein. Ann Murdock, Holbrook Blinn, Shirley Mason, Nance O'Neil, H. B. Warner and Charlotte Walker complete the astonishing cast.

The theme of "The Seventh Sin" is being kept a secret. It is described as being "the biggest sin of all; the sin that incites all other sins."

It is expected that exhibitors will find a strong box-office value in the mystery element in the final photoplay, as well as in the all-star cast.

McClure Pictures is holding its biggest "punch" for the finish. Shirley Mason has conquered the other six sins, one by one and by her battles with them is strengthened for the final contest. A novel method is used in presenting "The Seventh Sin" and the mystery is withheld until almost the last turn of the fifth reel.

New World Coming

The next release of World Pictures Brady-made will be "A Girl's Folly," which is mostly comedy with a very pretty love story for background. The entire play revolves around a moving picture star played by Robert Warwick and a little country girl who falls in love with him and runs away to join the company. Doris Kenyon fulfills the requirements of the little country girl. There are numerous scenes in the studio and "on location," and the making of motion pictures is shown in detail. The main idea is fun as supplied by authentic episodes in the lives of the movie players.

The government school where dancers are trained for the Russian Imperial Ballet is shown, together with the training itself, in "The Dancer's Peril," the next Alice Brady picture for the World Film Corporation. For these scenes Alexis Kosloff and his entire ballet corps were engaged and Mr. Kosloff himself superintends the training, with Miss Brady as one of his many pupils. Later in the play Miss Brady, Mr. Kosloff and his troupe of 100 interpret the ballet "Scheherazade," as a part of a supposed opera performance in the Imperial Opera House, Petrograd, reproducing the stage and the crowded auditorium.

COMING ART DRAMAS

"Pride and the Devil," with Alma Hanlon Next Apollo Play—Anna Nilsson, Jean Sothern in Early Releases

"Pride and the Devil" is the title of the next Apollo picture to be released on the Art Drama program. Richard Ridgely is directing the production, in which Alma Hanlon is starred, and Bigelow Cooper, Leo Delaney and Pamela Vale are seen in the principal supporting parts.

"Pride and the Devil" tells of the life of a young couple who come to the city soon after their marriage. The wife becomes engrossed in the social activities of the so-called "society" set. An estrangement springs up between husband and wife which eventually leads to the divorce courts and, despite the fact that each loves the other, neither is willing to take the initiative toward a reconciliation. Both are possessed of a stubborn pride, and neither is willing to humble it.

Anna Nilsson in "The Moral Code"

Ashley Miller is directing Anna Q. Nilsson and Walter Hitchcock in "The Moral Code," a feature now under production by Erbograph Company, to be released shortly on the Art Dramas program. Mr. Miller also wrote the story of the photoplay.

"The Moral Code" is described as a powerful screen presentment of a very real, vital problem of every-day life in America and England, where the marriage relation is looked upon in accordance with the laws and traditions of the past, and not the living present.

Jean Sothern's New Play

Will S. Davis, the former Fox director, who was engaged by the Van Dyke Film Production Corporation for the production of that company's pictures, is at work on his first picture at the Van Dyke Studios. Jean Sothern is playing the lead in the production which is being made under the working title of "The Cloud." The story is said to be an effective mixture of the light, pretty "business" that Miss Sothern does so well, and the heavier dramatic action which she demonstrated was well within her range in "Whoso Findeth a Wife," a previous Art Dramas release.

Edith Storey in "The Long Fight"

When Vitagraph-V. L. S. E. releases "The Long Fight," the five-reel production it is making at its western studios from Hamlin Garland's famous novel, "The Captain of the Gray Horse Troop," Edith Storey and Antonio Moreno, who are co-starred in this Blue Ribbon feature, will be seen to unusual advantage in a typically American play.

William Wolbert, who is directing "The Long Fight," is responsible for the splendid new Vitagraph production, "Aladdin From Broadway," in which Miss Storey, Mr. Moreno, and William Duncan are co-starred.

H. A. Barrows, R. E. Burns, Edward Cecil and Hattie Buskirk are also seen to advantage in "The Long Fight." Studio Manager William S. Smith has provided some magnificently big sets of streets and camps for the production, and there is every promise that "The Long Fight" is a well-met member of the Vitagraph family of Blue Ribbon releases.

CENSOR STARTS "CLEAN-UP"

Twenty-five Chicago Theater Owners and Four Exchanges Hailed into Court Under "Pink Permit" Law

The strong-arm of police censorship reached out over Chicago in the last fortnight and caught twenty-five theaters and four exchanges in a tangle of the law. The act of one man in the city hall has brought a crop of litigation to exhibitors and a harvest of lawyers' fees to the Chicago attorneys who will have the task of defending the theater men. It means that a crisis has come in the notorious censorship regime of Chicago, and the validity of the "pink permit" law will be questioned.

At much expense to the city, investigators are being employed to spy on the film exchanges and theaters. The two dozen or more prosecutions just begun are based on evidence collected by the investigators in clandestine visits to theaters in many districts of the city.

The theaters are charged either with admitting children to shows where "pink permits" have been issued, or with showing the pictures without posting the permits. In the latter cases the difficulty has resulted from the neglect of exchanges to send the permit to the exhibitor with the film. Four exchanges are charged with distributing films without obtaining the required permits.

The "pink permit" law, forbidding the admission of minors to performances of pictures judged in this class by the censors, is the root which nourishes the present activities of the censor board. Major M. L. C. Funkhouser, second deputy superintendent of police, who exercises supervision over the censor board, personally set the recent investigations on foot. His action is in line with the threat which he recently voiced against the film men and which MOTOGRAPHY printed.

He has since corroborated his statement, though denying that it is in any sense a threat. He said at that time:

> If the theaters persist in their disregard for the law [pink permit law] and continue to admit children to see these pictures, there will be a public movement started to bring about a change in the ordinance which will entirely prevent the showing of films that our censors do not consider fit for juvenile audiences.

A prominent Chicago exchange manager, upon having his attention called to this challenge from the police official, made this significant reply:

> There is going to be a change over at the city hall some day and it will be impossible for any one man to stand in the way of progress in the whole field of the picture industry. Our one-man censorship in this city is acting as a handicap on the free and proper development of the motion picture art.
>
> It acts as a decided detriment to the improvement of motion picture standards, simply because the producer never knows how to present a picture which will pass all censor boards. It is a national question not to be juggled about and meddled with by one man. He retards the very step toward better pictures which he wishes taken. If the fight is coming, I am glad of it. It is high time to settle it and let the industry breathe naturally again.

Mary Pickford in Chicago

"I hope I make as good with Chicago as Chicago made with me."

This is the wire sent by that American institution, Mary Pickford, back to the Zephyrous Village from somewhere in Illinois after she had departed on February 11 to continue her way to the coast.

For Mary and her mother and her sister, Lottie, and the latter's baby, Mary Pickford, were well entertained during their Sunday in Chicago by Max Goldstine, manager of the local Artcraft office. He gave them a luncheon at the Sherman Hotel, at which were present representatives of most of the Chicago newspapers and trade magazines and various film men. Visitors percolated through the Pickford suite all day and a large group saw the party off for the sunny coast at night.

Perhaps the most startling declaration that Mary made in Chicago was that she intends to retire in about two years. This however, is interpreted by her friends to mean that she will make fewer plays instead of retiring into total eclipse. Her first play in the west is to be a western story. She will later return east for the filming of "Rebecca of Sunnybrook Farm."

Chicago people were again impressed with the simplicity, charm and genuine qualities of the personality of the industry's most universal drawing card. Her Majesty of Screen land is still unaffected "Little Mary," in spite of the fact that she will be half a million richer by the end of this year.

And one of the wisest remarks that Mary made in Chicago was this:

"I read MOTOGRAPHY every single week."

The merry Pickford luncheon given by Max Goldstine, of the Chicago Artcraft office, at the Sherman Hotel, February 11. From the left the names and attachments are: W. C. Benson, Exhibitors' Herald; C. W. Brown, Exhibitor's Trade Review; Oma Lawrence, Chicago Post; Mrs. Max Goldstine, Ralph Kettering of Jones, Linick & Schaefer; Louella Parsons, Chicago Herald, and her husband; and Little Miss Goldstine. At the end of the table are Mrs. Pickford; Max Goldstine; Mary Pickford; A. E. Curtis, MOTOGRAPHY. Then come Mr. and Mrs. W. K. Hollander, Daily News; Lottie Pickford; Al. Cohn, Photoplay Magazine; L. Y. Crump and W. C. Cook, Artcraft; M. M. Simon and Bob McKnight, Examiner. M. M. Rubens, Rubens Theaters, Joliet, isn't "all there." But he might have been if the lens had cut wider.

Three of the tremendously interesting scenes from De Mille's great drama "Joan the Woman," with Geraldine Farrar. At the left the crowd kneels in allegiance to the king. In the center is the scene in which Joan is made commander-in-chief of the armies. The cell scene shows the wonderful Joan near the hour of her death.

New Open Market Concern

Benjamin Friedman, one of the foremost exchange men in the country and a prominent figure in film circles in the northwest, has recently organized a company to be known as Friedman Enterprises, Inc., incorporated for $250,000, with headquarters at 923 Longacre Bldg., New York City, and 300 Film Exchange Bldg., Minneapolis, Minn.

The purpose of this concern is to handle larger film productions in the open market. The first of these was shown at the Strand Theater last Wednesday morning. It is entitled "A Mormon Maid," and is a powerful photodrama of early Mormon days. The picture is five reels in length, and presents Mae Murray and Hobart Bosworth in the leading roles.

Although this production is not propaganda, it is offered at a moment when more than a thousand branches of a new Anti-Mormon League are in process of establishment throughout America, and it will naturally meet with great demand. "A Mormon Maid" hits the inside of the bull's-eye imperative essentials in a states rights offering, combining a wonderful story, celebrated cast, and beautiful photography with a sensational topic and great advertising possibilities in making a production that is magnetic, stirring and gratifying.

Originally taken in eight reels, with its scenes in Utah, California, Colorado and contiguous Mormon territory, the new feature compressed into five thousand feet for the better accommodation of the schedules of exhibitors. The plot is punctuated with intensely dramatic situations, thrilling incidents, and immense scenes. In the name part Mae Murray runs a picturesque gamut of her mimetic powers.

Thrilling pageantry in the attack of the early Mormons on invading caravans of pioneers is included in the spectacular elements of the production.

Hiller and Wilk, located at 924 Longacre Bldg., are the New York representatives of the Friedman Enterprise, Inc.

Wharton, Inc., to Distribute

Wharton, Inc., of Ithaca, New York, has begun the distribution of its own films. The company announces that hereafter it will market all its productions independently and will also make all the pictures bearing the Wharton name.

R. H. Hadfield, of Chicago, has been appointed general manager of Wharton, Inc. He will assume the responsibility of carrying out the new policy. Other details of the new distribution plan will be supplied to exhibitors in an early announcement. Inquiries from exhibitors will be answered by Manager Hadfield upon request.

Jap Sub-Title in "Honor System"

Sub-titles which few persons can read are certainly not an accepted part of most photoplays.

Yet there is just such a one in R. A. Walsh's "The Honor System," which William Fox opens at the Lyric Theater, in New York City, on February 12.

This particular sub-title is in Japanese—and there's a reason.

A morning visitor is entering at the left. The other picture shows "the avenging angels on guard."—Scenes from "A Mormon Maid," with Mae Murray, released by Friedman Enterprise, Inc.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

Carbon Trouble

My carbons, both lower and top, burn straight down to a cone from three to four inches. I am using 5/8-inch soft cored Bio American made carbons, using A. C. current with 60 amperes. My arc works fine for about 3,000 feet of film then begins to cone and grow red, giving no light whatever. I also lose my crater. Is this in the make of the carbons or is my amperage too strong for the size carbons? I have used the Bio carbons foreign make and got good results until I changed carbons. Let me hear from you in your next issue.—*Fred Null, Owl Theater, Lebannon, Kansas.*

Your trouble is caused from using too high amperage for the size of carbons that you are using and I would advise you to either cut down the amperage or use 3/4 inch cored carbons both in the top and lower carbons. Be sure that the carbon jaws are kept clean and that they make a good tight contact with the carbon. Take the jaws out and file or scrape them at least once a week, and by doing this you will find that you get better results with the carbons, no matter what make you are using. Try out the brand you are using with the 3/4 inch carbons and if you still have trouble then change to some other brand. There are several brands "made in America" that are good.

A Family of Questions

Would consider it quite a favor if you would give me some information upon the following items:

What advantage has a direct current equipment over an indirect one, if there is any, in the projection? What changes would have to be made in changing from an indirect equipment to a direct one? What changes would have to be made in the projection equipment, if the distance from the machine and the screen is increased 25 feet? Sometimes when I am running a picture the light seems to wave all over the screen and will do this for five minutes at a time, and then it will not bother me again for maybe a week. What is the cause of this? It is not the fault of the shutter as I have adjusted it several times without doing any good. Am using 110-volt alternating current, 60 cycle and 60 amperes. Am using 5/8-inch soft cored carbons top and bottom. When I put a new carbon in the bottom or top holder, it takes almost five minutes before I can get a suitable light, and if I put a fresh carbon in the top and bottom I cannot get any light scarcely at all. What is the cause of this? I have noticed in several theaters the picture on the screen has a slight up-and-down movement; it takes a close observer to notice this, and the same thing is wrong with my picture. I have tried two machines and have tried three sets of new tension springs but cannot stop it at all. Do not know what it can be unless it is the whole machine moving. My machine is a new one.

I have made some improvements on the machine I am running, to whom shall I write to find out whether there are any like the ones I have made? —*R. E. G., Operator, Palace Theater, Wellston, Ohio.*

In using direct current in projection there are several things that are to be considered, and for that reason D. C. is a more desirable current for projection than A. C. (Alternating). In using D. C. the crater is formed on the positive or upper carbon. In using A. C. the crater is formed on both carbons as both carbons are alternately positive and negative. It is a known fact that practically all the light used for projection comes from the crater or craters, and that the combined craters on A. C. will not equal in size the D. C. crater where equal amperage is used. In using D. C. current in the average theater very good results are obtained with 35 amperes of current and very few theaters using A. C. current use less than 60 amperes and many of them use 70 and 75 amperes. The use of D. C. current not only gives you better results on the screen but means a saving in light bills and a saving in carbon bills. I would advise anyone who owns a theater using projection to use D. C. current. If you cannot get D. C. from your local company then I would install a motor generator set, mercury arc rectifier, or a converter set.

In asking what changes would have to be made in changing from A. C. to D. C. you do not state what you are using in the way of resistance, a rheostat, or a compensarc. If you are using a compensarc you will have to change from it to rheostat, but if you are using a rheostat you will not have to change anything in the way of equipment, unless your machine is motor driven and then you will have to change the motor on it. The only change that would have to be made by increasing the distance from the machine to the screen, would be in the lens, both M. P. and stero., taking it for granted that you want the same size of picture at the increased distance. By increasing the distance 25 feet you will find that the picture is considerable larger. You do not state in your question whether you have a two or three-wing shutter on the machine, but you should have a two-wing shutter on it as you are using A. C. current.

I think that the wave that you see in the picture is caused by the shutter getting in synchronism with the cycles of the A. C. current. You will notice that the waves appear when you are running at a certain speed only. Several of the operators have complained of waves being in the picture but they have had them in the picture all the time and they show up in the light colored film such as snow scenes and letters and the operators have found that that is caused by heat waves coming from artificial heat used in the theater but in your case where you are having the trouble only once in a week, I think that it is caused by the shutter getting in synchronism with the cycles of the current and if you should have a three-wing shutter on the machine, change it at once for a two-wing one.

In your carbon trouble, be sure that all connec-

tions from the switch to the lamp are tight and making good contacts, that the terminals on the wires leading to the lamp are making good contacts and that they are not corroded. Lots of the operator's light troubles are caused by bad terminals and lead wires at the lamp. Be sure that the carbon jaws and clamps are kept clean and make a perfect contact with the carbon. These jaws and clamps should be taken out and cleaned at least once a week. From the way you have described your trouble with the carbons, I have every reason to believe that you are not getting 60 amps. at the arc and if I were you I would have the local electric light company put an amp. meter on at the lamp and see if you are getting that much amperage. In setting the carbons, have the top carbon set ⅛ inch in the rear of the lower carbon and be sure that they are in line vertically.

The up and down motion that you have noticed on the screen may be caused by the intermittent movement not being set close enough allowing circumferential play in the intermittent sprocket or it may be that the whole machine is moving up and down. Have someone stand close to the screen while the machine is running and they can very soon tell which it is that is causing the trouble. If the machine is causing it, you can tell it by watching the edge of the picture and the edge of the screen and you will see the entire picture move up and down. This can be remedied by locking the machine firmly to the floor of the booth. Get two turn-buckles at the hardware store (the kind that are used on the old-fashioned saw), also two large screw eyes; fasten the screw eyes in the floor of the booth, one directly under the head of the machine and one under the lamp house. Fasten a short piece of No. 12 iron wire to the front of the machine and a piece to the screw eye in the floor under the head; fix the turn-buckle between these two pieces of wire. Do the same at the back of the machine with the other turn-buckle. By tightening the turn-buckles you can lock the machine securely to the floor of the booth.

As to the improvements you have made on the machine, I would advise you to consult a good patent attorney if you want to make them a money proposition, but if you care to have the operators have the benefit of the improvements, send them in, and if they are something new I will be glad to give the operators the benefit of them through the pages of the department, or you can write to me personally and I will give you all the information I can on the subject.

The Curse of Bad Films

The editor of this department has had his attention called twice during the last few days to the condition of film, coming from two of the largest feature film companies of Cincinnati, and shipped to Indianapolis, Indiana, for use. One was a five-reel subject. Two of the reels were not rewound and two of the reels had no leader or subtitle on them. The operator had no way of telling which was part 3 or part 4 and, as might be supposed, got part 4 on instead of part 3. Loudly did the manager roar at the mistake the operator made. He could not see any excuse for an operator making a mistake like that. When conditions were explained to him he swore that he would cancel service with the firm, which he should do and not only do that but warn every other exhibitor of the condition of the film coming from that firm.

In the other case there was six reels in the feature and below is the shape they came in: Five frames in the title, Ohio censors, five frames. No title or subtitle in the second reel. Subtitle but no part number on the third reel. Twelve frames of part 4, but no subtitle. Ten frames in part five, but no subtitle. Eight frames in part 6 with no subtitle. From six inches to a foot of leader on each reel and one reel had a "part follow" leader on the end of the reel, the other five did not have a tail piece of any description on them. The film was covered with oil from one end to the other and some one must have rewound it and thought that he had inspected it. A firm that will send out film in that condition does not deserve to have the patronage of any exhibitor.

Many After "The Black Stork"

The biggest state rights men in the country have requested screenings of "The Black Stork," the eugenic photoplay aimed to spread the propaganda that unhealthy babies should be allowed to die at birth, and to force the passage of eugenic marriage laws in all the states of the union.

Within ten days after the first advertisement announcing the release of the photoplay to state rights buyers had appeared in the trade papers twenty-two of the really big buyers had either written or wired requesting a showing of the picture.

Besides these messages three hundred and seventy-two picture theater managers had written the Sheriott Pictures Corporation asking for information as to where the picture could be booked. These managers were informed that they would be notified as soon as the territory in which they are located is sold in order that they may arrange for their dates with the purchaser of the territory.

The Sheriott Pictures Corporation has arranged for a magnificent line of paper consisting of from one to twenty sheets upon each of which appears a smashing statement by Dr. Harry J. Haiselden, the star of the picture and the leading exponent of "death to defectives."

Hitchcock with Art Dramas

Walter Hitchcock, who has done so much creditable work on the screen since he deserted the legitimate stage a short time ago, has been engaged by the Erbograph Company to play the leading parts in that company's productions. Mr. Hitchcock will share the stellar honors with Anna Q. Nilsson in his first picture for his new association. The production will be called "The Moral Code," and was both written and directed by Ashley Miller, and will be released on the Art Dramas program.

On the legitimate stage, Mr. Hitchcock was featured for number of years in the support of America's most celebrated actors and actresses. He has appeared with such players as Henry Miller, Nat Goodwin, Margaret Anglin, William H. Crane, Otis Skinner, and Kyrle Bellew.

Some of his more important screen plays have been "Destiny" and "The House of Tears" with Emily Stevens, "The Celebrated Scandal" with Betty Nansen, "Vera the Medium," with Kitty Gordon, and "The White Raven" with Ethel Barrymore.

Director George Cochrane of Universal City has commenced the picturization of a one-reel underworld drama, "The Ruse," featuring Molly Malone.

NEW ESSANAY SERIES

Group of Short Dramas Under General Head of "Do Children Count?" to Appear Featuring Remarkable Child Star

George K. Spoor, president of Essanay, announces the forthcoming inauguration of a new series of short dramatic productions, the general title of which will be "Do Children Count?"

Essanay's cycle of matrimonial complications, "Is Marriage Sacred?" has met with great popularity among exhibitors and patrons alike. This cycle, however, will be concluded early in April. It is to provide a suitable substitute that "Do Children Count?" will be offered.

There will be twelve in the forthcoming series, each one to have a screen time of approximately thirty minutes. Each will be a separate photodrama in itself, and if the exhibitor desires, can be booked and run apart from the others.

Little Mary V. McAlister, Essanay's celebrated child star, will be featured in each production. This little girl, though only six years old, has won a place in the hearts of photoplay patrons. She has developed a remarkable dramatic talent. Among the recent feature productions in which she has appeared were Henry B. Walthall's current drama, "Little Shoes," "The Little Missionary" and many others.

Underlying these problem plays will be a direct appeal for the children in the home. The General Film Service will handle the releases.

Several powerful dramatic offerings are ready for release under the "Is Marriage Sacred?" title. "The Extravagant Bride," to be presented February 24, presents the problem growing out of the marriage of a rich girl, used to every luxury, to a youth of moderate means. "The Vanishing Woman," for release March 3, draws a contrast between the old-fashioned woman and the college girl of today, whose modern ideas get her into trouble. "The Pulse of Madness," to be offered March 10, reveals a young woman who stops at nothing to win the man she loves.

One of the most novel ideas ever put into a short production is offered in "The Five-Dollar Bill," a Black Cat Feature to be presented March 6. It demonstrates that much money can bring happiness, despite the high cost of living and loving. "Aladdin Up-to-Date," to be released March 13, is another decidedly interesting photodrama of this series.

Kalem Series Ready in March

For the benefit of those exhibitors who have not had an opportunity to get into communication with their exchanges since it was announced that the Kalem Company would shortly market two new series productions—a two-part and a single-reel series—we are authorized to state that the initial episodes of both can be booked now for showing about the first of the month.

The title selected for the first complete story chapter of "A Daughter of Daring" is "In the Path of Peril," from a story by Herman A. Blackman, featuring Helen Gibson.

New Enid Bennett Play

Enid Bennett, Thomas H. Ince's radiant new star, soon will be seen in her second Triangle Kay-Bee vehicle, when she is presented in a drama of childhood and romance, entitled, "The Little Brother." It tells the story of Jerry Ross, the bright, lovable daughter of the East Side tenement, and home-maker for her two brothers, who masquerades as a boy and becomes a "newsi" in order to make both ends meet. Miss Bennett, as Jerry, is said to portray the character in such a manner as to win the applause of the most exacting audience. Her beauty, which was nurtured in Australia, is understood to be beyond comparison, and this, combined with rich natural talent, at once places her in the foremost ranks of screen favorites. While a mere girl, Miss Bennett, in this, her second Ince starring vehicle, evinces the ability of a veteran in stage craft, stepping from one difficult character to another with charming simplicity.

Miss Bennett is ably supported by William Garwood, who was engaged to play opposite the youthful star as a mineralogist.

William S. Hart, Triangle-Ince.

Jack Livingston, Triangle-Kay Bee.

Olga Grey, Fine Arts

In the dark at the left is Dorothy Gish in Fine Arts' "Stage Struck," and at the right stands "Glorious Gloria" Swanson, of the Keystone chuckle-factory.

Lillian Walker in "Kitty Mackay"

"Kitty Mackay," the stage play of gladness by Catherine Chisholm Cushing which was a great Broadway triumph and now has been made into a five-reel picture by Greater Vitagraph, shows Lillian Walker, in the title role, in a most delightful and happy series of events and surroundings. "Kitty Mackay" is released as a Blue Ribbon feature through Vitagraph-V. L. S. E. on February 19.

Perhaps Miss Walker never before has played a part in which she has been more charming and admirable than she is in "Kitty Mackay." She is actually the author's whimsical brain-child, full of laughter yet always near to tears. Forgetting her own personality entirely, Miss Walker has made bonny "Kitty" a lovable character who will delight all audiences.

Wilfrid North directed the production. Don Cameron plays opposite Miss Walker in "Kitty Mackay." Charles Kent is seen as the nobleman. Others in a very capable cast are Jewell Hunt, Mrs. Nellie Anderson, Beatrice Anderson, Mrs. West, William Ferguson, and several popular Vitagraph players.

The story is the sort that always wins with audiences because it is simple and direct. Living with Scotch people where she is a Cinderella to their own daughter, Kitty is sent for on her eighteenth birthday by a wealthy nobleman. She becomes his ward. She falls in love with his son and, when they are about to marry, the nobleman tells his son that Kitty is his daughter by another marriage. Kitty merely is informed that she cannot marry the son. But it is all cleared up a little later when an imposture is disclosed and it is learned that Kitty is unrelated to the nobleman. How this is worked out is one of the charming bits of "Kitty Mackay."

These views are all taken from "Kitty Mackay," the new February 19 Vitagraph feature starring Lillian Walker and based on the popular stage success.

"GOD'S MAN" IN FILMS

Novel Which Shows Gay and Sad Phases of New York Social Whirl to Be Made in Pictures by Frohman Corporation

The next offering of the Frohman Amusement Corporation will be a nine-part picturization of a present-day literary success, "God's Man," written by George Bronson Howard. William L. Sherrill, president of the company, recommends the feature to exhibitors as a presentation of one of the most successful works of a master writer of the day.

"God's Man" is a story which presents wide latitude for screen purposes. The author has thrillingly narrated the vicissitudes and trials of a wayward college youth; the quagmire, the dark abyss, the degradation and despair arising through the tremor of New York's gay life, until the ultimate coming of the dawn of righteousness. It is a vivid tale of New York in both its somber and gay moments; of its truth and hypocrisy and the pitfalls and underhand methods of Broadway.

"The Witching Hour" Popular

The Frohman Corporation reports an unusually rapid sale of the territorial rights to its master-production, "The Witching Hour." Within six weeks, to a day, the entire territory of the United States had been contracted for, with the single exception of that northwestern territory of Washington, Oregon, Idaho and Montana.

The picture has been repeatedly played before faculties of various universities and before students of mental science. It is one of those pictures which have enjoyed sufficient prestige to warrant third and fourth time return engagements.

Jack Sherrill, popular star of the Frohman Amusement Corporation, whose latest appearance was in the character of "Joe Louden" in Frohman's "The Conquest of Canaan," has accepted an invitation to address the audiences of the Criterion Theater, Atlanta, Georgia, for a full week, beginning February 19.

At the time of the pre-booking showing of "The Conquest of Canaan," the management of the Criterion wired their offer to Mr. Sherrill to appear in person with the picture.

Director Beaudine, of the Universal Joker Company, is filming Universal Joker, "What the——?"

The Big Feature in the Small Town

BY WALTER E. GREENE
PRESIDENT ARTCRAFT PICTURES CORPORATION

Walter E. Greene, President Artcraft.

IN days gone by when the release of a master-photoplay presenting the super-star was announced, the small town exhibitor read the news with longing eyes and either hoped for the day when his town would be large enough to warrant his engagement of such productions shortly after their release or that he would soon be in a position to take over a theater in a big city where he could afford to book these latest accomplishments in the photoplay art, rather than wait until the film had become old before he could finally secure it for his limited patronage.

One of the chief foundations upon which Artcraft had been built was its idea of stepping into this breach and making it possible for the small town exhibitor to play these big stars in their newest offerings before his patrons had forgotten about them, this despite the impression that occasionally evidenced itself, that Artcraft was directed at the big-city manager only.

Aids Small Town Exhibitor

The manager of the metropolitan theater immediately realized that Artcraft made it possible for him to show productions that heretofore were never offered to him but were shown at a regular "legit" theater. The small-town exhibitor on the other hand, did not understand just where Artcraft would benefit him until its policy in this direction was explained. He then promptly learned that Artcraft meant just as much to him as it did to the big-town manager and that it filled the very gap which had always kept him far behind regardless of how progressive a showman he might have been.

As may be expected it has taken time for the smaller exhibitor to fully appreciate just what Artcraft meant to him, but I can safely say that its importance to his success is now fully appreciated. I can only judge from the letters and reports which we daily receive from managers in towns that, in some cases, I have never heard of and the countless endorsements that have been voluntarily sent us readily prove that our efforts in behalf of the small-town exhibitor have met with the success they deserve.

What Exhibitors Say

The drawing power of such stars as Mary Pickford, George M. Cohan and Douglas Fairbanks is really more wonderful than many can appreciate. For instance, every day we receive reports from out-of-town managers who announce that despite adverse weather conditions, Mary Pickford attractions drew more than capacity and established new box-office records. Manager C. M. Waterbury of the Palace Theater, Chippewa Falls, Wisconsin, in a letter concerning his remarkable success with a Pickford subject, writes: "Sunday found us in the grip of the worst blizzard in many years, in fact it seemed foolhardy to open the theater. One theater did close. But listen! The matinee was the largest the house has known and we had a full house in the evening while the competition exhibited to 25 patrons, actual count."

Manager C. H. Cookingham of Ayreshire, Iowa, a town of less than 300 inhabitants, reports: "A terrible sleet storm raged all afternoon and evening. Notwithstanding this I came out fine on it financially and it sure pleased my patrons. No town is too small to handle your pictures and I will take all your releases."

From Mullen, Nebraska, Manager John J. Motl writes: "The production went over big and in spite of blizzard weather I made good with it. I guess my patrons like Mary Pickford as well as I do. You sure did put Mullen on the map. The next important item after getting the contract was to make good with it and I certainly made good, even under adverse weather conditions. I like the way you co-operate with the exhibitor. It makes a fellow feel that after all, no matter where one happens to be one can now offer the best there is. I have seen the so-called big features but there is none that appeals to us like Mary Pickford, and when they named her 'America's Sweetheart' they named her right."

Another communication from Manager Joe C. Fox of the Holland Theater, Wichita, Kansas, reads: "I have just closed the Pickford picture and can truthfully say that we ran by far more in the four days than we ever did before in a week. We packed our house at every performance and had people standing in line for hours waiting to get in."

Many letters of similar nature present the most gratifying knowledge that our efforts in behalf of the small-town exhibitor have taken hold. Mullen, Nebraska, for instance, is a very small town of 105 people and the adjoining country is sparsely settled. If Manager Motl can make good with Artcraft productions there seems to be no reason why our subjects should not be shown in every city, town and hamlet in the country in the very near future.

Schulberg General Manager of Paramount

Kenneth Hodkinson has resigned the position of office manager of the Paramount Pictures Corporation and Benjamin P. Schulberg has resigned as director of Paramount advertising and publicity, the duties of both offices having been combined under the title of general manager, which Schulberg has been appointed by President Hiram Abrams. The change takes effect immediately.

This realignment in the Paramount personnel places in the general managership of the giant distributing corporation a man who has been identified with the motion picture industry since a time long preceding the advent of the first feature.

B. P. Schulberg has probably been associated with

fewer companies than any other man who has been in his branch of the business during the same period of time. Mr. Schulberg made his entrance into the film business as associate editor of one of the earliest trade papers and the first mouthpiece of the "independent" manufacturers, "Film Reports." He joined the Rex Company upon its formation as scenario editor and advertising and publicity manager, remaining with that company until it affiliated with the Universal, when he was transferred to Universal as scenario editor. When Adolph Zukor organized the Famous Players Film Company in 1912, Mr. Schulberg became identified with that pioneer feature producing company as scenario editor and advertising and publicity manager, until the overwhelming growth of the company made it necessary for him to devote all his time to the advertising and publicity departments, becoming known as "the man who delivered Adolph Zukor's message to the world." With the formation of the Famous Players-Lasky Corporation Mr. Schulberg occupied the same position in the combined organization and continued in that capacity after the absorption of Paramount by Famous Players-Lasky.

Notable Fox Director

John C. Adolfi, the Fox director, had no royal road to screen direction. He traveled the long, hard road of the legitimate stage, with Louis Mann and Clara Lipman, both here and abroad, Dustin Farnum, Julian Marlowe, Ethel Barrymore, and many others.

It was in 1909 that the screen claimed him as a leading man. He was one of the first actors of international reputation to work for the Vitagraph company.

Mr. Adolfi is the one director who takes the full responsibility for his productions, story, the work of his actors, accuracy of detail and atmosphere, and believes that when the picture reaches the screen, if anything is wrong, the director alone is to blame. In fact, according to Mr. Adolfi, no actor or actress is really to blame if he or she misinterprets a thought or makes a false move.

This is a safe belief, however, for his pictures are a harmonious combination of the necessary elements and are wholly pleasing to the eye and mind, as followers of his June Caprice pictures will testify.

Jack Adolfi, Fox director, and Kellette, his assistant, doing a turn with June Caprice during the winding in of "A Child of the Wild."

Four years ago he began directing after having played many parts at the Griffith coast studios. He directed for three years with Reliance, then came east to the Universal, where, besides others, he produced "The Sphinx," with Herbert Kellsey and Effie Shannon; "The Man Inside," with Edwin Stevens, and "The Path of Happiness." In November, 1915, he went under the William Fox banner. Mr. Adofi adapts all the stories given to him for production, because he demands the three cardinal requisites—sympathy, suspense and surprise—in every story he screens. He prefers, however, to work upon original matter, and his genius has given to the screen some wonderful stories.

FILM TEACHES EUGENICS

"The Black Stork," Dr. Haiselden Picture, Owned and Released by Sheriott to Be Used by Medical Men

The screen is to be used almost exclusively in an effort to force the passage of eugenic marriage laws in every state in the Union. After numerous consultations some of the best known members of the medical profession have decided that the one way to place before the lawmakers of the different states the disastrous effects of mismated marriages is by showing moving pictures of the offspring of these marriages.

It was decided at a meeting of the Medical Society last week that the first onslaught would be made on the members of the legislature of Illinois, following the introduction next week of a eugenic marriage law which seeks to prevent marriages until after a medical examination of the parties to the prospective marriage and after blood tests as well.

The legislative halls, according to the plans of the physicians, for the moment will be turned into a motion picture theater and the lawmakers will be requested to view the eugenic photoplay, "The Black Stork," through which Dr. Harry J. Haiselden, the eminent Chicago surgeon, attempts to convey the message that all deformed, unhealthy children should be allowed to die at birth.

Members of the medical profession throughout the country are divided as to the advisability of supporting the plan as advocated by Dr. Haiselden, many of them taking the stand that the duty of a physician is to save life under every condition and without taking into consideration whether the saving of the life is advisable.

But the physicians are unanimous is declaring that "The Black Stork" is the best agency obtainable to drive home the point they desire to make with the lawmakers of the various states.

Recently a committee of physicians from the medical society called upon Dr. Haiselden to make arrangements for the showing of the picture before state legislatures now in session. Through an agreement with the Sheriott Pictures Corporation, which owns the picture, arrangements were made by which a clause is to be inserted in the contracts with state rights purchasers, in which the medical societies of the various states are given the privilege to show the picture before the state legislatures provided no admission is to be charged and that the picture will be confined to one showing to the lawmakers.

According to the plan, as outlined, a committee of three physicians will carry the film from state to state and the state medical societies of each state visited will provide for the showing and the hearing.

PARAMOUNT RELEASES

Marguerite Clark Comes Again in "The Fortunes of Fifi"—Blanche Sweet as Southern Girl in "Those Without Sin"

Theaters which recently have shown Marguerite Clark in "Miss George Washington" or in "Snow White" may soon present the Paramount favorite again, this time in a fanciful comedy-drama entitled "The Fortunes of Fifi." This is a Famous Players production which will be released as the leading feature of the week of February 26.

In "Snow White" Miss Clark played the role of the delightful little princess. "Fifi," though equally charming, is quite another character. She is a little minx of a French actress whose colossal conceit makes her believe that she is a great actress despite the failure of the first company with which she becomes connected.

The other five-reel Paramount features of the week will be "Those Without Sin," a Lasky production, in which Blanche Sweet plays. In the character of Melanie Landry, a Richmond girl, prior to the time of the War of the Rebellion, she has a character which fits her in every particular.

The Short-Reel Features

Surrounding the program for this week are three exceptional short-reel features; the fifty-fifth edition of the Paramount-Bray-Pictographs; the fifty-sixth of the series of "Weekly Trips Around the World," personally conducted by Burton Holmes, in which he takes his fellow travelers to visit exquisite Lake Louise; and a Klever Komedy entitled "Some Doctor," with Victor Moore in the title role. "Some Doctor" will be released February 26.

In the fifty-fifth edition of the magazine-on-the-screen there will be shown for the first time the Quacky Doodle family. Quacky Doodles, Danny Doodles and little Doodles, of comic paper fame, will appear regularly in the Pictographs in connection with "Colonel Heeza Liar" and "Bobby Bumps."

"How Cathedral Windows are Made" and "Putting Rivers to Work" are two particularly interesting subjects treated in the screen magazine.

Detective Aids in Mystery Film

Detective methods of the most scientific and modern sort play such an important part in "The Argyle Case" in which Robert Warwick will make his first appearance as a Selznick-Pictures star, that it was considered advisable to obtain the best technical advice necessary, so that the picture might be perfect in every detail. William J. Burns, the internationally famous detective, was consulted by Harvey J. O'Higgins and Harriet Ford, when they wrote the original play, and he consented to act in a similar capacity of advisor to Robert Warwick. He made several visits to the Selznick Studio when the important scenes were being photographed, and as a consequence "The Argyle Case" is the first detective film which will stand the closest scrutiny.

Burns was the first to use the dictograph to obtain evidence from the criminals themselves direct. He invented the "prepared blotter" by means of which finger prints could be obtained without arousing the suspicions of the subject. With a trick pen, the fingers of the subject are smeared with ink, and in a moment the evidence of identity is recorded. Both of these important devices of the modern detective are employed in "The Argyle Case" exactly as Detective Burns has used them in many of his big cases.

ANOTHER McCLURE SERIAL

President F. L. Collins Declares Bookings for "Seven Deadly Sins" Beat Any Previous Series—Plans Similar New Production

Frederick L. Collins, president of McClure Pictures, is planning to duplicate the success of "The Seven Deadly Sins" and has decided to begin the production of a new series of similar form.

So instantaneous has been the success of "Seven Deadly Sins," McClure series of seven five-reel features, each with a star of wide reputation, that Mr. Collins says "I told you so" to many persons who had predicted disaster, just as did many when McClures launched the earlier serial—"What Happened to Mary."

The early bookings, he says, have established the fact that "Seven Deadly Sins" will outbook any series or serial ever offered to the public.

By the time the last of "Seven Deadly Sins" has been released, McClure Pictures will be at work upon another series of features. Details of the new series are not to be announced for several weeks.

Chaplin-Mutuals Sold to Japan

The rights to the Chaplin-Mutual Series of twelve two-reel comedies have been disposed of for Japan for a fancy price which includes a cash payment of $10,000. This sale was made by Chester Beecroft of 71 West Twenty-third street, New York, and was arranged by him through Fred Bolton of the Anglo-Italian Films, Ltd., London, the man who last autumn purchased the same series for the United Kingdom for a sum closely approaching the half million dollar mark.

The extraordinary popularity achieved by Charlie Chaplin since the signing of his $670,000 contract with the Lone Star Corporation has been signally demonstrated by the seemingly fabulous prices which have been obtained for the Chaplin-Mutual Series from the foreign markets.

Thus far the United Kingdom, India, Africa, Scandinavia, Spain, Australia, New Zealand and Japan have been closed. All of these sales were made by Chester Beecroft, who states that negotiations covering nearly every territory on earth, are well under way and will soon be concluded.

Theater Rented for Filming

In producing "The Easiest Way," in which Miss Young will make her fourth appearance as a Selznick-Picture star, Director Albert Capellani rented the Garden Theater for three days and engaged an entire musical comedy company assembled from the choruses and principals of several current Broadway shows. Among other spectacular scenes in this picture will be the reproduction of one of New York's gayest "early morning" resorts, with Hula-Hula dancers and other popular appurtenances, including a characterization of "Diamond Jim" Brady.

Pretty Ruth Clifford is playing the featured role in "A Modern Mona Lisa," a five-reel photoplay nearly completed at Universal City.

Arrow Shows "The Deemster"

The Arrow Film Corporation made the first exhibition run of their photo-dramatic version of Hall Caine's "The Deemster" at the Strand Theater, New York, February 8. A large audience of people prominent in literary, dramatic and picture circles gathered to witness the presentation, and although the run started at the unusually early hour of 9:30 o'clock this circumstance had no effect on attendance. The picture was enthusiastically received and applause was frequent during its presentation. The general comment of everyone leaving the theater was in effect that the Arrow company has a genuine, smashing hit in this picture play.

One of the many unusual scenes in Arrow's "The Deemster," screen version of Hall Caine's novel.

The principal role of Dan Mylrea is played by Derwent Hall Caine, the son of the author, who for the past ten years has been a prominent figure on the English stage, and has been frequently referred to by the London press as the leading romantic actor of England. Mr. Caine's interpretation of the trying role of Dan was remarkably convincing. The other characters were well played, and the dramatic interpretation of the story was singularly well balanced and effective.

State right interests were unusually well represented in the audience at the Strand, and every state right buyer of prominence was present or represented. Mr. Shallenberger's plans for release of the picture in connection with state right purchasers have been so far advanced that a very early presentation of "The Deemster" in the metropolitan centers will be made.

Many Book "Skinner's Dress Suit"

Kleine-Edison-Selig-Essanay report record shattering business for Essanay's "Skinner's Dress Suit" in which Bryant Washburn is featured.

Manager Rothapfel, of the Rialto, New York City, was one of the first exhibitors to see "Skinner's Dress Suit" screened and he immediately substituted it for another feature and will show it at the Rialto during the week beginning February 18.

The Piccadilly at Rochester is reported to have shelved its regular program for three days, presenting instead, "Skinner's Dress Suit;" the Strand at Hartford, Connecticut, has contracted to show it three days. The Strand at Syracuse has also signed for it. These are only a few of the more important bookings in the New York territory. From the western K.-E.-S.-E. branches come flattering reports regarding this same picture.

No other picture in recent years has received more publicity than "Skinner's Dress Suit," the story having been published in *The Saturday Evening Post,* then issued in book form, and the book is now said to be the third best seller on the market and rapidly overhauling the leaders.

Adolph Zukor on Tour

Adolph Zukor, president of the Famous Players-Lasky Corporation, has left New York on an extended tour of the country, during which he will make his first visit to the Lasky studio in Hollywood since the merger of the Famous Players and Lasky concerns. On his way west Mr. Zukor stopped off at Chicago, Kansas City and several other of the principal cities, where he conferred with exchange men and exhibitors on important questions incident to production and distribution.

Mr. Zukor will also complete the detailed arrangements for the marketing of Famous Players-Lasky productions in Japan, negotiations for which were closed some time ago, prior to the entry of the company into Argentine, Uruguay and Paraguay.

Exhibitor Joins Vitagraph

S. M. Bowers, formerly a Vitagraph exhibitor at Pocatello, Idaho, who recently sold his theater to Archibald and Caruthers, has been appointed city salesman in the Salt Lake City exchange of Vitagraph-V. L. S. E. He succeeds J. Deitch, who was forced to resign because of ill health. Mr. Bowers is devoting himself almost exclusively to booking "The Secret Kingdom," on which his first five days netted him eighteen new accounts.

Several promotions have been made by Walter W. Irwin, general manager of Vitagraph-V. L. S. E. George Balsdon, Jr., who until recently was assistant manager of the New York exchange of Vitagraph-V. L. S. E., has been appointed to the position of manager of the St. Louis branch of that company.

J. M. Tally, for some time road salesman in Montana for Vitagraph-V. L. S. E., has been appointed branch manager, in charge of the Salt Lake City exchange, succeeding F. A. Wagner.

Earl H. Arnold, formerly salesman for the Triangle company, has been appointed salesman in the Syracuse branch of Vitagraph-V. L. S. E., to cover north-eastern New York state.

H. L. Andress is a new salesman in the Minneapolis exchange, succeeding C. L. McVey, who recently came to New York to enter business for himself.

Ben Braasch, formerly booker in the Omaha office, has been made a salesman in that branch, covering Omaha city theaters; this makes the sales force of the Omaha office total four men.

Circus Strong Man with L-Ko

Frank Klein, one of the world's strongest men, has joined the L-Ko forces and will do all the heavy work in these comedies which are released on the Universal program. Among the feats of strength Mr. Klein performed was lifting a horse with his teeth, breaking rocks with his bare fists and juggling half ton weights.

Mr. Klein makes his debut in pictures in the L-Ko comedy, "Defective Detectives," in which he allows a fully loaded automobile to run over him.

DISPLAY PRIZMA PICTURES

Formal Demonstration of Color Photography to Scientists Reveals Commercial Value for Exhibitors' Uses

The reproduction of natural colors on the screen by the modern processes evolved in Prizma pictures, made by Prizma, Inc., of New York, was studied and demonstrated in a formal presentation of Prizma productions under the auspices of the American Museum of Natural History and the New York Academy of Sciences, February 8. The development of color photography and relief was the subject of discussion.

The practical possibilities of Prizma films were also explained. It was shown that Prizma pictures differ in several ways from those previously developed by other processes. In these pictures there are used four colors made up of two pairs of complementary colors. The first pair is composed of red and green-blue, and the second of yellow and blue. These four shades photographically cover the entire range of visible colors.

Films of Standard Size

In taking Prizma pictures the camera controls a single strip of film. Two shutters are employed, one to cover the film during the period when the film is moving and the other carrying the color filters through which the light rays must pass before reaching the film exposure. Film of standard width and having the standard perforations is used in both the taking and the showing. The positives may then be exhibited on any standard projector after equipping the projector with a color wheel attachment.

Great Authors' Works for Mutual

A list of literary masterpieces has been secured as screen vehicles for Nance O'Neil and Marjorie Rambeau in the series of pictures they are making at the Powell-Mutual studios.

To the literature of the screen will be added the classics of such writers as Ibsen, Charles Dickens, Gertrude Atherton, Algernon Boyesen and Frederick Arnold Kummer.

"Mrs. Balfame," the first vehicle chosen for Nance O'Neil, has been completed at the studios of the Frank Powell Producing Company. The production is an adaptation of the novel of the same name by Gertrude Atherton. This is the first of her stories Mrs. Atherton has permitted to go to the screen.

"Hedda Gabler," on which Miss O'Neil is now working, is a picturization of the Ibsen play. "Hedda Gabler" was one of Miss O'Neil's most famour roles on the speaking stage and a part she has played over seven hundred times. Her first appearance in "Hedda Gabler" was in Australia. She then made a trip through South Africa, and later returning to America appeared in practically every city in this country in the same famous play.

"Bleak House," the third of Miss O'Neil's productions, comes from the pen of Charles Dickens.

"The Greater Woman," chosen for Miss Rambeau's first appearance on the screen, is a picturization of Algernon Boyesen's play which was presented extensively on the stage in Europe. This production has also been completed at the Powell studios.

"Motherhood," the second production on which Miss Rambeau is now working, is a film version of the play by Frederick Arnold Kummer, author and playwright.

"The Debt" will be the third offering featuring Miss Rambeau. This is a success from Europe.

"The Second Wife" is an original story by Caroline I. Hibbard which was written especially for Miss Rambeau.

Another of Ibsen's plays will be given to the public in "The Doll's House," in which Miss Rambeau will portray the character of Nora. This is lighter than most of Ibsen's plays and for that reason proved more interesting to many theater goers when shown on the stage.

Wilfred Lucas in New Drama

Wilfred Lucas is being featured in the Triangle Fine Arts drama, "A Love Sublime" (temporary title), adapted from the short story, "Orpheus," by Samuel Hopkins Adams, appearing in *Collier's Weekly*. In this production Lucas portrays the role of a Herculean Greek. He works in the steel mills and falls in love with a French waitress but she refuses to accept him because of heart trouble. She leaves to go to another city and is taken to the hospital suffering from a heart attack. Lucas follows later.

While searching for the girl he is espied by a famous sculptress. In Lucas she sees the exact type for which

Advance glimpses of "The Greater Woman," the first Powell Mutual production featuring Marjorie Rambeau. The popular stage star was pilated in her screen debut by Frank Powell.

she is searching for a model. He is engaged to pose for her. While the girl is in the hospital she changes rooms with another patient. This second patient, a woman, dies and the Greek is informed that his sweetheart is dead. When Lucas is informed by the hospital authorities that the girl is dead he gives a very good imitation of a wild man on a rampage. He cleans out the hospital in rapid fire order and receives a jail sentence for his efforts.

While the girl is in the hospital she receives some cigarettes from Lucas and gives them to a well known crook who has been denied the privilege of smoking. Later in the story, just before the lovers are re-united, this kindness on the part of Lucas in giving the crook cigarettes is responsible for saving the big Greek's life.

Carmel Myers plays the leading feminine role opposite to Lucas. Other principals in the cast include Fred Turner, Alice Rae, George Beranger, Jack Brammall, James O'Shea and Bert Woodruff. "A Love Sublime" is being directed by Ted Browning.

Big Campaign for Next Clark Picture

One of the greatest publicity campaigns ever given a five-reel program picture has been launched in advance of the Famous Players-Paramount production, "The Valentine Girl," in which Marguerite Clark, the idol of the screen public, is to star.

By arrangement with six great newspapers in the east and middle west, there was issued on February 11 a total of 1,500,000 beautiful art supplements to these papers showing an exquisite reproduction of Miss Clark as the Valentine Girl, the issue being particularly timely because of the coming of St. Valentine's Day on the fourteenth of the month.

Every Paramount exhibitor will profit by the issuing of this art supplement because of the fact that Miss Clark is mentioned on the picture not only as the Valentine Girl but also as a Famous Players-Paramount star. The circulation of these million and a half art copies is so timed as to arouse interest in the Famous Players production, "The Valentine Girl," and is scheduled well in advence of the release day which is set for April 9.

Ragnar Omtvedt, the "gentleman skier" of Norway and Chicago, broke the world's ski-jumping record in 1916, with a leap of 196 feet, and he probably would have jumped farther if Ann Murdock had been practicing on top of the next hill. No, this is not Ragnar; it's Ann, up in Tom Furniss' territory somewhere, practicing how to fall gracefully. Miss Murdock has been signed by Mutual to play in Frohman productions.

EXHIBITORS CHRISTEN FILM

Theater Managers Favor "Battle Cry of War" as Name for Commodore Blackton's Sequel to "Battle Cry of Peace."

Exhibitors in all sections of the United States have been asked for an expression of what, in their opinion, is the best title for the special Vitagraph production which is the sequel to "The Battle Cry of Peace." Answers to these inquiries are now pouring in on Walter W. Irwin, general manager of Vitagraph-V. L. S. E.

For purposes of identifying the picture while it was in production at the Vitagraph studios, this sequel to "The Battle Cry of Peace" was called "The Battle Cry of War."

The production is now ready for release. It may have its premier on Broadway within the month. Alice Joyce, Peggy Hyland, Naomi Childers, Mary Maurice, Harry Morey, Joseph Kilgour, Walter McGrail, James Morrison, and other Vitagraph players are in the cast.

Manager Irwin telegraphed 500 exhibitors, selected to a great extent at random from an alphabetical list, in all sections of the country, asking their opinion as to the right name for the production. Within twenty-four hours more than 275 telegraphic replies had been received, with fifty letters.

Almost without exception, the theaters—through their owners or managers—said that "Womanhood; or, The Glory of a Nation," is the best title that could be bestowed on Commodore Blackton's second big picture.

Exhibitors Who Sent Replies

George E. Simpson, president of the Regent Theater Co., Rochester; William Sievers, of St. Louis; Stillman Theater, Cleveland; Strand Theater, Milwaukee; Emery Theater, Providence; Alhambra, Cincinnati; Hippodrome, Toledo; T. A. Abernathy, Birmingham; L. A. De Hoff, New Theater, Baltimore; Frank J. Rembusch, Shelbyville, Ind.; W. S. Butterfield, Battle Creek; Cabrillo Theater, San Diego; Apollo Theater, Peoria; Finklestein & Ruben, Minneapolis; Tom Moore, Washington; George A. Whitney, Springfield, Mass.; Crescent, Nashville; Regent Theater, Ottawa; S. E. Greenebaum, Davenport, Ia.; Strand Theater, Toronto; Jacob Lourie, Beacon Theater, Boston; Buckingham Theater, Chicago; Strand, Tampa; H. C. Farley, Montgomery, Ala.; L. G. Bissinger, Dallas; Josiah Pearce & Sons, New Orleans; E. W. Lynch, Worcester; H. H. Ellison, Salt Lake City; J. L. Morrissey, Duluth; Carl G. Ludwig, Columbus, O.; Turner & Dahnken, San Francisco; Strand and Walnut Theaters, Philadelphia; Thomas D. Soriero, Park Theater, Boston; Alexander Pantages, Seattle; Ed. C. Paull, Springfield, O., and many more.

The cast surrounding Clara Kimball Young in the Selznick-Picture version of Eugene Falter's drama, "The Easiest Way," includes Joseph Kilgour in the role of Brockton which he created in the original Belasco production starring Frances Starr. Another well-known Broadway player in the cast is Rockliffe Fellows, who plays the part of Madison.

FOUR MONTHS OF METRO

Three Novels, Two Poems, and New Play by William Christy Cabanne, Among Spring Releases—New Barrymore Play

Among the pictures which it announces for release in February, March, April and May, the Metro Pictures Corporation calls the exhibitors' attention particularly to three features picturized from great novels, two plays based on famous poems, and a sixth play written and directed by William Christy Cabanne. The complete schedule of Spring releases follows:

Following the release on February 5, "The End of the Tour," with Lionel Barrymore as star, comes "One of Many," for release February 12. "One of Many" is presented by Arthur James, with Frances Nelson as star. The drama written and directed by William Christy Cabanne. "The Promise," based on James B. Hendryx's novel of the same name, with Harold Lockwood and May Allison, begins its appearance February 19, while on February 26, "The Secret of Eve" with Mme. Petrova as star, will be released.

"The Barricade," with Mabel Taliaferro as star, goes on the screen March 5. "The Beautiful Lie," an adaptation of the poem by Ella Wheeler Wilcox, with Frances Nelson as star, will be presented March 12. "The Hidden Children," from the novel of the same name by Robert W. Chambers, with Harold Lockwood and May Allison, will follow on March 19. "The Mortal Sin," with Viola Dana as star, for March 26, will complete the March offerings.

"The Waiting Soul," with Mme. Petrova as star, will be released April 2. One week later, April 9, comes "The Power of Decision," with Frances Nelson, and on April 16, "His Father's Son," with Lionel Barrymore. April 23, "The Secret Spring," an adaptation of "The Hidden Spring," the famous novel by Clarence Budington Kelland, with Harold Lockwood and May Allison, is scheduled for April 23. "God's Law and Man's," with Viola Dana, will be the feature of April 30.

"The Belle of the Season," an adaptation of the poem by Ella Wheeler Wilcox, with Emmy Wehlen as star, will lead the May releases, on May 6. "The Millionaire's Double," with Lionel Barrymore as star, will follow on May 13, and "To the Death," with Mme. Petrova, May 20.

Besides these features four comedies are announced for March as follows: March 5, "A Modern Romance," with Max Figman; March 12, "Handy Henry," with Mr. and Mrs. Sidney Drew; March 19, "The High Cost of Living," with the Drews as stars; and March 26, "The Awakening of Helena Minor," with the Drews as stars.

Following the list just announced will come the chief Metro feature of the season, Miss Ethel Barrymore in "The Call of Her People," an adaptation of Edward Sheldon's play, "Egypt." This is the first of a series of attraction pictures in which Miss Barrymore will appear and which will cost not less than $100,000.

"Courage of Silence" at Rialto Theater

"The Courage of Silence," the new Vitagraph Blue Ribbon feature starring Alice Joyce and Harry Morey, which had its premier at the Rialto Theater, New York, played to unusually large business and excited unbounded admiration from the dramatic critics and the theater-going public of the metropolis.

Samuel L. Rothapfel, managing director of the Rialto, at the close of the run of "The Courage of Silence" in his palatial house, wrote the following letter to Walter W. Irwin, general manager of Vitagraph-V. L. S. E.:

"The Courage of Silence" has finished its engagement at the Rialto and did a splendid week's business. It proved to be up to the Rialto standard in every way, and made capital entertainment and was very much liked.

Paul Scardon, directing a scene from "The Hawk," an on-the-way Vitagraph feature. From the left, Garfield Thompson, who picturized the story; Director Scardon, Robert Vaillard, Denton Vane, Ethel Gray Terry and Earle Williams.

Detroit Vitagraph Exchange

The newly created Detroit branch of Vitagraph-V. L. S. E., located at 40 East Larned street, under the management of J. M. Duncan, has now been formally opened with an exceptionally well balanced and chosen staff of salesmen, bookers and shippers.

Walter W. Irwin, general manager of Vitagraph-V. L. S. E., has approved all of Mr. Duncan's selections, and on February 1 the Detroit branch of Vitagraph-V. L. S. E. became a full-fledged exchange instead of, as in the past, operating as a sub-branch of the Cleveland branch.

William M. Elliott, formerly associated with Cohan & Harris and then as road salesman for John H. Kunsky, has been appointed city salesman and assistant manager under Mr. Duncan. Mr. Elliott has been identified with the industry for many years.

George M. Rowell, who has been a member of the Vitagraph-V. L. S. E. sales force for some time, and Alexander Y. Glennie, whose home is in Detroit and has, for some time, been with the local Pathe exchange, are road salesmen for the Detroit branch of Vitagraph-V. L. S. E.

M. C. Miller, Paul Kreps, and Felix P. Streicher, all of whom have been in the employ of Vitagraph-V. L. S. E. or with the General Film Company, are, respectively, the new bookkeeper and cashier, booker, and shipper of the new Detroit branch. Miss Helen Stegman remains as stenographer and Miss C. Claeys is billing clerk.

A gathering of Canadian moving picture men was held at Windsor, Ontario, recently, at which the Canadian Motion Picture Association was formed. Protection for its members in their commercial relations is one of its purposes. If found to be of advantage to members, the association will buy and sell supplies and equipment. The association may also, if its members so desire, produce, import, buy and sell films for the benefit of its members.

Current Releases Reviewed

"The Honor System"

William Fox Presents P. A. Walsh's Master Drama. Reviewed by Charles R. Condon

BIG pictures come, and big pictures go, but some of them stay. William Fox's "The Honor System" belongs to this latter class. This statement frankly admits to be a prediction, but it is based upon the reception tendered this production at its opening at the Lyric Theater, New York, on Monday, February 12, and upon the film itself, so it is surrounded with safety.

First night attendances are easily lured into applause, but it takes a picture that is good to hold the people in absolute silence in the tense moments and move them to sob or gasp for breath in the highly dramatic or thrilling scenes. And "The Honor System" does just that.

The only time when its monopoly upon the spectators' emotions is threatened is in the middle of the last act. At that period the prison reform work begins a sanctimonious procession of sweet kindnesses, but it is interrupted in time by the dramatic thread of the story, which, while punctuated at proper intervals with illustrations of how a prison can perform its proper functions and be fit for human beings at the same time, still maintains the strength and interest necessary to drive these facts home.

"The Honor System" is about ten reels in length, and is presented in three acts, all good ones. Shortly after its start it goes into high, and doesn't vary a hair's breadth in its speed to the end of the first act. After Stanton's mother, a pathetic little figure, aged, loving and self-sacrificing, gives way before her son's ambitions, and bids him farewell and good luck in his new appointment in the far west, the spectator is thrilled by a daring Mexican raid upon a frontier town, the subsequent hard-fought battle, and a rescue which made us all feel glad and got some applause.

On the heels of this hard riding and fierce fighting, which brought about some comedy touches in the treatment of the perniciously active Flynn kids, comes the funeral of a man who died that others might live. Here Trixie Bennett, the belle of the town's social mecca—a cheap saloon, introduces herself as a girl who might live right with the proper amount of moral support. Stanton is fooled according to the plans of "Three-Fingered Louis," Trixie's accomplice, and is finally delivered from the girl's trickery by the law, which tries him for the murder of Louis. Although the act was committed in self-defense, evidence and an aspiring district attorney succeed in having him sent to prison under a life sentence.

It is here that the picture gets in its best work for prison reform by recording some sensational conditions said by the subtitle to have been fact in a certain prison at one time, and which may still exist in some degree in prisons not subjected to the searchlight of investigation. A close-up shows Stanton, seated in the prison dining room, breaking open a loaf of bread whose interior is considerably alive. Other atrocities flashed upon the screen are the practices of flogging and of consigning offending prisoners to a blood-curdling dungeon.

In one scene a cockroach, laden with a pencilled message giving the hour set for a "break," comes to a guard on its way from one cell to another, crawls over his shoulder, around his collar, and, just as discovery seems inevitable, turns off, crosses the other shoulder, and moves on along the wall to warn the next prisoner of the time to join in the concerted break for liberty.

This review has already gone along too far without mentioning the name of R. A. Walsh, the producer of "The Honor System." His reputation as a director to date has built a suitable pinnacle upon which to rest his achievement in making this masterful photodrama. Mr. Walsh has combined in this picture the necessary elements of a great production. It is sensational, thrilling, beautiful, impressive, destructive in the subject it attacks, and yet a wonderfully human story well told. The script is by Henry Christeen Warnack.

It is not with any intention of detracting from Mr. Walsh's credit that we mention that the staging of some of the scenes and the work of members of its cast show touches which have become known as the fingerprints of Griffith.

It would be possible to go on here and relate at length notable incidents and gripping scenes in this picture, and still miss many of them. It is crowded with things that people like to see, and in its realism contains some that are not pleasing to the eye. But in that lies its power to do good. A state hiding a prison like the one shown here will lose no time in renovating and humanizing it after viewing "The Honor System."

Governor George W. P. Hunt of Arizona did much to make this picture possible, and is introduced in it. Milton Sills, Charles Clary, Miriam Cooper and Gladys Brockwell have a little the best roles in the picture, with Arthur Mackley, James A. Marcus, George Walsh, P. J. Cannon, Mrs. Cora Drew, Roy Rice and Johnny Reese not very much behind them in their importance as characters.

To dwell upon their merits would only mean a series of individual eulogies to the effect that each plays a part perfectly. The above mentioned, and others who go unnamed on the program, worked earnestly and effectively to the end that the picture is big in a big sense, and is a reward in itself for their efforts. The titles, by Hettie Gray Baker, and the photography, by George Benoit, are in accord with the general excellence of "The Honor System."

"The Black Stork"

Sheriott Pictures Production Deals with Eugenics. Reviewed by Genevieve Harris

DR. HARRY J. HAISELDEN of Chicago, the featured player in this picture-with-a-purpose, came into prominence throughout the whole country about a year ago when he refused to perform an operation to save the life of a defective infant. The newspapers "played up" the story from both the scientific and the heart-interest standpoint and the case was widely discussed. Dr. Haiselden and his belief that a physician has no right to prolong a useless life aroused a storm o f protest and of praise. Through this case Dr. Haiselden's advanced theories regarding eugenics and allied subjects received immense publicity.

This five-reel production is a statement in motion pictures of Dr. Haiselden's views. Dr. Haiselden appears in the play in his own role of a physician. His opinions regarding the prevention of marriage of persons unfit for parenthood, and that defective children should be allowed to die, form the theme of the production and the story introduced and the types shown are the instances by which the physician seeks to prove his cause.

There can be no doubt of the interest the picture will arouse, both because of the theme and because of the wide publicity the doctor and the story, founded on the original Chicago case, have received. And the production will doubtless satisfy the audiences it attracts, since it argues its case well and fulfills its purpose. The picture is depressing and unpleasant. One is overwhelmed with a sense of futile pity for the unfortunate children and older persons shown, and agrees that any methods which would alleviate such sorrow are commendable, and that

Defective types shown in "The Black Stork."

if wider publicity, through print and through motion pictures, will aid in decreasing the amount of disease and deformity in the world, that this production and others of its kind are justified. On the other hand there is always the danger that much

of the interest aroused is morbid and hysterical and may have a harmful effect on too sensitive individuals.

The story which forms the background of the play was written by Jack Lait, the well-known Chicago author. The leading roles in support of Dr. Haiselden are taken by experienced screen players, among them Hamilton Revelle, Jane Fearnly, Allan Murnane, George Moss, Elsie Esmond, Henry Bergman and Edgar Davenport. Revelle plays Claude Leffingwell, a young man who although tainted with hereditary disease and advised against marriage, weds Annye Schultz. Dr. Haiselden, in an effort to dissuade the young man, takes him through a hospital ward where he is shown many types of defective children, who pay for the sins of their parents.

But the marriage takes place, and the child born is defective. Dr. Haiselden believes that it should be allowed to die, but leaves the final decision with the mother. In a vision, the mother foresees the probable life of the crippled infant, and in this connection all the horror and sadness of a defective's life is shown. She decides to let the child die.

In contrast with the reckless attitude of the man who marries in spite of warning is shown the sacrifice of a young woman who refuses to wed because she fears that she too bears the mark of "The Black Stork," a fear later proved to be unfounded.

"Beware of Strangers"

Selig Special Feature Reveals Crime Syndicate Methods. Reviewed by Genevieve Harris

THE reports of police committees which run to ground criminals of various sorts and break up crime combines served as the basic material for this production. It is not primarily a play. It is rather a translation into picture form of the actual workings of an underworld gang which existed in real life. Their various achievements have been linked together by a fictitious romance which serve to give form to the material.

The production is handled in an admirable fashion by Director Colin Campbell. A cast which is really "all-star" interprets the roles, for each player has played leads in former productions. Each part in this play is important and difficult, and requires an experienced interpreter, and every member in the cast does exceptionally good work. Thomas Santschi plays John Mentor, chief of the syndicate, in a strong, convincing fashion. Fritzi Brunette does unusually good work in the most prominent woman's role, that of Bertha Gibson, who becomes "The Lure." Vivian Rich and Edward Coxen, formerly prominent in American-Mutual pictures, do brilliant work, the former in a short but intense role of "The Lorelei," the latter in the important role of Harry Lyttle, the unwilling tool of the trust. Jack Richardson is excellent as clairvoyant. Others wholly satisfactory are Bessie Eyton as Mentor's daughter, the only really sympathetic role in the play, Frank Clark, Al Filson, Harry Lonsdale and Eugenie Besserer.

The events are interestingly presented. The attention is easily held throughout the eight reels. The photography and settings are good.

Considered from the box-office angle, the production will undoubtedly draw since there is usually a certain fascination about underworld stories. The picture is intended as a warning and in revealing crime tricks will fulfill its purpose. Crime is certainly not made attractive in the picture, but good taste is used in presenting a sordid phase of life. The offering will interest and satisfy the audiences it attracts and will offend no one, but it is primarily a preachment and is not intended as a diverting amusement.

Rights to the picture for Illinois and Indiana are controlled by the Central Film Company of Chicago.

The Story: John Mentor, supposedly an upright business man is secretly the head of a crime syndicate. This is run on principles as efficient as any well managed legitimate business. Through their information bureau they learn that a young banker, Henry Lyttle, in a certain small town is a likely "prospect." Accordingly several members of the gang set to work on the case. The first to arrive in the town is the clairvoyant, Professor Russburg. Bertha Gibson, secretary to the banker and engaged to marry him, consults the fortune teller about her fiance's business troubles and through her Russburg learns that Lyttle is about to go to the city to borrow funds. He forwards the information to the gang.

As a result, when Lyttle arrives in the city, he falls into the hands of others of the trust who trick him into robbing his own bank to gamble with the funds. He loses and is set adrift, a fugitive from justice. In the village, the savings of the townspeople have been swept away when the bank fails and as a result, Bertha's father commits suicide. Knowing that Lyttle has robbed his own bank, Bertha's love turns to hate and her one object becomes revenge.

After going to the city, Bertha again meets the clairvoyant, who puts her in touch with the crime syndicate. She meets and drags him, against his will, into the sordid business.

After working many unpleasant blackmailing schemes and extorting money from high and low, the entire gang comes into the net of the government officials. Chief witness against them is Mentor's own daughter whom he loved, but who had left his home when she became suspicious of his business. She had assumed another name and, not knowing her identity, Mentor's gang had succeeded in getting her fortune away from her. In turn, she aided the government, ignorant of the fact that her father headed the trust.

The story ends with the arrest or suicide of the members of the gang and the advice "Beware of Strangers." Walter Howie, a Chicago newspaper man, is the author.

"The Deemster"

Arrow Feature Nine Reel Drama—On State Rights. Reviewed by George W. Graves

WITH Charles A. Taylor and E. A. Bingham back of the scenario and Howell Hansel at the directorial tiller, an immensely powerful screen interpretation of Hall Caine's extensively read novel has been moulded into shape. However compelling the subject may be in the book form, it would seem to one seeing the film version and not having read the book that the picture must be an acutely graphic visualization of the latter and that in its own field of appeal it must measure up to the book's standard of power. Its every situation has been handled with the consummate art of a director who understands his work thoroughly, keeping the action in a continuous flow of interest and bringing out the dominant notes of the story in sharp relief. The picture truly is crowded with impressive scenes, and all these dramatic apexes have been linked together without any break in continuity or suspension of interest.

Derwent Hall Caine's work as Dan places him at once in the front ranks of our screen portrayers. The larger part of the sympathy flows directly to him and this, of course, is not due wholly to the story, powerful as it is, but is in a large measure attributable to the actor's realistic impersonation. To be explicit, Mr. Caine makes us feel continually the full power of the agony he experiences. This feeling of anguish "got over" so well, with the help of Marian Swayne and the fine cast, that the people in attendance at the initial showing at the Strand Theater, New York, were moved to real tears. Most were ready to testify that the picture's deep pathos got the best of them.

Others being appropriately cast and doing splendid work

One of the many unusual scenes in Arrow's "The Deemster," screen version of Hall Caine's novel.

are Sidney Bracy, Albert Froom and K. Barnes Clarendon. The quality of acting in this piece leaves little to be desired, and the character types prove to be perfect.

The general atmosphere, contributed by excellent loca-

tions, realistic interiors and quaint costuming, is one of conviction. Superior photography has a large part in this.

Hall Caine's name banishes from thought all doubt as to the value and power of the picture's plot. In fact the name Hall Caine is one the exhibitor can count on to bring him business. Like a true story, "The Deemster" gradually develops with big moments to a stirring final two reels. Unlike anything ever before shown on the screen, is the judgment scene on the traditional law mount on the Isle of Man. The return of Dan Mylrea, the cast-off, in the guise of the rescuing priest brings about a series of gripping scenes.

"The Deemster" is another picture to go on record as evidence of what the screen at its best is capable of. It stands head and shoulders above the ordinary run of features and exhibits very little for even the most fastidious to find fault with.

Daniel Mylrea is the fisherman son of the Bishop of Man, the supreme ruler of the isle. The Deemster, or governor, is next in authority. Dan is in love with Mona, daughter of the Deemster, but he is vehemently opposed in his love by both the latter and his son Ewan, with whom he has had a quarrel. The Deemster forbids Dan entrance to his house, but in spite of this, the lover comes at night to see his sweetheart. Ewan, led by his father to believe that Dan has dishonored his sister, sets forth to kill Dan. But in the terrific struggle on the cliffs Ewan himself is bested, falling to the rocks below. Dan and his friends, who promise to "stick by" him, take the body to sea, weight it and consign it to the depths. But the body becomes dislodged and next morning it is cast up on the shore. Dan, suspected of the murder, is put in prison. His father, the Bishop, gives him a chance to escape, but the youth voluntarily decides to atone for his sin. At the trial he pleads guilty.

Instead of pronouncing the expected sentence of death, the Bishop sitting at the trial, sentences his son to complete banishment—"no tongue to speak to him, no hand to touch him, and in death, no hand to bury him." For seven years Dan lives in desolation in a hut by the sea. At the end of this time a plague ravages the island. The people look for deliverance to an Irish monk who has the antidote for the pestilence. The monk, sole survivor of his wrecked ship, staggers to Dan's cabin, tells of his mission and expires. Dan puts on the priest's garb, takes the curative powder and goes forth among the people on his holy mission. The last person requiring treatment is the Deemster. With only enough medicine for one, Dan, himself stricken, faces his enemy. Realizing the hoplessness of his sentence, Dan prefers to die. So, revealing himself to the Deemster, he gives him the cure and then stumbles back to his shore hut. Here his last moments are brightened by the arrival of Mona, and the lovers, cruelly separated for seven years, and about to be separated again, enjoy a brief embrace.

"The Adventurer"

Art-Dramas Release Produced by U. S. Amusement Corporation. Reviewed by George W. Graves

A STORY with a novel plot, involving mystery and thrills, is this Art-Dramas release, which takes its place among the most powerful offerings yet circulated by this company. Not only are the characters on the screen held in mystery, but the audience itself is forced to do some guessing, though not enough to become burdensome. The story, from a novel by Upton Sinclair, has to do with a ruse practiced by the heir of a large fortune, to get evidence against a so-called charitable institution which is consuming his father's funds but not dispensing material charity. The fact that we do not know he is the millionaire's son makes matters the more interesting, forming the groundwork for a good surprise later. Mme. Blache, directing, has shown remarkable ability in all five reels.

Marian Swayne, an actress who is coming to the front lately, does splendid, wholly natural work in this, lending both charm and power to the picture. Pell Trenton, as her lover, the millionaire's son, is both a fine type for the part and a splendid actor. In the support Kirk Brown, Charles Halton, Ethel Stanard and Martin Hayden figure strongly.

"The Adventurer" is a splendid mixture of the detective drama, the melodrama and the heart-interest drama. Its two prime factors are action and suspense. The film is of the kind that will not disappoint wherever shown.

Jim, in appearance a product of the slums, saves from death a girl who would rather commit suicide than resort to dishonor to save her life. He and Dorothy become fast friends, and finally lovers. Margaret Adams, sister of Jim, who is in reality the son of the late millionaire Adams trying to discover the enormous leakage in the funds of the Adams charitable institution, happens to run across a clue pointing to her brother's whereabouts, and has Dorothy arrested as implicated in his disappearance. Margaret accidentally hears enough in her own

Marion Swayne in "The Adventurer."

home to be convinced that her guardian is guilty of defrauding the charitable institution. Caught spying, she is about to be put out of the way by the conspirators, when Jim comes to the rescue. Having accumulated all the evidence he needs, Jim has the whole gang arrested, and the story closes with Dorothy's release and the happiness of all.

"The Gentle Intruder"

Mary Miles Minter in Five Reel American-Mutual Drama. Reviewed by Genevieve Harris

"THE Gentle Intruder" is a gentle sort of a story, which moves along smoothly to a pleasant conclusion. Mary Miles Minter is the chief attraction and is as appealing as usual. She is slightly more grown up than in previous plays and for a change wears her blond curls pinned up sedately instead of floating about her shoulders.

Miss Minter's work is entirely satisfactory, and she is given a capable supporting cast. George Fisher, a newcomer to the American studios from the Ince forces, appears opposite Miss Minter for the first time. He is a youthful player of a popular type and is well selected for this part. The story does not give anyone a chance to display unusual acting ability. Marie Van Tassel as Aunt Rebecca creates a very good character role and

Sylvia insists on leaving the Baxter home.

will share honors with the lead in the attention of patrons. A number of prominent players appear in the cast, including Eugenie Forde, George Periolat and Franklyn Ritchie.

James Kirkwood directed the picture from a story by Clif-

ford Howard. The story material proves slight for five reels and as there is little complication of plot, there is a noticeable amount of padding. This somewhat lessens the dramatic value of the play. As a whole, however, the offering will please and interest audiences weary of thrills and problem plays and will prove a very good number for a family program.

The Story: Mrs. Baxter and her daughter are social climbers, discontented because of their lack of fortune. Baxter, an attorney, is released from his financial worries when an old friend makes him his heir in a will. The Baxter family finance their social campaign on money borrowed on the strength of this will. Then, just before his death, the old man learns of the existence of a niece, and changes his will to leave her the bulk of his fortune. Baxter destroys the will and keeps the fortune, but sends for the girl.

Sylvia (Miss Minter) becomes a member of the Baxter household as companion to Baxter's sister, Aunt Rebecca. The Baxters' social career is proving disastrous to Arnold, the young son of the family. Sylvia secretly falls in love with the boy and for that reason decides to go away. Her determination brings about a confession from Baxter, who had grown to hate the ill-gotten wealth, that Sylvia is the real heiress. Sylvia prefers Arnold to the fortune and insists that Baxter shall control it. She and Arnold are married and the rest of the family are cured of their snobbishness.

"A Goat Without Horns"

Episode 10 of "The Secret Kingdom" Released February 26. Reviewed by George W. Graves

THE bringing of the wild negro Voodoo worshipers into this release provides a stable basis for melodramatic action of high tensity. When they finally get Arline Pretty on the sacrificial altar and start to fry and cut her up at the same time, most in the audience will feel the cold shivers running up and down their backs. Some of the incantations and black magic used by the cruel priestess, whose heart is as black as her body, may start the waves of wonderment and incredulity circulating through the audience, or that portion of it hailing "from Missouri," but even then these things help to lend a touch of mystery and occultism, a touch which never seems to fail to meet with response.

This episode is not very convincing in its action. But before we have a chance to wonder "How?" and "Why?" something else is being quickly enacted before the gaze, usually something in the nature of a thrill, so the interest is not lost. The required exotic atmosphere is not there at all. It is all too evident that the picture was taken in the good old U. S. A., in the midst of civilization, and far from the land of palm trees and poisonous reptiles. We only remember seeing one palm tree, very much isolated, as opposed to forests of New York state trees.

There is a very exciting climb down a sheer cliff on a rope-ladder, the ladder being severed by a vicious looking savage. This is "old stuff" but it always has its appeal.

Charles Richman is much better in this episode than in the last, while Arline Pretty, too, is quite prominent and convincing. There is not quite enough of Dorothy Kelly in this to satisfy her admirers.

The octoroon wife of the dead "Swamp Adder" betrays Julia into the power of a Voodoo priestess. However, for a large sum of gold, Ramon buys back Julia. A goat bound for sacrifice is stolen and as a result the natives decide that Princess Julia is forced to "be the goat." Phillip shoots her executioner just as the fatal blow is about to fall and consternation reigns in the ceremony.

The episode ends with the escape of the white captives from the terrorized natives.

"The Heart of Texas Ryan"

Selig K. E. S. E. Release of February 12. Five Reels. Reviewed by Genevieve Harris

TOM MIX is featured in this unusually realistic western drama. With a supporting cast including several popular players, Bessie Eyton, George Fawcett and Frank Campeau among them, with plenty of action and a story which holds the interest, the release is a satisfactory one, especially for audiences which like "westerns." It will be liked best by admirers of Tom Mix, for it is an elaboration of the sort of short length picture Mix has played in.

The best feature of the picture is its realism. The various episodes are dramatically and vigorously presented. Credit for this is due both to the director, E. A. Martin, and the players, whose work is good throughout. The least good feature is the story itself, the plot of which is occasionally lost among irrelevant episodes. However, there is enough excitement in the events to make up for the plot shortcomings.

Texas is brought safely home.

The Story: Texas Ryan (Bessie Eyton) returns to her father's ranch in Texas after attending school in the East. Jack Parker (Tom Mix), a cowboy in the employ of her father (George Fawcett), is in love with the girl. Jack, early in the play, gets into a fight with "Dice" McAllister, marshall (Frank Campeau), who is really in league with Antonio Moreno (William Rhino), cattle rustler.

Moreno wishes to marry Texas because of the Ryan fortune. When he is rejected, he kidnaps the girl in order to demand ransom. But Jack foils the plot and saves Texas. Next Moreno and his gang "rustle" a large number of Ryan's cattle, and again Jack comes to the rescue, captures Moreno and forces the gang to return the cattle. Moreno escapes and Jack follows him across the border. There he is captured by Moreno and is about to be shot when Texas and her father, having learned of his danger, arrive after a thrilling race in their automobile and with a large sum of money ransom him. Jack then realizes that the girl's love is given to him and not to her eastern suitor, as he had supposed.

"The Black Wolf"

Lasky-Paramount Drama in Five Reels Released February 12. Reviewed by George W. Graves

MARGARET TURNBULL has based her script for this picture upon the play by Jean Barrymore. It is a story of the knights of old variety, with Lou Tellegen cast as a bold adventurer and robber of the Robin Hood school, an enemy of the rich, but friend of the poor. The part is an attractive one of itself and the star is earnest enough in his efforts to portray the character indicated by the story. But the fact in the matter

Lou Tellegen in "The Black Wolf."

is that the part does not fit the star, for although his emotional work is good one cannot easily accept him as the reckless, wild-blooded Black Wolf. And so this is a serious handicap to all his efforts. Nell Shipman, playing opposite him, makes her debut as a Lasky star. She does fit her part as the Dona Isabel. It is not an extremely emotional role, but there are chances for her to shine, and those who have seen Nell Shipman's previous work know that she is a dainty, winsome figure on the screen and an actress of no mean power. H. J. Herbert, playing the heavy, is the best performer in the support, which is only fair.

The play has not enough illusion to be taken as a fairy story, and not enough reality to be taken seriously. The most attractive thing about it is the gorgeous Lasky "upholstering." The story has a few good situations, to be sure, but these usually concern the star, and so take on a lustre of unreality. To the fastidious this piece will not appeal, but to a class less exacting it will no doubt offer an hour's pleasant entertainment. Lou Tellegen's name means much to the exhibitor, since his stage work is popular, and the mention of Nell Shipman's name, too, is valuable to the exhibitor in an advertising way, since she has been seen in some strong roles.

Although a price is on the head of the bold, dashing robber, Black Wolf, he visits the lady of his love at her castle, always evading the search of the guards. Don Phillip, a hard sort of character, wishes to marry Dona Isabel, but, luckily, he has not the power to force her to comply with his wishes. On one of his visits, Black Wolf is captured. He is spared death only when Isabel pleads with Phillip and promises to marry him. The Black Wolf becomes the personal property of the Duke, but the time comes, not soon after, when it is discovered that the Black Wolf is the real Duke del Miras. In a pistol duel in which the two men participate, the vicarious Duke is killed, so a happy ending results for the lovers.

"Sloth"

The Fourth of McClure's "Seven Deadly Sins" February 19. Reviewed by George W. Graves

THIS was originally on the schedule as the sixth release of the "Seven Deadly Sins," but because of its timely note of patriotism it has been "shoved forward" two numbers. Its theme is the supplanting of sloth in the mental constitution of a young girl of modern times with energetic patriotic action, when she realizes that the girls of today owe their heritage of happiness and freedom to the heroines of the past as well as to its heroes. After reading of some of these dauntless heroines she realizes the sin of her own lolling lethargy and goes to the front to become a modern idol of feminine courage (Uncle Sam is represented as being embroiled in a 1917 war).

Three separate stories depicting the deeds of valor of these women from out the past provide the interest for about two-thirds of the picture's length, while their reflection in the life of the modern girl makes up the other third. In these three entertaining and graphic portrayals Charlotte Walker is featured, each time supported by a different cast, and the players

Charlotte Walker in "Sloth," fourth of McClure's "Seven Deadly Sins" series.

every time, too, are very strong. Miss Walker's most forceful characterization is in the third story, where she is seen as a stirring figure of Revolutionary days. She works with zest, feeling and conviction. In the modern story Shirley Mason makes a very appealing figure, with George Le Guere at her right hand.

Some very realistic touches in direction lend emphasis to the production. As entertainment this picture is good. The first two tales are a little hurried in their telling, and are not over-clear, due to this and the difficulty encountered in identifying characters. But all will feel the force of the Revolutionary story and the impressiveness of the whole picture. Action is always a predominant element. "Sloth" makes a worthy successor in the line of the "Seven Deadly Sins" productions. Photography and settings are adequate, while the costuming ranges from fair to very good. Theodore Marston directed.

"The Last of the Ingrams"

Triangle-Kay Bee, Featuring William Desmond. Reviewed by H. D. Fretz

"THE LAST OF THE INGRAMS," is a drama tense with interest, depicting life of the old Cape Cod inhabitants. It shows vividly the narrow-minded and unsympathetic spirit of the sanctimonious New England villagers. The action is smooth but not quick, until the auction scene is introduced; then things move swiftly.

William Desmond in the powerful Triangle, "The Last of the Ingrams."

William Desmond, taking the part of Jules Ingram, is the last of his race. The villagers and their ways have no interest for him and he seeks pleasure in strong drink. He craves it more and more and finally parts with most of his treasures to satisfy his desire. At last there is nothing left but his home, which is heavily mortgaged. Rufus Moore, a miserable skinflint and a big man in the town, forecloses, and Jules' few remaining things are auctioned off. But Jules has some fighting spirit left, and causes much excitement when he breaks in by offering to allow himself to be sold with his household goods.

Mercy Reed, portrayed by Margery Wilson, has erred in the one way unforgivable to her neighbors, and leads a solitary life. Between Jules and Mercy there is a bond of sympathy, and when he is forced to leave his home, Mercy takes him to her cottage. He is successful in fighting the drink habit and takes a new interest in life.

The villagers conspire to drive Jules and Mercy from the place and, headed by Moore, they attack the little home, but Jules is able to calm the wild crowd.

Accidentally, Jules learns that Rufus Moore was the cause of Mercy's wrongdoing, and forces him to apologize before all the villagers. The people are ready to tar and feather Moore, but he is seized by the authorities for other wrongs. Some land in the west that still belongs to Jules, but is thought to be worthless, proves to hold valuable oil wells. With a promise of a bright and happy future before them, Jules and Mercy set out for the west.

The picture has been elaborately and artistically produced and is one that should take well with the public. The acting of William Desmond and Margery Wilson is excellent, and, with the help of intelligent support, a wonderfully effective play is made.

"One of Many"

Metro Offering in Five Parts Presented by Arthur James. Reviewed by George W. Graves

Frances Nelson in "One of Many."

THE girl who makes a supreme sacrifice for a loved one of her family is seen again, taking her unmerited punishment in this story, written and directed by Wm. Christy Cabanne. The story has the advantage of following along the lines of life as it is, not in remote cases, but in the majority of cases where a complication of its kind comes up. The characters generally are made to act as every-day men and women do. The plot suffers a little from being hackneyed, but not from conviction or realism. Its holding power is a little weak at the outset, but subsequent to this the interest accelerates until the climax, which is quite strong, but a little over-acted.

Frances Nelson, a the head of a good cast, proves that she not only has a charming personality but that she can portray emotion. She has a number of chances to bring her powers into play, and none of them are wasted. She was not at all unfortunate in having a part so much the center of sympathy. Niles Welch, whose work in the boarding-school Marguerite Clark picture, "Miss George Washington," created quite a furore, is opposite Frances Nelson. While the part doesn't give him a fraction of the opportunity he had in the Clark picture to display his real talents, (which lie a little more along the line of comedy) he makes a realistic character of the "black sheep." Much commendation is due Richard Dix, who handles a heavy part with splendid effect. Caroline Harris and Harold Entwhistle are the two remaining prominent characters. All of the types selected by the director are singularly good.

"One of Many" makes good entertainment. It points to a good moral, has a charming star, is well acted and capably directed. Its only serious drawback is a story, which in its general form, we have all witnessed or heard told before.

Shirley Bryson, to gain money to send her sick mother into a different climate, sacrifices herself to a wealthy man, Templeton, who, taking advantage of her plight, makes a bargain with her. Shirley leads her mother to think she has married the man whose money they enjoy. Lowry, the butler of the house, tries to force his attentions upon Shirley, whereupon he is discharged. The girl's mother at length learns the true state of affairs, and gives up her battle for life. Shirley, hearing of her mother's death, becomes a cabaret dancer. She meets Harold Templeton, and, not knowing he is the disowned son of the man to whom she sacrificed herself, she marries him. Harold has continually protected Shirley from the designs of Lowry, who has ever haunted her steps since she left the elder Templeton. Finally the latter decides to pardon his son; Shirley and Templeton, Sr., come face to face, and their actions betray them before Harold. The young husband is at first unforgiving, but considering that Shirley took the downward road to save her mother, and that she is really pure at heart, he forgives her.

"Red Saunders Plays Cupid," a five-reel Central America comedy-drama, is under production at Universal City.

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General Program

Monday.

D	2-5	Cupid's Thumb Print .....2, Selig	21702–03
C	2-5	The Hall Room Girls (Claire McCormack)....1, Vita.	21704
T	2-5	Selig Tribune, No. 11.....1, Selig	21705

Tuesday.

D	2-6	The Hoodooed Story (Richard Travers)....2, Essanay	21706–07
C	2-6	Ghost Hounds (Ham and Bud).....1, Kalem	21708

Wednesday.

T	2-7	Canimated Nooz Pictorial, No. 24.....s, Essanay	21709
		(Alaska) .....s	

Thursday.

T	2-8	Selig Tribune, No. 12.....1, Selig	21710
	2-8	Title Not Given.....1, Vim	21711

Friday.

D	2-9	The Trap (Ollie Kirkby and George Larkin)..1, Kalem	21712
	2-9	Title Not Given.....1, Vim	21713
D	2-9	The Suitor from Siam (Mary Anderson).....1, Vita.	21714

Saturday.

D	2-10	Desertion and Non-Support (Marguerite Clayton)..... .....2, Essanay	21715–16
D	2-10	The Prima Donna's Special (Helen Gibson)..1, Kalem	21717
D	2-10	A Strange Adventure (Jack Pickford).....1, Selig	21718

Monday.

D	2-19	The Great Treasure .....2, Selig	21741–42
D	2-19	The Meeting (Bobby Connelly).....1, Vitagraph	21743
T	2-19	Selig Tribune, No. 15.....1, Selig	21744

Tuesday.

C	2-20	A Four-Cent Courtship (Bryant Washburn)..2, Essanay	21745–46
C	2-20	A Flyer in Flapjacks (Ham and Bud).....1, Kalem	21747

Wednesday.

T	2-21	Canimated Nooz Pictorial, No. 25.....s, Essanay	21748
T	2-21	British Columbia .....s, Essanay	

Thursday.

T	2-22	Selig Tribune, No. 16.....1, Selig	21749
C	2-22	The Newlyweds' Mistake (Irene Wallace).....1, Vim	21750

Friday.

D	2-23	The Screened Vault (Ollie Kirkby).....1, Kalem	21751
C	2-23	Art and Paint .....1, Vim	21752
D	2-23	The Gang (Mary Anderson).....1, Vitagraph	21753

Saturday.

D	2-24	Is Marriage Sacred? 11th—The Extravagant Bride (Marguerite Clayton) .....2, Essanay	21754–55
D	2-24	A Brother's Sacrifice .....1, Selig	21756

V. L. S. E. Program

1-8	Captain Jinks and Himself (Frank Daniels).....	1,000
1-15	Indiscretion (Lillian Walker)	5,000
1-15	Jolts and Jewelry (Hughie Mack and Patsy De Forest)....	1,000
1-15	Captain Jinks' Stingy Spirit (Frank Daniels).....	1,000
1-15	The Hon. Mr. Oxenham (Fourth Episode of the Secret Kingdom)	5,000
1-18	Captain Jinks' Widow (Frank Daniels).....	1,000
1-22	Her Right to Live (Peggy Hyland).....	5,000
1-22	Capt. Jinks' Trial Balance (Frank Daniels).....	1,000
1-22	Capt. Jinks' Nephew's Wife (Frank Daniels).....	1,000
1-29	Blind Justice (Benj. Christie).....	5,000
1-29	Captain Jinks' Better Half (Frank Daniels).....	1,000
1-29	Captain Jinks' Dilemma (Frank Daniels).....	1,000

Mutual Program

Monday.

D	2-12	Shorty Turns Wild Man (Shorty Hamilton)..... .....2, Monogram	05322–23

Tuesday.

T	2-13	Mutual Tours Around the World.....1, Gaumont	05324

Wednesday.

T	2-14	Mutual Weekly, No. 111.....1, Mutual	05325
	2-14	See America First (Kartoon Komics).....1, Gaumont	05326

Thursday.

C	2-15	Jerry's Big Mystery (George Ovey).....1, Cub	05327

Friday.

	2-16	Title Not Given	05328

Saturday.

	2-17	Title Not Given	05329

Monday.

D	2-19	Shorty Promotes His Love Affair (Shorty Hamilton).. .....2, Monogram	05333–34

Tuesday.

T	2-30	Mutual Tours Around the World.....1, Gaumont	05335

Wednesday.

T	2-21	Mutual Weekly, No. 112.....1, Mutual	05336
	2-21	See America First (Kartoon Komics).....1, Gaumont	05337

Thursday.

C	2-22	Jerry's Brilliant Scheme (George Ovey).....1, Cub	05338

Friday.

C	2-23	Calamity Ann's New Job (Louise Lester)..1, American	05339

Saturday.

D	2-24	Mouth-Organ Jack (J. Warren Kerrigan)..1, American	05340

Universal Program

Monday.

C	2-12	A Hasty Hazing (Eddie Lyons).....1, Nestor	02164

Tuesday.

D	2-13	The Indian's Lament (Marie Walcamp)....1, Gold Seal	02165
	2-13	No Release This Week.....1, Victor	
C	2-13	The Girl of the Hour (Hubert Brennon).....1, Victor	02166

Wednesday.

D	2-14	The Girl Reporter's Scoop (Irene Hunt).....2, Imp	02167
C	2-14	The End of a Perfect Day (Hank Mann).....1, L-Ko	02168
T	2-14	Animated Weekly, No. 59.....1, Universal	02169

Thursday.

C	2-15	The Losing Winner (Carter De Haven).....2, Victor	02170
	2-15	No Release This Week .....Big U	
	2-15	No Release This Week .....Powers	
D	2-15	The Half-Breed's Confession .....1, Big U	02171

Friday.

D	2-16	The Fourth Witness (Louise Lovely).....2, Laemmle	02172
T	2-16	Screen Magazine, Issue No. 7.....1, Universal	02173
C	2-16	Brave Little Waldo (Fatty Voss).....1, L-Ko	02174

Saturday.

D	2-17	John Osborn's Triumph (Murdock MacQuarrie)..... .....2, Bison	02175
	2-17	No Release This Week.....Laemmle	
C	2-17	Mule Mates (Gale Henry).....1, Joker	02176
D	2-17	Broken Hearted (Wm. E. Shay).....1, Laemmle	02177

Sunday.

	2-18	No Release This Week	Rex
	2-18	No Release This Week	Imp
C	2-18	Mr. Fuller Pep and Drama of the Orient	s, Powers 02178
	2-18	Robinson Crusoe (Marguerita Fischer) Universal (Special)	3 02179
	2-18	The Purple Mask (Francis Ford) (Special)	2, Universal 02180
C	2-18	Lured and Cured (Paddy McQuire)	2, Vogue 05330-31
T	2-18	Reel Life	1, Gaumont 05332

Monday.

C	2-19	Down Went the Key (Eddie Lyons)	1, Nestor 02182
D	2-19	The Purple Mask (Grace Cunard)	2, Universal 02199

Tuesday.

D	2-20	The Great Torpedo Secret (Herbert Rawlinson)	3, Gold Seal 02183
C	2-20	The Fireman's Bride (Mat Moore)	1, Victor 02184

Wednesday.

	2-21	No Release This Week	Laemmle
C	2-21	After the Balled Up Ball (Phil Dunham)	1, L-Ko 02185
T	2-21	Animated Weekly, No. 60	1, Universal 02186
D	2-21	Sin Unatoned (Margarita Fischer)	1, Laemmle 02187

Thursday.

D	2-22	The Heart of Mary Ann (Ruth Stonehouse)	1, Victor 02188
D	2-22	The Keeper of the Gate (Douglas Gerard)	1, Rex 02189
	2-22	No Release This Week	Powers
D	2-22	The Man Who Saved the Day	2, Big U 02190

Friday.

D	2-23	The Folly of Fanchette (Mae Bush)	2, Imp 02191
	2-23	No Release This Week	Rex
C	2-23	A Bare Living (Eileen Sedgwick)	1, Victor 02192
C	2-23	The Heroes of the Plains	1, Big U 02193

Saturday.

D	2-24	The Comeback (Chas. Van Loan Story)	2, Bison 02194
	2-24	No Release This Week	Laemmle
C	2-24	Rosie's Rancho (Gale Henry)	1, Joker 02195

Sunday.

	2-25	No Release This Week	Rex
D	2-25	A Dangerous Double (Sydell Dowling and Sidney Braccy)	2, Imp 02196
C	2-25	A Day in the Life of a Dog	s
	2-25	Buried Treasures of Ceylon	s 02197
D	2-25	Lost in the Streets of Paris (King Baggott)	Rex 02198

Miscellaneous Features

Jimmie Dale. Alias the Grey Seal	Monmouth Film Corp.	32,000
Robinson Crusoe	Universal	
The People vs. (John Doe)		
Are Passions Inherited?	Warner Bros.	7,000

Art Dramas

1-4	The Rainbow (Dorothy Bernard)	Wm. L. Sherrill	5,000
1-11	Infidelity (Anna Q. Nilsson and Eugene Strong)	Erbograph	
1-18	God of Little Children (Alma Hanlon)	Apollo	
1-25	Her Good Name (Jean Sothern)	Van Dyke	
2-1	Rosie O'Grady (Viola Dana)	Apollo	
2-8	The Accomplice (Dorothy Bernard)	Wm. L. Sherrill	5,000
2-15	The Adventurer (Marion Swayne)		5,000
2-22	The Moral Code (Anna Q. Nilson)		5,000

Bluebird Photoplays, Inc.

1-1	Black Orchids (Cleo Madison)		5,000
1-22	God's Crucible (Geo. Hernandez)		5,000
1-29	The Devil's Pay Day (Franklin Farnum)		5,000
2-5	The Mysterious Mrs. M. (Harrison Ford)	Bluebird	5,000
2-12	The Reward of the Faithless (Betty Schade)		5,000
2-12	The Reward of the Faithless (Wedgewood Norwell)	Bluebird	5,000
2-19	The Man Who Took a Chance (Franklyn Farnum)	Bluebird	5,000

Fox Film Corporation

Released Week of

1-15	Bitter Truth (Virginia Pearson)	5,000
1-15	Noah's Ark (Hank Mann)	1,000
1-22	Her Father's Station (Anna Luther)	1,000
1-22	The Darling of Paris (Theda Bara) (Special)	5,000
1-22	The Primitive Call (Gladys Colburn)	5,000
1-29	There's Many a Fool (Hank Mann)	1,000
1-29	The Siren (Valeska Suratt)	5,000
1-29	The Bitter Truth (Gladys Brockwell)	5,000
2-5	The New York Peacock (Valeska Suratt)	5,000

Kleine-Edison-Selig-Essanay

Released Week of

12-25	The Truant Soul (Henry B. Walthall)	Essanay	8,000
1-8	The Master Passion (Mabel Trunelle)	Edison	5,000
1-15	Little Shoes (Henry Walthall and Mary Charleson)	Essanay	5,000
1-22	Princess of Patches (Vivian Reed)	Selig	5,000
1-29	The Adventures of Buffalo Bill		5,000
2-5	Skinner's Dress Suit (Bryant Washburn)	Essanay	5,000
2-12	The Heart of Texas Ryan (Bessie Eyton and George Fawcett)	Selig	5,000
2-19	The Royal Pauper (Francine Larrimore)	Edison	5,000

McClure Pictures

2-5	Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason, George Le Guere)		5,000
2-12	Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere)	McClure	5,000
2-19	Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason, George Le Guere)	McClure	5,000

Metro Features

Released Week of

1-29	Bridges Burned (Mme. Petrova)	Popular	5,000
1-29	The Pest (Mr. and Mrs. Sydney Drew)	Metro	5,000
2-5	Blackmail (Mr. and Mrs. Sydney Drew)	Metro	5,000
2-5	The End of the Tour (Lionel Barrymore)	Columbia	5,000
2-12	Winning an Heiress (Ralph Herz)	Metro-Rolma	5,000
2-12	One of Many (Frances Nelson)	Arthur James	5,000
2-19	The Promise (Harold Lockwood)	York Film	5,000
2-19	Her Obsession (Mr. and Mrs. Sidney Drew)	Metro	5,000

Mutual Master-Pictures

Released Week of

1-22	The Gentle Intruder (Mary Miles Minter)	5, American	
1-29	Where Love Is (Ann Murdock)	5, Mutual	
2-5	Pardners (Charlotte Walker)	5, Mutual	
2-12	Damaged Goods (New Edition) (Richard Bennett)	American	7,000
2-19	The Gentle Intruder (Mary Miles Minter)	5, American	

Mutual Serials

	Birds of Prey		
	Perils of Our Girl Reporters, No. 8 (Helen Greene and Earl Metcalf)		
2-19	"Misjudged" (Perils of Our Girl Reporters, No. 19) (Helen Greene, Earl Metcalf)		2,000

Paramount Features

Released Week of

1-29	His Sweetheart (Geo. Beban)	Morosco	5,000
2-1	The Wax Model (Vivian Martin)	Pallas	5,000
2-5	Regina to the Rockies (Burton Holmes)		1,000
2-5	Each to His Kind (Sessue Hayakawa)	Lasky	5,000
2-8	Her Own People (Lenore Ulrich)	Pallas	5,000
2-12	Beautiful Banff (Burton Holmes)		1,000
2-12	The Black Wolf (Lou Tellegen)	Lasky	5,000
2-15	The American Consul (Theo. Roberts)	Lasky	5,000
2-19	With the Stony Indians (Burton Holmes)		1,000
2-19	Winning of Sally Temple (Fannie Ward)	Lasky	5,000
2-22	On Record (Mae Murray)	Lasky	5,000

Pathe

Released Week of

2-18	Her Life and His (Florence La Badie)	Thanhouser	5,000
2-18	Pearl of the Army, No. 12 (Pearl White)	Astra	2,000
2-18	Patria, No. 6 (Mrs. Vernon Castle)	International	2,000
2-18	Lonesome Luke—Lawyer (Harold Lloyds)	Rolin	1,000
2-18	Florence Rose Fashion, No. 19	Rose	S
2-18	Picturesque Algeria	Pathe	S
2-21	Hearst-Pathe News, No. 16	Pathe	1,000
2-24	Hearst-Pathe News, No. 17	Pathe	1,000

Red Feather Productions

Released Week of

2-12	The Terror (Jack Mulhall)	5,000
2-19	The War of the Tongs	5,000

Triangle Film Corporation

Released Week of

1-28	Chicken Casey (Dalton)	Kay-Bee	5,000
2-4	Jim Bludso (Lucas)	Fine Arts	5,000
2-4	The Crab (Thelma Salter-Keenan)	Kay-Bee	5,000
2-14	The Girl of the Timber Claims (Constance Talmadge)	Fine Arts	5,000
2-14	The Gun Fighter (Wm. Hart)	Kay-Bee	5,000
2-18	The Princess of the Dark (Enid Bennett)	Ince	5,000
2-18	The Bad Boy (Robert Harron)	Fine Arts	5,000

Unicorn Program

Released Week of

12-20B	Lost in the Shuffle	1, Hippo	1146B
12-21	The Voice in the Night	2, Utah	1147A
12-21	Blowing Up Broadway	1, Jockey	1147B
12-22	The White Man's Squaw	2, Hiawatha	1148A
12-22	Algernon's Affinity	1, Gaiety	1148B
12-23	Shackles of Conscience	2, Supreme	1149A
12-24	Some Girls Do and Some Girls Dont	1, Judy	1150A
12-24	The Prodigal Son	2, Buffalo	1150B

Unity Sales Corporation

Released Week of

12-1	Land Just Over Yonder	6
12-15	Humanizing Mr. Winsby	5
1-15	Glory	7

World Features

Released Week of

1-22	The Bondage of Fear (Ethel Clayton)	World	5,000
1-29	Tillie Wakes Up (Marie Dressler)		5,000
2-5	The Hungry Heart (Alice Brady)	World	5,000
2-12	The Red Woman (Gail Kane)	World	5,000
2-19	A Square Deal (Carlyle Blackwell)	World	5,000

Brief Stories of the Week's Film Releases

General Program

The Model Janitor — Kalem. — Presenting "Ham," "Bud," Ethel Teare and Henry Murdoch. Henry Clay Debris is a famous sculptor, with a fair daughter, Flossie, who has little use for the clay men her father makes and much prefers live ones. Tommy Keefe, the model of "The Indian Chief," is in love with Flossie. Ham, the janitor, is playing hide-and-seek with Bud, when the artist sees in him the ideal "chief." As art proceeds, the lovers steal away.

Winged Diamonds—(Grant, Police Reporter, Series)—Kalem.—George Larkin featured. Micky, a boy of the tenements, discovers a strange pigeon in his coop atop the ugly tenement where he lives. Attached to its leg by a string is a valuable diamond ring. Micky takes the bird to the police station. Grant, police reporter on the Chronicle, is there to pick up a story. He writes a note requesting an audience with the owner of the bird, ties the note to its leg and sets it free. Meanwhile, Natalie, Mrs. Grandon Rice's French maid, has rifled her employer's wall safe, using a stethoscope to determine the fall of the tumblers. We see Natalie go to her room and take a carrier pigeon from the lower compartment of her washstand. Around its neck she places the pendant and chain and sets it free up a flue hole. She is searched and questioned about the robbery, but there being no evidence she cannot be held. Daddy Greelick, a notorious "fence," shows up at the appointed meeting place in answer to the blind message carried by the pigeon earlier in the day. When he makes a getaway Grant hurries to the "fence's" pawnshop and finding it locked, mounts to the roof by the most convenient way—a rear fire escape. He and Greelick have a desperate fight on the roof and Grant is left senseless. When he recovers he slides down a rope to an adjoining building just in time to help capture the crook who had locked all doors behind as he fled.

The Seventh Son—Vitagraph (Re-issue).—Ralph Ince, Mary Maurice, and James Morrison. The story of a widow, with seven sons, six of them strong and well, but the seventh, because of a shock received when young, an over-sensitive, high-strung child. Now comes the Civil war, and three of them fall in the first battle, that of Bull Run. Later two of them die in a skirmish and the sixth succumbs to fever. The last lad, restless under the strain, enlists also and soon there comes to the lonesome mother a letter. Thinking that it is the announcement of honors that have home to him, she is happy over it, but it proves to be the bearer of the news that he has been court-martialed and condemned to be shot. The afflicted lad, in a moment of hysterics, has tried to run from the battle field. The mother, aided by friends, goes to the stalwart, gentle Lincoln, and asks for the life of her son. She, who has given six sons to her country, is given back the seventh and her tears of joy and relief fall upon the hands of the President.

Selig-Tribune, No. 13—February 12.—Hunter's Point, Cal.—The S. S. Minnesota, America's largest merchant marine, goes into dry dock. New York, N. Y.—Count Tarnow Tarnowski, the new Austro-Hungarian ambassador, is now in the public eye. Saranac Lake, N. Y.—Illuminated ice palace of the ice carnival. Berkeley, Cal.—U. S. army officers inspect aeroplane motors. New York, N. Y.—A mysterious fire partially destroys the Spanish steamship Isla de Paney. St. Paul, Minn.—Alfred Campbell and his team of "huskies" win the 500-mile dog race from Winnipeg, Canada. Hoboken, N. J.—Interned German ships are being carefully guarded by U. S. authorities. Philadelphia, Pa.—Fire destroys Gimbel Bros. warehouse. Capetown, Africa—The S. S. Rena, after being buffeted by terrific storms, arrives here with a shifted cargo. Columbus, N. M.—Troop L of the Fifth U. S. Cavalry arrives here.

For Reward of Service—Selig—February 17.—George Fawcett, with Mrs. Evelyn, Charles Gardner and Charles Le Moyne. "Cross Allen" is a grouchy old bookkeeper. All the other clerks in the office take delight in tormenting him and when they are given a day off to prepare for Christmas they bundle up a lot of sawdust, bricks, etc., and present him with them. The chief clerk protests, but he is outnumbered. The old bookkeeper takes his gifts home, and he and his old wife plan a good time with the things they think have been given them by the office force. In the meantime the story of the cross old fellow is being told at the office, and the clerks listen thoughtfully as the tragic death of each of his sons is related. Remorse follows and all the clerks hasten to get real gifts and go to the home of the aged couple, where they substitute the real presents for the bogus, which fortunately have not been opened. Then the Christmas spirit fills the air.

A Four-Cent Courtship—Black Cat Feature—Essanay—(28 Minutes Screen Time)—February 20.—Featuring Bryant Washburn and Hazel Daly. To have your room-mate touch you for your last cent when you are dated up to take "the one and only" girl to the opera, then supper and home in a taxi cab on the very evening you intended to propose to her, is no particular joy. When it happens to Emmet Payne he gets carfare by politely tearing two tickets from a fat man's hand, opera tickets by posing as a dramatic critic, and the money for the supper by selling the tickets to a speculator. Of course, in an expensive restaurant, the fat man, the dramatic critic and the speculator are having supper. There is considerable row and arrest stares Emmet in the eye, when in comes Friend Room-mate with the money to settle all accounts. Miriam, having had a lovely time, and innocent of trouble, says "Yes" to Emmet's great delight.

Canimated Nooz Pictorial No. 25—Essanay—(Screen Time, 15 Minutes)—February 21.—The Canimated cameraman was fortunate enough to catch the latest shipment to John D. Lotsadough. Under heavily armed guard, the special train stopped at Chicago, Ill., momentarily and its treasure was filmed. It was a dozen fresh eggs. At Be-Swell Beach, Cal., the sons and daughters of wealth are shown airing their pet pigs, pet monkeys, Angora goats, etc. It is difficult to tell which are the pets. A valuable hint is given to husbands coming home late at night on how to find the keyhole. A string with a cat at the other end makes the job easy. The recent baseball game in Honk-Honk, China, between the Chop Suey nine and the Washee-Washee team is depicted. Ty Cobbee saves the game in the ninth inning by slamming out a homer. Scenes in the lake region of Western Canada complete the film.

The Extravagant Bride—(Is Marriage Sacred? Series)—Essanay—(Screen Time, 27 Minutes)—February 24.—Featuring Marguerite Clayton, with Lillian Drew, Edwin Arnold, Sydney Ainsworth, and Thomas Commerford. Edith Ralston, reared in luxury, weds John Allison, of moderate means. Her extravagances finally drive Allison to the brink of bankruptcy. Harold Spencer, whom Edith rejected to become John's wife, is revengeful. He learns of Allison's financial straits and at a reception places a wallet containing a large sum of money on a table where it will tempt John to become a thief. Allison finds the wallet and takes it up to seek the owner. Spencer proclaims that he has been robbed and discovers the wallet in John's pocket. Edith believes her husband guilty and declares it was her extravagance that drove him to theft. Mrs. Gaynor, a gay divorcee, who has been spurned by Spencer, has witnessed a part of his trap for Allison and tells the truth. John is exonerated.

Selig-Tribune, No. 12—February 8.—Chicago, Ill.—Sixty persons meet death in an explosion of gas which destroys a tenement. Chicago, Ill.—Automobiles are hauled into the Blackstone Hotel as overflow exhibit of the automobile show. El Paso, Texas.—Mexicans entering the United States, are obliged to take compulsory baths to prevent the spread of typhus fever. Laramie, Wyo.—The worst blizzard in twenty years sweeps over this state. Saranac Lake, N. Y.—Society turns out for the Mid-Winter Carnival. Paris, France.—Services are held at the Church of Etoile in memory of a member of the French Aviation Corps.

Mutual Pictures

Lured and Cured—Vogue Comedy—(One Reel)—February 18.—Featuring Paddy McQuire and Lillian Hamilton. Lillian, a country girl, loves Paddy, a neighbor. A city chap comes into her life and then things begin to hum. He happens to be the head of a band of gangsters and persuades Lillian to return to the city with him. Lil is placed under the care of a creature of the vampire type. Paddy arrives in the city and manages to gain entrance to the house where Lil is kept prisoner. He is robbed of all of the money he possesses, $2,000, and dropped into a cellar. Lil is told that there will be no wedding and is also dropped into the cellar. They manage to escape, by strange methods, and Lil asks Paddy to take her back to the farm.

Shorty Promotes His Love Affair—Monogram—(Two Reels)—February 19.—Featuring Shorty Hamilton. Shorty and Anita set out to arrest a band of counterfeiters. Ruby, the daughter of the head of the gang, is forced to pass out bad money, and upon being discovered leaves for the Arrowhead ranch country to become the school teacher. Shorty asks Anita to marry him, but she demurs and tells him that love and work do not harmonize. Shorty returns to the ranch and here finds that Ruby is about to be married to Ralph. Shorty and Ruby go to town and there the head of the counterfeiting gang sees the girl and demands that she pass more bad money. The girl, frightened because he might tell Ralph about her, takes the money. She tells Shorty of the trouble after he has passed some of it over the counter. Anita has come to talk things over with Shorty. He is arrested for passing money, but is freed through the persuasion of Anita. Ralph and Ruby decide to get married at once, as do Shorty and Anita, but Shorty forgets the license.

At either end are scenes from "The Seventh Son," special edition, with Ralph Ince as Abraham Lincoln—a Broadway Star on the General program February 12. In the center is "The Suitor from Siam," of "The Dangers of Doris" series featuring Mary Anderson. This Broadway Star series also appears under the General pennant.

Tours Around the World—(ONE REEL)—GAUMONT—FEBRUARY 20.—A travel reel picturing Old Heidelberg, Germany, the Scottish Highlands and Monoco.

See America First—(ONE REEL)—GAUMONT—FEBRUARY 21.—Showing scenes around Vicksburg and the mission of San Juan de Capistrano. On the same reel with Kartoon Komics.

Jerry's Brilliant Scheme—(ONE REEL)—CUB COMEDY—FEBRUARY 22.—Featuring George Ovey. Jerry hires four burly ruffians to kidnap his sweetheart's father, who has had him kicked off the place. Father is taken to a deserted cabin and there divested of his clothes, while one of the ruffians makes up to represent him. The ruffian goes to Tiny's home and there is put to bed, as he is under the influence of liquor. Now it is easy sailing for Jerry to make love to Tiny. Her father, however, also imbibes some liquor and returns home. Then much excitement follows as they are all sure that they see ghosts when the two men appear on the scene.

Misjudged — NIAGARA FILM STUDIOS — (Two REELS)—FEBRUARY 22.—Featuring Helen Greene and Earl Metcalfe. Grace Calvert, a young woman newspaper reporter, is secretly the wife of an artist. She is loved by the editor of the paper and keenly desired by the sporting editor, neither of them knowing that she is married. She returns to her husband's studio one night and finds that he has murdered one of his art patrons who had sneered at his work. Later the murdered man is found by the janitor, and it is discovered that he is the brother of the editor. Grace had been seen in the studio by the sporting editor and is assigned to cover the story, but pleads sickness. Later it is found out that Gray has committed suicide and that the reason for Grace's being in the studio was that the murderer was her husband.

Calamity Anne's New Job—AMERICAN—(ONE REEL)—FEBRUARY 23.—Featuring Louise Lester. Calamity Anne is given the job of parcel post clerk at the postoffice. The first package she receives is a big box with a little pickaninny in it. Then she receives a sack containing a rooster. Everyone laughs at Calamity as she starts out with her parcels. The rooster escapes and Calamity chases it and captures a bandit. She brings the bandit back to town and gets a reward, the rooster and also the pickaninny.

Mouth Organ Jack—AMERICAN—(ONE REEL)—FEBRUARY 24.—Featuring J. Warren Kerrigan. Mouth Organ Jack is the foreman of a big ranch. Phyllis, the ranch girl, loves him dearly. One day an Eastern girl comes to see Phyllis and instantly a bond of love springs up between her and Jack. A greaser decides to kidnap the Eastern girl. Phyllis overhears the plot and cannot decide what to do. She, however, warns the girl in time and the gang are brought to justice.

Universal Program

The Heart of Mary Ann—With Ruth Stonehouse and Lydia Yeaman Titus. Mary Ann gets a "big idea." With the help of two boy pals, she builds a shed in a vacant lot and puts a sign on it which reads: "Mary Ann Free Milk Station, No. 1." The next morning she follows the milk man and steals every bottle of milk he delivers. Then she returns to the shed. Mary Ann gives a bottle of milk to a colored woman. The neighbors miss their milk and soon a crowd gathers. The negress tells them about the new milk station and the crowd rush to the shed. A cop, noticing the confusion, goes to see what the trouble is. Mary Ann confesses to having taken the milk and the cop tells her that she must take the milk back to the places where she got it. She sadly goes the rounds.

A Dangerous Double—(Two REELS)—IMP.—With Sidney Bracey, Sydell Dowling and Nellie Slattery. Marjory Norwood, a popular graduate of Vassar, is reported to be engaged to Prince Eric of Maurania. A cub reporter, Stuart Warren, rushes out in the hope of getting a good story. Owing to a striking resemblance, Marjory takes him for her fiance. Unaware that he is taken for the Prince, he seeks an interview, but is denounced as an imposter and is ejected from the house. Warren is taken prisoner by some conspirators, but is able to make his escape. He attempts another interview with Marjorie and this time is successful. She tells him that the dying king of Maurania dispatched Prince Eric to come to America and marry her, but she didn't tell him that she is the king's daughter. The conspirators lure Marjorie to their den, where she is rescued by Warren and they make their escape in an automobile. Later Warren bids her a sentimental farewell and she sails for Maurania.

A Strange Discovery—NINTH EPISODE OF THE PURPLE MASK—FEBRUARY 19.—Featuring Grace Cunard and Francis Ford. Pat is engaged by a wealthy manufacturer to ferret out a plot against his commercial welfare, that seems to exist among his employes. Many exciting events occur in this instalment in which Kelly also figures. It finally closes with Kelly trapped in the cellar of the Apaches' house and Pat winning the race for the Golden Cup.

Down Went the Key—NESTOR—FEBRUARY 19.—With Eddie Lyons, Lee Morgan and Edith Roberts. Edith plans a surprise for Eddie's birthday. She has Lee paint a picture for her to give him. Eddie notices the smiles of the two and becomes suspicious. In hanging the picture, Lee falls against Edith, causing her nose to bleed. She faints and Lee remembers an old remedy—to place a piece of cold metal on the sufferer's neck. He gets the door key, but in his hurry drops the key down her back. Eddie arrives and rushes in at Lee; he chases the artist with a cutlass, through the house, over beds and the roof, down skylights and fire escapes. Lee is hidden in a trunk by Edith, but is discovered by Eddie. The painting is brought forth as evidence of her innocence, and Eddie humbly begs forgiveness.

The Great Torpedo Secret—(THREE REELS)—GOLD SEAL—FEBRUARY 20.—With Herbert Rawlinson and Neva Gerber. Henry Olmstead, head of the great war munitions plant, pretends to be dead, so that the women from the Society for Universal Peace won't be able to bother him. He puts Billy, his nephew, in charge of the plant, but as Billy knows nothing about it, he is soon in trouble. He buys inventions and explosives that are absolutely worthless. Marion goes to his aid. They become involved with the peace women again, who get hold of the invention of the "Magnetic Governor." Marion secures the blue print and hands it over to Billy. The women find that they have been beaten and slump wearily into their chairs.

The Fireman's Bride—VICTOR—FEBRUARY 20.—With Jane Gail and Matt Moore. Jane, a stage-struck girl, scorns Moore, an honest young fireman. He secures her an opportunity on amateur night. The gallery pelt her with vegetables and Jane rushes to her dressing room in tears. Fire breaks out and Jane is rescued by Moore. Jane is cured and renounces the stage to be the fireman's bride.

Sin Unatoned—LAEMMLE—FEBRUARY 21.—With Robert Leonard and Margarite Fischer. Bob is a gambler, but upon his marriage gives it up. An old pal enters his house and promises not to betray Bob to his wife if given some money. Bob leaves the room for the money and his wife enters. The man catches her by the arm and kisses her. Bob returns and a fight ensues, in which Bob is victorious.

After the Balled-Up Ball—(Two REELS)—L-KO—FEBRUARY 21.—With Phil Dunham and Lucille Hutton. Lucille goes to Mrs. Highlife's ball, but her husband stays home. Phil decides to go too, and puts a flask in his pocket to refresh himself from time to time. The fat lady dresses up in her best and goes to the ball. She bumps into Phil and he falls on her train. He rides around on it, and it is finally torn off. The fat lady goes home, but is arrested by a policeman for not being properly dressed. Lucille's husband relents after she has gone, and turns up at the ball. He is jealous of the attentions which his wife receives. Phil, Lucille and her husband, and the fat lady, all return to the apartment house where they live. A mix-up ensues in which everybody gets in the wrong room. The police are called, a chase follows, and at last they all land in the river.

The Keeper of the Gate—VICTOR—FEBRUARY 22.—With Douglas Gerrard and Ruth Clifford. Fra Bennoni is the keeper of the gate of a large monastery, whose monks daily give food to the poor, who come begging to the door. One night Fra hears the music of the street carnival, and unable to resist its lure, he hurries to the village. The revelers think he is one of them disguised as a monk and receive him with open arms. All night he makes merry with Floretta, who is kind to him. In the morning he realizes what he has done and returns to the monastery conscience-stricken. He kneels in humble adoration before the Christus, who vanishes as the monks pass by on their way to the day's work.

Heroes of the Plains—BIG U—FEBRUARY 23.—A man and his wife, with their little daughter, Doris, while crossing the plains are attacked by Indians. Blue Mountain is wounded and is cared for by the strangers. He and Doris become friends and when he goes back to his tribe, he gives her a necklace. She wanders away and is found by the chief, who recognizes the necklace. The years pass; Blue Mountain wants to marry White Hawk, but she is in love with Jack. White Hawk is killed in a fight with Jack. The Indians attack the ranch, but are defeated. The chief recognizes his old friends, and tells them that Doris is their daughter. The chief is killed in the encounter.

The Folly of Fanchette—(Two REELS)—IMP—FEBRUARY 23.—With Mae Bush and L. C. Shumway. Rayburg is district attorney and a very busy man. Fanchette, his wife, cannot understand his neglect, and accepts the attentions of Mr. Rhodes, who is a clever crook. The city has been overrun by a gang of thieves and Mr. Rayburg and the head of the detective bureau have many conferences on the subject. On the same night that Mrs. Rayburg plans to elope with Rhodes, her husband invites some friends to dinner. She meets Rhodes and he presents her with a stolen necklace. Byron and his men are on the trail of Rhodes and comes to the house shortly after Fanchette enters. In the fight which occurs she escapes to her room. The detective is one of the guests and Mrs. Rayburg frantically signals him to be silent. She begs him not to disclose her secret, as she has now learned a lesson. Feeling certain in his mind that she really is sincere, he promises not to do so.

A Bare Living—VICTOR—FEBRUARY 23.—With Ralph McComes and Eileen Sedgwick. The high cost of living discourages Ralph, but his wife thinks him a miserly sort of husband. They try the plan of living like the South Sea Islanders, and the next day finds them located in a tent. Eileen clads herself in grass clothes, while her husband goes hunting. Seeing a turkey, he shoots an arrow at it, but is chased by a farmer. He is forced to pay the man for the bird. Two tramps see the roll that Ralph has; they slug him and take the money. Eileen invites them into the tent and urges them to clothe themselves in the grass. Ralph comes home, and his wife tells him the women of the South Sea Islands have as many husbands as they wish. The sheriff arrives, and, shocked to see people in such attire, he takes the tramps prisoners.

The Comeback—(Two REELS)—BISON—FEBRUARY 24.—With L. O. Pierson, L. M. Wells, George Berrill and Jack Walters. The remaining citizens of a dead mining town gather daily at Cunningham's bar. One day a tenderfoot by the name of Quackenboss arrives in town. Noticing his wad, they plan to fleece him. Uncle Jimmy, who is always broke, arrives and sees the game. He is put out when he tries to interfere and later tells Quackenboss the "frame up." They outline a plot. The tenderfoot goes prospecting and returns with some ore samples. The old citizens immediately fall for it and persuade Quackenboss to sell out for twelve hundred dollars. When they arrive at the canyon, instead of gold they find a note saying that there are other skin games as well as faro. In the meantime Quackenboss and Uncle Jimmy divide the money and ride away from the place.

Rosie's Rancho—JOKER—FEBRUARY 24.—With Gale Henry and William Franey. Rosie, the owner of M. T. ranch, is a masculine individual. Her neice, Barbara, comes to visit her and she warns her cowpunchers to keep away from her. They all fall for her charms and Rosie, in anger, pays them all off. The Mexican takes Rosie prisoner and builds a fire that will reach her soon. Bill hears the racket and entering holds up the fellow. The result is a double wedding between Milt and Barbara, and Rosie and Bill.

The Man Who Saved the Day—(Two REELS)—BIG U—FEBRUARY 22.—With Wallace Reid and Pauline Bush. Ethel Warren, the prettiest girl in town, has many suitors for her hand. She cannot decide between Anson Pryce, a lawyer, and John King, a journalist. John has an accident and loses the use of an arm. War is declared, both men hasten to volunteer. Anson is accepted, but John is rejected on account of his arm. Ethel, not knowing the reason, thinks that John failed to offer his services to his country. She denies herself to him and he is hurt by her decision. At last he succeeds in being sent to the front as a correspondent. One day his heroism saves the Union army from defeat. In writing the story he gives the credit to Anson, so that Ethel may be proud of her lover. After the war, Anson is received as a hero by his town. He is finally engaged to Ethel, but finds it impossible longer to accept the praise he has not earned. He confesses that it was John and not himself who saved the day. John is then declared the real hero and marries Ethel.

A Day in the Life of a Dog—(SPLIT REEL)—POWERS—FEBRUARY 25.—Having read a book about dogs, Sammie goes to sleep and dreams that he is one. He has many thrilling adventures and finally ends up in a fight with a cat, in which the feline has the best of it. Sammie wakes up and is mighty glad he's not a dog. On the same reel is:

The Buried Treasure of Ceylon—As seen by Dr. Dorsey. Wonderful tombs and temples, hidden until a recent investigation revealed them by the luxuriant growth of the jungle, are shown in the "Buried Treasures of Ceylon." Ruins of a city more than 2,000 years old, found by the British thirty years ago, rock tombs, hidden by vines until recently, shrines of Buddha built of brick

work which have withstood the weather for 2,000 years, houses of the priests, and other interesting views were obtained by Dr. Dorsey in the island of Ceylon.

Lost in the Streets of Paris—Rex—February 25—King is separated from his wife. Later a child is born unknown to him. The years pass. King becomes a successful stock broker in Paris. His wife and child are visiting in France. One day she is kidnaped and is forced into the streets as a beggar. Her father finds her, who is unaware of her identity, and gives her a home. Later the mother finds her child, she meets her husband, and they are reconciled.

Feature Programs

Art Dramas

The Accomplice—(Five Reels)—Art Dramas.—Starring Dorothy Bernard and Jack Sherrill. This photodrama exploits an interesting phase of night life among New York's smart set. A rich man provides his son and daughter with too much money, but little personal attention. The girl drifts into the Tango Tea set and becomes involved in a rather unpleasant affair with a professional dancer. The son is brought to see that his life is being wasted, by his father's secretary, with whom he is in love. The father will not consent to the marriage, but when she makes a sacrifice to save his daughter, the father sees she really loves his son. The daughter is cleared of the guilt and the father favors the marriage. Reviewed in this issue.

The Adventurer—(Five Reels)—Art-Dramas.—Featuring Marian Swayne and Pell Trenton. An exceptionally fine mystery story, telling how a youth disappears to the public and makes investigations which lead to the conviction of a band who are fraudulently operating his father's public bequest—an institution of charity.

Blue Bird

Polly Redhead—Bluebird—(Five Reels)—February 19.—Featuring Ella Hall. With but one ambition—to support her little brother, Edgar, "The Lump," and keep him out of the poorhouse—Polly Redhead fails to report the death of her aunt, hoping to retain the latter's position as housekeeper. When her deception is discovered she is dismissed by one of her employers, but one of them, John Ruffin, a rising young lawyer, takes her into his home. Lady Caroline, with whom he is in love, sees in Polly a marked resemblance to her neice. Marion, the daughter of the Duke of Westerly. The Duke is separated from his wife, and Polly gets nicely mixed up in the little family row, when they persuade her to impersonate Marion for a short time, until Marion can be safely taken away by her mother. Polly and Marion exchange clothes and all goes nicely, until Ronald, the Duke's heir by a former marriage, suspects the truth. Polly confesses to him on his promise not to tell. She leaves the home of the Duke a day too soon and when out walking with Ronald is confronted by the Duke, who takes her home in spite of her protestations that she is not Marion. Lady Westerly and Ruffin and Lady Caroline hurry to the Duke's home in response to Ronald's 'phone call. A reconciliation follows between the Duke and his wife, much to the surprise of Ruffin and Lady Caroline, who have also reached a happy agreement. There is a happy ending when Polly and Ronald also come to a youthful understanding.

Fox

A Child of the Wild—Fox—(Five Reels)—February 19.—Featuring June Caprice. June Griest is raised in the mountains of Tennessee and for that reason she doesn't love school. When Frank Trent comes to the wilderness to teach, she is one of the first problems he has to handle. June sees the new school-master coming up the road and introduces herself by falling from a tree unon his shoulder. Bob Gale, Trent's mountain rival for the hand of little June, scores when the teacher's sister and little child arrive in the village to visit Frank. June believes in him, however, until Frank brings his sister and little neice to see June. She orders them from the house. Frank and his sister leave, but the baby remains behind to play with some puppies in the house. When June tries to pet her she runs away calling, "Uncle Frank, Uncle Frank," and then the repentant June sees a great light.

The Scarlet Letter—(Five Reels)—William Fox—February 12.—Featuring Stuart Holmes. A realistic and gripping interpretation of Hawthorne's masterpiece. Reviewed in next issue.

McClure Pictures

Sloth — (Five Reels) — McClure. — Featuring Charlotte Walker. A story which, to be brief, treats of the overcoming of sloth by patriotic zeal. Shirley Mason has an important part in the cast. Reviewed in this issue.

Metro

One of Many—(Five Parts)—Metro—February 12.—Featuring Frances Nelson and Niles Welch. A true-to-life story telling of the experiences that await a girl who sacrifices her honor to save her mother from death. Reviewed in this issue.

Paramount

The Black Wolf—(Five Reels)—Lasky-Paramount—February 12.—Featuring Lou Tellegen and Nell Shipman. A story of the days of chivalry, with its locale in Spain. Black Wolf, a notorious robber, is finally revealed as the real Duke del Miras. Reviewed in this issue.

Red Feather

The Terror—Red Feather—February 12.—(This Red Feather takes the place of "Me an' Me Pal," previously announced for this date.) With Jack Mulhall and Grace MacLean. Chuck Connelly discovers his sister in a compromising situation with one of the gunmen. He kills the man and thinks that he has made a clean getaway. The protected organization attempt to kill Chuck, but he kills three of the gunmen, and with the help of a detective gets away. After this Chuck is forced to become a member of this organization and takes his orders from the "man higher up," the same as the other gunmen. Chuck falls in love with Annie Mangan, who is quite religious. His sister, in the meantime, has become the mistress of Jim Canford, a gambler. Word is passed to Chuck to kill the district attorney. He sees the attorney's little daughter and cannot do the deed. In the meantime, he goes to Annie and tells her he has thrown the gang down. Since Chuck has failed to do his mission, other gunmen are given the job. He sees that this is the chance "to square himself with God" and goes to save the district attorney's life. In the encounter that follows he is mortally wounded and dies feeling that this was the only way in which he could atone.

The War of the Tongs—Red Feather—February 19.—With Tom Hing, Lee Gow, Hoo Ching and Lin Neong. Suey Lee and Wong Wing are lovers, but as Ching Ting is wealthy and the leader of his Tong, he is favored by Lee Hoy, the girl's father. Wong declares his love for the girl and is told if he can raise the dowry of nine hundred dollars, he may have her. He tries his luck at lottery, but his luck is against him. Next he tries gambling, with the same result; as a last hope, he plays Chinese dominoes. Chin Ting, seeing him winning, instructs the dealer to cheat him, and Wong loses all which he has staked on the last throw. He becomes furious and declares that he has been cheated. Chin and he struggle together, but he is finally overcome by Chin. The Tongs hold a meeting and the lot falls to Lee Gow to murder Wong. Wong has been forewarned and is successful in escaping. He goes to the home of Suey Lee and is in time to rescue her from Chin Ting. We are left to suppose that the course of true love runs smooth after the rescue.

Triangle Program

The Last of the Ingrams—(Five Reels).—With William Desmond in the leading role. Jules Ingram is the last of his race. Unlike the other inhabitants of the little fishing village, he is dissatisfied with the narrow outlook and the cramped lives of his townspeople. He seeks pleasure in strong drink and it soon becomes his master. He gradually becomes penniless. Moore, who holds a mortgage, forecolses, and his home goes for a song. There is another in the village who is leading a solitary life. Mercy Reed, as a girl, erred in the one unforgivable way in the eyes of her Puritan neighbors. When Jules is forced to leave his home and face the world penniless, Mercy takes him to her home and watches over him. He succeeds in fighting the drink habit and starts anew in life. In the meantime, the villagers conspire to drive both Jules and Mercy from the place. Headed by Rufus Moore, they attack her cottage, but are repelled by Jules. He accidentally learns that Moore was the cause of Mercy's early transgression and dramatically forces him to apologize before the villagers. Jules and Mercy set out for the West, with the promise of a bright and happy future. Reviewed in this issue.

World

A Girl's Folly—(Five Reels)—World Film—February 26.—With Doris Kenyon and Robert Warwick. An enjoyable story, dramatic, with comedy touches, telling of the experience of a girl who takes the wrong path but reverses her footsteps at the last moment. Maurice Tourneur directed. Reviewed in next issue.

FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	72	79
Biograph Company	5	15
Famous Players-Lasky Corporation	90	110
Lone Star Corporation, pref.	97	99
Lone Star Corporation, com.	35	39
Mutual Film Corporation, pref.	32	40
Mutual Film Corporation, com.	24	27
North American Film Corporation, com.	25	30
State Film Corporation, com.	26	32
Randolph Film Corporation, pref. (with 50% com.)	60	75
Thanhouser Film Corporation	1¼	2¼*
Universal Film Manufacturing Company	150	..
Triangle Film Corporation	2¼	2¾*

*Par $5.00.

(Exclusive to Motography)

Film stocks during the past week were inactive.

American Film Company, Inc.: Earnings of this company are said to be gradually increasing. Regular quarterly dividend of 2 per cent is expected in March. Will shortly release through Mutual exchanges, Gail Kane's new play, "Whose Wife," Mary Miles Minter in "The Gentle Intruder," and William Russell's two new plays.

General Film Corporation: Stock remains inactive, but management has shown unusual activity in securing film rights to all of the stories published in seven magazines printed by Street & Smith.

Lincoln Films Corporation: Reports bookings of between $250 000 and $300,000 which insures satisfactory returns to stockholders.

Mutual Film Corporation: Market for stock of this company has become inactive, but it is believed the intrinsic value of the shares is slowly but surely increasing.

New York Motion Picture Corporation: Recent activity in this security has died out and market is now rather flat at between 50 and 55.

North American Film Corporation: Rumors of an early distribution to stockholders are persistent. In England, "The Diamond from the Sky" is now in about the middle of the series.

Randolph Film Company: Official notice has been given that 10 per cent of preferred stock will be redeemed at 110 on February 26.

Recent publicity regarding large salaries may result in less pay to star actors and better returns to the stockholders of various companies.

MAX LINDER'S

first comedy NOW READY

"Max Comes Across"

BACKED BY A GIGANTIC NATIONAL ADVERTISING CAMPAIGN

Read what Aaron J. Jones, President of Jones, Linick & Schaefer Co., says both of the features and the advertising campaign:

Chicago, February 12, 1917.

George K. Spoor, President Essanay Film Mfg. Co.

Dear Mr. Spoor:

We desire heartily to commend the Essanay Co-operative Advertising Plan offered in connection with the MAX LINDER COMEDY FEATURES. As soon as we SATISFIED ourselves on the QUALITY of these subjects, we booked them because of the unusual opportunity for exploitation offered by this unusual plan.

Very truly yours, AARON J. JONES.

See this feature at any K. E. S. E. office and ask for particulars on our newspaper advertising campaign. WE PAY HALF FOR YOU.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

K Kleine Edison Selig Essanay

Chicago News

H. L. GUMBINER has purchased the Broadway theater at 5206 Broadway. The former proprietor, Emil Meyer, has removed to Wisconsin.

Dorothy Gish hesitated a few moments in Chicago last Monday. She was on her way to join Lillian on the sunset coast.

Altogether there are about one hundred Chicago theaters now on the list of those which will run McClure's "Seven Deadly Sins."

The local Triangle office is now booking the new Keystone fun films, personally directed by Mack Sennett. They will be released about April 1.

State's Attorney Maclay Hoyne, William A. Pinkerton and District Attorney Clyne recently viewed a private exhibition of "Beware of Strangers."

O. L. Winslow and E. Mitchell have joined the sales force of the Fox Chicago branch. Mr. Winslow is traveling in Indiana and Mr. Mitchell in Illinois.

The chain of theaters operated by Lubliner and Trinz are scheduled to run the Pathe feature, "Patria," which experienced an extended downtown run.

Exhibitors who are using the educationals released through Metro and produced by the Educational Film Corporation have assured Cresson E. Smith, Chicago branch manager for Metro, that the pictures are well liked.

I. H. Kuh, formerly general manager of the Chicago E. L. K. exchange, has disposed of his interests in this company. He is planning an extended trip through the Panama Canal Zone.

The Chicago Theatrical Protective Union, Local No. 2, announces its fourth annual ball, February 19, at the Coliseum. The proceeds will be devoted to the sick fund. Johnny Hand's big band will furnish the melodious rhythms.

Adolph Zukor, president of the Famous Players-Lasky Corporation, was in Chicago for a day last week on his way from Manhattan to visit the Lasky and Morosco studios in California. He conferred with Manager Rutledge of the local Paramount office.

Joseph Skrivoll, middle western district manager for Metro, stopped in Chicago one day recently and looked the town over, said "Hello" to his friends, transacted some business, and said "Goodbye."

With a thousand seats in readiness to serve who may come, Messrs. Meyer and Flower, proprietors of the Prairie Theater, now have their new Owl Theater in running order and have begun taking in the silver. The new showhouse is located at State and Forty-seventh streets.

Richard Travers, Essanay star, vice-president of the Reel Fellows' Club, and generally known man about town, has left Essanay and gone to New York. Before he went, however, he took to himself a wife. When seen by MOTOGRAPHY, Mr. Travers said he had no future plans to announce.

Aaron Jones, of Jones, Linick and Schaefer, is trying to arrange with President George K. Spoor of Essanay to have Max Linder appear in person at the Rialto and McVicker's Theaters at the opening pre-release performance of "Max Comes Across," February 19.

V. H. Hodupp, district manager for Pathe in the mid-west, shook hands all around with Branch Manager C. W. Bunn and his staff of multi-speed salesmen at Chicago recently and left suddenly for Milwaukee, where he planned to spend a week before proceeding to Minneapolis and other branch offices.

Ludwig Schindler, well known film man of Chicago, has been appointed by the executive committee of the M. P. E. L. of America to succeed Louis Frank as chairman of the exposition committee for the coming big show in July. Mr. Frank, who was the chairman last year, it is said will contest the appointment.

Good old Fatty Arbuckle is to roll into Chicago on February 23, and he is to be royally entertained, along with the press and a number of exhibitors, by Paramount Manager Rutledge. A big banquet is planned and the festivities will be wound in on a film and later the prints

TRAVELING SHOWMEN, GAMERAMEN AND EXHIBITORS—DON'T MAKE A MISTAKE—Have your Printing, Developing and Coloring done by experienced men. GOOD PRINTING and Developing make GOOD PICTURES GOOD PICTURES GET THE MONEY. Years of experience, backed by a knowledge of your wants, makes our work the best. Our facilities are complete and prices lowest. OUR STUDIOS CAN BE RENTED BY THE DAY OR WEEK.
AMERICAN BIOSCOPE COMPANY J. E. WILLIS, Vice-President and General Manager **6242 Broadway, CHICAGO**

will be furnished theater men so they can see themselves act in their own houses.

M. M. Rubens, the handsome and gingery exhibitor of Joliet, had the nerve to go to the officials of the Santa Fe and have the California limited stopped for five minutes in Joliet Sunday night so his fans could greet Mary Pickford from the observation platform. He may even have blown up the bridges in order to accomplish his crass commercial ends. Rube is sure on the job.

"Lafco Comedies," fresh from the new studios of the La Salle Film Company, a new Chicago corporation, are about to begin their public career. The first subjects have just been put in the hands of exchanges. Eight one-reelers are ready for release. The company has been in the field four months and will issue a "Lafco Comedy" each week.

The film "Ivanhoe," which has enjoyed continuous demand for many months, being exhibited in co-operation with the Brotherhood of American Yeomen, is being handled with success on a percentage basis by the E. S. Film Service of Chicago, according to Manager E. Schwartz. Theaters pay 50 per cent of gross receipts. Mr. Schwartz has the state rights in Illinois, Indiana, Iowa and Missouri.

Thirty-two below zero and fifteen people in the house. There was real sorrow in the words as Manager Jack O'Toole, sitting by the radiator in the Fox offices in Chicago, spoke thus, and recalled the hour he spent in a small Iowa theater during the recent cold spell. He had just returned from a trip through eastern Iowa, Illinois and Indiana. How it happened that he left a warm office during the coldest week of the winter to make the trip was not explained by the Fox manager, but he seems to enjoy the thawing-out process.

The official moving pictures of the United States army, which Uncle Sam is using in an effort to tempt the youth of the country into joining the military, were first exhibited in Chicago in the theaters of the Lubliner & Trinz chain. The films will be shown in many parts of the country. The pictures were made by the Laurence Rubel Service Company, 20 West Jackson boulevard, Chicago, who spent four months in the production. The pictures were taken at various army posts throughout America.

R. H. Fulton, the youthful and genial vice-president of the E. E. Fulton Co., suddenly disappeared from his accustomed place of business on a recent Friday afternoon. Every effort to locate him by messenger, phone and wire proved fruitless. Days passed and the mystery deepened. But as Shakespeare says —"All's well that ends well"—so the following Tuesday morning the lost one reappeared and smilingly admitted that Dan Cupid had led him—a willing captive—to Battle Creek, and had tied him for life to the loveliest princess of the realm. The bride was Miss Undine Farrington, one of the most popular girls of the pure food belt. Needless to say, the interesting adventure brought to the happy young couple a shower of congratulations and good wishes from a host of friends.

R. H. FULTON

"Everybody's happy" at the K. E. S. E. office, and Manager W. H. Jenner wears the biggest smile of all. It's on account of Linder bookings. The Jones, Linick and Schaefer Company is showing the introductory Max Linder comedy in pre-release runs during the week of February, at its two downtown houses, the new Rialto Theater and McVicker's. The entire list of comedies will be shown in pre-release runs at these two vaudeville houses. Among out-of-town exhibitors who have booked the series are George Hines, Auditorium, South Bend, Indiana; J. Ditman, Strand, Freeport, Illinois; Edward Bostick, Merrill, Milwaukee, Wisconsin; J. A. Camer, manager Avon Theater, Decatur, Illinois.

On Tuesday, February 13, that ominous bird of allegorical descent which has been christened "The Black Stork" for film purposes, settled down upon Chicago, in the realistic manner of a reelistic production. An advance showing of "The Black Stork" took place in the projection room of the Rothacker Film Manufacturing Company. On Friday, February 16, the exhibitors' showing was held. Whether Dr. Harry J. Haiselden, surgeon, and actor *pro tem.*, and his associates chose the thirteenth day of the month for the first show with a premeditated intent to invoke the powers of the supernatural in spreading the knowledge of the surgeon-actor's crusade against the malignant bird that is pictured as the foe of eugenics and healthy babies, has been left for others to guess.

Douglas Fairbanks gave a party at the New York Hotel Algonquin last Saturday evening, in honor of Mary Pickford, who departed a few days later for the Pacific Coast. Everyone of prominence in the theatrical and screen world, were guests of smiling Doug, who entertained with some of his new athletic stunts. Mary had a new frock for the occasion.

Coming Universals

An all-Chinese cast plays in the novel feature, "The War of the Tongs," which is the leading release on the Universal program for the week of February 19. The story was written by a Chinese author and the leading roles are taken by Chinese actors of the Imperial Chinese players. It is one of the first screen productions portrayed entirely by native performers.

"The War of the Tongs" and also a Nestor farce-comedy, "Down Went the Key," are the releases of February 19.

"The Great Torpedo Secret," a Gold Seal three-act comedy-drama featuring Herbert Rawlinson and Neva Gerber, is the chief offering for February 20.

An L-Ko two-part comedy, "After the Balled Up Ball," and the Universal Animated Weekly go upon the screen February 21. On the same date the Laemmle drama, "Sin Unatoned," with Robert Leonard and Margarita Fischer, will be released.

The first of a series of Mary Ann stories, entitled, "The Heart of Mary Ann," and written and produced by Ruth Stonehouse, who also plays the principal role, reach the screen on Washington's birthday, February 22. This is a one-act comedy-drama with wide human appeal, and typical of the forthcoming Mary Ann photoplays. The Big U two-part war drama, "The Man Who Saved the Day," with Wallace Reid and Pauline Bush as the featured players, and the Rex drama, "The Keeper of the Gate," with Douglas Gerrard and Ruth Clifford are also scheduled for release on Washington's birthday.

"The Folly of Fanchette," a two-act Imp drama of society and the underworld, is the leading offering of February 23. The Victor comedy, "A Bare Living," and the Big U Indian drama, "Heroes of the Plaine," will also be released on the same date.

Charles E. Van Loan, noted short story writer, is the author of the Bison two-act Western drama, "The Comeback," which will be presented February 24. Mr. Van Loan is famed for the ingenuity of his plots. The Joker comedy, "Rosie's Rancho," with Gale Henry and William Franey, will appear on the same day.

The feature release for Sunday, February 25, is the Imp two-part drama, "A Dangerous Double." This is a story of newspaper life with Sidney Bracey and Sydell Dowling playing the leads. The Rex drama, "Lost In the Streets of Paris," with King Baggot and Leah Baird the Powers split-reel, "A Day In the Life of a Dog," a comedy cartoon, and "The Buried Treasures of Ceylon," a Dorsey travelogue, complete the week's program.

"A Strange Discovery," is the ninth episode of the Grace Cunard-Francis Ford serial, "The Purple Mask," which will appear during the week.

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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, MARCH 3, 1917 No. 9

WILLIAM S. HART, TRIANGLE - INCE

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There are five reels of mirth and tenderness and mystery and breath-taking thrills.

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is a woman such as all men hope to win.
This is the story of a country boy who wins success in the marts of a big city, who is torn between love of woman and love of power.
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Ellen Holton steps forward with all the sacrifice and love that only woman can give.
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We received a wire from an exhibitor Friday (he couldn't wait to write) telling us what the first new Keystone had done for his business—he uses the Keystones an entire week.

His box office receipts have increased, so his telegram says, ***over $100 per day.***

We do not feel that there is anything we can add, Mr. Exhibitor, regarding the advisability of ***booking Mack Sennet-Keystones.***

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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, MARCH 3, 1917 No 9

Mr. Citizen Wants Sunday Pictures

EVERY-DAY FOLKS TELL WHAT THEY THINK OF SABBATH SHOWS

ALL over the map are towns and cities where the cry against Sunday pictures has been taken up by a handful of persons who, guided by their own peculiar form of Puritanic conscience, make attempts to exclude motion pictures as a Sabbath day entertainment of their fellow citizens by shutting the theater's doors. Exhibitors in hundreds of communities are struggling against the interference of a few well-meaning people who believe that pictures on the Sabbath are unorthodox and therefore improper.

The true feeling of the people, however, may be discerned in the opinions expressed by two hundred New York citizens among whom the *New York World* has lately conducted a canvass to determine the general sentiment of the public. The persons questioned were chosen at random by the reporters of the *World* among people of their acquaintance in all walks of life. Only ten were against Sunday shows. The majority desire them if clean, wholesome pictures are presented. Excellent reasons were advanced in favor of Sunday performances.

Traffic Policeman Sees Good Effects

Opposed to the theories of an educator who sees humanity from afar and considers moving pictures as a foe of the church, is found the opinion of a traffic policeman who deals with men and women at close range. He finds much to praise in the effect of pictures on public morals.

Among those making statements were nineteen clergymen, fifteen of whom favored Sunday motion pictures; twenty-three prominent women, twenty of whom favored them; eight physicians, all favoring them. The remaining interviews were obtained from men and women lawyers, teachers, stenographers, clerks and laborers. The general sentiment is represented in the opinions of the following:

WILLIAM H. HANVEY, traffic policeman—Movies clear the corners of fellows who would get into mischief on the streets. They have done much toward breaking mud-gutter crap games and have taken a shot at the gin mill frequenters.

A Bootblack's Opinion

DANIEL ANTONY BARN, bootblack at the Borough hall subway station—Sunday movies for grown-up folks, but none for kids. Little kids may learn bad things from them. Grown folks are less easily led.

B. CANTON manufacturing jeweler—The Sunday movies have been a refuge for fellows who used to hide in the rears of saloons. Movies are a good form of recreation and are usually educational and moral.

FRANK WARD, ammunition inspector—I am very much in favor of Sunday movies. I work six days a week and Sunday I favor recreation.

TIMOTHY SCANNELL, restaurateur—Sunday movies have done much for the betterment of the young. It keeps them from loafing around corners.

JOSEPH HUDES, clerk—Sunday moving pictures have been a source of much recreation to me. There is nothing so pleasing as a good movie. It is, in my opinion, a very good way to pass a Sunday evening. There is no disrespect shown the Sabbath by looking at a moving picture.

DR. ARCHIBALD C. McLACHLAN, principal Jamaica Normal and City Training School—I disapprove of motion picture shows Sunday because they attract people from church services and make the day more of a holiday than a Sabbath day. Few, if any, churches are as well attended as motion picture shows.

A Reporter's Viewpoint

CHARLES McNALLY, reporter, No. 197 Havemeyer street—Sunday movies have shown the value of diversion. Sunday evening at the movies is grateful to a man or woman who has worked six days of the week. Sunday these folk need a reasonable priced amusement.

GEORGE J. RYAN, real estate broker, civic worker, member of the last Constitutional Convention from Queens, of No. 236 Lincoln street, Flushing—I am opposed to granting Sunday licenses to moving picture houses for the reason that the third commandment of God, "Remember that thou keepest holy the Sabbath day," is just as binding on the people of today as in ancient times.

DISTRICT ATTORNEY DENIS O'LEARY of Queens, living in Douglaston—I favor the opening of the moving picture show houses Sunday, provided the pictures presented are properly censored and the play houses are properly regulated and policed.

WILLIAM ZIMMERMAN, Deputy City Clerk and Chief of the Queens Marriage License Bureau, living in Corona—From the crowded play houses which I see every Sunday in the section where I live I believe there is popular demand for the Sunday movies. I favor them provided they are properly regulated.

CHARLES S. HABERMAN, manager of Paul Gesche's saloon, Jamaica—I believe the movies should be kept open on Sundays. They keep many people out of mischief and are good for everybody.

HERBERT S. HARVEY, of Flushing, formerly Sheriff of Queens—I am in favor of the Sunday movies. They keep some people out of mischief, and every picture I have seen shows some good lesson.

ASSEMBLYMAN PETER J. McGARRY, Second Assembly District, Queens, hotel keeper living in Laurel Hill—I favor giving the public good, wholesome Sunday recreation; church services to take precedence in all cases. I see no harm in Sunday moving pictures.

ASSEMBLY WILLIAM H. O'HARE, Third Assembly District, Queens, attorney, Glendale—I am heartily in favor of Sunday moving picture shows under proper regulations. They provide healthy and innocent entertainment for thousands at a nominal expense.

Sees Gain Morally

JOSEPH FLANAGAN, Secretary to the Borough of Queens, former Alderman and Assemblyman of Corona—Under proper regulations I favor the Sunday moving picture

shows because they can be made advantage of intellectually and morally.

CHARLES KLEIN, student—Moving pictures on Sunday do not violate the Sabbath. There is nothing so pleasing as a good, clean, lively moving picture show on a Sunday.

BERT W. SCHOLTZ, clerk—You can't stop the Sunday movies. After church the movies come next on Sunday.

JAMES GARVEY, stenographer, Court of Special Sessions—I believe that it is a matter of personal liberty and we all should have personal liberty.

ABE MILLER, switchboy—I think it's foolish to close movies Sunday. I'd have to stick home Sundays if not for the movies.

JOHN E. MINNEHAN, feed merchant of West New Brighton—I am in favor of having the movies open Sundays. To close them Sunday would be a crime. It is the only day the working people have for amusement and recreation.

ALDERMAN JOHN J. O'ROURKE, of Stapleton—I am in favor of the movies Sundays. It is harmless amusement for the people.

LEWIS H. DENTON, principal of public school—I am not opposed to the movies if they are educational, clean and under proper supervision—the kind that will not desecrate any day.

Labor Leaders Favor Sunday Shows

H. G. COZZENS, business agent for the Carpenters' Union on Staten Island—The workingman is so busy through the week that the only time he has for amusement is Sunday. That is the reason he is in favor of the movie Sundays.

MATTHEW J. DONEGAN, organizer and business agent for the Stationary Firemen's Union—Keep the movies open Sundays, provided they give us educational and clean films.

ALDERMAN FINK, West New Brighton—I am in favor of the movies Sundays, the only day working people have to get a little pleasure.

HENRY PETERS, clerk, cigar store—A good movie is a good lesson. To take the movies away Sunday would be to take away a service of infinite education.

RALPH KAPLAN, salesman in hat store—When movies are kept clean by a reliable board of censors they are educational, moral, and a necessity. To close them would drive men back to saloons and pool parlors.

PERCY G. JAMES, hardware merchant, Jamaica—I consider the whole movie business a glorious field very badly abused. I think that those who attend Sunday movies might find something better to do, although I am no prude. Many of the pictures shown are an insult to our intelligence.

ALFRED J. ENO, real estate broker, Jamaica—I am for the Sunday movies. They keep young men and women off the streets and teach them many a good moral lesson, whereas, without the attractions, they might be spending their time flirting.

CHARLES R. ZIPSIN, caterer—Let the people stay home Sunday. Let the children study their school books or go to Sunday school. I was trained to go to Sunday school and it would benefit the children of this nation if all children were trained so.

Sunday Pictures Petition

There is no let-up in the campaign throughout New York state for signatures to the petition against the closing of motion picture theaters on Sunday. The National Association of the Motion Picture Industry is receiving petitions every day from all over the state, and the total of signatures is mounting up steadily.

One of the signs of the times last week was the enlistment of the Marcus Loew theaters in the movement, and petitions with thousands of names are coming in from the long list of big houses controlled by Mr. Loew. These Loew petitions include thousands from every section of greater New York from the New York theater in the heart of the "rialto" of Broadway to the big neighborhood theaters where the real "motion picture fans," congregate in the Bronx and in Brooklyn.

Director Rupert Julian is filming at Universal City "A Dime's Worth of Philosophy," featuring Mignon Anderson.

IOWA ENFORCES CLOSING

Injunction Against W. E. Waterhouse of St. Charles Shuts Theater on Sunday—Other Sidelights on Sabbath Restraints

Earnest-minded men and women in various communities who have become convinced that motion picture performances should be curbed on Sundays, have succeeded in closing many theaters in recent months. Among the theaters whose Sunday shows have been repressed by law is the Hildreth Theater, of Charles City, Iowa. A temporary injunction directed against Manager W. E. Waterhouse has just been made permanent by a court that expressed reluctance in giving a decision manifestly unpopular with the public.

Judge Springer of New Hampton, Iowa, ruled on the case, saying that while he would like to please the people of Charles City wishing to attend Sunday picture shows he could not without a direct violation of the state law, but that the shows could be operated free without violation.

"Who Will Be Next?"

From all over the country come reports of Sunday closing agitation. Exhibitors can only ask, "Will we be next?" Some interesting sidelights on the situation in various localities are presented below:

Fort Worth, Texas.—Four theater managers have been fined for opening their theaters on Sunday. The city attorney's office has regularly arrested every exhibitor who has shown Sunday pictures.

For Wayne, Indiana.—Managers of theaters at Glens Falls, Indiana, in which moving pictures have been shown on Sundays during the last few years, have applied for a court injunction to restrain Sheriff C. H. Baker and his deputies from interfering with the showing of pictures on Sunday.

Cohoes, New York.—The convention of the Baraca-Philathea of Hudson Valley North, held recently at the First Baptist church of Cohoes, went on record against Sunday pictures.

Albany, New York.—Women representing the Y. W. C. A. and practically every church in Albany have organized a movement to wage a state-wide fight against Sunday pictures. Petitions are being circulated by a committee.

Mandam, North Dakota.—Exhibitors are circulating petitions in North Dakota in anticipation of a Sunday closing movement. H. L. Hartman, of Mandam, president of the North Dakota Exhibitors' League, is actively aiding the efforts of the exhibitors.

Schenectady, New York.—In contrast with the court decision in Iowa, restraining a theater from showing pictures on Sunday, a New York court recently granted a temporary injunction restraining the city of Schenectady from interfering with Sunday shows. The moving picture interests in Schenectady are awaiting with interest the decision of Justice Borst on making permanent the temporary injunction.

Madison, Wisconsin.—The Sunday moving picture bill came from the corporations committee of the legislature with a recommendation for passage of a substitute offered by Senator Skogmo. The substitute does not mention any specific recreation or entertainment as legalized on Sunday, but it states in general terms that Sunday diversions are permissible if they tend to the moral or physical upbuilding of the people.

Sues Trade Review

Papers in a libel suit against the *Exhibitor's Trade Review,* Inc., of New York City, brought by William A. Johnston, editor of the *Motion Picture News,* were filed in the New York county clerk's office on February 15. Mr. Johnston is suing for $50,000 damages on account of two editorials alleged to have been published by the *Exhibitor's Trade Review* on January 20 and January 27.

Admission Prices and Taxation

STATE'S REVENUE MEASURES HURT THEATERS AND INJURE PATRONAGE

By Benjamin B. Hampton
President General Film Company

EDITOR'S NOTE—The special taxation memorandum submitted by President Benjamin B. Hampton of the General Film Company, to the joint commission of the New York legislature to investigate the motion picture industry, covers many points that vitally touch the business of every exhibitor, in whatever state his theater is located. Motography *reprints the principal portions of the memorandum in the article below, in which Mr. Hampton gives a statistical analysis of the business from the exhibitors' standpoint. The principles of taxation set forth by him for the perusal of the New York legislators' commission apply with equal force in every other state. As Mr. Hampton says, all states are likely to pass special revenue measures taxing the moving picture business if New York does so. Therefore the article by Mr. Hampton,* Motography *believes, is of more than ordinary importance and value to exhibitors.*

THOUGHTFUL men appreciate the problem confronting legislatures. Costs of government are increasing steadily. The people demand more of government, and every additional item adds a burden to the annual budget.

Nor is it surprising that a well advertised business such as motion pictures should come to the attention of those whose duty it is to provide revenues for government.

The purpose of the proposed special taxation is to raise money. If a general or horizontal tax is levied the result will defeat the purpose of the measure. Producers and distributors as a class cannot bear any new burdens. Taxation will be passed to the consumer in the form of increases in prices of admissions to theaters. Thousands of theater goers will be unable to pay the increased price.

How it Hits Exhibitors

A large percentage of small and medium size houses are now on the thin edge of bankruptcy. Any reduction of income will cause them to close their doors. Many theaters will be driven out of existence before the state can collect the tax and therefore as a revenue measure the plan will prove a failure.

The only result will be to cripple—perhaps to ruin—one of our most useful industries, and to withdraw the only theatrical entertainment possible to millions of people.

I cannot claim to be a student of taxation, but the history of revenues in this country proves that unwise taxation defeats its purpose. For example, after many years of experiment the federal government has learned that the largest amount of revenue can be secured by a tax of eight cents per pound on tobacco. If the tax is raised to twelve sents or sixteen cents per pound, the consumption of tobacco is decreased to a point at which the total revenue is less than that collected by a tax of eight cents.

Applying an Old Principle

This principle of taxation applies to all products and to all industries.

If the state of New York is to adopt the policy of special taxation, and if the picture industry is to be the first business upon which to try the experiment, we beg to urge that the work be done skillfully so that the patient may escape permanent injury.

The industry cannot exist in its present form if a horizontal tax is levied, nor will the state succeed in raising money by this method.

The industry can exist in its present form if taxation is confined to those elements that can afford to pay. In other words if a tax is laid on profits instead of a flat tax on production, distribution or admission, and if the tax is skillfully apportioned, the industry as a whole will not be crippled.

If we analyze the facts concerning the leading pioneers of the industry we find that four of them have quit producing; three of them have completely reorganized their businesses, probably at great expense and likely with the addition of outside capital; one of them is completely finished; and only two have continued approximately as they were a few years ago.

One of the great distributing concerns which for years made money for its owners has been on a losing basis for some time and is now being reorganized by an outsider.

Outside Capital Supports Production

It is not unlikely that an absolutely thorough examination into all companies would prove that this condition prevails generally. Those of us who have had occasion to dig into the facts concerning many of the large concerns know that, in one way and another, they are facing very grave commercial and financial difficulties.

As a matter of fact, outside money has kept the industry active in the last two years. Stories of quick, easy profits have attracted scores of men, and capital from these sources has been used to produce pictures and distribute them at costs that are entirely out of keeping with possible returns.

No man can estimate the millions of dollars sunk in the industry within thirty months, but I have no doubt that at least ten million dollars would not cover the amount put into the business by bankers, publishers and investors lured into the game by the get-rich-quick stories which sadly enough have not materialized.

If the facts can be established they will probably prove that less than five per cent of motion picture corporations are making real, bona fide profits.

I am sorry that I cannot produce the facts. I am basing my statement on my daily experience. The idea that I represent large capital has sifted through the industry and every week I am visited by owners of picture concerns desiring assistance. My week by week experience convinces me of the soundness of my statements.

Other States will Follow Example

The gravity of this proposed special taxation cannot be over-estimated. All the states will follow New York if this law is passed and as surely as that takes place thousands of little theaters will be compelled to close their doors.

May I ask the members of this commission if they are fully prepared to accept a responsibility so serious as this?

Legislators—in nation, state and city—authorize the

expenditure of great sums for parks and playgrounds, for schools and colleges, that the people may be entertained and educated. While these expenditures are for the benefit of the whole public those of limited income are the chief beneficiaries. They are those who most need the aid of government—and they are the ones who will suffer most if the small theaters are closed. The well-to-do will continue to see pictures—an admission of 25c to $1.00 will not deter them—but the family that counts its pennies will be denied this great means of entertainment and education.

Incomes of Families

How many of us know the facts relative to the incomes of families in the United States? A study of the statistics of the last year available (1913) is very valuable in this connection.

Here are the figures:

Annual incomes of the families of the United States:

27.8 %	have under		$400
18.5 %	"	$ 400 to	$ 600
18.7 %	"	600 to	900
8.6 %	"	900 to	1,200
10.4 %	"	1,200 to	1,800
9.2 %	"	1,800 to	3,000
4.59 %	"	3,000 to	6,000
1.70 %	"	6,000 to	15,000
.465%	"	15,000 to	60,000
.045%	"	over	60,000

To put it briefly, seventy per cent of the families of this country have incomes of $1,200 per year or less. About eighty percent of the families have incomes of $1,800 per year or less.

When we consider these facts we realize that the slightest increase in the cost of the motion picture will place them beyond the reach of millions of the very people who need them most.

Take the family of any workingman of your acquaintance, any clerk, any widow who is supporting herself, or any other typical American family—calculate the annual income of this family, see what it costs them to go to the theater, and then you will soon learn that if you close the little picture house, the finest, greatest, most helpful form of entertainment ever offered to them will be taken away from them.

A Typical Family

Here is a typical case—father, mother, brother, sister—a total income as follows: Father $18.00 a week, daughter $6.50 a week. Total $23.50 a week. This family attended a neighborhood picture house on an average of twice a week. The admission was five cents, sometimes when an expensive picture was shown it was ten cents—four admissions at five cents means twenty cents—four admissions at ten cents means forty cents.

The neighborhood house was compelled to close. Now to see movies this family must go down-town and the cost figures thus:

4 street carfares down and back	$0.40
4 admissions at 25c	1.00
	$1.40

Compare this $1.40 with $0.40.

Sometimes the family goes to a fifteen cent house downtown. The cost is as follows:

4 street carfares down and back	$0.40
4 admissions at 15c	.60
	$1.00

Compare this $1.00 with the usual forty cents or twenty cents charged by the neighborhood house.

Make a few comparisons of this kind and you will soon see that the industry will lose its power and efficiency to accomplish great good if the small neighborhood house goes out of existence. Make inquiry among any picture men of your acquaintance and they will give you details that will convince you that the slightest increased cost of operating will cause thousands and thousands of small houses to close their doors. These small houses now are barely making a living for their proprietors. If these exhibitors are compelled to raise the price of admission their patronage will leave them.

Excessive Salaries of Picture Players

Nothing in the world's history can compare with the craziness of the salaries paid in producing pictures. The men at the head of the producing and distributing companies and the owners of theaters are compelled to risk large investments in plants and organizations in order to make reasonable profits. As I have stated, most of these men are not making money in proportion to their capital and responsibility.

But the actors and actresses are reaping a gorgeous harvest. An actress with an earning power of perhaps $20,000 a year on the stage reluctantly accepts $100,000 a year in the movies. Another earning perhaps $40,000 a year in the drama is said to receive $200,000 in pictures.

Those conditions cannot last forever. They will correct themselves as soon as the present crop of "outside money" is exhausted. It is growing more and more difficult for the mushroom concerns to finance themselves by hiring a famous player at an uncommercial salary.

In talking of motion pictures I have sometimes found it useful to briefly review the history of the industry, and if you are willing to give a moment to the subject we can quickly outline the various stages through which pictures have passed and that may give us a better light on the present and the possibilities of the future.

The first stage was that of invention and discovery. Capital was timid—progress was made very slowly—many legal troubles surrounding patents, infringements, etc., held back developments.

Second—After the legal fighting was ended and the inventions and discoveries became practicable, pictures were actually created. The novelty was so great that the public flocked to pictures. Anything in motion was good enough—that of a horse eating hay, or a fireman playing a stream of water on a burning building was enough to earn the producer money.

Third—The novelty wore off—people ceased to go to pictures—producers' profits slumped, often disappearing entirely.

A Slump of Earlier Days

Fourth—The pictures in the earlier days were fifty or one hundred feet long. The fourth period came when the producer created pictures four hundred or five hundred feet long, presenting real little plays. Again the public was startled and pleased. Little theaters sprang up like mushrooms and everyone in the business made money.

Fifth—The novelty of the 300-foot to 1,000-foot picture dropped off and the business began to slump again. Here again came losses to distributors, producers and exhibitors. Many who had made money lost it or retired from the business.

Sixth—The three to five reel play came into existence with better story, better acting and better technical work than had been seen in the shorter product. A development in this period was reached in the great success of the five-reel picture which came to be known as a "feature." Specially built theaters began to spring up throughout the country and the little store shows began to die because of the competition of the larger houses.

Seventh—The five-reel picture was overdone—even longer subjects came into the market—great disorganization and confusion existed.

Eighth—This is the period in which we find ourselves now. The business has drifted steadily towards a substantial, permanent basis. The unstable elements are disappearing—the commercial side of the industry is rapidly shaping itself definitely and intelligently. The producers are not making the enormous profits of a few years ago. The star system with its exaggerated salaries—the over-production of features—and other similar errors must be corrected.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

THE BAD BOY, with Robert Harron, (Triangle)—"A good picture, quite up to the Triangle standard."—George D. Hopkinson, Hamlin Theater.—*Catering to the middle classes.*

Where Love Is, with Ann Murdock, (Mutual)—"A satisfactory picture that drew average crowds."—George D. Hopkinson, Hamlin Theater.—*Catering to the middle classes.*

Rosie O'Grady, (Art Dramas)—"A picture with situations different than the average. The local censors cut out the prize fight, but the story is strong enough to carry itself over, even with such an important change. It is a shame the way it was cut. It is unusual in so many ways that it is well liked. It is one of the cleanest underworld pictures I have seen."—George D. Hopkinson, Hamlin Theater.—*Catering to the middle classes.*

The Princess of the Dark, with Enid Bennett, (Triangle)—"Very good, but the picture is too similar to another recent Triangle picture, 'Nina, the Flower Girl.' 'The Princess of the Dark' is a very good picture for an exhibitor who did not run the other. Enid Bennett is certain to be a favorite."—George D. Hopkinson, Hamlin Theater.—*Catering to the middle classes.*

The Man of Mystery, with E. H. Sothern, (Vitagraph)—"A picture that drew fairly well. A very good production."—George D. Hopkinson, Hamlin Theater.—*Catering to the middle classes.*

Pride, "Seven Deadly Sins" series, (McClures)—"Better than the first of the 'Seven Sins.' The series has certainly been well advertised and ought to draw well. We had a fair audience."—George D. Hopkinson, Hamlin Theater.—*Catering to the middle classes.*

The End of the Tour, with Lionel Barrymore, (Metro)—"A good picture."—George D. Hopkinson, Hamlin Theater.—*Catering to the middle classes.*

The Man of Mystery, with E. H. Sothern, (Vitagraph)—"Quite a good picture, but in the neighborhood of this theater people do not know Sothern well enough. Consequently it is not as good a drawing card as it would be otherwise."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Man of Mystery, (Vitagraph), E. H. Sothern.—"The acting of Mr. Sothern is wonderful. The characters are good, but the picture lacks story. The audience was divided in opinion."—Martin Saxe, Knickerbocker Theater.—*Catering to a high class of people.*

The Man of Mystery, (Vitagraph), E. H. Sothern.—"This is a great picture. It is E. H. Sothern at his best. It brought only fair business, but all the patrons on leaving the theater said they liked it."—E. Dloughy, Vitagraph Theater.—*Catering to the middle classes.*

The Wax Model, with Vivian Martin, (Pallas-Paramount)—"Proved to be a successful picture at the Castle. We did as good business as with a Mary Pickford or a Marguerite Clark offering. The title is appealing and the posters were very good. The story is very good."—M. J. Weil, Castle Theater.—*Downtown house.*

Each to His Kind, with Sessue Hayakawa, (Lasky-Paramount)—"A well made picture which went over well with our patrons. Hayakawa is fine. His wife is not so popular and I think the audiences would have liked an American girl better as heroine. But the picture was enjoyed as it is."—M. J. Weil, Castle Theater.—*Downtown house.*

Tillie Wakes Up, with Marie Dressler, (World)—"Patrons were well pleased with this offering, and business was good."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Threads of Fate, with Viola Dana, (Metro)—"A very good production. The patrons enjoyed it thoroughly. It drew good business."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Pride of the Clan, with Mary Pickford, (Artcraft)—"This is a pretty good picture, well liked by the audiences. It drew only fair business because of strong competition."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Pride of the Clan, (Artcraft), Mary Pickford.—"Somehow or other the audience did not seem to care for this picture. I, myself, thought it very good, but we have to please the public."—Martin Saxe, Knickerbocker Theater.—*Catering to a high class of people.*

The Witching Hour, with C. Aubrey Smith, (Frohman)—"A fine production, well liked by all the patrons. Business fair."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

A Girl Like That, (Paramount), Owen Moore and Irene Fenwick.—"The picture itself is fair, and the photography good. The acting of Owen Moore is very

good but Irene Fenwick was not so good."—Martin Saxe, Knickerbocker Theater.—*Catering to a high class of people.*

Nanette of the Wilds, (Famous Players), Pauline Frederick.—"A fair picture. Some of the patrons liked it and some did not. It brought fair business."—E. Dloughy, Vitagraph Theater.—*Catering to the middle classes.*

Greed ("Seven Deadly Sins" series), Nance O'Neil, (McClures)—"This is the best of the three in the series so far shown. Photography is good. It is well acted and well produced. Brought good business."—E. Dloughy, Vitagraph Theater.—*Catering to the middle classes.*

The Bad Boy, (Triangle), Robert Haron.—"A good picture well directed; good photography. Pleased the patrons. It is great for a Sunday show."—E. Dloughy, Vitagraph Theater.—*Catering to the middle classes.*

Lost and Won, (Lasky-Paramount), Marie Doro.—"Fair picture which brought fair business. The patrons were undecided in their opinions."—E. Dloughy, Vitagraph Theater.—*Catering to the middle classes.*

The Soul of Kura San, (Paramount), Sessue Hayawaka.—"A very good Japanese picture. All the patrons on leaving the theater said it was a very fine production. It is well directed and well acted."—E. Dloughy, Vitagraph Theater.—*Catering to the middle classes.*

The Square Deal, (World), Carlyle Blackwell.—"A very good production which pleased the audiences completely."—Martin Saxe, Knickerbocker Theater.—*Catering to a high class of people.*

Patria, Number One, (Pathe serial), Mrs. Vernon Castle.—"Fair business. A good picture liked by all the patrons."—E. Dloughy, Vitagraph Theater.—*Catering to the middle classes.*

Patria, with Mrs. Vernon Castle, (Pathe serial)—"This is going to be a good drawing card all the way through the series. We receive many inquiries about it at the box office."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Traveling Salesman, with Frank McIntyre, (Paramount)—"A very good picture and well liked by the audience. It hasn't the pulling power that Paramount pictures had in the beginning."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Official Pictures of the United States Army, (Series of five single reels)—"Used for recruiting purposes. The first reel is a very good and entertaining picture. There are many comical situations."—Edward Trinz, West End Theater.—*Catering to the middle classes.*

His Sweetheart, with George Beban, (Paramount)—"A really good picture."—James B. Heaney, Crawford Theater.—*Middle class patronage.*

The Red Woman, with Gail Kane, (World)—"A picture in which Gail Kane takes the part of an Indian. She is good in the Indian role. It was our Sunday picture and drew well."—James B. Heaney, Crawford Theater.—*Middle class audiences.*

The Truant Soul, with Henry Walthall, (Essanay-K. E. S. E.)—"A great picture which went over exceptionally big. In my opinion Walthall's best. It proved a good box office attraction."—E. C. Bostick, Merrill Theater, Milwaukee, Wisconsin.

The Last Sentence, with Marc McDermott, (Edison)—"This is a strong play and our patrons were pleased with it. The acting of McDermott is noteworthy. It drew large houses."—E. C. Bostick, Merrill Theater, Milwaukee, Wisconsin.

A Message to Garcia, with Mabel Trunelle and Robert Conness.—"A very good picture and taken from a story which nearly every one is familiar with. Played to good business three days."—E. C. Bostick, Merrill Theater, Milwaukee, Wisconsin.

Little Shoes, with Henry Walthall, (Essanay-K. E. S. E.)—"A picture showing Walthall in an entirely new role. I advertised this fact strong and played to capacity business with it. The play was well liked by our patrons. Walthall is especially popular here."—E. C. Bostick, Merrill Theater, Milwaukee, Wisconsin.

The Golden Fetter, with Wallace Reid and Anita King, (Lasky-Paramount)—"Very good. We ran to good houses with it for two days."—James B. Heaney, Crawford Theater.—*Middle class patronage.*

The Rain Maker, (Fox comedy)—"It seems that the producers try hard enough but are not able to find new comedy ideas. 'The Rain Maker' is unusual, but there is much of the same old slapstick in it. The plumbing breaks and floods the house. The guests are washed out through a storm sewer. I don't see how it was done, but the picture is funny just the same."—James B. Heaney, Crawford Theater.—*Middle class patronage.*

A Girl of the Timberclaims, with Constance Talmadge, (Triangle)—"A very good picture. Business was fair."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

A Modern Monte Cristo, (Pathe)—"An excellent production. All the patrons liked it. Business was very good."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Envy, "Seven Deadly Sins" series, (McClures)—"Not as good a picture as we were led to believe by the publicity. It is a disappointment. It may succeed if the other stories of the series are good, because of the advertising it has had."—George D. Hopkinson, Hamlin Theater.—*Catering to the middle classes.*

Idle Wives, with Lois Weber and Phillip Smalley, (Universal)—"A real picture that gets the money. It has the kind of a title that fills the house. We showed it to capacity business and were holding people out as late as 10 o'clock."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Hearts Afire, with Clara Kimball Young, (World

re-issue)—"This is a re-issue of 'Hearts in Exile.' We played it to the biggest matinee we ever had. This was a Saturday matinee. Milder weather helped some."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Jim Bludso, with Wilfred Lucas, (Triangle)—"A good picture. I think it would go better under another title. People don't care to see pictures about some character that they know nothing about besides the name."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Envy, "Seven Deadly Sins" series, (McClures)—"Too much like a good many other pictures. Publicity put it over and we filled the house with it."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Gun Fighter, with William S. Hart, (Triangle)—"Used on the program with 'Patria.' People seemed to like it."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Gun Fighter, with William S. Hart, (Triangle)—"A fine picture. Brought good business and was well liked by the patrons."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Americano, with Douglas Fairbanks, (Triangle)—"All I have to do to get a crowd into the house is to put Douglas Fairbanks' name out in front. He sure pulls big houses. I had the biggest attendance of the week to see this picture. The weather was mild."—Max Schwartz, Halfield Theater.—*Catering to the better classes.*

The Enemy, with Peggy Hyland, (Vitagraph)—"Three saloonkeepers asked me if I was trying to put them out of business after I showed this picture. The story tells about whisky and the effects of it. It is a good prohibition subject. It is the second picture of the kind I have shown in a week and I guess the saloonmen think I am trying to drive them out. The picture certainly was a success so far as the box office is concerned. It was a popular subject."—Max Schwartz, Halfield Theater.—*Catering to the better classes.*

A Coney Island Princess, with Irene Fenwick and Owen Moore, (Paramount-Frohman)—"I did not see this picture and cannot comment on it, except to say that it brought a fairly good attendance."—Max Schwartz, Halfield Theater.—*Catering to the better classes.*

The Battle of Life, with Gladys Coburn, (Fox)—"I saw only the beginning of this picture. What I saw of it I did not like. It is another story of the underworld and I think people are tired of that sort of thing. Zero weather kept the attendance down."—Max Schwartz, Halfield Theater.—*Catering to the better classes.*

Reel Fellows Club in Omaha

The Reel Fellows' Club of Nebraska was permanently organized and officers elected a short time ago at Omaha. It is an organization including exchange managers, exhibitors, supply men, etc. The object is to promote the business throughout the state and create better feeling between all who are connected with the industry. It is the object of the club in time to embrace the entire state and it is rumored that there might even be arranged a motion picture week covering both business and pleasure and topping it off with a big ball.

The following officers were elected:

C. W. Taylor, Omaha manager of the General Film office, president; H. M. Thomas, manager of the Strand, vice-president; R. D. Shirley, Muse, secretary; J. E. Kirk, Pathe manager, treasurer; S. H. Goldberg, Sun Theater, J. W. Rachman, Grand, and H. B. Watts of the Bee were elected on the board of directors.

Screenshine

By Mel Ody

TANTALIZING

PILSENER, the beloved beverage now practically unobtainable by the masses in Austria, caused a riot in a Vienna Theater when the play called for the famous fluid and the genuine article was brought out on the stage. When an actor drained glass after glass of the precious liquid, the audience became enraged and men broke through the orchestra and rushed upon the performers.

We will let the *Neuer Wiener Journal* of Vianna tell about the little diversion.

"Meanwhile the commotion in the theater grew indescribable. After twenty minutes of fearful din and uproar, armed police entered the house. Three seriously injured men lay groaning on the floor and dozens bore blood-stained faces, while two women and a lad were removed in an unconscious condition from the wrecked pit."

David Horsley has a brand new actress—one that is said to be so temperamental that even David steps around to her whims, and her stomach ache. She weighs eight pounds and has newly taken up her residence at the Horsley home at 987 Gramercy place, the City of Angels.

"EASY" MONEY

Harry Miller, the all-night movie man, raked in three thousand kopeks on "Easy Street" last week.

Then the last day one man came out and said he "didn't care a dam for it."

Harry shoved a dollar into his hand and said:

"Say, man, go see a doctor. You're sick!"

BOMB EMPTIES THEATER

The villain was almost at the end of his rope, the hero was winning the fair hand of the heroine and the picture had a strong grip on the spectators of the Ideal Theater, Baltimore, when a "bomb" exploded.

The explosion didn't hurry the villain's fall or the hero's heart conquest. It wasn't that kind of an explosion. But soon the spectators were sniffling, holding their noses and hurrying for the exits, regardless of what happened to the villain or who finally won the hand of sweet Arethuse.

The next morning Clarence Buell said in the Juvenile Court that he had a very vivid recollection of it all. Clarence had one of those "odor bombs" in his pocket and said the trouble was all due to a premature explosion of it. He was fined $1 and costs.

TRAGEDY IN WAYNESBORO

The city of Waynesboro, Pennsylvania, has issued an order forbidding patrolmen to enter picture houses while on duty.

YOU'RE RIGHT, SAM

Sam Trigger of New York says that the next president of the M. P. E. L. of America should be a western man. Motography told the industry that last year.

But then, we always expect to be a year or so ahead.

And a couple of giddy fans over in one corner caught a glimpse of Harry Miller's wavy hair.

"Oh, there's Bryant Washburn!"

"No, it ain't! He's that fellow that always takes them villain parts."

EXHIBITORS PLAN MERGER

Three Local Branches of New York League Take Up Question of Forming a Central Body by Linking Units Together

A merger of the Bronx, New York City and Brooklyn local branches of the Motion Picture Exhibitors' League is being considered by a joint committee of the three bodies. The proposal was submitted for discussion at a meeting in New York, February 13, at which representatives of the three organizations were present.

The plan as first outlined does not mean that the unit organizations will be combined in a single body, but will retain their present status, only that they will be brought together under a central, co-operative arrangement. The reason advanced for consolidation is that mutual benefit will result by the better co-operation and the stronger influence of the main body.

A ways and means committee consisting of the chief executives of the branches was appointed to go deeper into the matter and report their decision to the members of the locals. Samuel Trigger, Thomas Howard, Maurice Needles, John Wittman, Henry Cole, Samuel Suchman, John Manheimer, William Brandt and J. J. Loeb are serving on the committee.

Mr. Trigger offered figures to show that the recent motion picture ball cleared about $2,000 instead of $6,000 as first stated. An audit of the accounts will be made. This brought up the question of profits realized on the exposition held under the auspices of the League at Chicago, last July. President Lee A. Ochs presented a statement. Ludwig Schindler, Chicago exhibitor, will manage the exposition this year. The meeting passed a vote of confidence in Mr. Ochs's conduct of the Chicago affair as president of the national organization.

Twin Cities Plan Convention

An outline of the plans for holding a convention of exhibitors at Minneapolis, May 1, 2 and 3, was presented at the regular meeting of the Motion Picture Exhibitors' Corporation of the Northwest, by David Rodgers, chairman of the convention committee.

The organization is going to pay the bills and relieve the exhibitors of the bother of paying for their own fun. There will be a banquet, grand ball and cabaret entertainments, at the expense of the corporation. But no exposition will be held, owing to the disfavor in which expositions are held by some exhibitors.

The meeting took place at the Bijou Theater. The day's discussion centered on "clean" pictures. Those leading the debate were Messrs. McClenaghan, Deeth, Hoppenrath and Hitchcock.

Exhibitors Bear Express Charges

The F. I. L. M. Club of Minneapolis has taken the stand that exhibitors should pay express charges on films both ways instead of only one way, as heretofore. The club voted on the question at its last regular meeting and has notified exhibitors of its action.

The main argument upon which the exchange men cite in support of their move lies in the extra expense entailed in their bookkeeping departments through the necessity of posting small sums for express on all film shipments. Exhibitors have also received notice that paper and photos will be charged for as well, and that these must be paid for in advance.

Practically all of the exchanges in the city were represented at the F. I. L. M. meeting and concurred unanimously in the plan. At the same time it was decided to engage the services of the Hoy Reporting Agency for the purpose of establishing a new collections system.

EXCHANGES CO-OPERATE

Live Denver Distributors Gain Good Will of Mothers' Congress and Women Pledge Support of All Clean Pictures Shown

A friendly agreement has been entered into between the Film Exchange Board of Trade of Denver and the Denver district of the Mothers' Congress by which virtually every moving picture agent in the Rocky Mountain district is bound to handle no objectional films.

In turn the Mothers' Congress have pledged themselves to support the better pictures shown.

The letter of agreement in part states:

Every film exchange in this city (Denver) agrees and pledges itself that all eliminations ordered by the national board of review and Mrs. Margaret B. Conway, city inspector of amusements, shall be permanent. The eliminations will be made before the films are shown in Denver and the actual film cut out and be preserved and held subject to the order of Mrs. Conway at all times. The eliminations shall not under any circumstances be reinserted in the film. We will use our influence, and feel that we can safely promise, that exactly the same action will be followed by a similar organization very closely affiliated with us in Salt Lake City.

As a matter of fact, most of the film exchanges in Salt Lake City are branches of the Denver exchanges and subject to our orders. Our territory extends from the middle of Nebraska to the middle of Nevada and from Canada to Mexico, some of us furnishing films in a few towns in northern Mexico. Roughly guessing, we would say that this agreement covers practically one-fifth of the United States and is not limited to Denver or Colorado alone. We will also use our influence with similar organizations in Kansas City, Dallas, Omaha and Chicago. As a matter of fact, we have already done this with most encouraging results. Each individual of the committee whose signatures appear below desires to congratulate you on actually accomplishing more and better practical results along the lines of your work than has been achieved anywhere in the United States.

This has been done without expense and we feel that the results will be permanent, because under the somewhat novel system you adopted, the returns to the moving picture proprietors will be increased, which naturally will in itself strengthen the movement until it becomes universal. The above agreement, of course, covers all the regular films released, but in addition to this, we will use or influence with, as well as adopt drastic measures against any theater that willfully shows an objectionable states' right picture contrary to the wishes of the national board of review and Mrs. Conway. Yours very truly, Film Exchange Board of Trade of Denver, by H. H. Buckwalter, president; approved by H. A. Hicks, counsellor, K. E. Fair and W. E. Scott, committee.

The method employed by the Mothers' Congress and referred to in the letter was to obtain signatures to petitions from hundreds of mothers and fathers in Denver, agreeing to aid in the betterment of films shown there. A meeting with the film exchange men and the managers of theaters was held. Plans to set certain days aside when delegates from the Mothers' Congress would see the films to be produced and pass upon their moral tone were made. Those that are considered proper will receive the indorsement, then, of the members of the congress.

The Children and Family Problem

THE "children's matinee" and the "family program" are among the worst afflictions of the exhibitor—as far as his relations with his patrons are concerned. It is largely a matter of the relationship, too, because almost any exhibitor would be willing to try to suit the people who demand these programs if he knew how, but the people think that his refusal is the result of a deep contempt for a crying public demand.

At the offices of the National Association of the Motion Picture Industry last week a scheme was worked out for one of the Club Women's Magazines which will be advocated to the club women of the country and seems to have a chance of bringing results. However, even where the club women do not suggest it, an exhibitor might find it a good way of getting together with the "better pictures" movement in his town to his real advantage. Here is the scheme:

Poster for children's shows, winner in the contest held by the National Committee on Films for Young People.

Plan of Co-operation

Suppose that the exhibitor is getting service for a daily change house from Paramount, Vitagraph, Metro and World, besides short subjects from Universal. He is using pictures some time after release, so that a month after he has shown them, he could re-book practically any of them without trouble.

He explains this to the town federation of club women, and tells them that in a month he can give a special matinee or performance made up of almost anything they select from this week's program. The club women then appoint a committee of two or three to attend the theater every day that week, and out of all the things he shows, they select a full program, feature, comedy, travelogue, film magazine, etc., with second choices in case the first program cannot be re-booked, and this program is given a month after its various parts have been shown as one of the seven regular programs of a week.

It does not matter if the interval is two months, or more—in some ways it would be better. The club women will get back of a program like this, which they selected, and will pack the house, at low film rentals for the re-bookings and at an off hour.

The committee of women who select the films can be changed each week, if the clubs wish it, and the scheme kept alive indefinitely. The club women's magazine is planning to go into this scheme quite extensively and the publicity department of the National Association has worked out for the magazine a system of reports which will make the investigations of the club women in every town available to those in other towns.

For instance, the reports of the women in a first-run city like Chicago on all the program and non-program services of every week will be made available for the information of women in towns which are showing pictures two weeks or a month after release. If the plan works out as devised, a definite start toward the children's matinee and the family program will be made with the pictures which are now being produced in the regular line of business.

Plays That Children Like

By Lucille Lee

A fourteen-year-old picture-goer

Probably the most popular type of moving picture play that appeals to children is the "Snow White" kind. This has as its theme a simple little scenario ("Rags," "The Foundling") or some well-known story, ("Jewel," "Good Little Devil") or fairy tale ("Cinderella," "Beauty and the Beast") presented by young actresses, preferably gifted child-stars. These plays are usually three and four reels in length and must have simplicity throughout the picture, in scenes, sub-titles, and especially in plot.

Another salable type is the comedy. If presented rightly it is a drawing card, but if made up of some worn-out love story it is a "dead one."

The "Charlie Chaplin" and "Ham and Bud" slapstick stuff is good. It need not have much plot but good actors are necessary, ones who fall and kick skillfully, and not only grimace grotesquely, but act naturally, and are real live wires. Comedians who are abnormal physically, i. e., fat men, are especially popular and bound to make pictures they are in popular. The main thing, however, in a comedy is not to stretch it, for the best of comedies cannot keep one laughing through two reels and in fact the best taking ones are the one-reelers.

The third and last type of picture that appeals to children is the two- or three-reel drama. It must have a good plot, not too complicated, and should be full of pep. The most attractive kind are the exciting railroad, western, arctic, etc., stories, such as John Drew, etc., and the scenarioized books. The latter are always welcome and, when well staged and well acted (preferably with child actors or Mary Pickford kind), they make the most popular pictures on the screen.

Influence of Pictures

The influence of motion pictures comes under consideration in the 1916 report of the Society for the Prevention of Crime.

The report says:

Pictures exert a powerful influence upon the community. There is no child but is eager to attend the "nicklet" as often as the nickel can be had. Adults are but older children, and especially in the poorer neighborhoods they yield to the attraction. It is all important, therefore, that this great influence shall be good.

The evil of too frequent attendance, breeding indolence, and its consequent vices, is due perhaps to the novelty and accessibility of the "fad." If so, it may largely right itself as soon as the novelty is passed.

On the other hand, the active influence of improper pictures

cannot be too quickly or firmly resisted. Often lurid posters outside the theaters are of worse character than the films themselves. Public confidence in the purposes of the film producers would be enhanced if they would voluntarily abate this condition by refusing to furnish posters at all.

ILLINOIS LAW RADICAL

Wide Scope of Proposed Injunction and Abatement Act Alarms Exhibitors—Chicago Theater Managers Oppose Bill

So far-reaching is scope of the injunction and abatement act recently introduced in the Illinois legislature that not only lewd and immoral exhibitions are subject to its provisions, for which it is intended, but also moving picture houses and other theaters are within its range. It permits any citizen or a person acting for others to begin proceedings for a temporary injunction, which might afterward be declared permanent in the discretion of the court. Moving picture shows, theaters and other exhibitions subject to regulation under it may be classed as nuisances.

The Chicago Theater Managers' Association is leading the fight on the measure. Under the direction of President Harry J. Ridings, the association is canvassing the state in an effort to bring exhibitors and theater managers to a realization of the radical nature of the bill. The text of the measure in part is as follows:

Section 1: Be it enacted that all theaters, moving picture houses, gardens, buildings, rooms, places or structures in which public entertainment of a lewd or indecent character or tending to corrupt morals is given, are hereby declared to be public nuisances, and shall be abated as hereinafter provided.

Section 2: The state's attorney or any citizen of the county in which such a nuisance exists, may file a petition in the name of the people of the state of Illinois to enjoin any person or persons from maintaining or permitting such nuisance, and to abate the same, and to perpetually enjoin the use of such theater of one year. Upon the filing of a verified petition therefor in any court of equity jurisdiction, the court in term time, or a judge thereof in vacation, if satisfied that the nuisance complained of exists, shall allow a temporary injunction, with bond, unless the petition is filed by the state's attorney, in such amount as the court may determine, enjoining all persons from maintaining any such nuisance; provided that no such injunction shall be granted unless it shall appear to the satisfaction of the court that notice has been served upon the owner, lessee or agent of said premises prior thereto. But no such notice need be served if it shall appear to the satisfaction of the court that upon diligent inquiry such owner, lessee or agent could not be found within the state of Illinois for the service of such notice.

Section 3: The defendant shall be required to answer the allegations of the petition within five days after being served with summons. The cause shall be heard immediately upon issue being joined.

Section 4: If the existence of the nuisance is established, the court shall enter a decree perpetually restraining all persons from maintaining or permitting such nuisance.

Minnesota to Levy Tax

On top of the federal and city licenses paid by theaters in Minnesota, the state is urged to authorize another license fee under the state building laws and fire regulations. An amendment to the building laws is sought by State Fire Marshal Hargadine, who wishes to guarantee adequate powers to municipal officers whose duties include supervision of public buildings. The fire marshal should be given authority to require all reasonable precautions against fire before a license could be obtained for a motion picture theater, he declares. Some of the smaller towns of Minnesota have no ordinances covering the subject. State supervision should be extended to such localities, says Mr. Hargardine.

GRIFFITH IN MICHIGAN

Censorship Fight at Lansing Gets Active Aid of Producer Who Champions Cause of Film Industry

With David W. Griffith backing up their fight on a proposed censorship law, Michigan exhibitors went on the firing line at Lansing, February 14, before a committe of the Michigan legislature which has the bill on its desk.

The Detroit Exhibitors' League sent William H. Shiek and F. A. Schneider to appear in behalf of Detroit exhibitors. Mr. Griffith wired in advance that he would be on hand. Several exhibitors and exchangemen accepted the suggestion of the *Michigan Film Review* and attended the session to register their disapproval of the measure.

The bill provides for the creation of a board having three members who would receive $1,500 a year each. A fee of $1 a reel for 1,000-foot lengths and $2 for longer films would be assessed.

Open Way to Uniform Censorship

In one of its features the law conforms with the ideas of many exhibitors, producers and exchangemen. It makes provision for the co-operation of the Michigan board with any other state or federal board, a plan sometimes favored as being a means toward obtaining uniform censorship in all states. The bill defines the class of films to be approved as follows:

Only such films as, in the judgment and discretion of said board, are of an interesting, amusing, educational, artistic or moral character, shall be passed and approved by such board. They shall be stamped or designated in an appropriate manner, and consecutively numbered.

Exchange Men Fight Censorship

By A. R. M. Sutton,
Special Correspondent for Motography

At a recent meeting of the exchange managers' club of Seattle, Wash., it was decided to put up an organized fight against the bill providing for a state board of censors, which has been introduced in the Washington state senate. Frank S. Fountain, manager of the Seattle Progressive office, was appointed as the exchangemen's representative to go to Olympia and lobby against the measure.

The bill is one which, if passed, would hit the producing companies pretty hard, by adding a great deal to their expenses. Under its provisions each film producer must pay a fee of $1 for each 1,000 feet or less of film viewed by the censors.

The board is to consist of three members to be named by the governor, one of whom must be a woman. Each member is to receive an annual salary of $1,800 per year, and a secretary-treasurer is to be employed at an annual salary of $2,000. The headquarters of the board is to be in Seattle.

The kind of pictures to be passed by the censors must be, so the bill stipulates, moral, entertaining or amusing, and of a harmless character. Each film so approved is to be stamped, and thereafter may run the gauntlet of any number of municipal boards or critics throughout the state.

Henrik Ibsen's famous play, "The Doll House," is to be picturized as a five-reel feature by Director Joseph De Grasse at Universal City.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Exhibitor Builds Ship in Lobby

OLIVER WENDELL HOLMES said: *"C'est le dernier pas qui coute,"*—whatever that means, Anyway a Frenchman told us that it means, "It's the last step that counts."

And there are not too many exhibitors who take the "last step" in service, in advertising, in lobby display, in success. In other words, as Roosevelt says, "You can't have any real success without strenuous effort."

Manager C. P. Merwin, owner of the Circuit Theater of Seattle, Washington, realizes that truth. And he is willing to make the effort, and take the results. He is energetic enough to make the "last step" in his service, his displays and his advertising as good and as effective as the first. He doesn't carry a plan part way then "lay down." He does a little more than the other fellow, and, other things being equal, he will enjoy more rewards than the other fellow, who doesn't take so much pains.

A splendid example of this spirit of effort which doesn't pause till the *best* is accomplished, is found in Mr. Merwin's excellent lobby display for "The Sea Wolf." The accompanying photograph gives a hint of its striking qualities, its completeness and its pulling power.

No one could pass an attractive display like that without pausing for a look and probably a visit to the "wonders of the screen" inside.

Not every exhibitor can afford to spend so much money and care on a lobby stage setting and conditions do not always warrant it. But there are a great many cases where showmen complain of poor business, from one cause or another, when an effort like the above would bring different results.

The very unusual and attractive lobby display made by Manager Merwin of the Circuit Theater, Seattle, for his showing of "The Seal Wolf."

Manager Merwin ran "The Sea Wolf" three days, after it had been shown nearly a score of times before in his city, and his results were a great deal more than he had hoped.

Mr. Merwin was formerly manager of the General Film Company and later V. L. S. E. representative in the Seattle territory. He left the latter position to become an exhibitor, and if this lobby work is any example of his methods, he must be a "hundred point" show man.

Here's more power to you, Merwin. You've proved that you can not only paddle your own canoe but can build your own show-ship. Keep up the good work and don't give up the "Ghost" till you're all pumped dry of ideas. And by that time you'll be rich enough to retire.

Exhibitors of Five States Combine

A new concern was recently organized at Kansas City which incorporates representative moving picture exhibitors in five states. The new business is known as the United Theaters Company with offices at 103 Finance Building.

Richard Robertson, who recently resigned as manager of the World Film Corporation's Kansas City exchange and Ted L. Morse, are heading the new organization of exhibitors. The plan of the company is to buy feature productions from the open market outright and book these productions through its membership houses in the principal cities of Missouri, Kansas, Iowa, Nebraska and Oklahoma. The company already has a large membership and its list is constantly increasing. Road men have been placed on the road for the purpose of signing up new exhibitors in territory still open, only one house in each city being selected excepting the cities where the population is large enough to justify two or more houses such as Kansas City, St. Louis, Oklahoma City and so forth.

It is believed that by buying the productions on the open market outright and booking them exclusively over the membership circuit on a co-operative plan the cost of the feature productions to the exhibitor will be greatly decreased. At the present time the United Theaters Company is planning to release one feature production each week. The company is owned and controlled it is understood by the exhibitors and not by exchange men.

Richard Robertson, president and manager of the company, announces that several productions are already the property of the company and that the booking of these productions is already in progress thus giving the charter members the advantage of first run over those that are being accepted. The booking is planned on order in which the exhibitors have joined the cause. Mr. Robertson at present will not make

public just what productions have been arranged for. However, he declares that it is likely that the company will get under direct operation within the week.

The company reports that it is in the market for feature productions for one or more days running at the theaters irrespective of trade name and solely on their merits. Mr. Robertson recently said: "The exhibitors forming this company are not endeavoring to destroy or attack the business of film exchanges or producers in this section of the country. They merely plan to find a way of avoiding the spasmodic and occasional feature production wished on their hands by some company furnishing their regular program. The reason for this is self evident, for these program exchanges have often forced such productions on the exhibitor that have proved so unsuitable for this locality although they may have made hits elsewhere, that have also proved disasterous from a financial point of view. Only such productions as are particularly suitable for exhibition in this section of the country will be considered. These pictures are booked in the membership houses on dates that are held open from contract by the exhibitor. We have already received a large demand for releases of more than one picture a week and it is likely that such will be gone into much quicker than was expected."

Feeling the Public Pulse

Joseph Grein knows his public. If he did not, he would not be proprietor of a theater in a residential district of Chicago where the theater-goers are wise enough

"Joe" Grein, exhibitor, state representative, "newsboy," city sealer and director of the Clark Theater, Chicago. He gives dancing lessons in his theater and it draws the crowds.

to know their own tastes and go elsewhere if the program at his theater, the Clark, is not what they desire. Mr. Grein knows the public in more ways than one. As a newsboy during his youth he learned that the public is fickle, and when the "old boys" turned out in Chicago a year or so ago and sold papers, Joe sold $1,200 worth in a day. His finger is always on the public's pulse.

In his programs he prints "feelers" and asks such questions as these:

Who are your favorite stars?
Which class of pictures do you prefer?
Would you enjoy vaudeville?
What newspaper do you read for motion picture programs?

His house was the first outside of the downtown district to show the Vernon Castle picture, "Patria." If a film has a strong run in a downtown house, at high prices, Mr. Grein books it for the Clark Theater. Recently he has shown Universal's "20,000 Leagues Under the Sea," and other special features. His coming attractions have the names of big stars attached to all. The list reads something like this: Mary Pickford, Clara Kimball Young, Annette Kellermann, Marguerite Clark, Edith Storey, Louise Glaum.

A novelty designed to draw a full house for the last performances each night is dancing, for which the stage of the theater is used. The Clark was formerly a vaudeville house and has a large stage.

Mr. Grein has served one term in the legislature as representative from his district. He has held positions as court bailiff and city sealer in Chicago. A few years ago he owned an interest in the Forest Park Amusement Company of Chicago.

New Jacksonville House Opens

The S. A. Lynch Enterprises, operating in several cities of the southern states, has lately opened the new Imperial Theater, at Jacksonville, Florida. The Lynch interests have recently expanded their field of activity to no little extent and has taken on a list of high class legitimate road show attractions, vaudeville acts for variety and moving picture theaters and has assumed control of the Keith franchises in several cities.

Offices are operated by this organization at Atlanta, Dallas, New Orleans, Jacksonville, Asheville and several other cities and the personnel of the staff is constantly increasing.

The S. A. Lynch Enterprises controls the release and exhibition of Paramount Triangle and World Film Corporation pictures in eleven southern states, which is one reason for the tremendous popularity of houses controlled by this organization, as such houses exhibit these pictures, which always assure substantial entertainment and the best in the moving picture producers' art.

Officers of the organization are: S. A. Lynch, president; C. E. Tandy, vice president and general manager; Fred Kent, secretary-treasurer, and E. J. Sparks, general representative. Directors are: S. A. Lynch, Fred Kent, C. E. Tandy, Freeman and R. W. Lynch.

Something New

Manager Meyers of the Palace Theater, Waterloo, Iowa, is one of the quick witted, up-to-the-minute managers.

During the run of the Metro production of "Romeo and Juliet" at his theater a large and attractive half page ad ran in the daily papers announcing this attraction at his theater.

One afternoon at about theater time, it snowed about three hours so that persons waiting to enter the Palace were plastered with snow flakes. Manager Meyers quick to think of the comfort of his patrons, called his ushers and arming them and himself with brooms he met his patrons under the glass canopy under his entrance and with a laugh and repartee to aid, brushed each one free of snow before they even bought their tickets. This was highly appreciated by one man who expressed himself as follows: "This is what I call genuine service and it catches me for all time."

Alma Reuben, who appears in the Triangle Fine Arts production, "Womanhood's Awakening," wears some classy riding clothes.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE Bedford Theater, Port Huron, Michigan, is one of the attractive new houses of the northern country.

Mrs. Leona Deakin is manager of the new Lafayette Theater which is about to open at Great Falls, Montana.

The Rialto of New York featured the five-part Essanay play, "Skinner's Dress Suit," during the week of February 19.

The new owners of the Princess Theater, of Fort Madison, Iowa, have re-opened the showhouse, using the Universal program.

The Gem Theater at Hankinson, North Dakota, has been sold by A. E. Pfeifer to William Mefers and A. J. Withnell of Jamestown.

A boy musician sixteen years old directs the orchestra of Young's Theater, of Greenville, Pennsylvania. He is Master Emmanuel Steel.

The Crown Theater, at Hastings, Michigan, has been sold by Messrs. Miller and Phelps to R. A. Goshorn, proprietor of the Bijou, also a Hastings theater.

Fire starting in a picture theater at Blairstown, Pennsylvania, swept over the business section of the town and did damage of $100,000. Robert Roy owned the ruined theater.

The Dayton Theater Building Company has been incorporated in Ohio with capital of $250,000 and has opened offices at Dayton. Frederick H. Rike and associates are the incorporators.

The Bankers and Drovers Theater Company of Chicago has leased a building site in Terre Haute, Indiana, and will erect a theater. The ground is now occupied by the Varieties Theater.

J. L. Shaw, an exhibitor of Washington, has taken over the Liberty Theater at Whitefish, Montana. He reports good success in showing Pathe and Vitagraph features. He is a consistent advertiser.

Shipments of films into Montana during two weeks of February have been delayed by blizzards and floods in states farther east. In consequence many theaters have been inconvenienced and their programs upset.

The right of the management of the Victoria Theater of Harrisburg, Pennsylvania, to show moving pictures on Sunday, for the relief of war sufferers, has been disputed by the Harrisburg Ministerial Association.

Wyman and Wyman, new men in the theater business, have taken over the Lyric Theater at Glendive, Montana. Among the features are three Pathe Gold Roosters each week. They report a good business by showing features only.

The main auditorium of the Majestic Theater at Jackson, Mississippi, one of the largest motion picture playhouses in the South, was completely gutted by fire recently. The loss is estimated at $10,000, with $5,000 insurance. It is being rebuilt.

A fine of $50 was assessed against a young man arrested at a Fort Worth, Texas, picture show on the charge of attempting to force his attentions upon a young woman in the audience in violation of the city ordinance against "mashers."

James B. Heaney, banker, and manager of the Crawford Theater, of Chicago, has discontinued the use of printed programs and now uses the money so spent in newspaper advertisements in the picture show columns of Chicago newspapers.

Manager Edel of the New York Strand has informed its uniformed employes that any who joins the national guard in defense of the colors will receive his full pay from the theater while on military duty and also be guaranteed his position.

The Auditorium Theater, of San Bernardino, California, has passed from the management of D. F. Eselin to Carl Ray, a well known western amusement manager. The house will be remodeled and will open as a first class moving picture theater.

Dr. Scott P. Child told the friendly visitors of the Provident Association at Kansas City, Missouri, that undesirable motion picture films in five years had worked more injury to the morals of young people in Kansas City than a generation could repair.

The beauty and the chivalry of the stage and screen will be much in evidence at the Actors' Fund fair to be held at the Grand Central Palace in New York from May 12 to 21, practically all of the stars having volunteered their services at booths.

A charter has been issued to the Ampere Theater Corporation of New Jersey. Its offices are at 380 Main street, East Orange. The concern is capitalized at $150,000. The incorporators are William B. Grimsey, James Tyrrell and Henry C. Brown, all of East Orange.

The *Derrick*, a daily newspaper published at Oil City, Pennsylvania, commends the management of its local theaters for the quality of their programs, saying:

> The managers of the Oil City theaters are putting on their screens a better class of pictures than those of any nearby town, and the theater-going public appears to appreciate the showings.

The New York Strand achieved a maximum of variety in its bill for the week of February 19. Max Linder in the first of his pictures by Essanay, "Max Comes Across," was a pre-release offering. Some unusual pictures taken in Alaska, showing a sea lion

rookery and the capture of whales, provided a travel feature. Fanny Ward's new vehicle, "The Winning of Sally Temple," was the principal dramatic picture.

Robert E. Deady has purchased the Trocadero Theater, 1003-05 Arch street, Philadelphia, Pennsylvania, from the J. Bolton Winpenny estate for $175,000. He has leased the property for the last four years. It has an assessed valuation of $125,000 and a lot measuring 50 by 175 feet.

The Russell, Detroit's new 1200-seat theater, is now running in its third week. It is equipped with two ventilating systems, one of which is designed to cool the house in hot weather. The proprietors are H. T. Hall and N. W. Mitchell, who own a smaller theater in the same block.

The Park Theater, of St. Louis, Missouri, until recently the home of a musical comedy stock company, will be re-opened shortly as one of the best equipped photoplay theaters in St. Louis. Louis A. Cella and Frank Tate, associated in amusement enterprises, have acquired control of the Park for twenty years at a rental of $8,500 a year.

Four exhibitors of Trenton, New Jersey, have joined hands with a local organization which is seeking better pictures for the children. The Trent Theater, Strand Theater, Taylor Opera House and Bijou Theater have arranged to introduce juvenile programs every Saturday, beginning April 7.

Harvard is to have a chance to study the charms of Mrs. Vernon Castle, the naughtiness of Theda Bara and the loveliness of Anita Stewart without leaving the college confines. A theater and business block will be built on the Reed estate by Boston men, recent purchasers of the property, which is located in the heart of the Harvard square section.

The theater managers of Idaho have lately held the first theatrical convention ever held in the state and have organized the Idaho Exhibitors' and Theater Managers' Association. The work of bringing the managers together has been in the hands of H. J. Brown, manager of the Majestic Theater at Boise.

The Rowland and Clark theaters of Pittsburgh, Pennsylvania, sent a cameraman to the scene of a recent fire which was one of the worst the city has known. The pictures were announced for showing in twelve houses, in addition to the scheduled features. The loss in the fire reached $2,000,000. One of the properties destroyed was the Grand Theater.

The new Rialto Theater at Butte, Montana, now nearing completion, is a concrete structure four stories in height. The exterior is faced with white terra cotta. In appearance it is said to compare favorably with the finest in the West. It will be operated by the Greater Theaters Company, of Seattle, Washington, controlled by Messrs. Jensen and Von Herberg. Artcraft, Paramount, Vitagraph and Pathe pictures will be part of the program.

The Wollard Theater Company has been organized at Washington, D. C., and will build a motion picture theater and vaudeville house on the property from 510 to 520 Thirteenth street. The capital stock of the concern is $175,000. The incorporators are Charles M. Casey, of Lynchburg, Va.; Anson T. Babcock, George M. Mann, Alexander Wolf and Charles H. Galliher.

The Madison Theater and the Palace Theater, of Allentown, Pennsylvania, Catasauqua, have been taken over by the Madison Amusement Company, which proposes to extend its operations throughout this section. The new company is made up of John Karedes, who came from Washington, N. J.; William Manley, of Catasauqua, and Chris Kirias, manager. The retiring member of the firm is S. Chararas.

Sounds like Pennsylvania picture shows are doing a thriving business when the authorities remind theater men that in a crowded show only twenty per cent of the seating capacity of a theater is allowed to stand in the rear of the last row of seats. Factory Inspector C. H. Caler, of Rochester, Pennsylvania, recently warned theater owners that none but ushers may stand in the aisles. Others must stand behind the last row of seats.

During the week between Lincoln's and Washington's birthdays, the Strand Theater of New York presented an all-American patriotic bill. The concert orchestra played "The Evolution of Dixie" as an overture. Irene Audrey, draped in the Stars and Stripes, sang "America," while on the screen was "The American Consul," with Theodore Roberts in the title role, and "The Seventh Son," a story which deals with an event in Abraham Lincoln's life.

The American Theater, Butte, Montana, used a half-page ad in each of the daily newspapers to tell of what Manager Paul Noble said was a one hundred per cent program for the week. It consisted of "Truthful Tulliver," William S. Hart, Triangle; "Her New York," Gladys Hulette; "Kick In," Pathe Gold Rooster; "The Common Law," Clara Kimball Young, Selznick. Sunday, "Her New York" went over big; Monday and Tuesday "Kick In" stood them up.

It takes a day's pay to attend a picture show at Fort Yellowstone, Wyoming. Only five persons reside there. For several weeks each has contributed three dollars toward a film feature which is exhibited in one of their homes. They operate the machine by turns and hold a performance every Saturday. C. E. Schmidt, manager of Pathe's office at Butte, Montana, heard the story of Fort Yellowstone's entertainment from Fred R. Springer, of the United States engineering corps, stationed there.

When R. E. Washington, a hotel man of Charleston, West Virginia, went into a theater there recently, he learned the whereabouts of his 20-year-old son, Lawrence, who had disappeared from his home two years ago. The film on the screen showed a picture of the dreadnought Pennsylvania in target practice in the Hampton Roads proving grounds, with Lawrence Washington manning one of the guns. The father recognized his son instantly. The picture showed honors being conferred on the young man who made three hits without a miss.

Since February 12 the Lyric Theater of New York

has been running the William Fox drama, "The Honor System." The Lyric thus broke a precedent and became the first large New York theater presenting stage productions to depart from its rule and offer screen features for two consecutive runs. The Kellermann picture, "The Daughter of the Gods," also a Fox production, ran through almost two hundred and fifty performances, being followed by "The Honor System."

The life of Abraham Lincoln was the timely theme about which the New York Rialto's program for the week beginning with Lincoln's birthday. While the orchestra played as an overture Lucius Hosmer's "Southern Rhapsody," a characterization of President Lincoln by Benjamin E. Chapin was flashed on the screen. Ida M. Tarbell's "He Knew Lincoln," as done by Ralph Ince, with the musical score of accompanying patriotic airs, was a companion picture. The dramatic element of the program was chiefly present in Vitagraph's "Arsene Lupin."

An advertising stunt that has been tried hundreds of times since bagpipes were invented succeeded again when the Princess Theater at Oil City, Pennsylvania, showed Mary Pickford recently in the Scottish story, "The Pride of the Clan." A Scotchman with a set of bagpipes skirling the tunes of bonnie Scotland, in which country the picture story is staged, played some of the national Scottish airs and a companion danced the highland fling. A crowd that extended from the doors of the theater to the curb stood in line to see the performance.

BIG WAR SERIES

General Film's Big Series "The War" Now Released—Its Lesson Extremely Timely in View of Present Crisis

The General Film Company has released at an extremely timely date its big series of official government pictures of the European conflict, "The War," which is now ready for the exhibitor. At a moment when America faces the greatest crisis in her career, these wonderful pictures with their gospel of preparedness and its results should prove a splendid object lesson. The United States must do just what England and France and the other allies have done. War stares us in the face.

"The War" brings home to the spectator as no other medium could, the methods and results of preparedness. The pictures were taken by official British government photographers under the direction of the war office. In logical sequence they show England's stormy struggle to equip herself for conflict, and the result in her successful offensive on the Somme. They are a tremendous lesson in results, the kind of results the United States may find herself striving for in a few months.

They sum up every branch of England's fighting forces, her drill camps at home, her great army "somewhere in France," her sea fleet keeping its stormy vigil in the North Sea and the actual fighting in the battle of the Somme.

Never before have official motion picture records of a war been taken by one of the governments participating. The General Film Company has the exclusive rights to all of the official war films that have been taken.

Following upon the many faked war pictures this series should prove of inestimable value to exhibitors. They are exclusive and bear the official stamp of the fighting nations. The charge of an English regiment against heavy machine-gun fire shown in the first episode is the most sensational scene ever filmed. It is not realism—it is real. It is the first time that a picture of men actually fighting and dying has been shown on the screen.

"The War" is released by the General Film Company for Official Government Pictures, Inc., of which W. K. Vanderbilt is president and H. P. Davison, treasurer. All of the gross profits from the showing of these pictures in America will be devoted to deserving war relief funds.

One of the first important showings of "The War" was at the Monster War Relief Benefit of the Philadelphia North American at the Metropolitan Opera House, Philadelphia, February 17.

"Sister Against Sister" March Fifth

"Sister Against Sister," the newest of Virginia Pearson's subjects for William Fox, will be released on March 5. Miss Pearson plays a dual role in this production, and does what is without doubt the best work of her long career in the silent drama.

The main story is preceded by a prologue in which Katherine Lee impersonates the two girls whose parts are taken by Miss Pearson a score of years afterward. This is perhaps the first photodrama in which a child of little Katherine Lee's slight age has ever acted for double-exposure work. Katherine's famous sister, Jane, is also in the cast.

Other members of the company are Maud Hill, Walter Law, Irving Cummings, Calla Torres, William and Archie Battista.

Mary Murillo wrote the 'script. James Vincent was the director.

Irving Cummings makes his bow as a Fox player in "Sister Against Sister."

Exhibitors at Coney Island

Coney Island is the haven, for a night, of a hundred or more Brooklyn exhibitors, members of the Associated Motion Picture Exhibitors of Brooklyn and Long Island, Local Number 3, of the M. P. E. L., who are holding a carnival at Stauch's, Coney Island, February 21. Several thousand guests are coming to the affair. The *Brooklyn Eagle* has co-operated with the exhibitors by holding a voting contest to select the King and Queen of the carnival. Anita Stewart and Douglas Fairbanks gave their consent to grace the occasion with their presence.

Prizma Colored Pictures

The large audience in attendance at the first showing of the new Prizma color pictures given in New York under the auspices of the American Museum of Natural History and the New York Academy of Sciences, composed of scientists, mechanical experts, and photographers as well as a representative gathering of interested people, acclaimed the new process a distinct step in advance of anything yet accomplished in colored photography and projection.

The House of Representatives voted for the indefinite postponement of the Johnson bill providing for the creation of a motion picture commission for censorship. It is the third bill of a similar character which had been killed in committee during the session. A bill was also introduced through the instrumentality of Indiana exhibitors and exchange managers to legalize Sunday exhibitions.

Some of the unusual scenes from "A Mormon Maid," featuring Mae Murray and released on the open market by Friedman Enterprises, Inc.

"A MORMON MAID"

Unusual Production Featuring the Captivating Mae Murray Is First Series for Open Market Offered by Friedman Enterprise

Benjamin Friedman, a prominent film man of the Northwest, has recently organized a company to be known as Friedman Enterprises, Inc., which is said to be incorporated for $250,000. The corporation headquarters are at 923 Longacre building, New York City, and Hiller & Wilk, Inc., are the representatives.

The purpose of this concern is to handle large film productions in the open market. The first of these is entitled "A Mormon Maid," and is a photodrama of early Mormon days. The picture is five reels in length and presents Mae Murray and Hobart Bosworth in the leading roles. One million post cards, one thousand twenty-four sheet stands, a nation-wide newspaper campaign agitating afresh the unusual character of the production, and several other as direct and pertinent circulation and publicity stimulations are among the ammunition with which Mr. Friedman is bombarding the eye and ear of the trade and lay public advertising "A Mormon Maid." Details will be supplied to exhibitors on request.

Hiller and Wilk expect to shortly close with one of the big New York theaters now in consideration and have settled down to the active work of marketing.

Crystal Photoplays Buys Studio

All of the property of the bankrupt Barker-Swan Film Company, both real and personal, including the studio located at Peoria, Illinois, has been sold to Merrick A. Whipple, a Chicago attorney, for a total consideration of nearly $75,000.

Mr. Whipple's bid was for the payment of $2,493, the waiver of fees, costs, and expenses aggregating $51,-615, and the assumption of liens and encumbrances amounting to $18,991.

Mr. Whipple has acted throughout the involuntary bankruptcy proceedings instituted against the Barker-Swan Company as attorney for the petitioning creditors and for the receiver and trustee.

The new owners will incorporate as the Crystal Photoplay Corporation and will produce Crystal Classics and Crystal comedies. The capitalization announced is $150,000. Frank Z. Ames, of Rutland, Illinois, president of the Rutland State bank, has been elected treasurer of the new company. With him will be associated Dr. A. H. Shields, of Chicago, vice-president and general manager; Charles H. Dixon, of Peoria, vice-president and manager of production; Willis B. Troy, of Chicago and New York, vice-president and manager of the commercial department; Merrick A. Whipple, secretary and general counsel; and P. W. Swan, of Peoria, assistant secretary. General offices will be established in Chicago at 740 Fort Dearborn building.

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Volume XVII CHICAGO, MARCH 3, 1917 Number 9

Better Music as a Price Booster

NATURALLY, the exhibitor who finds ten cents admission easy to get with good pictures has a more or less vague ambition to raise his price to fifteen cents. He has established himself at ten cents, however, with the best pictures he can get. He knows his patrons do not want a longer show and he cannot well offer them a better one. He is hard put to it to find a legitimate excuse for a raise in prices—a reason that will be accepted by his patrons and that will not lose business.

A certain ten-cent theater on Chicago's south side recently dispensed with its four-piece orchestra and substituted an extremely poor piano player. The result is far, very far indeed, from satisfactory. We hope the exhibitor made the change with a plan in the back of his head for restoring the orchestra and, with its restoration, raising his price to fifteen cents. For we haven't any doubt that the majority of his patrons would prefer to pay more and get good music.

A picture accompanied by a half-baked pianist does not look the same as when it has orchestral accompaniment. That may sound nonsensical—or psychological, which is nearly as bad—but it is true. It is not exactly the music that the patron is willing to pay more for; it is the fact that the impression of the picture is twice as good with the better accompaniment.

The piano, properly played, is the king of instruments. For some reason it is seldom properly played in picture theaters. We do not doubt that an expert piano player, on an adequate salary, can add grace to the best of picture shows. We would like to see the experiment tried more often than it is.

An orchestra, even so small as four pieces, is the most impressive means of accompaniment—and also the most expensive. Ten cents does not justify an orchestra in any house. Fifteen cents does. And we are firmly convinced that the vast majority of picture theater patrons, particularly of the "better" classes, would rather pay fifteen cents for a show with a good orchestra than ten cents for the same show with a careless piano pounder.

Make the League Represent All the Exhibitors

Editor's Note:—The following editorial is reprinted from MOTOGRAPHY of November 18, 1916, at the request of Thomas Furniss of Duluth, Minn., director and executive committee member of the Motion Picture Exhibitors' League of America, and other prominent exhibitors. Mr. Furniss says, "This was so good I read it to a large body of exhibitors at a luncheon in Minneapolis, and I am confident it will bear repeating."

MOST exhibitors agree that organization is a necessity. Theoretically they like the idea of an exhibitors' association. Practically, when they have one, they don't join it—at least not in very encouraging numbers.

The Motion Picture Exhibitors' League of America is popularly supposed to represent the will of the exhibitors of this country. The tasks it undertakes are assumed to bear the stamp of approval of the exhibitors as an industrial unit. And that assumption is justified by the fact that no exhibitor is barred from membership except for some extraordinary rea-

son. They are all welcome. The League was made for them. It should have ninety per cent of them as its members. The distressing fact is that it has but five per cent of them.

The total membership of the League is less than seven hundred and fifty. That is one member for every twenty motion picture theaters. When the League expresses an opinion or takes action in any direction as the official voice of the combined exhibitors of America, every one of its members carries the burden of twenty men. The fact that the other nineteen might not approve of the measure does not signify, for the nineteen are not members and the one is.

That fifteen thousand motion picture theater men should be willing to let themselves be impersonated by one-twentieth of their number is deplorable. And that is exactly what happens when a big industry is represented by a small membership in its association. The things the League says are bound to be hailed as the utterances of the entire exhibiting body. The things the League does are bound to be regarded as "of, for and by the motion picture exhibitor."

This condition is not the fault of the League, or of any of its officers, or of any of its members. It is the fault of the non-members; of those fourteen thousand odd exhibitors who are too indifferent to the unification of their power to get together, even when the way is made clear for them.

It is common to hear the non-member of an association declare "I will not join because I don't like the way they run things. When they change their ways I will come in." The protest is so familiar we seldom stop to think how illogical it is. The members of an association are really the ones who "run things." They appoint directors and officers who will conduct affairs as they want them conducted. Staying out of an association never made it change its ways to suit the one who stayed out, and never will. The only possible way to get improvement is to get inside and fight for it. The man on the outside has no right even to ask for a change of methods.

Yet the man outside the association, the non-member, cannot shirk his responsibility or avoid the consequences of his indifference. He is assumed to stand behind everything the League says and does. The League speaks and acts for him, since he is unable to speak and act for himself. He may not agree with it, but he is powerless to say so. As a non-member he is a nonentity. He is merely one of the fifteen thousand that constitute "the voice of the exhibitor." And that voice is expressed by five per cent of its strength, which assumes authority to speak for the other ninety-five per cent.

What kind of a government would we have in this country if only one million voters instead of over twenty million were allowed to express their choice? The case is more nearly parallel than the casual observer may think; for the exhibitors' association is assumed by most people to represent all the exhibitors. Under that assumption the actual members of the association gain power; the non-members lose.

There is nothing wrong with the plan of the League. It is a good organization, equipped to do excellent work. With a membership big enough to express the real sentiments of the exhibiting body, to get the approval of a consequential number of exhibitors for its activities instead of a mere handful, it would accomplish wonders.

The whole industry needs a stronger League. The exhibitors who are not members need it most of all. It is to them that we appeal for an effort to make the present association—which is as good as any that could be organized—represent a majority of the exhibiting end of this business.

Every motion picture theater man ought to join the League and help to run it the way he thinks it should be run. As a member he can protest the things he does not like, and vote for the people he does like. As a non-member he can do neither, but must permit the weight of his profession to be used in any manner the actual members see fit to use it.

The National Association's organization work will be completed shortly, and the officers and committees of the Association will have some time which can well be given to the assistance of the League. "Class 2" is bound to be the most difficult division of the Association, so far as securing members is concerned. The exhibitors are not only slower to appreciate the benefits of organization than the other classes, but they are inclined to suspect the sincerity of those who take active part in such work. Therefore we are sure the League organizers would welcome the assistance of the whole Association in converting that five per cent membership into ninety-five per cent.

Convert Hughes Bill to Postal Censor Law

COMMITTEE PLANS REGULATION THROUGH MAILS

WITH the idea of converting the Hughes federal censorship bill in congress into a postal regulations measure and empowering postal officials to exercise supervision over film shipments through the mails, the committee on interstate commerce having the measure in charge, is considering the adoption of the substitute bill instead of the proposed federal censorship proposition. In effect the control of film shipments would constitute a form of censorship in itself, the intention of the committee being to class motion picture films under the postal regulations applying to matter of an "obscene, indecent, lewd, lascivious, libelous, scurrilous, or defamatory nature."

The Hughes bill as it was introduced will not be passed, nor will it be allowed to die in committee by not being reported out, according to information obtained by the press.

Question of State Rights

The objection of the committee to the Hughes bill arises from the contention that each state should have the right to pass upon the question as it chooses. The desire of the motion picture interests that the federal censorship plan be abandoned it seems has not had much weight with the committee.

The Hughes bill, it will be recalled, provides for a body of five commissioners appointed by the president with the advice of the senate. One of the members would be designated as chairman and all of the first appointees would continue in office for terms varying from two to six years. Their successors would have a tenure of six years, each of them to receive a salary of $7,500 a year with the exception of the chairman, who would get $8,000. The principal office would be in Washington, with bureaus established wherever else deemed necessary by the commissioners.

A charge of $2 is proposed for each applicant for a license or a permit for the first thousand feet or fraction thereof and fifty cents for each additional copy made by the manufacturer. From the decision of the commissioners no appeal is provided, except to the Court of Appeals in the District of Columbia. A fine of $1,000 is the punishment for the violation of any of its provisions.

Club Women Oppose Censorship

"We believe in constructive criticism of motion pictures as worked out in the 'Better Films' movement rather than censorship," was the consensus of opinion as expressed by prominent club women at the conference held on February 10 by the Federated Clubs of Wheeling, West Virginia.

Helen Duey, one of the originators of the "Better Films" movement, editor of the motion picture department of the *Woman's Home Companion* and member of the national committee on Films for Young People, affiliated with the National Board of Review, was the speaker of the occasion. Miss Duey stated that censorship of any kind was not in keeping with the new spirit of tolerance which has spread over America; that democracy meant primarily the right to think as one pleased and to live according to the dictates of his own conscience. Therefore any attempt to coerce any form of expression whether the printed page or the screen was out of joint with the times.

"You can help the exhibitor stabilize his business," she said, "in building up a steady patronage for clean, wholesome pictures. You are the people he is interested in attracting to his theater. Help him to give you only the best.

"Censorship is far-reaching. Laws are not flexible. Let us be patient until the industry cures its own sickness assisted by the nursing of public opinion. It is better to bear the ills we have than to fly to others that we know not of, as Shakespeare says. And who would come more under the censors' ban than our greatest dramatist?"

Miss Duey suggested as the remedy for present unsatisfactory conditions the special program for boys and girls.

Accompanied by Mrs. John Garden, president of the Federation, Miss Duey called upon Mr. Charles Feinler of the Court Theater who agreed to start the "Better Films for Children Movement" in his theater. He expressed his willingness and pleasure in co-operating with the Federation of Women's Clubs.

A number of New York City clergymen, representing several denominations, visited the Thanhouser Studios at New Rochelle the other day. They had been specially invited by Edwin Thanhouser, president of the corporation, to view the recently completed picture, "The Vicar of Wakefield," in which is featured Frederick Warde, acting president of the Actors' Church Alliance.

Senate Passes Sunday Bill

By a vote of twenty-seven to nineteen the senate of the Indiana legislature has put its approval on the measure of the Hoosier State exhibitors to legalize Sunday pictures. The measure now rests with the house for final passage. That it will be signed by the governor if the law goes through both branches of the legislature is a foregone conclusion, since Governor Goodrich has shown consideration for the exhibitors' problems throughout the session.

MOTOGRAPHY has received a letter from Frank J. Rembusch, exhibitor at Shelbyville, Indiana, who asks, "Are we happy? YES."

"We'll be more pleased when the bill gets through the house," he adds.

MOTOGRAPHY congratulates the exhibitors and the Motion Picture Exhibitors' League of the state for the good fight they have put up.

Seena Owen in New Story

Director Chet Withey has started the production of "Womanhood's Awakening" (temporary title), written by Frank E. Woods, manager of production at the Fine Arts studio, and featuring Seena Owen. This is Miss Owen's first appearance in silent drama since she had the role of Attarea, the Princess Beloved, in D. W. Griffith's "Intolerance." A. D. Sears plays the leading masculine role opposite Miss Owen. The other principals in the cast include Kate Bruce, Spottiswoode Aitken, Charles Gerrard, Alma Reuben and Alberta Lee.

CHICAGO GETS MRS. CASTLE

H. A. Spanuth Brings "Patria" Star from London to Begin Engagement with Commonwealth Pictures Corporation

Mrs. Vernon Castle, whose appearance in "Patria" is now a weekly event in theaters of all states, has taken a role that calls for real daring. Unless her plans have unexpectedly conflicted with the wishes of the Kaiser, she is now aboard an ocean liner on the Atlantic, bound from London to New York. The submarine peril caused a delay of several days in her sailing, but cables received by her New York agent, Elizabeth Marbury, state that she will be in New York early in March.

Upon her return she will begin an engagement with the Commonwealth Pictures Corporation, with which she has just entered into a contract. Other stars recently engaged by this company are Elsie Mackay and Sir Herbert Tree.

Exhibitors Share Ownership

While Mrs. Castle was at work on the production of "Patria," H. A. Spanuth, former general manager of the Jones, Linick & Schaefer Company, of Chicago, was busy organizing the Commonwealth Pictures with "exhibitor first" as his motto. The plan was to organize exhibitors of the highest class introducing them financially in a producing company, giving them first call on the box-office productions that hitherto had been purchased or rented through exchanges. The plan worked out as well as Mr. Spanuth had expected. Exhibitors from all over the country liked the idea of getting a share of the profits of producing.

Then Mr. Spanuth went gunning for Mrs. Castle. The position that she had won on the stage seemed to be increased as "Patria" was released. Mrs. Castle, however, had gone to London to complete some of the scenes in "Patria" and also to get in touch with her husband who is now a member of the British Flying Corps.

Seven Sunday Bills Up

Seven bills designed to legalize the exhibition of motion picture films on Sunday are now before the New York legislature. They include Senator John J. Boylan's bill which specifies that Sunday shows be permitted after 12 o'clock noon. Senator Edward J. Dowling has introduced a bill allowing the motion picture theaters to open on Sunday and no restrictions are placed upon the hours. Another bill provides for the opening of picture theaters on the Sabbath day. The Welsh bill puts the proposition up to municipalities for them to decide whether they want moving pictures on Sunday or not. Hearings have been announced to be held before the senate codes committee March 7 on the Boylan and Dowling bills.

An Ethereal Plot

Plucking a plot out of space for a star 1,200 miles away is as easy as picking potatoes out of a bag, as it is done by the newest scenarioist to knock at the doors of the Universal company. He wrote a letter to Carl Laemmle in which he confided that a friend, one William Williamson, freight agent for the southern Railway at Selma, Alabama, possesses occult powers which were available for the scenario writer's assistance in devising stories.

Would Mr. Laemmle inform the writer of the name of one of his stars and the date and hour at which she would be at some stated address? The scenarioist, with the aid of Mr. Williamson, would at once furnish her with the sort of story she desired for her next production.

Mr. Laemmle decided to extract some publicity from the scheme and perhaps a scenario. He turned the letter over to Nat Rothstein, advertising manager of Universal.

At the appointed time Violet Mersereau appeared at the place appointed. A party—Shhh!!!—it cost Mr. Rothstein $300. Newspaper writers and friends from the trade papers were on hand. The type of plot desired by Miss Mersereau was decided upon and described on a piece of paper, which was then laid on a table, according to instructions. In the mail Friday morning came the promised scenario from Edward Cayce, the first and only psycho-scenarioist. "From the Sublimal" it is called.

Lauds Motography Editorials

Paul Woodruff, Motography: I want to thank you for your many good editorials. You have been hitting some very vital points.—*C. J. Verhalen, Famous Players Film Service, Minneapolis, Minn.*

SUNDAY INJUNCTION QUASHED

New York Supreme Court Throws Out Exhibitors' Case and Denies Order to Stop City from Closing Theaters

The temporary injunction obtained last December by the Schenectady Motion Picture Exhibitors' League to restrain the city authorities from attempting to close theaters on Sunday and prevent performances on that day has been vacated by an order of Justice Borst of the supreme court.

In the first few paragraphs of the decision Justice Borst points out that a trial term of supreme court is to be opened in Schenectady February 26, and that there is no apparent reason why the case should not be tried at that term.

The dismissal makes the status of the Sunday moving pictures in Schenectady the same as before the temporary injunction was granted. Schenectady city officials state that they expect to prohibit the showing of pictures on Sunday pending the trial of the case.

Prominent Exhibitors:--Notice

All prominent theater managers will be interested in knowing that some prominent person will be invited to attend each meeting of the Motion Picture Directors' Association as a guest of the studio men. Men from various lines of business outside the picture industry will be asked to attend and address the meetings. The plan was suggested by Director Allan Dawn at a meeting held this month at the Astor Hotel, New York.

William Fox in Chicago

William Fox journeyed to Chicago while enroute to California and stopped off at the city on the lake shore to be present at the showing of his new production, "The Honor System," before the Chicago board of censors. He made arrangements also for the first public presentation of the feature in Chicago following the run of "A Daughter of the Gods."

Maxine Elliott Enacts First Cinema Scene

SECOND GOLDWYN COMPANY BEGINS WORK FOR NEW PRODUCER

Maxine Elliott, noted beauty, and now a Goldwyn star, who has begun her first work before the lens.

MAXINE ELLIOTT has played her first cinema scene for the cameraman of the Goldwyn Pictures Corporation. Her first screen production will reveal her in an emotional role which the Goldwyn managers declare is one calling for big acting. The name of her first picture and the nature of the play, are not made known, although the advance notices state that Roi Cooper Mergrue, author of several recent stage successes, is the author of the Maxine Elliott vehicle.

Miss Elliott's company is the second to begin production for Goldwyn. Director Allan Dawn worked with her as she began her career before the motion picture camera, February 19.

She Chats with Mae Marsh

Each of the other Goldwyn stars had sent their good wishes and flowers. Mae Marsh, who was the first star to be announced by Goldwyn at its formation in December, was working in a studio on the same floor and she at once visited Miss Elliott and together they had a long talk about screen make-up.

Goldwyn has assembled a number of well known players to support Miss Elliott. Allan Dwan, director of several of the most successful Douglas Fairbanks pictures for Triangle, brings a skilled technical staff with him for the making of Miss Elliott's picture. Rene Guissart is the cameraman for Dwan. Mlle. Georgette Merthier will aid in the costuming.

The critics of American newspapers and the big journals of the film industry may account themselves responsible for the initial role to be enacted by Miss Elliott in the films, says Goldwyn, In signing Miss Elliott the Goldwyn officers kept an open mind about the type of picture she would be given to do.

Should she remain a light comedienne in her journey from the stage to the screen? The critics answer "No." There are hundreds of personalities suited to such roles, they insist, and almost as a unit they suggest that Miss Elliott become an emotional star of the cinema.

A study of the comments by critics in many states will perhaps be useful to exhibitors. A few of them follow:

What Critics Say of Maxine Elliott

Seattle Times: Maxine Elliott . . . one of the most brilliant of all the stars.

Fort Worth Star-Telegram: Miss Elliott's entry into pictures for Goldwyn is one of the big events of the year.

Pittsburgh Dispatch: Maxine Elliott is one of the most beautiful women of whom the stage can boast.

New York Tribune: Maxine Elliott, more beautiful than ever, is a welcome addition to the Goldwyn family of film notables.

Portland Oregonian: Maxine Elliott's capture by Goldwyn is an event of much significance. She will immediately appeal to a tremendous following.

Boston Evening Record: Maxine Elliott as a screen star will be a great favorite in New England, as well as everywhere else, we imagine. She is perhaps the most beautiful woman New England has ever given to the stage.

Boston American: There seems to be no limit to the Goldwyn ambitions. Maxine Elliott will rank at the very top among the screen favorites.

Chicago Journal: Goldwyn knows how to capture the gold-winners. Maxine Elliott is the latest.

New Orleans Item: Every woman in America will await with eagerness the first appearance on the screen of Maxine Elliott, the famed beauty just signed by Goldwyn.

Cleveland Press: Goldwyn succeeded where others failed.

Some of the very latest views of Mae Marsh, taken with her sisters in their home in New York.

Maxine Elliott is a big prize for the picture producers who have now announced her.

Detroit Times: We cannot imagine that there is a woman, or man either, for that matter, in Detroit who will not hasten to see the beautiful Maxine Elliott on the screen.

The Goldwyn Pictures Corporation renews its appeals to theater managers and photoplay patrons all over America to send in written opinions as to the type of play in which Mary Garden should be introduced to the screen. To interest the theater-goers of the country Goldwyn offers to send each person writing a suggestion on this question an expensive autographed photograph of Miss Garden.

"Mary the Magnificent"

As dynamic as Mary Garden is on the operatic stage, as remarkable as she is as a dramatic artist, it is a safe prediction that she will retain her power to charm and fascinate American audiences when she "fades in" on the screens of the world as a star of Goldwyn Pictures.

Kenneth Macgowan in the *Philadelphia Evening Ledger* hails Miss Garden as "Mary the Magnificent," and all over the United States newspapers and the dramatic reviewers are recalling the many off-stage exploits with which Miss Garden has captured and held the interest of the country.

Mary Garden has an infinite capacity for change. A dozen persons in the same room with her have a dozen differing descriptions to offer of her appearance and her personality. Send her to a dozen photographers and no two negatives are ever similar. It is not a matter of clothes or costumes, but of that innate gift within her which has made her famous.

"When I step from my dressing room to the stage," says Miss Garden, without attempting an explanation, "the Mary Garden of the dressing room remains there and the character I have assumed goes to the stage. I have drawn the curtain on myself and no longer exist as such. I am the role I play." This recalls the celebrated Stevensonian duality embodied in "Dr. Jekyl and Mr. Hyde. Here are further parallels of similarity. Her managers declare they have not the faintest idea how the motion picture camera will catch and hold a woman like Miss Garden.

See the poor little factory girl coming out of the employes' gate. Her name is Francelia Billington. She toils in the American studios and her pictures are rudely taken from her and sold by the Mutual Corporation, while the poor factory girl only takes home a few hundred dollars in her handbag each Saturday night.

Trade Directory Has Branch

Lawrence W. Boynton, representing the *Motion Picture Trade Directory* as western district manager, has established a western headquarters in Chicago, at 2105 Mallers building. Associated with him in the western field is L. S. Honiss. The opening of the new office lengthens the list of motion picture companies, exchanges and supply concerns who already form a good-sized colony in the Mallers building.

The directory covers all branches of the picture business and its allied industries. It is published by the Motion Picture Trade Directory Company, Inc., 105 West Fortieth street, New York, of which A. B. Swetland is president and M. J. Swetland, secretary and treasurer. J. G. Normann, of the New York office, is advertising manager.

Mr. Boynton, a graduate of Cornell University, class of 1900, and a former football coach, has moved to Chicago to live. He will cover the territory west of New York and Pennsylvania.

The next quarterly issue of the *Motion Picture Trade Directory* will be circulated about March 1. Chicago has a good representation of advertisers in the new issue, declares Mr. Boynton. All preferred positions have been taken.

World Play Aids Prohibition

Persons interested in the movement for prohibition regard the Brady-made World picture, "The Man Who Forgot," as an exceptionally powerful document in behalf of their cause. The gathering of prohibitionists in Washington from all parts of the country gave material assistance in making the photoplay by participating in the great parade and mass meeting on the capitol steps which form the big climax, and since the actual public production Mr. Brady has received large numbers of letters of commendation and thanks from the party leaders in all parts of the country.

Vitagraph V. L. S. E. "The Christian"

Through an announcement just made by the Vitagraph-V. L. S. E. Incorporated, it has been decided to distribute the remarkable film version of Hall Caine's great story, "The Christian," through that organization. It will be remembered that "The Christian" made one of the greatest successes of any of the Vitagraph features.

The story is one that has been read and re-read by thousands of admirers of Hall Caine's works, and the life of the feature cannot be overestimated in its intensity and soul-inspiring interest.

Motion Pictures as an Influence for Peace

BY JOHN R. FREULER
President Mutual Film Corporation.

IN the February issue of *The World Court* appeared a forceful and timely article by John R. Freuler, president of the Mutual Film Corporation, entitled "The Motion Picture as an Influence for Peace."

The World Court is the official organ of the World's Court League whose purpose is to prepare the way for more just and harmonious relations after the war. The officers of this League are such well known men as John Hays Hammond, Nicholas Murray Butler and Albert Shaw.

Mr. Freuler's article follows:

What would have been the effect on the world now at war had the motion picture attained its present power for the promotion of international amity, say fifty years ago?

I do not hesitate to say that the educational influence involved would have been so valuable in general dissemination of international friendliness and understanding, that war would have been unthinkable.

This suggests the probable influence of the motion picture in promoting international understanding for the future, provided due liberty is permitted by governments for the proper development of this tremendously powerful instrument.

John R. Freuler, president Mutual.

There appears excellent ground for the conviction that the rapidly growing universality of the motion picture, through interchange of the best productions, their world-wide exhibition in cities, towns, villages and hamlets, is rapidly bringing about a feeling of international fellowship such as has never hitherto been approached.

Films Develop Internatianal Fellowship

In fact I am impelled to the paraphrase: "Let us make the world's films—I care not who wages its wars."

We desire heartily to commend the Essanay co-operative greater than that of the press in composing international differences. The press of each country reflects its biased point of view and therefore aggravates rather than ameliorates.

I believe that the long existent and ever menacing hatreds of the Balkan peoples for each other have always been and are still due to ignorance, superstition and exaggerated tradition, causes which could not have persisted except for the insularity of the peoples involved—the fact that whole nations, separated perhaps by a mere range of hills, knew nothing of each other except that which had been learned through the ferocities of war, and had been encouraged for centuries by scheming rulers to regard each other with fear and loathing.

The principal trouble with the world has been a lack of neighborly feeling—an aloofness toward the family next door. It is the tendency of human nature to be suspicious of and antagonistic to the unknown—to attribute all sorts of evil practices to such as are, by racial or local custom, offenders against certain preconceived motions of correct human conduct.

The work that is being done by the motion picture is the very great work of breaking down false barriers, smashing imaginary embargoes—making neighbors of peoples immemorially at enmity—displaying them to each group, to its intense astonishment, that the other doesn't wear horns. This is the educational process which, carried to its proper extent, will abolish war.

If it is the desire of the nations, as they all insist, to have the truth about themselves spread before the eyes of the world, what medium exists so ready to their hands as that of the motion picture?

There has been wide use of the film in glorification of the blood science of war. Suppose the crying necessity for peace, illustrated from a mass of material available in every warring country, could be brought to the attention of humanity through world-wide resources of the motion picture industry—would not public opinion force peace?

Pictures will Prevent Future Wars

The motion picture film attained its world-wide circulation just too late to be decisive in prevention of this war. I believe that it will, if sanely used, prove the deciding influence against wars for the future. That it has had a large influence in redirecting public opinion in all countries toward peaceful ideals, cannot be doubted.

The persistence of superstition in the minds of men is a phenomenon of human history. It is worth noting that we now have in our hands a tool that shall dig the grave of superstition and also that of political greed, which has used it and battened on it to the detriment of human progress since time immemorial.

This tool, I say, is the motion picture. It will show one-half the world how the other half lives. It will create sympathies, establish friendships, abolish fetishes, destroy idols. It will be the world's schoolmaster in a time when the world is more eager than ever before to learn. It will sweep away, ultimately, the "royal rights" of hereditary incubi.

The potency of the motion picture's influence has already been recognized by powers that thus far have controlled the world's governments. It is to be hoped that for the future this vast force will be used to extend knowledge and suppress ignorance—to educate humanity in the arts of peace and to emphasize the criminal folly of war.

THEY LIKE MAX

Essanay's Team-work with Exhibitors in Paying Half of Local Newspaper Advertising Bills Readily Wins Favor

While "Max Comes Across" is winning ovations from the exhibitors and theater patrons of the country, Max Linder, its creator, is already at work in the production of his second Essanay-Linder comedy. "Max Wants a Divorce" is to be its title. Announcement of its release date through the Kleine-Edison-Selig-Essanay Service will be made shortly.

Monsieur Linder boasts that there is not the slightest touch in "Max Comes Across" of anything that might prove offensive, even to the most circumspect audience.

Exhibitors have praised the co-operative plan of advertising the Linder series. Aaron J. Jones, president of the Jones, Linick and Shaefer Company of Chicago, has written Essanay as follows:

We desire heartily to commend the Essanay co-operative advertising plan in connection with the Max Linder comedy features. As soon as we satisfied ourselves on the quality of these subjects we booked them because of the unusual opportunity for exploitation offered by this unusual plan.

By terms of this plan, as previously announced, Essanay agrees to split "fifty-fifty" with the exhibitor on all cost of newspaper display advertising which he may use on his Linder showings.

Bessie Love, Triangle Fine Arts star, has been in pictures just one year.

FIGHT ON IN LEAGUE

Sam Trigger of New York Starts Action in Chicago to Prevent Change in Managership of Coming M. P. E. L. Convention

Trouble has been brewing for some time within the Motion Picture Exhibitors' League of America, in connection with the managership of the coming national convention to be held in Chicago, July 7 to 15.

Louis Frank of Chicago, last year's exposition manager, was regularly made manager for this year's show. Then at a recent meeting of the national executive committee, Frank's resignation was asked and Louis Schindler, also of Chicago, was chosen to fill the position. Sam Trigger, president of the New York Local No. 1, and national vice-president for New York, declares the above mentioned meeting of the national executive committee was illegal according to the M. P. E. L. by-laws, and indicates that he is ready to go through the matter to the finish to see that justice is done to all concerned and to Frank in particular.

Mr. Trigger's wire to his Chicago attorneys, Sonnenschein, Berkson and Fischell, instructing them to take the matter into the courts, is as follows:

I hereby authorize you to start suit and injunction proceedings against Louis Schindler, the National Executive Committee of the Motion Picture Exhibitors' League of America and any person or persons who may attempt to usurp the authority of Louis Frank as manager of the Seventh Annual Convention of the Motion Picture Exhibitors' League of America, to be held in Chicago at the Coliseum July 7 to 15, as I consider such action taken illegal and contrary to our National Constitution and By-Laws.

In substantiation of his claim that the action was illegal, Trigger declared that ten days' notice is necessary for an Executive Committee meeting, and places in evidence the telegram summoning him to the meeting, which he received only three days previous. The telegram, sent by Lee Ochs, declares:

National Committee meeting called for Chicago, Tuesday, February 6, and Ochs, Tugwell, Furniss, Jeup, Hamburger, Sweeney here now, and concur on the removal of Louis Frank. You will have to advance your own traveling expenses, as League cannot at this time. If you cannot come, wire your decision.

Trigger replied as follows:

Your telegram received, saying that Ochs, Tugwell, Furniss, Jeup, Hamburger and Sweeney concur on removal of Frank, so why call on me at this late hour? Am for a square deal for Frank, and know he will make a successful exposition, and it's finances we need. Can you get an exhibitor more capable? Owing to the short notice and important business engagements, cannot come. The break with Germany and absence of Lee Ochs from the city make it imperative that I remain.

Interesting sidelights on the hurry-call meeting are furnished by Trigger, who declares that Mr. Jeup was not in Chicago for the meeting as stated in Lee Ochs' telegram, and that Judge Tugwell was not on hand in response to an official notice, but that his presence in Chicago during the meeting was on account of another matter.

TRIANGLE'S HERO SQUAD

Twelve of Fine Arts Players and Studio People Have Served Uncle Sam or John Bull in Times of War

The player folk, directors, and cameramen at the Triangle-Fine Arts studio have developed a pronounced appetite for war news. A dozen soldiers have been discovered among them and they eagerly absorb the daily quota of war stories.

Lloyd Ingraham, director of Robert Harron in his present picture, "A Young Gentleman of the Old School," served in the Third Illinois State Militia in the early '90's. Bert Hadley, his assistant, enlisted for the Spanish-American war, as did Ben Wilson, who played the colored valet to Douglas Fairbanks in "The Americano." Cameraman J. W. Leezer served in Battery K, Fifth U. S. artillery, in the Spanish-American war.

Three of the players who have seen service are Scotty McKee, Curt Rahfeld, and Fred Hamer, all Boer war veterans. Here is the record of a few more:

J. Warwick Hull, character heavy actor, was in the United States navy on the Oregon when she was flag ship for Admiral Swan on the Asiatic station. He was on the New York when she was flag ship for Admiral Phelps.

Hal Wilson, who appeared recently in "Jim Bludso" with Wilfred Lucas, saw service in the Seventh Regiment of the New York militia.

J. C. Richardson, time-keeper and chief dispatcher of the Fine Arts automobile service, was once first sergeant in Battery A, First Kentucky. He served in Company F, First Illinois infantry also.

Monte Blue, character heavy, served four years in the United States navy, besides a period in the reserves.

We are now giving some of the interesting feminine Triangle stars the o. o. Dorothy Gish in "Stagestruck" is at the left and over on the other side, laughing at us, is Fine Arts' Alma Reubens.

Ora Carew, Keystone.

Louise Glaum, Ince.

Bessie Love, Fine Arts.

"Arsene Lupin," the Vitagraph Blue Ribbon for February 26, starring Earle Williams, is a tense and powerful story.

BIG EXHIBITOR CONTRACT

Ascher Brothers Sign With Vitagraph for Seven Big Chicago Houses, Covering Blue Ribbon Features and Comedies

What is said to be the biggest annual contract for program service ever entered into in the city of Chicago has just been signed between Ascher Brothers, owners of the largest chain of motion picture theaters in that city, and Vitagraph-V. L. S. E., distributors of Vitagraph productions.

The contract calls for the complete Vitagraph service, including special features, Blue Ribbon program features, comedies, etc.

Seven of Ascher Brothers' theaters will immediately begin to use Vitagraph productions weekly for the next year. These houses cover every section of Chicago. They are:

The Cosmopolitan, 7938 South Halsted street; Oakland Square, 3947 Drexel boulevard; Frolic, 947 East Fifty-fifth street; Milford, Crawford street and Milwaukee avenue; Columbus, 6238 South Ashland avenue; Lane Court, 322 Center street, and Calo, 5404 North Clark street.

All of these theaters have a seating capacity of between 1,000 and 1,400, and are the last word in motion picture presentation and public patronage.

Ascher Brothers desired to contract for four more of their theaters for Vitagraph service for a year, in addition to the seven just named. But contracts were already in force between Vitagraph-V. L. S. E. and houses in immediate opposition to these four Ascher Brothers' theaters, and so the present contract is for only seven of these big houses.

But all eleven Ascher theaters have booked "The Girl Philippa," Vitagraph's new and colossal dramatic presentation of Robert W. Chambers' literary masterpiece, with Anita Stewart in the title role, which last week broke all theatrical records in Chicago, when it made its bow in fifteen-below-zero weather to a crowded house.

The "Captain Jinks" Vitagraph comedy series, starring the inimitable Frank Daniels, and the "Big V" comedy series, which now are produced at Vitagraph's Los Angeles studios, will also be used in the Ascher theaters in addition to the Blue Ribbon feature releases.

Largest Chicago Year's Contract

Sydney E. Abel, manager of the Chicago exchange of Vitagraph-V. L. S. E., who closed the contract with Ascher Brothers, is thus credited with the largest individual contract ever entered into in Chicago for program features for a year.

Ascher Brothers' houses are looked upon as, in general, perhaps the most representative and the largest motion picture theaters in Chicago. They have been notably reluctant in the past to sign any long-time contracts for feature service, and that they now have decided to use Vitagraph productions as their box office attractions for the next year is ample evidence of what they think of the famous Vitagraph service.

In reporting the contract to the home office, Mr. Abel wrote:

> This is another triumph for Vitagraph productions and Vitagraph service as a whole. The same causes that impelled the Rialto Theater in New York, the Marcus Loew circuit, the Alexander Pantages circuit, the Orpheum in Cleveland, the America in Denver, and other famous houses throughout the country to contract for Vitagraph productions are those which led Ascher Brothers to enter into this annual agreement with Vitagraph-V. L. S. E.
>
> High standard of production, with eminent stars, stories that are exceptional in their value as real entertainment for all audiences, unequalled settings, and the square deal in their distribution—these Vitagraph assets have now been made box-office assets of these big and important theaters in Chicago.
>
> My main reason for speaking especially about this contract with Ascher Brothers is that it is another instance of the exhibitor who is self-convinced of the high standard of Vitagraph pictures. We never have to convince a man twice. Once a Vitagrapher, always a Vitagrapher.

Essanay Star Visits Theaters

Bryant Washburn appeared in person at several theaters in Chicago, Milwaukee and Minneapolis where "Skinner's Dress Suit," his current Essanay feature-success, was shown. An exhibitor in Milwaukee dispatched fifty newsboys in a serpentine dance through the main thoroughfares, each "kid" attired in a dress suit with silk hat, and bearing aloft a sign-board advertising "Skinner's Dress Suit," and the fact that the creator of the screen Skinner would appear at the theater.

Mary Charleson in New Play

Mary Charleson, the little actress whose work as Henry B. Walthall's leading woman in "The Truant Soul" and "Little Shoes" won her nation-wide praise, is soon to be seen in an Essanay feature production of her own.

"Truth Triumphant" is to be the title of this photodrama, and it will be released some time in April. Filming of preliminary scenes already are under way.

Supporting Miss Charleson in "Truth Triumphant" is Webster Campbell, the latest addition to Es-

sanay's staff of stars. Mr. Campbell is a graduate of the University of Michigan. After three years in dramatic stock, he entered motion pictures, and within a short time scored hits which have won him a permanent stellar position on the screen.

"Truth Triumphant" will be released through the Kleine-Edison-Selig-Essanay Service. Its screen time will be approximately 1 hour, 15 minutes.

"DOUG" TO EXHIBITORS

In Becoming an Artcraft Star Fairbanks Sees a Chance to "Make Himself Solid" with Man in Box-office

Immediately following the announcement last week that Douglas Fairbanks had joined the Artcraft fold in company with Mary Pickford and George M. Cohan, exhibitors and exchange men all over the country sent wires, letters and messages of congratulations to the Fairbanks offices and to the Artcraft Pictures Corporation. After signing the agreement with Artcraft, Mr. Fairbanks had a few words to say to exhibitors. He expressed his appreciations as follows:

To the exhibitors throughout the United States, I want to say that I'm very grateful for the kind treatment they have accorded me in the past. I appreciate the fact that the destiny of a screen actor lies in their hands, and sincerely trust that I can continue to count on them as friends, in my new venture.

My first story will be even more novel than "Manhattan Madness," which is proving to be a best seller. I expect to start on this production in the near future, under the direction of John Emerson.

I hope some day soon we will have established in the industry a perfect chain of co-operation, linking together more closely the producer, the exchange and the exhibitor. Then, harmoniously, we will all attain greater heights and personal gratification.

That Artcraft may be regarded as the logical organization to handle the Fairbanks productions is acknowledged by members of the industry. The large number of enthusiastic messages which have flooded both parties to the contract indicate that the arrangement is pleasing to exhibitors.

Just prior to leaving for Saranac Lake, where he will enjoy a short vacation before commencing work on his initial Artcraft subject, "Doug," expressed great enthusiasm over his new alliances. "I feel that I am extremely fortunate in being able to close favorable negotiations with the Artcraft Pictures Corporation, to distribute my productions," he said. "There must be myriads of people in the industry, who will agree with me, that proper exploitation is as necessary for the success of a picture, as the production itself. After careful investigation, I decided to enlist under the Artcraft banner.

Special Showing of "Black Stork"

Motion picture editors of the Chicago daily newspapers who attended the trade showing of "The Black Stork," on February 13, expressed their surprise over the excellence of the picture. Oma Moody Lawrence, in charge of the department for the *Chicago Post,* said:

When we came here we had expected to see just an ordinary picture, like so many of the alleged eugenic photoplays and instead we saw a powerful five-reel picture in which there is action in every foot of film. We were even more skeptical as to the value of the picture owing to the fact that Dr. Harry J. Haiselden, a surgeon, and as we supposed not an actor, was in the leading role. The doctor has proved to us that he is an actor as well as a surgeon.

My personal opinion is that the picture will cause a sensation. It certainly should pack every house that books it, and this is a real eugenic picture to which not a censor board in the country can object. The subject of preventing the living of deformed, imbecile babies is handled admirably and with the touch of a master.

Following the trade showing Nat S. Stronge, advertising manager of the Sheriott Pictures Corporation, which is selling the picture on the state rights plan, was the host at a luncheon to the press folk.

Alice Brady Risks Fire

For several days Alice Brady has been receiving the congratulations of friends upon not having been burned as badly as at first supposed in a fire episode which forms the spectacular climax of a motion picture in which she is to appear as the star player late in April.

"After it was over," said Miss Brady in recounting her experience, "I took an inventory and discovered that I had lost a big bunch of hair from the very top of my head, together with a part of one eyebrow, the sleeve and shoulder of the waist I wore and about a third of my skirt."

The scene of this exciting incident in Miss Brady's photoplay, which is called "Maternity," represents the exterior of a large hospital, in which the heroine, with her child, is among the patients. The structure takes fire late at night, many of the inmates throw themselves from the windows and roof, and the mother and child are trapped upon an upper story. At the critical moment the flooring gives way and they fall through the flames to safety.

Meantime an unexpected situation arose. The fire companies in neighboring towns had perceived the atmospheric reflection of the conflagration, and engines, hose carts, hook and ladder trucks and other apparatus began to come on the run from every direction.

"Skinner's Dress Suit" Fits

Alfred Hamburger, the Chicago exhibitor, has booked "Skinner's Dress Suit," the Essanay five-part special, in his fourteen houses for an indefinite run.

The K. E. S. E. exchanges report the picture on a steady rise of popularity.

Manager Rothapfel of the Rialto, of New York, displaced another picture to show "Skinner's Dress Suit," during the week beginning February 18, and the Piccadilly Theater at Rochester, New York, for the first time in its history has shelved its regular program to make room for three days of "Skinner's Dress Suit."

Now comes the announcement from K. E. S. E. information department that Guy A. Graves has signed it for three days each at Proctor's in Albany, Troy, Schenectaday, Yonkers, Mount Vernon and Port Chester; Twenty-third Street, Fifty-eighth Street and One Hundred and Twenty-fifth Street Theaters, New York City. The Strand at Hartford is another theater where "Skinner's Dress Suit" will be shown three days.

These are only some of the larger bookings of "Skinner." There is a very unusual number of "regular" bookings.

Exhibitors Want Information

Simon B. Greiver, booking for the Midwest Exhibitors, an organization of Chicago and suburban exhibitors, has requested MOTOGRAPHY to ask manufacturers to furnish him advance information on all their regular, as well as special features. The offices of the Midwest Exhibitors are located at 1003 Mallers Building, 5 South Wabash, Chicago.

Help the Exhibitor Sell His Show

BY HARRY A. SHERMAN

(Editor's note: The author is president of the Sherman-Elliott Company, of Minneapolis, and is known to the industry for his unusual success in marketing his state rights purchases.)

Harry A. Sherman, champion states rights man.

THE men generally referred to as "the leaders in the motion picture industry," for several years have been giving what they term as "advice" to the exhibitors of the country. This "advice" has been given in almost every conceivable form and has touched on everything but the vital point of the business. The real essential of the business is the selling end—not the selling of films to the exhibitor but the selling of a picture to the audiences that are to see it.

There are some men able to take a bottle of sugar and water and sell it as coming from the Fountain of Youth, while there are others unable to sell a gold brick for the price of a postage stamp.

If the men at the head of the motion picture industry would awaken to the realization of what is best for their business interests they would see that when they find a poor showman they must help make him a good showman, or, in other words, they must remake the exhibitor who is unable to sell the brick of gold into an exhibitor who can sell the sugar and water as the elixir of life.

One Man's Peculiar Attitude

A few days ago I received a letter from a man who has been identified with the producing and distributing end of the business for more than ten years. He amazed me with the declaration that motion picture theaters are essentially places of amusement and entertainment only. And basing his argument on that statement he said that pictures of educational value, sex pictures, problem pictures and birth control or eugenic pictures should not be exhibited in motion picture houses dependent upon the general public for existence.

The only attempt at argument to prove his case was that pictures booked as educational photoplays were booked as such to make money for the producer and not because the producer was anxious to conduct an educational campaign.

This man is generally credited with being one of the leaders in the industry and yet he has not realized that the educational photoplay and the eugenic photoplay has a far greater appeal than just a series of beautiful pictures put together without a story and without conveying a moral.

As a matter of fact a large perecentage of the phtoplays released during the last three years are of educational value. Off hand many persons would declare that "The Birth of a Nation" is just a picture. On the other hand it is one of the greatest of educational photoplays.

As to this man's criticism regarding eugenic photoplays I also disagree with him. He shows very clearly that he is not keeping in touch with his market. He does not realize that the women of this country have awakened to the advisability of the enactment of eugenic marriage laws. They are seeking knowledge of the ultimate effect of eugenic marriage laws and also desire first hand knowledge of the disasater to the general health of the country through lack of these laws.

This man whose first duty should be to study his market has not done so. He does not realize that the general public at this moment seeks two kinds of pictures, eugenic and patriotic.

Pictures applicable to good punchy advertising appeals are good box office attractions always. That is the reason eugenic pictures are good from the box office standpoint. For instance, I might cite the case of "The Black Stork," the picture based upon the refusal of Dr. Harry J. Haiselden of Chicago, to perform an operation to save the life of a defective child. This picture is susceptible to all kinds of pulling advertising. It will bring more money to the motion picture box offices of the country than hundreds of pictures that cost twenty times more to make.

Producers Should Aid Exhibitors

There are two reasons for this. The first is that the corporation marketing the picture runs a real service department so that the exhibitor will know how to promote the picture. The second is that it is a eugenic picture with a human interest appeal giving the service department a wonderful subject upon which to work.

And this brings me to what I orginally started to say. It is about time for the big producers and distributors to stop telling exhibitors the kind of pictures they should and should not buy and the time has come when the producers and distributors to help the exhibitors to sell the brand of films marketed.

Some of the larger distributing companies run service departments in connection with their branch exchanges. After investigation, I find that some of these publicity and advertising help departments are in charge of individuals whose service consists of handing out a sort of "canned" advertising and publicity "helps."

In my investigation I have failed to find a single one of these alleged service men able to tell an exhibitor the proper method to promote a picture to the limit of the box office possibilities. Of course, if the man at the head of the service department knew his business, the department would be of immense help to the individual exhibitor. This not being the case, however, those few alleged service departments now in existence are of neglible value—they are a minus quantity.

I am of the opinion that the first duty right now of

the big producer and distributor is to start the establishment of a real service department. Get the proper men to take charge of these service departments at the different branch exchanges. First see that these men know their business. Give them a feature, furnish them with a theater and make them prove their value before sending them out to advise others. And, above all, be sure they are men able to meet the exhibitor on his own ground. Any man in a motion picture organization who thinks he is better than the exhibitor who rents the output is due for a fall in short order.

Some exchanges appear to think he is conferring a favor on an exhibitor in renting films to him. It's exactly the other way round. The exhibitor is conferring the favor by renting the films.

My solution of the entire film business is summed up in the word "service." It doesn't make any difference if it is a eugenic picture, a sex picture or just a picture, if real "service" is thrown in with the rental price the picture will pay the exhibitor.

And when the producers and distributors realize the meaning of the word "service" they also will realize that they have hundreds of thousands of feet of film in their storerooms that may be marketed at at large profit after having been discarded as through.

New General Film Subjects

General Film Company was never in better shape to serve its exhibitors and patrons than at present. "The War," General's great series taken at the battle fronts of France by official British Government photographers, is having tremendous popularity. Branch exchanges of the company have been swamped with inquiries for them. The picture rights are owned by Official Government Pictures, Inc., and all profits from their showing are being given to needy war relief funds, and to support the American Ambulance.

In addition, early in March the two big Salem series "The American Girl" and "A Daughter of Daring" will commence. The first series features Marin Sais, who astounds her audiences by her daring horsemanship. The second series features that fair "daughter of daring," Helen Gibson, who has so often risked her pretty neck to give the required thrill to her audience. In "In the Path of Peril," first episode of "A Daughter of Daring," Miss Gibson is called upon to do one of her most thrilling feats. She dashes between the rails at a breakneck speed on her motorcycle, to overtake a runaway train, and avert a serious wreck. To get from her machine to the train she has to ride it right up on a moving flat car, abandoning her machine to grasp the grips of a freight car ahead.

In addition to these series, General Film's Vitagraph series of two-part dramas, featuring Lillian Walker will soon be issued. The first subject will be "Dimples' Baby" and will show Miss Walker to advantage as a young girl whose maternal instinct brings her great happiness.

One other new series which bids fair to become tremendously popular is on General Film's Vitagraph program. This is a series of film versions of stories by that master of all short story writers, O. Henry. "Past One at Rooney's," a story of O. Henry's beloved "Four Million" will be the first subject. It deals with the people and places that he loved above all else—the scenes and characters of New York's lower East Side. The hero is a gangster, his lady-love a street-walker, the scene of their romance is Rooney's dance hall.

MEETING EXHIBITORS' NEEDS

Producer of Arrow's Drama, "The Deemster," Heeds the Problems of the Box-office—Compares Vaudeville Practices

Adapting a picture to the wants of exhibitors so that the drawing power of the story and the stars shall reach the maximum has been kept in mind by Dr. W. E. Shallenberger, producer of "The Deemster," an Arrow release.

Dr. W. E. Shallenberger and the Arrow Film Corporation will shortly begin the production of a new feature film to be disposed of on territorial rights lines when completed. The scenario is founded on a popular story widely known, which has proved especially well adapted to translation to the screen. Thomas J. Carrigan, the supervising director of the Arrow company, has begun negotiations with two prominent players for the leading roles.

Dr. Shallenberger, speaking of his experience in the production of "The Deemster" and its reception on its first presentation at the Strand Theater, February 8, said:

I appreciate all the arguments put forward in favor of the program. The thousands of moving picture theaters throughout the country must have a source of supply which can be depended upon to meet constant needs at a price that will enable the exhibitor to make money.

To Insure Exhibitor's Success

The success of the business depends upon exhibitors' success. I believe more attention should be given to the needs and the success of the exhibitor. The program plan, however, will always leave room for big special features. The essentials of a successful special production are manifestly a powerful story adaptable to the screen, the name of an author sufficiently well known to be an actual asset and a star.

The special feature is just as important today in the industry as the program and will grow in interest and value to the exhibitor to the extent that it is made of importance and of special excellence by the producer. It will be appreciated by the exhibitor just as the big star feature is appreciated by the vaudeville manager. He picks his bill from regular acts, but he looks for his big draughts to the really big feature headliner, for which he may probably pay as much as he does for all the other acts on his bill.

Star Addresses Texas Senate

Rose Tapley, the Vitagraph star who is now touring the United States and appearing in a number of the largest motion picture theaters, addressing women's clubs on the relation of the films to the home, etc., addressed the Texas senate and spoke before the Arkansas legislature at Little Rock on censorship of pictures.

Miss Tapley's appearance was in opposition to the Johnson bill, the usual name for a proposed law which, if enacted, will close all public places of amusement on Sunday through the Lone Star state.

"The day of unclean pictures has passed forever," said Miss Tapley. "A clean picture is the safest Sunday entertainment that can be provided. If motion picture theaters are closed on Sunday, particularly in the afternoon and evening when they do not interfere with church going, you will drive people back to the streets and saloon back rooms from which Sunday film shows rescued them and restored them to their families."

Ben Wilson has resumed work at Universal City in the serial "The Voice on the Wire."

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

Taking Care of Friction Drive

A few lines to help out the good work in your department. Would you kindly write something in regards to taking care of friction drive on Power's machines, about oiling the bearings and adjusting drive, etc.?

If operators having trouble with corks in film cement bottles will try a few drops of oil on same and rub oil into cork well, they will find that this will stop the cork from sticking to the neck of the bottle. Just lately have I found this out and so far it has helped a good bit.— *P. E. Everetts, operator Colonial Theater, Marshalltown, Iowa.*

In reply to your request for some advice on the care of the motor drive equipment for the Power's machine, I will give you the instructions just as they are given by the Nicholas Power Company, which are as follows: When using motor drive, it is very important that you have the friction pulley in alignment with disc on motor. When starting show, begin with slow speed and increase until you have the required speed for your picture, as the motor is constant speed and variations of speed are obtained by the regulator with friction drive. When motor is not in use, see that friction pulley is not bearing on disc on motor; it should be in center and free from contact.

1. Motor should be kept well oiled and free from dust.
2. Belt on V-pulley should not be too tight.
3. Contact limiting screw should be so adjusted that when friction pulley is in neutral position it will lie in hollow at the center of driving disc, without touching the disc.
4. Driving *disc must be kept free from oil.*
5. Grease cups should be kept supplied and occasionally given a turn.

Note: All parts except very small screws have the stock number, either stamped or cast right into the part —a very excellent arrangement.

Instruction No. 1—The friction material R 15 is leather. Should it at any time develop flat spots or become out of round or eccentric in form, it may be trued by placing the point of a new 10″ or 12″ coarse file on rod R 39 (using the rod merely as a rest) and bearing lightly on the top of the friction with the motor running. In doing this, be very careful to hold the point of the file perfectly flat on the rod, since if you hold it at an angle you will get the face of the leather ground off on a slant and it will then not fit the disc wheel squarely.

Instruction No. 2—New friction material may be the process of disassembling, but these parts run on high speed, therefore, be sure and set up all the screws tight.

Instruction No. 3—Caution: Never leave the controlling lever down when the projector is standing still; always pull the lever clear up so as to disengage friction wheel R 15 from driving disc R 13. Failure to attend to this matter probably results in flat spots on the friction material. In nine cases out of ten where flat spots develop it is caused through failure to heed this warning.

Instruction No. 4—It is of course necessary that there be sufficient tension or friction between friction material R 15 and driving disc R 13 to pull the projection mechanism, but anything more than sufficient to accomplish this purpose will merely result in undue wear of the friction disc, friction material and unnecessary consumption of power in the motor. The tension or amount of friction between friction material R 15 and friction disc R 13 is regulated by thumb screw R 32. Proceed as follows: Loosen lock nut R 33 and loosen up on tension screw R 32 until friction material R 15 and disc R 32 are out of contact. Now, start your motor running and, having set the controlling lever down so that the friction driving wheel is pretty well in on the friction disc, slowly tighten up on tension screw R 32 until the projection mechanism attains full speed, and you are satisfied there is no slippage between the friction disc and driving wheel. Having done this, your tension will be just right, provided, of course, you have followed the instructions carefully, and have not set up screw R 32 until sufficient to bring the projector up to full speed, this being done, of course, with the film in the machine, or in other words, under actual operating conditions. Having gotten the adjustment just right, don't forget to tighten up lock nut R 33 tight, or else the adjustment is likely to work loose.

Instruction No. 5—Grease cups (two of them) should be kept filled with some good lubricating grease (not oil, but grease), which may be obtained from any automobile supply store. The commutator of the motor can be gotten at by opening the two latticed cast iron doors on the upper end of the motor.

Instruction No. 6—The motor may be disengaged merely by removing the bolts R 6 and disconnecting the cable. When putting the motor back, be sure and line the shaft of the motor directly with the friction driving shaft R 25. If you don't do this, there will be trouble and probably more or less noise. In fact, should the device develop noise at any time, and you find that the friction wheel material is trued, the next thing to look at is the alignment of those two shafts, it being possible that the bolts R 8 work loose and let the motor get out of alignment with the driving shaft R 25.

Instruction No. 7—NO OIL. With the exception of the motor bearings, none of the other bearings of this device requires any lubrication whatever, this by reason of the fact that the bushings are all of material which requires no lubrication whatever.

The above instructions apply both to Power's 6A and 6B machines and if the suggestions and instructions

ordered from the Nicholas Power Company at any time. The old material may be removed by loosening the set screw in the hub R 16 and in set collar R 21 and in R 24. Having done this, R 25 may be pulled out to the right, thus releasing the friction wheel. You can then take out the old material by removing the screws in the face of R 16. The process of reassembling is the reversal of are followed out you will have no trouble with the motor equipment on the Power's machines.

As to the using of oil on the corks of film cement bottles, I will pass that suggestion on to the operators and they can try it out. Don't let this be your last letter, Brother Everetts—Come again.

"A Rumbling Noise"

Please give me some advice as to the remedy for the trouble I am having with my motor generator set. I am using a Ft. Wayne set, 3 phase, 220-volt A. C. to the motor end and 50-amp. 60-volt on the generator end. The generator set is just outside of the booth on a wooden platform with a two by four under each end of the bed plate. I am using two Power's 6A machines and my booth is made of concrete and supported from the ceiling. Whenever the amperage goes over 25 amps. there is a rumbling noise that can be heard all over the house. Kindly tell me what to do to stop this trouble.—*Ray Miller, Anderson, Indiana.*

The first thing to do is to go over the generator set carefully and be sure that every connection is tight. Try every connection from the switch to the terminals on the motor and then try all the connections on the generator end. A loose connection at the terminal of one of the phases might cause the trouble that you are having. Next, I would advise you to take the two by fours from under the bed plate and replace them with either blocks of rubber or heavy pieces of harness felt, which may be obtained at any harness store. There should be at least two inches of felt or rubber between the bed plate of the generator and the wooden floor. This will reduce the vibration of the generator set and lessen the noise. A generator set of any kind or a compensarc should never be set on a wood or iron floor, as the vibration will cause more or less noise. Try out the above suggestions and I think that you will have no more trouble.

Operators Elect Delegates

At a special meeting of Indianapolis Local No. 194, held Tuesday evening, February 13, Brother Norman Moss, secretary-treasurer, and the editor of this department, E. C. Scobey, were elected as delegates to the Twenty-third International Convention of the I. A. T. S. E. and M. P. M. O. of the United States and Canada, to be held the week of February 26, at Cleveland, Ohio. They left for Cleveland on February 23.

Propose to Tax Operators

At the last meeting of the Board of Aldermen of New York a means of increasing the city's revenues by the adoption of a license tax for motion picture operators was suggested. The proposed ordinance is understood to be approved by Mayor Mitchel and has been referred to the committee on general welfare, which body will report it back to the aldermen in three weeks' time.

The measure provides that no person shall operate any motion picture apparatus or any connection thereof unless he shall have been duly licensed, at the cost of five dollars. Renewal of licenses would cost one dollar. The measure further provides that the commissioner shall make a practical examination of the applicant for a license, and that if the applicant is found to be competent he shall receive his license within a period of six days after the examination. It is also stated that the commissioner reserves the right at any time to revoke or suspend the license.

Exhibitors Laud "Secret Kingdom"

Marcus Loew, in whose twenty-seven theaters in Greater New York "The Secret Kingdom" is now a feature attraction, has written a letter to the Home Office of Vitagraph-V. L. S. E., which is at once short, to the point, and of extreme interest to all theater managers.

"It gives me great pleasure to say," writes Mr. Loew to Mr. Irwin, under date of February 8, when five episodes of "The Secret Kingdom" already had played at the Loew houses, "that 'The Secret Kingdom' has done everything we had hoped for. Our audiences like it immensely and it is doing real business for us."

Manager Woda of the Orpheum, Cleveland's big downtown house, has booked the new Vitagraph serial for a week's showing for every chapter.

Mr. Woda said, before he began running the serial, "'The Secret Kingdom' is by far the best production in serial form I ever have seen." Now, after running three chapters he says: "'The Secret Kingdom' is the best box office proposition I have had in serial form."

One of the novel forms of advertising which Mr. Woda used in connection with showing "The Secret Kingdom" was a man on a white horse, the man dresed in royal garb, who rode through Cleveland streets with a banner bearing the words, "The Secret Kingdom."

The huge public showings of "The Secret Kingdom" in Chicago, where Sydney E. Abel, manager of the Vitagraph-V. L. S. E. exchange, showed the first two episodes to more than 60,000 people in three exhibitions, has established the new Vitagraph serial as the biggest serial box office attraction yet released in the middle west.

Praises Clara K. Young Pictures

Here is an exhibitor's opinion of two of the new Lewis J. Selznick productions, right from his letter to the producer. The writer is George H. Hines of the Auditorium Theater, South Bend, Indiana:

As a high class exhibitor of twelve years' experience, and wanting to encourage the manufacturer who is trying to elevate the motion picture industry and present features that are features, and not fifty per cent padded, I feel it my duty to take the liberty of writing you and complimenting you, first, on the two Clara Kimball Young productions, as there are none better from a box office standpoint (and the result at the box office is my guide in selecting pictures to please my patrons). I did the two biggest days business with "The Common Law" and "The Foolish Virgin" that I have ever done. I have 1650 seats and from ten in the morning until eleven at night, I was never so busy in my life and my patrons were never better satisfied. Last week I saw Norma Talmadge in "Panthea" at the La Salle Theater, Chicago, and immediately booked it for three days. You are the master of picturedom today and if you keep the good work up, success is yours.

With Claire McDowell playing the lead, Universal Director Henry McRae is completing "His Mother's People," an Indian story.

FROHMAN ENGAGES WARNER

Actor Who Played in "Alias Jimmy Valentine" for Five Seasons Will Take Character Role in "God's Man"

"God's Man" will probably be produced in nine reels, according to the present plans of the Frohman Amusement Corporation, which last week announced that it had acquired the film rights to this popular tale of New York's night life, written by George Bronson Howard. H. B. Warner, the actor who played on the stage in "Alias Jimmy Valentine" for more than five years, will take the character part of Arnold L'Hommedieu in "God's Man."

Mr. Warner's personality is that which makes him particularly well adapted to the rugged characterization which he will portray, that of a young collegian who drifts from the pathways of respectability, down through the mire of New York's elite underworld, into Broadway's blackest pits of degradation, and then, with heroic struggle, back to the dawn and the light of righteousness.

Himself an athlete, member of several victorious Thames crews and permanent holder of the Terries cup, emblematic of the Foils championship, he is possessed of the physique such as he will find need for in the portrayal of the character of Arnold L'Hommedieu.

Director George Irving, who was responsible for the finesse of production of "The Witching Hour," is making "God's Man," and, with his company, is at present "camping out" at the east end of Long Island, where the atmosphere of the story is laid.

Supporting H. B. Warner in "God's Man" is a well-chosen cast: Jack Sherrill, Edward Earle, the former Metro and Edison star; Yolande Landowska, Russian dance exponent; Betty Bellairs; Walter Heirs, Barbara Castleton, Jean Stewart, Lester Wallick and others. George Irving will direct the picture.

Jack Sherrill. *H. B. Warner, star.* *Edward Earle.*

The big guns in "God's Man," the Frohman Amusement Corporation's production and two scenes from the play.

Foreign Contracts for Frohman

The Frohman Corporation has entered into contract with Bolton, Stuart Imperial Pictures, Ltd., of London, whereby that concern acquires the exclusive rights to all large Frohman productions for the territory of Great Britain for a period of two years. President William L. Sherrill has also concluded a contract with the Co-operative Film Exchange, Ltd., of Australia, for the entire Frohman output for one year and with Joe Fisher of Cape Town, South Africa, for the exclusive rights to Frohman productions in the South African territory.

Bolton and Stewart began their activities with the six-reel Frohman masterpiece "The Witching Hour," in which C. Aubrey Smith is starred. "The Witching Hour" will open as a distinct attraction, simultaneously in London, Liverpool, Manchester, Glasgow and Dublin. The first shipment comprises seventeen prints.

The Co-operative Exchange have taken seven prints for the initial importation to the Australian territory, which comes close to a record for that territory.

NEW STATE LEAGUE

Arkansas Exhibitors Form Organization Fifty Strong and Take Up Question of Better Films—Producers Send Delegates

The Arkansas State League of Motion Picture Exhibitors came into being recently at a meeting of exhibitors held at Little Rock, Arkansas. About fifty theater men from various parts of the state were present.

The league selected as its president S. S. Harris, well known theater man, and A. Laskin as secretary and treasurer. The meeting was adjourned until the first Monday in May.

The league agrees to co-operate and keep out any and all pictures that are not approved by its members. Those present were heartily in accord with the movement. Twenty different pictures were sent by the manufacturers, and not a single scene in any one was found objectionable.

Representatives from ten of the large film corporations and exchanges met with the members of the new league and promised their co-operation for better pictures.

The representatives of the following companies attended: J. A. Cressy, Clara Kimball Young Company; Hoyt G. Morrow, Mary Pickford Company; C. R. Scott, Universal; Nat Barach, World Film Corporation; Charles Wuerz, Klein-Edison-Selig-Essanay; G. C. Reif, Fox; W. R. Wilkerson, McClure Pictures; E. C. Leevis, Essanay Company; William Byrd, Art Dramas, and T. F. McTyre, Paramount Company.

THE WEEK'S MUTUALS

Marjorie Rambeau in Her First Film Play, "The Greater Woman," Is Program Headliner in Unusual Role

Marjorie Rambeau, renowned on the stage, registers her first screen appearance February 26 in "The Greater Woman." This picture is the first of a series starring Miss Rambeau, to be released by the Mutual Film Corporation.

"The Greater Woman," produced by the Frank Powell Producing Corporation, is a picturization of the play by the same title by Algernon Boyesen, and is the first of Mr. Boyesen's works to reach the screen.

Miss Rambeau has a most difficult role to handle in the part of a loving wife of unusual character who discovers her weak-willed husband faithless, and also that they are in danger of losing their wealth. She finds a means of retaining the fortune, but by so doing she will place all the power in the hands of the other woman.

"Shorty Hooks a Loan Shark," for release February 26, is the seventh of the "Adventures of Shorty Hamilton" series. Shorty and his cowboy friends herein find themselves in the toils of a money lender.

Number 10 of the Mutual-Niagara series, "The Perils of Our Girl Reporters," is entitled "Taking Chances." Helen Greene plays the lead. It is the story of a pretty Southern girl who attempts to run her father's country newspaper after his death.

In "Jerry's Romance," a one-reel comedy for release March 1, George Ovey, as Jerry, has to go through the terrible agony of attending the wedding of the girl who has rejected him. He does everything wrong during the wedding.

The American contributes two short dramas, "Calamity Ann's Protege," March 2, in which Louise Lester and J. Warren Kerrigan have the leads; and "Cupid and a Brick," March 3, with J. Warren Kerrigan and Jack Richardson.

In "A Rummy Romance," scheduled for March 4, Paddy McQuire is seen as a country Rube. His sweetheart elopes with a city chap who proves to be a crook and Paddy follows. Paddy is relieved of his money, thrown into the cistern, rescued by Lillian, and married.

"Tours Around the World," No. 17, released February 27, shows Vienna, one of the most picturesque cities in Europe. The pictures include the cake market, the flower market, and the Hochstrahlbrunnen. The Gota Elf, Sweden's most important river, and the island of Hissingen, with the locks around the falls at Trollhattan, are shown. Toledo, Spain, which is situated upon a rugged granite promontory, is another feature.

Number 77 of "See America First," with scenes from the battlefields of Chickamauga and Chattanooga, appears February 28. On the same reel is a Gaumont Kartoon Komic, "The Elusive Idea," by Harry Palmer, telling of the tribulations of an artist in capturing an idea suitable for illustrating. The Mutual Weekly is released February 28. Reel Life, No. 44, is scheduled for March 4.

Francelia Billington is the ornamental centerpiece in "My Fighting Gentleman."

Terry Ramsaye himself, Mutual's director of publicity, recommends Bill Russell's new play, "My Fighting Gentleman," and Terry is mighty hard to please. Here are some miniature glimpses into the unusual feature, ready for the screen March 12

PARAMOUNT RELEASES

Marie Doro and Kathlyn Williams Stars for Week of March 5—Also Exceptional Single Reel Subjects

"Castles for Two," a Lasky production starring Marie Doro, and "Out of the Wreck," a Morosco production starring Kathlyn Williams, are the two features on the Paramount Program for the week of March 5. That week, there will also be released the Paramount-Bray Pictographs; the 56th of the series of "Trips Around the World," conducted personally by Burton Holmes, in which he takes his fellow-travelers to Yoko Valley in Canada, and a Black Diamond Comedy entitled "Speed."

"Castles for Two" was written especially for Marie Doro by Beatrice DeMille and Leighton Osmun, and it gives her a wonderful opportunity to display her best talents in the role of a wealthy American girl of Irish descent.

Patricia tires of the sham of New York society life and revolts at the futile pursuit of pleasure which constitutes its chief occupation. There is enough of the love of Old Ireland, and of her belief in the good fairies to send her over the seas in search of real romance.

This delightful romance is rendered all the more effective by engaging a number of children to play the roles of fairies, and by the employment of an interior decorator to design all of the interior settings for this production. Although the interior decorator has been permanently engaged by the Lasky Company this is the first production in which his art will be displayed upon the screen.

Director Frank Reicher shows as supporting cast for Miss Doro, a number of prominent players, among them being Elliott Dexter, Maym Kelso, Horace B. Carpenter, Billy Elmer, Jane Wolff, Harriet Sorenson, Lillian Leighton and Julia Jackson.

"Out of the Wreck" is a thrilling slice of real life. The story is based upon an actual incident, in which there is an over-abundance of "twist" and "punch," and in which Kathlyn Williams will make a distinct sensation.

Miss Williams is too well known to photodramatic audiences to have her successes enumerated in this brief space. It is entirely by her ability and conscientious effort that she has made for herself the enviable niche in the hall of fame of photodramatic artists. As Agnes Aldrich in "Out of the Wreck," she is seen in one of the most unusual and interesting screen dramas ever presented to the public. As the wife of a prominent politician, she is threatened by a rival newspaper with the exposure of a former crime from which she was finally vindicated.

Miss Williams is supported by an unusually excellent cast which includes William Conklin, William Clifford, Stella Pazeto, William W. Jefferson and Don Bailey. The method of presenting this story is absolutely unique.

The 56th edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, contains four very interesting subjects: "Zoological Antics," "Swapping Foundations Under New York Skyscrapers," "Physical Experiments" and how they illustrate the remarkable effect produced by rays of light when thrown through various kinds of lenses, and a cartoon entitled "Colonel Heeza Liar Detective."

Burton Holmes, the world's greatest traveler in his 57th of the series of "Weekly Trips Around the World," takes his fellow-travelers to "Yoko Valley" in Canada, wher he pictures in a unique and interesting manner, the modes of living in this distant section of North America.

"Speed" is the title that is given to the Black Diamond Comedy that is released by Paramount this week, and is significant of what the picture really is. There is more action in this single reel than has ever been gathered together in a single comedy reel before issued.

Paramount has arranged for special publicity and advertising to aid the exhibitor for all of these productions.

SELZNICK COMMENDS RAPF

Producer of Robert Warwick's "The Argyle Case" Is Complimented for Close Attention to Studio Details

The studio methods of Harry Rapf, president and founder of the Robert Warwick Film Corporation, have been commended to the attention of exhibitors as a new factor in Selznick-Pictures, owing to the success he has achieved with "The Argyle Case;" even though comparatively a newcomer in the producing field. The launching of Robert Warwick's first Selznick-Picture has brought Mr. Rapf the congratulations of the Selznick Enterprises.

Producers often are content to sit back in their swivel chairs and sign the checks brought them by their studio managers. Mr. Rapf has a different idea. He believes that the producer's place is in the studio actively in charge of the details of his production, and throughout the filming of "The Argyle Case" Mr. Rapf could be found daily at the Selznick studios in the Bronx.

Mr. Rapf entered the film business unusually well equipped to produce pictures. For eleven years he has been a theatrical producer, specializing mainly in vaudeville attractions. For five years he was manager of the Gus Edwards productions.

His Selznick-Picture, "The Argyle Case," with Robert Warwick is an adaptation of one of E. Phillips Oppenheim's novels of adventure, "The Court of St. Simon."

Brady Buys Stage Play

William A. Brady, director general of the World Film Corporation, has secured the motion picture rights of "The Pride of Race," in which Robert Hilliard played the star role on the speaking stage. This part is to be assumed by Carlyle Blackwell in the screen version of the drama, and it is believed that the actor will find it uncommonly available for the expression of his most effective acting. The play, with a very appealing love interest, carries a powerful complication in the unexepected revelation of a racial taint in the supposedly white central character. Many of the newspaper reviewers at the first performance expressed a belief that the theme would not be popular, but the public decided otherwise and the "The Pride of Race" enjoyed a long and profitable New York run supplemented by a series of very successful engagements in the other large cities.

Exhibitors Hear Motography Editorial

Paul H. Woodruff, Motography: Please repeat, my request, your editorial of early in November on Organization. I haven't my file of Motography handy, but it was the editorial in which you wrote referring to the allowing of five per cent of the exhibitors to do the thinking for the other ninety-five percent. This was so good I read it to a large body of exhibitors at a luncheon in Minneapolis, and I am confident it will bear repeating. —*Thomas Furniss, Brunswick Amusement Company, Duluth, Minnesota.*

Pathe Program Is Varied

A Gold Rooster Play, two series, a one-reel comedy, a split-reel fashion and scenic, a split-reel cartoon and scenic and two issues of the Pathe news make up Pathe's program for the week of March 4.

"Her Beloved Enemy," a Gold Rooster play produced by Thanhouser, features Doris Grey and Wayne Arey. It is a comedy-melodrama.

"The Flag Despoiler" is the fourteenth episode of "Pearl of the Army" produced by Astra, starring Pearl White. The eighth chapter of the Mrs. Vernon Castle picture, "Patria," entitled "Red Night," takes its place in the program. "Deep Dyed Villainy" is the title of a Mittenthal comedy in one reel.

The twenty-first release of Florence Rose fashions is entitled "Morning Hours." It is on the same reel with Picturesque Catalonia, a scenic showing the town of Ripol in Catalonia, Spain.

"A Hot Time in the Gym" is the title of George MacManus' "Bringing Up Father" cartoon, animated by Edward Grinham. This is on the same reel with "Government Pets of the Yellowstone Park," a scenic. Hearst-Pathe news Number 20 and Number 21 round out the program.

New Marjorie Rambeau Play

Marjorie Rambeau has started work at the Frank Powell studios on the third of her series of features for the Mutual Film Corporation, having finished "Motherhood," the strong war drama which she has been working on under the direction of Mr. Powell.

"The Debt," an adaptation of the great European success, will be Miss Rambeau's next subject. "The Debt" is entirely different in plot and locale from Miss Rambeau's first two pictures—"The Greater Woman" and "Motherhood"—and will present the star in a widely different role.

Frank Powell is directing the production and has chosen an excellent cast to support Miss Rambeau. This includes Robert Elliott, Paul Everton, Anne Sutherland, T. Jerome Lawlor, Agnes Eyre and Nadia Gary, a child actress of unusual ability.

War Interest in Films

R. S. Ballantyne, manager of the Des Moines Exchange of the Mutual Film Corporation, was quick to appreciate the timely interest and box office possibilities contained in the Mutual one-reel series "Uncle Sam's Defenders" on account of the present agitation of the question of preparedness in America.

As soon as news came of the possibility of America being drawn into the war Mr. Ballantyne sent out to each exhibitor in his territory a card bearing a picture of President Wilson over the caption, "The Man of the Hour," and calling their attention to the golden opportunity to cash in on the six reels of timely subjects contained in "Uncle Sam's Defenders."

These one-reel subjects, released one each week, give just the information the people are thirsting for as to what our army and navy are doing. The subjects treated are "Our Boys at the Border," "From Civilian to Soldier," "Afloat and Ashore," "A Jack Tar in the Making," "Scouts of the Sea and Sky," and "Bulldogs of the Deep."

"The Whip" Shows Races

According to the records of the Paragon studio, where "The Whip" was produced by Maurice Tourneur, more than eight months were consumed in the actual taking of the picture. Special sets were built that used the entire floor space. Many sets were so large that the balconies at the studio had to be used to make room for the cameramen.

For the mob scenes, thousands of extras were called in. Special permission had to be secured from various authorities, as for example, the rights to take the big wreck scenes on one of the branches of the Pennsylvania railroad.

Due to the influence of Mr. Brady, permission was secured from the president of the Saratoga race track to have the big race scenes taken during the famous race meet held last summer. Mr. Brady also made it possible to have scenes taken for "The Whip" at the annual Long Branch horse show. Another interesting and unusual scene was the Baby show at Long Branch.

Exhibitors often ask Motography *some very intimate questions about the stars. We don't know as they ever asked us this, but anyway here's the way George Walsh and Anna Luther look in their pajamas. It's a Fox scene in the west coast studios.*

Fox's "The Honor System" which is drawing crowds in New York. Gladys Brockwell is seen on the left. The prison scene was taken in Arizona.

VITAGRAPH FEATURE A HIT

"The Girl Philippa," Even in Below Zero Weather, Draws Huge Crowds at Its Chicago Premier at Ziegfeld Theater

Anita Stewart, in the role of Philippa, the heroine of Robert W. Chambers' most popular character in fiction "The Girl Philippa," has captured Chicago, even as she did New York.

Notwithstanding the world's record of box office business established at the Rialto Theater, New York, when "The Girl Philippa" appeared there, the reception accorded the production in Chicago was even more remarkable. For abnormal weather conditions prevailed at the premier of "The Girl Philippa" at the Ziegfeld. Yet the production drew a capacity audience of the city's most representative people in social, artistic, and business circles.

Among the first-nighters were Mayor and Mrs. William Hale Thompson; Thomas D. Knight, president of the South Side Elevated Railroad; Alexander H. Revell, president of the famous furniture company of that name; Julius Rosenwald, president of Sears, Roebuck & Co.; Mrs. Ernest Hamill, whose husband is president of the Corn Exchange National Bank; Mrs. Maclay Hoyne, whose husband is state's attorney; Howard F. Gillette, president of Merrill Cox & Co.; Hugh McBirney Johnston and Morris L. Johnston of the National Lead Co.; and many others of equal prominence.

The showing was arranged for by Sydney E. Abel, manager of the Chicago exchange of Vitagraph-V. L. S. E., whose three public presentations of the first two episodes of "The Secret Kingdom" drew, respectively, 22,000, 25,000, and 21,000 people to the three big rinks in Chicago.

Those who were in the first-night audience at the premier of "The Girl Philippa" at the Ziegfeld beheld an occasion more like the opening performance of grand opera than the initial showing of a motion picture. The audience was moved to unusual spontaneity of applause, as was evidenced by the many written appreciations received the following day.

S. M. Frankland, secretary of the Alfred Hamburger Theatrical Enterprises, under whose management the Ziegfeld Theater is conducted, asked the first-nighters to leave, upon their departure, their opinion of "The Girl Philippa," written on blanks supplied them for this purpose. Practically the entire audience complied with the request.

The blanks provided space for the grading of the production as to whether it was considered perfect, excellent, good, fair, mediocre, or poor. The vast majority of the spectators marked their opinions down as excellent, with a considerable number saying perfect. Not one expression was below good, and only a few, as has been said, fell below excellent.

Many of the audience extended their remarks. Mr. Knight, for instance, wrote:

"Mr. Chambers' book has been most beautifully interpreted. The photography is unusually clear. The acting of the entire cast is good. Miss Stewart's work was most effective." Louella O. Parsons, critic on the *Chicago Herald,* said: "Exhibitors have much to look forward to in 'The Girl Philippa'."

The *Chicago American,* under the head, "The Girl Philippa, a Film Insuring the Screen Industry," said: "'The Girl Philippa' is a success—an eight-reel motion picture classic—one which will insure the screen in its permanency as a great factor in entertaining the American public."

"Bob," McKnight, in the *Chicago Examiner,* wrote: "'The Girl Philippa' is the height of film art. . . . Its premier is the talk of the town's smart set. The audience was probably the most representative ever gathered. . . . Anita Stewart's Philippa touches the zenith of what we may expect in screen histrionics. She appeals irresistibly."

As an evidence of the fact that clean, wholesome entertainment has its box office value of the highest type, it may be cited that "The Girl Philippa" has gone through the Toronto and Montreal board of censors without even one frame being cut out.

Banks Advertise Picture

The Palace Theater, Racine, Wisconsin, has sent a report to Walter W. Irwin, general manager of Vitagraph-V. L. S. E., on its recent showing of "The Dollar and the Law," the big thrift story in which Lillian Walker is starred and which is released on the Vitagraph-V. L. S. E. program.

A "knockout" is what the Palace Theater terms the result of its collaboration with Racine banks to exploit "The Dollar and the Law" properly to the people of that city and surrounding community.

The American Bankers' Association has endorsed "The Dollar and the Law," and many exhibitors report that, whenever they have sought the co-operation of the banks in their city for a showing of this production, that help has been immediately forthcoming. The banks have written letters to their entire list of de-

positors, calling attention to the picture. In this way many who never before have been in a motion picture theater have been attracted and have become confirmed patrons of the screen.

Warren Play Progressing

With the acquisition of Harry Benham, formerly of Thanhouser and "The Million Dollar Mystery," and Theodore Freibus, known the country over as one of the best stock actors, Edward Warren has completed his cast of principals for his production now known by the title, "The Transgressors." The cast lines up as follows: Walter Hampden, Charlotte Ives, Marie Shotwell, Sheldon Lewis, Harry Benham, and Theodore Friebus. It is one of the most talented casts of players ever assembled for a single production.

Work has been going forward on Mr. Warren's production rapidly. A big bazaar scene built at an expenditure of several thousand dollars will be one of the many big and sensational features of this big picture. After studio work will have been completed the company will go south for exterior settings.

Peggy Hyland in New One

Charming Peggy Hyland, who was featured with E. H. Sothern in "The Chattel" and since then has become a star all in her own right by the sheer force of her ability, will soon be seen in a very attractive production from the Vitagraph studios entitled "The Sixteenth Wife." This is a story by Molly Elliot Sewall.

Marc MacDermott will be seen opposite Miss Hyland. Following the release of "Intrigue," in which Miss Hyland is seen with Bobby Connolly and Marc MacDermott, Vitagraph will issue "Babette," a splendid five-reel production with the same stellar cast. It is following the release of "Babette" that we shall have "The Sixteenth Wife."

General Film Elects Officers

At the meeting of the directors of the General Film Company at the offices of the company February 12 and 13, the following officers were elected:

Benjamin B. Hampton, president; George K. Spoor, vice-president; W. M. Gulick, secretary and treasurer.

The list of directors of the company elected at the recent stockholders' meeting is as follows: Benjamin B. Hampton, Frank J. Marion, George Kleine, G. A. Reeder, George K. Spoor, William N. Selig, Harold Bolster, Paul G. Melies and W. M. Gulick.

No, this isn't a bank president. It's Eugene Mullen, Greater Vitagraph's scenario editor. The screen version of "Within the Law" was his work.

Foreign Firms Bid for Star

June Elvidge, who has been contributing "vampire" impersonations to World-Brady picture plays during the past few months, has received an interesting offer to transfer her field of endeavor to France and the Societie Generale des Cinematographes Eclipse—otherwise the Eclipse Cinematograph Company. The proposition came to Miss Elvidge through M. Louis Mercanton, the principal director for the French corporation, who was in New York recently in connection with the American rights for Mme. Sarah Bernhardt's new photoplay, "Mothers of France."

M. Mercanton devoted a considerable part of his time in America to visiting the theaters for the purpose of drawing comparisons between American and European motion pictures. He saw a Brady-made drama in which Miss Elvidge was presented as casting the spell of evil fascination over the heroic young man and the pretty and ingenuous maiden who loved him.

Next morning the French director sought out William A. Brady, and expressed himself as very greatly disappointed upon learning that the actress' contract with the World Film Corporation had several months to run.

Frohman Calls for Volunteers

Daniel Frohman, president, and Waldemar de Bille, executive director of the Actors' Fund Fair, has called for 4,000 men and women volunteers to help with the preliminary work of organization as well as to serve during the ten days of the Fair from May 12 to 21.

"We need workers and need them at once," said Mr. Frohman. "Our activities are many and far-reaching and the aid of hundreds is immediately necessary to execute the several big campaigns which are about to be started. I feel that we need only to ask to obtain proffers of assistance. There is something for everyone to do."

Mr. Frohman said there would be 150 booths at the bazaar and that the matter of their arrangement, fitting up, manning and equipping with merchandise were tasks, among others, that the officers hoped a volunteer army would undertake.

The Fair offices are at the Hotel Astor, New York.

Producers Elect Officers

The Motion Picture Producers' Association has started its second year with the same officers who have successfully piloted the organization during the past twelve months. They were all unanimously re-elected as follows: H. O. Davis, vice-president Universal Film Manufacturing Company, president; Thomas Ince, New York Motion Picture Company, first vice-president; D. W. Griffith, Fine Arts Film Company, second vice-president; David Horsley, Horsley Film Company, third vice-president; Frank A. Garbutt, Morosco Photoplay Company, treasurer; and W. J. Reynolds, secretary.

President Davis and his fellow officers are immeasurably pleased at the excellent work accomplished by the Motion Picture Producers' Association during the first year of its existence and are gratified particularly at the co-operation which has been extended to all of its members by the civic and industrial organization of California.

"The Moral Code," featuring the charming Anna Q. Nilsson and Walter Hitchcock and produced by Erbograph for Art Dramas.

"THE MORAL CODE"

New Art Dramas Release, Play from Erbograph Studio, Had Its Inception in Author's Long Study of Marriage Questions.

The genesis of the Erbograph production, "The Moral Code," which is the current Art Dramas release, came about through several years of close study and investigation of legislation regarding marriage in every part of the world, by the author, Ashley Miller. He is deeply interested in the subject, and had gone into it exhaustively in his search for material for a stage production. He contemplates writing a novel on the subject.

The picture features Anna Q. Nilsson and Walter Hitchcock, with Florence Hamilton and Richard Barthelmess in the leading supporting parts.

"The Moral Code" gives the two leading characters exceedingly dramatic parts, especially Miss Nilsson, who portrays a deeply sympathetic role. The story tells how Gilbert Girard (Walter Hitchcock), a man of the highest integrity and moral sense, marries a young girl whom his scapegrace brother had debauched, in order that no stigma might be attached to their family name. The woman is of a light, butterfly temperament. She continues to lead her former loose existence and pays no heed to her husband's pleas that she protect his honor.

Big Week for K. E. S. E.

Kleine-Edison-Selig-Essanay Service is much in evidence in New York at Broadway's big picture theaters during the week beginning February 18.

At the Rialto, Manager Rothapfel is showing Essanay's "Skinner's Dress Suit," featuring Bryant Washburn.

At the Strand Theater, during the week beginning February 18, the first Essanay-Max Linder comedy, "Max Comes Across," is running.

Kleine-Edison-Selig-Essanay Service reports that the Linder comedies appear to be in great favor with exhibitors. In them Linder is in his best form and displays the capabilities that established him as one of the foremost film comedians of Europe.

During the week Kleine-Edison-Selig-Essanay Service pictures are being shown also at many of the upper Broadway big theaters. At the Nemo Theater, One Hundred and Tenth street and Broadway, Essanay's "Little Shoes," with Henry B. Walthall in the feature role, is the Saturday picture.

Nance O'Neil to See Herself

Nance O'Neil has the distinction of playing in five theaters at the same time. She is one of the seven stars in "Seven Deadly Sins" series which is being shown exclusively at the B. S. Moss theaters in Greater New York. Her feature is "Greed," the third of the group. Miss O'Neil is also fulfilling her stage engagement in "The Wanderer" at the Manhattan Opera House, New York. The weeks of rehearsals just at the time work on the picture was being completed prevented her from seeing herself on the screen. Therefore Mr. Moss has arranged with the management of the Manhattan for a private showing of the picture. For this private performance it has been necessary to procure a special one-performance permit from the bureau of licenses.

Clifton Now Fine Arts Director

Elmer Clifton, for several years a Triangle-Fine Arts juvenile actor and leading man, has been promoted to the directorial staff. Clifton will enjoy the distinction of being one of the youngest directors in the motion picture business and will have supervision over the work of one of the most important stars, Dorothy Gish.

He will direct Miss Gish in a new picture that is being written by Bernard McConville. Frank Bennett will be Miss Gish's leading man.

Clifton will be remembered by motion picture fans in many roles but his most recent one was that of the hunchback in "Nina the Flower Girl."

"Fortune Photoplays" Under Way

Four companies will be kept going continuously at the Balboa Studios in Long Beach, California, preparing the "Fortune Photoplays" series for the General Film Company. The casts of the various dramas, which are to be four reels in length, based on stories in the Street & Smith chain of magazines, will comprise some of the leading screen players of the younger generation.

Among these are Winnifred Greenwood, who has been doing leads for American, Margaret Landis, the youthful Southern beauty who made a success from her first appearance at the age of nineteen, Vola Vale, Ethel Ritchie, Gloria Payton, Kathleen Kirkman and Mignon

LeBrun. Male leads will be done by Arthur Shirley, Clifford Gray, Melvin Mayo, Cullen Landis, the nineteen-year old brother of Margaret Landis, R. Henry Grey, Lewis King and James Warner.

Bertram Bracken, who has been in the East directing Theda Bara and other stars for the Fox Film Company, will direct one of the companies. Another will be handled by Edgar Jones, formerly of the Metro forces. The other two companies will be under the direction of Harry Harvey and William Bertram.

The first "Fortune Photoplay" to be released will be announced soon. The best stories in the incomparable mine of fiction in such magazines as *Ainslee's, The Popular, People's, Smith's* and like publications, have been selected for subjects.

PRINTS PICKFORD EDITION

"A Poor Little Rich Girl" to Be Sold in Book Form to Exploit Artcraft Subject—Publisher Aids Campaign

In addition to the usual advertising and publicity material being prepared by the Artcraft Pictures Corporation for the exploitation of Mary Pickford's newest picture, "A Poor Little Rich Girl," arrangements have been made for the output of a special "Mary Pickford Photoplay Edition" of the well-known book by Eleanor Gates. It was as a result of the popularity of the early book that the subject was produced on the stage, where it registered an immediate hit.

A plan of co-operation which will effect a special sale of the book and at the same time prove valuable advertising for the Artcraft picture has been entered into by the publishers, Messrs. Grosset & Dunlap and the Artcraft Pictures Corporation. Agents of Grosset & Dunlap are arranging with local book dealers for special window and advertising displays of the photoplay edition to take effect simultaneously with the presentation of the film. Book dealers will tie up the sale of the book with the showing of the picture by announcing where the photoplay can be seen.

Studio Lights Injure Cohan's Eyes

Work on the initial George M. Cohan-Artcraft production, "Broadway Jones," had to be suspended due to the fact that practically all the principals in the cast were temporarily blinded from the powerful lights used in the big Knickerbocker Hotel lobby set. The first to become afflicted was Mr. Cohan himself, who had to be led from the studio. He journeyed to Atlantic City to join his wife and children for a short rest. He is rapidly recovering and expects to be back at the studio in a few days.

Marguerite Snow, who plays opposite the star, Crawford Kent and Ida Darling were among those compelled to leave the studio, but it is expected that they will be able to resume work shortly.

The cause of the eye trouble, it is thought, lies in the fact that the players, who up until recently have been working at the Cohan studio, were unaccustomed to the different facilities offered them when they took up the production of "Broadway Jones" at Mary Pickford's studio in Fort Lee, following her departure for Los Angeles.

New Signal-Mutual Devices

Orrin Denny, laboratory superintendent of the Signal-Mutual studios, has recently invented two laboratory devices which he has had patented. One of the contrivances does away with the wooden pegs heretofore used to hold the developing racks in the tanks, the other is a faster and more convenient method of fastening the film to the drying drums. Both devices are very simple but have proved of inestimable value in the Signal plant where they have been used for several weeks. Mr. Denny has received offers from several people to establish agencies for the handling of these efficiency aids.

Mr. Denny is now trying out at the Signal studio a mechanical contrivance for the making of subtitles. The new title room is equipped with artificial lights, a camera with aperture and focus set, and a standard on which the title card may be placed and photographed by a novice. The camera is operated by the turning of a switch which gives each card the identical exposure of the one preceding it. A series of experiments has determined the correct timing for proper development and printing which reduces the entire process from start to finish to a mechanical one, and one which will result in the securing of absolutely identical titles photographically.

Between scenes with George M. Cohan and Mary Pickford at Artcraft studio. The latter picture was taken with Director Tourneur just before Mary went west. Geo. M. is telling stories to the prop. boys. It may be just as well they don't show here.

Crowds See "The Perils"

The first picture of the Mutual series "The Perils of Our Girl Reporters" broke all records when shown at

Glimpse at "Many a Slip," one of Mutual's "Perils of Our Girl Reporters" series.

the Academy Theater, Buffalo, N. Y. But instead of getting smaller each week as the rest of the series are shown the crowd continues to increase.

When the fourth of the pictures "The White Trail" was shown at the afternoon performance there was not a seat available half an hour after the doors were opened and hundreds waited outside in the lobby. In the evening the crowds were still greater in spite of the fact that Billy Sunday was in town holding meetings and it was estimated that over 40,000 people attended his services; Shea's big vaudeville theater was thrown open for moving pictures for the first time; and there are also four other houses in the city showing the same series.

Pathe Gets All Rolin Products

J. A. Berst, vice-president and general manager of Pathe, has just signed a long term contract with Hal Roach, president of the Rolin Film Company, whereby all the Rolin product will be released through Pathe.

Owing to the repeated requests from exhibitors for these "Luke" comedies, in two-reel lengths, Mr. Berst decided some months ago to discontinue the release of the one reelers and put the comedies in two reels only. Arrangements were made with the Rolin Company to this end and Pathe has now on hand seven two-reel "Lonesome Luke" comedies that everyone who has seen declares to be "great." The first to be released will be "Luke's Lively Life," which has been put on program for March 18.

Horsley Closes Contracts

David Horsley, president of the David Horsley studios, announces that he arranged for the release of his Cub Comedies and Crane Wilbur features, sold his collection of Bostock animals, marketed his Cub Comedies in all foreign countries and completed arrangements for distributing facilities to cover further production activities aside from the Cub and Wilbur companies, during his six week's stay in the east.

Mr. Horsley says:

Through contracts I signed while in the east, David Horsley productions are again marketed through the exchanges of the Mutual Film Corporation. These productions are the Cub Comedies and the Crane Wilbur features.

The Cub Comedies are already on the Mutual market, the first release having been made January 4. My contract with Mutual calls for a new subject in one reel for fifty-two weeks following the release of the first picture.

The Crane Wilbur features comprise a series of six five-reel subjects starring Mr. Wilbur. The general title of the series is "The Morals of Men." We have already completed three of the six pictures, namely: "The Painted Lie," "Love Everlasting," and "The Single Code." "The Eleventh Commandment" and "The Eye of Envy" are titles of two others. No release date has been set for the first picture but that information will be forthcoming shortly from Mutual. A Wilbur picture is to be released every four weeks following the first date.

Boosters at Northwest Meeting

Extra effort is being put forth to bring in new members for the Motion Picture Exhibitors' Corporation of the Northwest. The members in attendance at one of the recent meetings held in Minneapolis, at the Bijou Theater, discussed with the officers the need of obtaining united support from the exhibitors and film men of the Twin Cities for the work being done to better conditions in Minnesota.

The convention committee met and decided to announce its program in the Minneapolis trade publication, *Amusements,* as a means of saving the expense and care of printing a special program.

An application for membership has been received from Ed. Counsell.

Charters New Screen Club

The formation of the Utah Screen Club recently at Salt Lake City, which arranged an inaugural ball by way of introducing itself to the western film fraternity, marks the merger of two separate organizations. The Amusement Managers' Association of Utah and the exchange manager's organization in Salt Lake City were the unit bodies which united to charter the Utah Screen Club. New committees are taking up several matters which have been hanging in the balance and some quick action is looked for as the result of the better co-operation. The following committees are on the job:

General Committee—Frank Newman, George E. Carpenter, Louis Marcus, W. P. Moran, and Messrs. Frazer, Cannon and Hanauer.

Finance Committee—Frank Newman, George Mayne, W. P. Moran, Ben Petchum.

Advertising Committee—Frank Newman, George E. Carpenter, H. E. Ellison, E. P. Levy.

This striking Anita Stewart Vitagraph drama, "The Glory of Yolando," is attracting a great deal of attention among showmen because of its unusual qualities of suspense.

STARTING CENSOR ROW

Mutual Says Remedy Lies with Alert Exhibitors Who Will Wage a Fight and Call Time on Outside Meddlers

Make a row about it, exhibitors, is Mutual's advice on censorship. *Reel Life,* the organ of the Mutual Film Corporation, says:

Certain individuals and groups, operating through the legislatures of certain states, are endeavoring to procure the passage of laws inimical to the motion picture industry—especially laws imposing one or another form of censorship.

The purposes of some individuals and of certain groups engaged in this propaganda, are not susceptible of doubt, since by devious pseudo-political channels assurances are from time to time received that proposed laws may be defeated "with proper effort," meaning, as we comprehend the matter, by judicious "greasing of the ways" that lead bills to legislative oblivion.

But if the Mutual Film Corporation is interested in winning the great fight against arbitrary legislation, it is not more deeply interested than is the exhibitor, who really holds in his hands the power which if fully exercised would defeat the plans at once of the ignorant and corrupt directed against motion picture development.

Follow Up Your Advantage

Let every exhibitor, everywhere, take pains to bring his own views emphatically to the attention of the legislature in his own state, and let him use such power as he may possess to impress these views upon the legislative members of his own district.

Do not write one letter to your representative and then forget the matter. Write a letter every day until proper attention is secured, and having received attention follow up your advantage with personal interviews. Make it plain that there is an issue involved and a big one. Organize your friends and throw them into the fight. Make a row about it—don't let things slide—that's the way fights are lost.

Showmen's League Has Banquet

The Showmen's League of America is the headliner of the day at the Congress Hotel, Chicago, where the third annual banquet and ball is being held February 20. Reservations for plates have come in in large numbers from the various branches of the amusement business. Many members of the Fair Secretaries' Association, the American Trotting Association, and the Association of Outdoor Showmen, are attending the big performance. Chairman of the executive committee in charge of the arrangements is Edward F. Carruthers. Dick Collins is secretary and Edward P. Neumann, treasurer.

Exhibitor Aids De Mille

Under auspices rarely available in presenting a motion picture, "Joan the Woman," Cecil B. De Mille's big photoplay production in which Miss Geraldine Farrar appears as Joan of Arc, was exhibited a few days ago before an audience of six hundred persons in the private residence of Mr. and Mrs. Edson Bradley in Washington, D. C. The tickets were $5 each and the receipts were for the benefit of the Noel House Settlement of Washington.

The management of the Forty-fourth Street Theater, New York, co-operated in the exhibition, sending ten musicians and operators.

For some years past it has been the custom of Washington society to annually present for charity the best

Stirring scenes from De Mille's "Joan the Woman," with the indomitable grand opera star, Geraldine Farrar

available entertainment of the moment. Advances were made to Mr. Jesse L. Lasky to obtain "Joan the Woman" for a special exhibition and within two days after the announcement was made, every seat and box had been sold at what is probably the highest prices ever paid to witness a motion picture.

NEIGHBORHOOD NEWS FILMS

Chicago Man Has Plan to Enable Exhibitors to Show Pictures of Events in Schools and Homes of Their Vicinity

An exhibitor at Cheyenne, Wyoming, turned people away from his theater every evening for a week on an occasion in the past when he exhibited a news film in which one of the events was a local occurrence photographed by the operator from his theater.

Every resident of Cheyenne who was not in the picture had a friend or two who were in it. About two hundred persons formed a group in the background of one portion of the picture. The occasion was the departure of Governor Carey for Europe several years ago. A majority of the population of the town turned out to see themselves, their friends, or the governor, whichever they were interested in.

Occasionally an exhibitor duplicates the Wyoming man's stunt by some lucky stroke and procures a picture that has a local application.

See Yourself in Films

In Chicago there is a man of varied experience in the motion picture business who has conceived a method by which any exhibitor may take pictures in his own neighborhood, or have them taken for him, and offer a news film of the neighborhood as a regular feature of his program. Entertainments, parties, school graduations, church socials, accidents, fires, weddings, kindergartens, homes, stores, people—all these and other things which might be photographed in every neighborhood, can be made drawing cards on the theater programs.

The man who has undertaken to make neighborhood news films possible is Frederick Russell Clark, president of the Educational Lecture and Film Service, which he calls the ELFS service. ELFS was organized to distribute educational films and promote the use of topical and educational subjects in theaters, schools, churches and clubs. The office of the ELFS service is at 1215 First National Bank Building, Chicago.

Neighborhood Pictures Made to Order

Mr. Clark expects to introduce the neighborhood news films into one of the large chains of theaters in Chicago and is at present negotiating for that purpose. Under his plan, theaters which avail themselves of the idea and equip themselves with a camera for use in filming local events, will be enabled to have their films developed and prints made by local branches of the ELFS service. Mr. Clark proposes to have representatives in all cities. The ELFS service will either supply special light-weight cameras to theaters using the neighborhood films, or send photographers from the exchange to film neighborhood occurences for the theaters.

Mr. Clark controls the rights to the Alamo camera, which sells at less than forty dollars, and now has the agency for six different makes of portable and semi-portable projectors. He will try to make the use of the cameras general among theater men for local and neighborhood pictures, and he is promoting the use of the projectors in schools and churches for educational

Exhibitors can use this camera to film local events and run them in his own house.

purposes. Films of standard width and perforation are used in the camera, which is about the size of a Kodak. He expects to advertise them for exhibitors in connection with the ELFS service.

Fight Excessive License Fee

The city license on New Orleans motion picture theaters has been raised to what the exhibitors declare to be a ruinous figure. A well organized group of exhibitors have begun a persistent fight against the new order of things.

It is declared that the licenses have been increased to more than double what they were last year and the suburban exhibitor assumes that he has been made the victim of an inordinate attempt to place an unequal burden upon him. Direct charges are made as to the responsibility for this new state of affairs, but that is not as essential as the result of the attempt to harass the exhibitor who has a theater in the residential section of the city and who, in the most of cases, has a large number of friends who depend upon the convenience which he affords to them and who would not hesitate to resent what they consider as an attempt to proscribe their liberties in choosing to go to the picture show of their choice. At least the present state of affairs is put up in that light by exhibitors in the outlying residence districts. They are working together to defeat the new scale of licenses.

A joint meeting of exhibitors and exchange managers has been held and funds provided for carrying on the fight.

Rumor Spiked

Reports that Lois Weber (Mrs. Phillips Smalley) had resigned from the Universal Film Manufacturing Company were vigorously denied to-day by President Carl Laemmle who is now in Universal City. According to the rumors Miss Weber had severed her connections as author and director at Universal City and contemplated heading a new company in which Mr. Laemmle was said to be interested.

Current Releases Reviewed

"Kitty Mackay"

Vitagraph Blue Ribbon Feature. Reviewed by George W. Graves

THIS story, by Catherine Chisholm Cushing, has been produced in a fascinating manner, pleasing to the eye and mind, if not actually gripping. The acting of a cast headed by vivacious Lillian Walker is the most potent factor in this. The force of the story lies in the circumstances revolving around a necessary

Lillian Walker in "Kitty Mackay"

separation of two lovers, through the discovery that they are both the offspring of the same father. The story is very leisurely in developing to this situation, in fact the film is well on its way before the lovers even meet. Yet, though one is rather impatient to have the plot work up to something vital, he is continuously charmed by the bedimpled Lillian Walker, who, together with the quaint characters of the story, puts over an enormous amount of bright "business."

Wilfred North, the director, has kept his star well in the front, and he is justified in doing so. Lillian Walker is a Scotch lassie whose spontaneous spunkiness will find direct response in the audiences. Granted that people come into the theater to smile as much as possible within the stern limits of the drama, they will find much encouragement and contagion in Miss Walker's radiant smile.

In the cast are to be found many capable Vitagraph entertainers. Charles Kent probably undergoes a new experience in his career in this, donning a wig and becoming a young man for a short stretch. Mr. Kent can always be depended upon for making his parts convince. William Shea, having only to don a Scotch cap to be transformed at once into the most veritable "mon" that ever trod the heath, gives his usual good performance, while Mr. Ferguson, as the girl's guardian, doesn't have to don the highland head covering to look Scotch. Mr. Ferguson provides the comedy of the piece largely and he hands out any number of good laughs. The close-up of this actor, terminating the picture, will make them all go away merry. Don Cameron makes an ardent lover. Others in the cast are Jewell Hunt, Thomas Mills, Beatrice Anderson and Mrs. Nellie Anderson.

Wilfrid North directed his picture intelligently and showed taste in the methods used to get the right atmosphere. Much time was spent on the settings, interior and exterior, which emit not the slightest hue of cheapness.

The story finally works up to a climax in which the unexpected dispels the quality of mystery overhanging the whole, and provides a surprise. Most in the audience will probably anticipate this, although they may not guess its exact nature, that is, if they are going to make the true prophecy that the story will end happily. If one were not quite so sure that things were going to work out well, the denouement would be stronger.

While the story of "Kitty Mackay" is not continuously strong, the piece has been so well acted and well produced, and it provides such a diversity of entertainment that its strongest impression is one of pleased satisfaction.

Kitty is brought up in Scotland under the cruel care of a poor couple who eagerly await the five pounds monthly from her guardian, Lord Inglehart, in England. Finally the latter takes Kitty into his home in England where she falls in love with his son, Don. For a mysterious reason the lord vehemently opposes the match. At last, when the angry Don tells his father he intends to marry anyhow, the secret is revealed—Inglehart believes Kitty to be his daughter. Father and son tell Kitty that marriage is impossible, without revealing the secret, and she returns, heartbroken, to Scotland. The Scotch guardian of the girl, however, thinking he is going to die, makes a confession, the substance of which is that Englehart's baby had died, and Kitty, an orphan, had been put in its place for the sake of insuring the five pounds monthly. So Kitty and her lover are reunited, and the story ends happily.

"For Reward of Service"

George Fawcett in One-Reel Selig Play. Released February 17. Reviewed by Genevieve Harris

THIS is an unusually good one-reel picture, a picture everyone in the audience will like. It is a simple story, well directed in that the interest centers about the leading character, played by George Fawcett. To those familiar with Fawcett's work it is needless to say that he is excellent. Here he has the sort of role which he interprets best, a grouchy old man who becomes more human before the play ends.

Beyond the fact that the story, which has a Christmas theme, is not especially timely during February, one can find little to criticise adversely in the production. It is unusually worth while because of the acting and the appealing story.

The supporting cast includes Mrs. Evelyn, Charles Gardner and Charles Le Moyne. Al Green directed.

The Story: Allen (Fawcett) is a grouchy bookkeeper, disliked by the younger clerks. On the day before Christmas, the boys present him with a group of packages supposed to contain Christmas presents. It is all to be a huge joke on the old chap, but when the boys learn something of the tragedy in Allen's life, the death of his two sons, they repent. They hurry to his house with real presents and replace the false ones before their mischief is discovered. The next day they are guests at his home and find that he is quite delightful after all. Later the managers join the party, not knowing that the boys have changed their plans. They too bring gifts and good wishes.

"Ashes on the Hearthstone"

February 17 Release in Essanay Series, "Is Marriage Sacred?" Reviewed by Genevieve Harris

THIS issue in the popular Essanay series on the General program is an unusually dramatic short length picture. The action and the story material condensed in the twenty-six minutes screen-time and the terse, effective method of presenting it are worth praise. Good acting and good direc-

Of kitchen lore Stella had much to learn.

tion, with the technical details well handled, combine to make the release satisfactory for any theater.

The roles are interpreted by the company who appeared in the preceding numbers, popular and capable players. Their work is even better than usual. Edward Arnold is well cast as Carl Dixon, and Marguerite Clayton does sincere and intelligent work in a peculiarly difficult role. Ulrich Haupt and Thomas Commerford give their usual clever performances.

That the heroine would desert her baby or that her father would request her to do so may strike some viewers as more theatrical than real, but Miss Clayton's acting and the story itself overcome to a large extent the effect of this improbability. And this situation is the basis for the dramatic finale in which the woman, who, in her father's home, has been trying to forget her child, awakens in the night with a sudden terror that it is ill. She rushes to her former home to find her husband standing with bowed head before the crib of the baby, who is dead. This tragic ending adds force to the play.

The Story: Stella Wentworth, daughter of a wealthy man, is infatuated with Dixon, her father's chauffeur and in spite of her parent's wish that she marry Albert Fowler, son of his business partner, she and Dixon elope. Her father disowns her and she finds life as a poor man's wife filled with hardship. At last, the romance having quite faded, she is persuaded to leave her husband and their little child and return to the luxury of her former life. She again takes her place in society, divorces Dixon and accepts the attentions of Fowler.

In the meantime her baby becomes ill. One night she awakens with a premonition that the child will die. She returns to her husband's home to find that the baby is dead.

"The Little Brother"

Triangle-Ince-Kay Bee Drama Released March 3. Reviewed by George W. Graves

THIS story, by Lois Zellner, is a rather unnatural affair, in which the heroine, having started out to represent herself as a boy in order to be on a competitive basis with other newsies, finds herself in a position where she must go on with the ruse. The story goes on to show how Jerry, the girl in boy's clothes, becomes the pal of a kind young man interested in the "Big Brother" movement. After the girl has returned from a full course at school, Frank sees her as she really is, and Jerry is gone forever. Having studied hard at college to enable her to help Frank in his endless experiments—he is seeking for a formula by means of which he can extract opals from the substance in which they are embedded—the girl at last discovers the wonder-working chemical combination. The discovery instills a new value into Frank's mines. Not aware that Frank considers himself more than a "big brother" to her, Jerry tries to "go away," but her ardent lover overtakes her and all ends happily.

The story has a number of little incidents and sub-plots which help to stretch it out to the standard length of five reels. It gets in some good pathetic moments, and there are some isolated dramatic scenes but the whole suffers from lack of conviction. The role bestowed upon Enid Bennett, Mr. Ince's new "find," is a much more grateful one, as a role, than was the part given her in her first picture, considered apart from the sympathetic power of the story. Again Enid Bennett demonstrates the fact that she has talent and a screen presence that should find response from the public. William Garwood makes a boyish, good natured hero. His heroism consists mostly of persistent effort in the laboratory.

"The Little Brother" has been charmingly produced by Charles Miller, and this exquisite production, together with the likable work of the star, are the picture's most potent factors in the line of successful entertainment.

"A Girl's Folly"

Five-Reel Paragon-World Features Doris Kenyon. Reviewed by George W. Graves

DORIS KENYON'S work in this picture as a girl who strays to the edge of the precipice of dishonor but is saved from making the perilous leap, shows that she is making rapid strides in screen-play art. Her part is really a very grateful one and she misses none of the opportunities it offers for convincing portrayal. Robert Warwick appears in the picture in an extremely polished rendition of a man good at heart, but unable to control his desires. Add to the names of these two stars those of Johnny Hines and June Elvidge, both of whom have distinguished themselves in the past, and we have a group of unusually efficient players.

The story deals pretty intimately with the moving picture people and their work, finding use for some interesting views inside a movie studio and following the adventures of a company off on outdoor scenes. This not only provides an added interest to the story, for the public always "eats" this inside-the-studio stuff, but it also furnishes a fertile field for some good comedy touches. As its theme the story has an old theme clothed in new dress. Besides being merely interesting it goes into the realm of fascination, due to Maurice Tourneur's unexcelled direction. Mr. Tourneur also collaborated with Frances Marion on the story and scenario. The piece does lack a little in conviction, but the acting and direction outweigh enormously the effect of this upon its entertaining qualities. On the whole, "A Girl's Folly" is a finely finished production.

Mary Baker, a simple country girl, meets and admires Driscoll, a movie actor. Thinking to make a brilliant success

Doris Kenyon in "A Girls Folly."

in the pictures, Mary leaves her sweet mother and her rustic lover behind and accompanies Driscoll to the city. Upon being given a trial, however, Mary proves a flat failure. Not daring to face the humiliation of going home (she has painted herself in her letters as successful) she accepts the offer of Driscoll, who, by the way, is married, and he plans to fit her up in an apartment.

On the night of the opening of the apartment, Driscoll invites some of his friends for a party. During the height of festivities, Mary's mother arrives. In the comparison of these sophisticated revelers with her pure mother, Mary sees the light, and realizes what she has been on the verge of. The little mother never learns the true meaning of the party, thanks to the consideration of Driscoll, who allows Mary to follow the dictates of her heart. The story comes to a happy finish with Driscoll finding renewed love for the wife whom he thought he had tired of, and Mary accepting her farmer lover.

"The Scarlet Letter"

Fox Adaptation of Hawthorne's Work a Distinct Success. Reviewed by George W. Graves

ONE who has read this famous tale of old Puritan days will probably wonder just what those who essay to produce it upon the screen are going to do for action, since the story deals so largely with mind descriptions. But contrary to speculation on the subject, this Fox picture has gleaned all the action contained in the story and skillfully reproduced it upon the screen, making splendid use of subtitles for the elaboration of psychological points and purely unplayable material, upon which a considerable portion of the story's deep feeling rests. Hester Prynne's sacrifice, her nobility and goodness, amply atoning for the past, partake of the same vitality upon the screen as they do in the book, while the terrible mental punishment inflicted by the fires of conscience upon the hypocrite minister is also indicated dramatically. The feeling of deep pathos is keenly felt. Not one only of the characters, but three, hold our sympathy. The picture launches right forth in the first few scenes upon its theme and runs without any "gaps" right through to the powerful climax, when the minister is revealed in his true character. The incidents immediately precedent to this are handled

with such effectiveness that the denouement has a tremendous effect. The structure of this adaptation is a seamless garment.

The motto of Carl Harbaugh, the director, must have been "realism," for the picture is not lacking in this in acting or atmosphere. The little New England village, with its meeting-house, jail, pillory, etc., makes a very quaint setting. Stuart Holmes is just the hypocrite minister that one reading Hawthorne's work has in his imagination. He acts with great regard for delicate feeling. Mary Martin gives a very impressive rendition of the anguish experienced by the unfortunate Hester. Another whose work stands out is Dan Mason, who is seen as the vengeful Doctor Chillingworth who says, speaking of the unknown craven who has betrayed his wife, "I shall find out who he is and make him mine, body and soul." That he does this through a slow and galling process, all readers of "The Scarlet Letter" know.

This picture is every bit worthy of being advertised as something unusual, something to feature, with full respect to the meaning of the ill-used word "feature." As its base it has a story that still lives today and is regarded as one of the greatest American works. It should have a particular appeal to young people attending schools, since it is almost invariably prescribed as part of their literary nourishment. It is equally true, however, that the picture has no appeal to children.

"The Scarlet Letter" will help to give Fox photoplays greater prestige among the movie audiences of the land.

"Two Men and a Woman"

Five-Part Ivan Film Production. Reviewed by G. W. Graves

THIS picture partakes of a fault quite common—that of making a complicated beginning, introducing so many characters with nothing tangible to identify them that it is some time before the spectator can adjust things in his mind. After this confusion has abated, the story starts to work up interest around a middle-aged man, the inventor of a diving bell which is to revolutionize submarine warfare. One thread of the story treats of the attempts of Japanese spies to gain possession of his plans, and their ultimate frustration, while another takes up the subject of the man's love for a girl of tender years, his renunciation of that love in favor of his ward, and the final result. This thread attains to its climax when the inventor seriously compromises himself with an adventuress to protect his unworthy ward and insure further the latter's happiness. Then justice takes a hand and turns the girl's affection back in the direction of her first lover. The youngster, realizing the debt he owes for his guardian's uncomplaining sacrifice, releases his sweetheart, who is supremely happy with the inventor as the story closes.

The story is perceptibly lacking in grip and conviction, but it has been enacted by a cast of general merit. Guy Coombs pleases mightily as the wealthy inventor, doing well with his emotional scenes. James Morrison gives one of his good performances as Tony, the morally weak son, while Rubye de Remer lends some very fascinating feminine as well as some dramatic touches to the picture. Other people appearing in the

One of the unusual spots in "Two Men and a Woman."

film to its advantage are John Reinhard, Christine Mayo, Helen Arnold and Yuka Yamakura—the entire balance of the listed cast.

William Humphrey directed some of his scenes with very decided effect, but his work as a whole is not remarkable. Photography is rather poor, but the settings are adequate for their purpose.

Due chiefly to the efforts of its strong cast, "Two Men and a Woman" makes good entertainment. The picture as a whole is not unworthy of bearing the name Ivan.

"A Four-Cent Courtship"

Essanay Black Cat Release of February 20. Reviewed by Genevieve Harris

WITH a clever little story in comedy spirit, cleverly told, both in its pictures and its subtitles, and with the popular Bryant Washburn in the leading role, Hazel Daly opposite, this offering is quite up to the Black Cat standard. Its best point is that it is refreshingly different. It will satisfy

The problem: to finance an evening's entertainment with four cents.

audiences either in a short-length program or as an added number with a feature picture. It would be a good number to counterbalance any gloomy problem picture an exhibitor might find on his schedule, since it is wholesome and unhackneyed.

Tht picture requires twenty-eight minutes screen time. The action is swift and as a whole the direction is good. The acting is very good. The only thing we can find fault with is the midnight blue tinting of a number of scenes and titles which makes both indistinct. At least this was true of the print shown for review. The settings are good, some of them a bit out of the ordinary.

The Story: A number of circumstances, begun when his room-mate borrows his money, brings about a situation in which Emmet Payne (Washburn) finds himself with an engagement with Miriam York, the girl he loves, and only four cents to finance an evening's entertainment. But he sets forth, trusting to chance and his wits for a way out of the difficulty.

He finds a way, several of them. He gets carfare by snatching the tickets from the hand of a fat man beside him. He gets tickets for the opera by posing as a dramatic critic, sells the tickets and thus finances the rest of the evening. But at the restaurant after a play the critic, the fat man and the ticket speculator all discover Payne and call him to account. His room-mate is also at the restaurant and Payne forces him to come to his aid.

At last the affair is straightened out and Payne goes back to Miriam. She has overheard the story and is angry but later she decides she admires Payne's cleverness and accepts his love.

"The Accomplice"

An Art Drama Feature Release. Reviewed by H. D. Fretz

DOROTHY BERNARD and Jack Sherrill are featured in this William L. Sherrill production. The story deals with the manner in which the idle rich find expensive diversion of the "Great White Way." Although the play is not tiresomely pedantic, as it might have been under less interesting treatment, it teaches the old but unlearned lesson of

the evils that come from idleness. Some of the developments in the early part of the story could have been omitted without shortening the plot, yet the play can hardly be termed slow.

Jack Sherrill is well cast for the part of Dick Harcourt. Dorothy Bernard plays the part of Katherine Harcourt effectively. Others in the cast who help to make this a pleasing picture are W. J. Brady, Joseph Granby, Jean Stuart, Florence Hamilton, John Milton and Tom Ward. The settings are elaborate. It is a well staged play with the additional virtue of good photography.

Katherine Harcourt is more in love with her gowns than with her parents. She is allowed to go about too freely and

The death struggle.

seeking pleasure, goes to a Tango Tea with the insipid set who find this their particular form of relief from idle boredom. Antonio, a professional dancer, is attracted to her, and Katherine becomes involved with him.

Meanwhile her brother, Dick Harcourt, has been leading a life as equally wasteful as his sister's. But in time he is brought to his senses by his father's beautiful secretary. Dick informs his father than he intends to fight against his laziness, and sets out to make a man of himself. One of the first things he does along this line is to fall in love with his father's secretary, nearly causing a collapse of affairs, because the father will not hear of his son's marrying a simple working girl.

Antonio's dancing partner is found murdered. It is discovered that Katherine had spent part of the night in his apartment. Antonio, in order to clear himself of the crime, tells of Katherine's visit to his rooms.

Harcourt's secretary hears of this, and to protect Dick's family and to prove to the father that she really loves Dick, comes out with the statement that it was she and not Katherine who was in the apartment with the dancer. This clears Antonio of the crime. Through a series of incidents the threads are unravelled, and two happy endings are reached: one with Dick and Miriam, and the other with Katherine Harcourt.

"The Greater Woman"

Marjorie Rambeau in Powell-Mutual Release of February 26. Reviewed by Genevieve Harris

MARJORIE RAMBEAU, speaking stage favorite, is introduced to motion picture audiences in this five-reel Powell-made feature, released through Mutual, and proves a very pleasing newcomer to the field. When the large majority of picture actresses can be placed definitely in one of two classes, ingenues or "vampires," one is delighted to welcome a player who is neither one nor the other, simply a human being. Miss Rambeau has poise and dignity and a sort of Ethel Barrymore-like charm.

The vehicle given Miss Rambeau is a heart-interest drama, written by Algernon Boysen and adapted by Clara S. Beranger. Under the direction of Frank Powell, it has been given an elaborate production, which is made especially pleasing by the beautiful interior settings and the artistic titles. The photography is very good. The direction is skillful and the interest of the spectator is closely held.

Although the role given Miss Rambeau is a fitting one, the story itself is not completely satisfactory, especially in its conclusion. Though the heroine may be "the greater woman," one feels that she surely did not choose "the greater man." Her final decision leaves room for a difference of opinion as to its wisdom. While this of course is not a defect in itself, the author has made the villain so much the stronger character and so much more admirable than the hero, who is not only a weakling but a cad, that most audiences will have little sympathy for him.

Among the players, Sara Haidez as Ida Angley, a "vampire" type, shares honors with the star. Her performance of the eccentric role is very clever and judging from the public's fondness of others of the type, she will attract much favorable attention. Aubrey Beattie as Leo Bannister, the villain, is fine, but Hassan Mussell as Otto Bettany, the artist (one hesitates to call him the hero) will certainly win little sympathy from the average audience.

As a whole, the picture should be a good drawing card, because of title, star and nature of the story. The heart interest, the excellence of the acting, the beauty of the picture itself and the care of details make it the best five-reeler Mutual has released in some time.

The Story: Auriole Praed is infatuated with Leo Bannister, a farmer. She admires his ability but is afraid that her love for him is not genuine. So she goes to Paris with her brother. Bannister, deeply hurt by her treatment of him, determines to better himself and eventually to win her. He becomes a financier and when Auriole marries an artist in Paris, he plans to win her from her husband.

Auriole and her husband return to America where their child is born. Bannister persuades Ida Angley, a notorious dancer, to win the artist from his wife. The adventuress is completely successful and Otto is willing to give up Auriole to Bannister. The financier proves to Auriole her husband's unworthiness, but when the latter, after being cast aside by the dancer, attempts suicide, Auriole forgives him and sends Bannister away.

"The Winning of Sally Temple"

Lasky-Paramount Comedy-Drama, Released February 26. Reviewed by Geo. W. Graves

AN extremely well produced and well acted play, this, with the irresistible Fannie Ward in the role of a stout-hearted young lady who teaches her dominating lover that her love is not to be won a la cave-dweller. The scenario was prepared in a very commendable fashion by Harvey F. Thew from the novel by Rupert Sargent Holland, and the picture fairly out-Laskys itself in the sumptuous production given it by Director George Melford. The story, whose resources have been stretched to their utmost screen value, is never less than entertaining. It is punctuated with refreshing drafts of comedy, in which Fannie Ward always registers effectively, her work being ably emphasized by the supporting cast.

The initial development of the play, when Sally Temple, an actress, agrees to impersonate Lady Pamela Vauclain, to save the latter (who has married before becoming of age) from losing her inheritance, arrests the interest at once. The spectator's

"The Winning of Sally Temple."

interest is then conserved through the incidents occurring with and after the advent of the tyrannical Lord Ramsey, who believes Sally is his ward, culminating when Sally refuses to be made to marry, and runs away. All during the picture's development

splendid and novel bits of screen by-play are brought into being, which, reachig the spectator through human acting, put him in a pleasant state of mind. Before Sally is successful in making her final sensational escape from Ramsey, she has revealed to him her real identity, which deters him not a hair's breadth from his purpose of marriage.

Lord Ramsey, from the time he is bested in a bout with a prize-fighter, "comes down off his high horse." He adopts other methods, becoming a blacksmith in Pump Lane, where he helps Sally with her work of charity among the poor of the district. The villainous Duke of Chatto kidnaps Sally, but Ramsey comes to her rescue. Later the Duke seeks out the girl's blacksmith lover, intending to have him flogged. But the captive reduces the Duke to speedy humility by disclosing his identity and forcing him to sell Pump Lane. The lovers then turn over the property to the long oppressed dwellers thereon, which brings the tale to a close.

There are some thrilling scenes accompanying both of the story's climaxes. The spectator's interest is preserved mainly through the excellent quality of portrayal and the splendid production, which never fails to fascinate, the entertaining value of the plot itself being secondary in appeal. The effect of the whole play is one of clean enjoyment. The artists cravings of your spectator who loves the beautiful will be fully appeased. The exhibitor can place confidence in "The Winning of Sally Temple" and elaborate as much as is his wont upon the artistic and histrionic worth of the offering.

In the cast are Jack Dean, Walter Long, H. B. Carpenter, Billy Elmer, Harry J. Smith, H. Woodward, Paul Weigel, Eugene Pallette and Vola Vale.

"Stagestruck"

Triangle-Fine Arts in Five Reels Released February 25. Reviewed by George W. Graves

DOROTHY GISH does well with a part of doubtful sympathetic power, in this, due to a story which is not of the ascending interest variety. The story starts off with some very good comedy, aided materially by subtitles, but it loses its grip later when it takes on a serious but not convincing aspect. At the end occurs a novel, pleasing climax, which is calculated to send them away in a satisfied mood. Miss Gish is the center of the picture, and it is very delightful that this is so, but the character provided for her by the author is not a compelling one. There is an undercurrent of good comedy in the picture brought out by the work of the cast. In this Spottiswoode Aitken, as the picturesque old judge, is extremely risible. Frank Bennett, in the star's support, gives a quality performance. Jennie Lee is a splendid type for the landlady of the theatrical boarding house, and Mazie Radford, as the slavey, is a type just as carefully picked. This accuracy of types, by the way, lends considerable enjoyment to the play. Edward Morrissey directed.

Ruth Colby, an orphan, runs away to become a member of a dramatic school. She here meets Jack Martin, a wayward son of the rich, and is finally married to him by "the judge," a partner of the swindler head of the theatrical school. Frightened by the government, Schneider, head of the school, starts on the road with his pupils, deserting them and leaving them stranded. Ruth manages to get back to town, only to find her husband, who has made up with his philanthropic mother, gone. At last we find the down-and-out Ruth in the tender care of the institution at the head of which is Mrs. Martin. The latter swears that she will find and compel the erring husband to right his wrong. He is finally found at the boarding house where he has gone in search of Ruth, and brought before his mother by the police. When mother sees the guilty man is her own son, she changes tactics and tries to buy the girl off. But matters are finally agreeably settled, and the young couple receive the mother's blessing.

"Stagestruck."

"The Royal Pauper"

Francine Larrimore in Edison Feature of February 19. Reviewed by Genevieve Harris

FRANCINE LARRIMORE, well known on the speaking stage, plays the role of a little orphan girl in this picture, which is announced as "a modern fairy tale." The story is a fanciful one, very prettily picturized and is an excellent number for children's and family programs. It is a child's story throughout and a very entertaining one. Photographically it far surpasses the recent Edison releases. The exteriors are of unusual beauty.

The King, the Prince, the Princess and the Fairy Godmother.

Miss Larrimore is charming as the ragged little heroine. The action of the play is rapid enough to hold the attention well, and the situation becomes very exciting toward the close of the story. The acting of the supporting cast is satisfactory. This includes William Wadsworth as the old man in the poorhouse, Herbert Patti and Nellie Grant as Mr. and Mrs. Chandler, Walter Bauer who plays William as a boy, Richard Tucker as the grown-up hero, Leo Gordon and Helen Strickland.

The picture as a whole is pretty enough to be pleasing, out of the ordinary enough to be diverting. Its appeal is to audiences who like fanciful, happy little stories as a change from heavy dramas.

The Story: Irene, a little girl who lives in the poorhouse, reads fairy stories and, with an old man, a little boy and a dog, who also live there, she enacts the stories she reads. She dreams of a fairy godmother who will release herself, "The Princess," the boy, "The Prince," and the old man, who is "The King," from the power of "The Witch," the woman who manages the poorhouse.

A rich lady finally adopts Irene and she goes to live in "The Castle," where she wins the heart even of "The Ogre," the master of the house, who is a wealthy mill owner. But "The Prince" runs away from the poorhouse and the girl loses track of him.

When the girl is grown up, she meets the boy again. He has worked in the mills and has invented a wonderful loom. "The Ogre" is harsh to the men in the mills and they strike. "The Prince" is their leader. After a number of complications, Irene brings about a reconciliation between all parties. The invention of "The Prince" proves a success and he is given charge of the mills and treats the men fairly. Then "The Prince" and "The Princess" are married and live happily ever after.

"A Mormon Maid"

Offered by Friedman Enterprises, Inc., State Rights. Reviewed by George W. Graves

IF ONE is not thrilled all the way to the core after witnessing this production he is of a different make-up than the average spectator who witnessed its special showing at the Strand Theater, New York. Here the people seemed much impressed

The unwelcome second wife brought to Dora's home.

with its power. The picture has all that is conducive to agreeable entertainment—thrills, suspense, action, forceful portrayal, good production, and so on—and one thing that is not, a certain note of repulsion, which, considering the nature of the plot, could hardly have been avoided. According to some people's opinions the mere thought of a young girl's being forced to marry a monster who already has half a dozen wives, is abhorrent, assaulting his mental constitution in a sensitive spot; but this is a matter of opinion. The situation in which the sympathetic characters of the story find themselves is certainly tensely dramatic, its force being only accelerated by the feeling of repugnance. But there are many who will object to this. The story, by Paul West, provides the film with nearly as many tense scenes as we have ever witnessed in a five-reeler. It has been impressively screened at all points by the director, Robert Leonard, to whom comes the praise for well-handled thrills and intelligent direction of the cast. At the head of the latter is Mae Murray, who carries her dramatic scenes with much precision and power, scoring in every scene in which she appears. At the outset of the story she is a carefree, wild young miss, romping about in the free and gay setting of Nature, but when she and her father fall into the power of the Mormons, the star assumes an entirely different character of portrayal. Hobart Bosworth is capital as Dora's stalwart father, while Frank Borzage gives a fine performance in the role of the girl's lover. Edythe Chapman and Noah Berry also deserve a round of praise for their work. It seems to us, however, that the brutal qualities of the character portrayed by the latter are overemphasized.

That this picture is a big one is more than a hypothesis. It ranks among the most powerful releases of the year. At the story's beginning, John Hogue, his wife, Nancy, and his daughter, Dora, are rescued from the depredations of the Indians by a band of Mormon concerts, who take them to the Celestial City. In time Hogue becomes prosperous and influential. He scoffs at the Mormons' ideas on marriage. Fearing he will incite antagonism against the faith, Burr, an official high up in the church, summons him before the council. He is given twenty-four hours in which to take the oath of allegiance to their faith and to marry a second wife. Fearing the threat that they will force his daughter (in love with Tom, not fully awake to the awful side of his religion) to marry, Hogue submits to a marriage, and brings his new wife home.

After the meeting with Nancy, one tense scene follows another, the latter committing suicide. Burr, actuated by pernicious motives, has decided to have Dora for his seventh wife. She is captured, but while waiting for the ceremony to commence, she discovers a line in the Mormon tenet book which states that a man may take a second wife, provided she is a virgin. To save herself, while the ceremony is in progress, tricks Burr, forswearing her chastity. She is released. Later Burr, with the aid of his white band, the Destroying Angels, gets Dora into his power, but her father, supposed to have been killed by one of the relentless band, but now returned in the guise of the band, helps her to escape. Dora's lover also has a part in this. The story ends with the death of the villainous Burr, and the successful escape of Dora, her father, and lover.

"Arsene Lupin"

Vitagraph Five-Part Detective Drama Released February 26. Reviewed by George W. Graves

PAUL POTTER'S play done on the screen makes an exceptionally good detective offering. Its action is smooth, the interest deepening scene by scene, and the director has taken into consideration all of the detective play essentials, creating in the audience such a spirit of enthusiasm for the dauntless, dashing gentleman crook, that a person finds himself easily siding with the intelligent criminal, rather than with the stupid representatives of the law. Although the crook slips through the tentacles of the stately law, it is indicated that he intends to reform, so the moral is not questionable.

"Arsene Lupin" is fine entertainment. Its appeal is to the young and old, for the beauty of the detective drama is that it is clean and contains nothing morbid or revolting. This is one variety of drama that the old folks can go to see without being made sick for a week from some vivid incident which recalls some unfortunate like episode in their past. We have seen old folks take a heart-interest drama so much to heart, due wholly to this, that they couldn't sit through the picture.

Earle Williams is an attractive, likable sort of a crook, while the detective of the play is the person that people coming in on the middle of the picture would size up as the crook, in contrast to the usual state of affairs, where we find the types vice-versa. Mr. Williams' acting is polished, coming up to the requirements of the part. He impresses one as being the alert, cool-headed, self-controlled individual depicted in the book. Brinsley Shaw is fine as the detective, and Julia Swayne Gordon outdoes her usual good performance in the part of Victoire. Ethel Gray Terry, too, is another prominent member of the effective cast. A great deal of credit is due both Garfield Thompson, the scenarioist, and Paul Scarden, the director, for the picture's success. It may be said that the latter, besides working his surprise and quick-action scenes with true detective-story snap and suspense, created an excellent Parisian atmosphere, without which, it would seem, a detective play is only a sham.

"Arsene Lupin" is a picture easily playable in any character

Earle Williams in that striking play, "Arsene Lupin."

of house. It cannot be said to be the best detective story adaptation to the screen yet produced, but it is to be found not far below the head of the list.

"The Web of Desire"

World Film Drama in Five Reels Released February 5. Reviewed by George W. Graves

A NEGLECTED wife and a "money mad" husband, together with a rascally man bent on betraying both, are the figures around whom circle the various complications of this story. With these characters introduced early in the course of events,

one comes to the decision that the subject is going to be trite, but its development gets away from his after a time and carries one's interest on a steady impulsion, aided by swift action, through to the end. A number of new twists proving to be dramatic are employed as lead-ups to the climax, where we find the wife in a position enabling her to save her husband from being made the victim of a despicable trick. The domestic troubles brought about by stolidity and incompatibility having come to a head, aided by fateful circumstance, and Mr. and Mrs. Miller being on the brink of divorce, the smooth-tongued villain succeeds in convincing the wife that her only means of redress is to transfer part of her husband's stock to him. He points out that this is the only way in which she can force her husband to give up the child. But shortly after, Mrs. Miller overhears a conversation which reveals the villain, Mordant, in his true intent.

The wife then goes to the directors' meeting, frustrates Mordant's plan and reveals him to her husband as her supposed betrayer. (She is really innocent, having been consistently deceived by the sympathetic villain.) After the tense scene Miller tells his enemy there is only one course left open for him, giving him a revolver. The latter goes into the next room and a shot is fired. Here the scenarioist sees fit to introduce a surprise scene, for when the crowd gathers where the supposed suicide took place they find nothing in the room but a note from Mordant exonerating the wife and stating that he has left for other parts. After having it demonstrated to him that "the love of money is the root of all evil," Miller takes back his neglected wife and both determine to star over anew.

The first part of the story, dealing with the drifting apart of the lonesome wife and the busy husband doesn't convince overmuch, because there is no misunderstanding—each knows the cause of the other's trouble and the husband does nothing to remedy the evil. Knowing his wife is drifting away from him due to his unreasoning treatment, he allows her to drift. Ethel Clayton does lots of fine work in this, seizing the opportunities accorded her in rapid succession in the last half of the picture. She handles her scenes with utmost delicacy, making us feel the finer nature of the character she portrays. Rockliffe Fellows makes a manly (as well as mannish) and convincing husband.

The settings of this picture are tastful and handsome. Much of the apparel worn by Miss Clayton will be the center of feminine gaze.

"The Web of Desire," as a whole is an effectively produced, entertainingly told play, with enough dramatic hold to satisfy the average spectator.

Association Branch Organizing

P. A. Powers, treasurer of the Universal Film Manufacturing Company, has gone to California where he will take active charge of the organization of a Pacific coast advisory committee of the National Association of the Motion Picture Industry.

Donald J. Bell, president of the Bell and Howell Company of Chicago, has been at the coast for some time, awaiting Mr. Powers' arrival. Adolph Zukor, president of the Famous Players-Lasky Corporation, is on a tour of the country and will join Mr. Powers and Mr. Bell in Los Angeles shortly.

The work to be done will include the bringing into a great advisory committee of the big producers of the coast as well as the prosperous exchange managers and exhibitors. The first of the advisory committees was organized last fall in Chicago and Minneapolis followed suit some weeks ago. Other advisory committees will be formed and probably Boston will be the next center in which the matter will be taken up.

Change in Fox Releases

A change in the releases of Fox Film Corporation advances "Melting Millions," with George Walsh, to February 19. "A Child of the Wild," the new June Caprice subject, originally scheduled for that date, will be sent out on February 26.

"The Tiger Woman," a super de luxe production directed by J. Gordon Edwards, is released simultaneously with "Melting Millions."

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Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D	2-5	Cupid's Thumb Print .....2, Selig	21702–03
C	2-5	The Hall Room Girls (Claire McCormack)....1, Vita.	21704
T	2-5	Selig Tribune, No. 11.....1, Selig	21705

Tuesday.

D	2-6	The Hoodooed Story (Richard Travers)....2, Essanay	21706–07
C	2-6	Ghost Hounds (Ham and Bud).....1, Kalem	21708

Wednesday.

T	2-7	Canimated Nooz Pictorial, No. 24.....s, Essanay	21709
		(Alaska) .....s	

Thursday.

T	2-8	Selig Tribune, No. 12.....1, Selig	21710
	2-8	Title Not Given.....1, Vim	21711

Friday.

D	2-9	The Trap (Ollie Kirkby and George Larkin)..1, Kalem	21712
	2-9	Title Not Given.....1, Vim	21713
D	2-9	The Suitor from Siam (Mary Anderson).....1, Vita.	21714

Saturday.

D	2-10	Desertion and Non-Support (Marguerite Clayton).....	
		.....2, Essanay	21715–16
D	2-10	The Prima Donna's Special (Helen Gibson)..1, Kalem	21717
D	2-10	A Strange Adventure (Jack Pickford).....1, Selig	21718

Monday.

D	2-19	The Great Treasure .....2, Selig	21741–42
D	2-19	The Meeting (Bobby Connelly).....1, Vitagraph	21743
T	2-19	Selig Tribune, No. 15.....1, Selig	21744

Tuesday.

C	2-20	A Four-Cent Courtship (Bryant Washburn)..2, Essanay	21745–46
C	2-20	A Flyer in Flapjacks (Ham and Bud).....1, Kalem	21747

Wednesday.

T	2-21	Canimated Nooz Pictorial, No. 25.....s, Essanay	21748
T	2-21	British Columbia .....s, Essanay	

Thursday.

T	2-22	Selig Tribune, No. 16.....1, Selig	21749
C	2-22	The Newlyweds' Mistake (Irene Wallace).....1, Vim	21750

Friday.

D	2-23	The Screened Vault (Ollie Kirkby).....1, Kalem	21751
C	2-23	Art and Paint .....1, Vim	21752
D	2-23	The Gang (Mary Anderson).....1, Vitagraph	21753

Saturday.

D	2-24	Is Marriage Sacred? 11th—The Extravagant Bride (Marguerite Clayton) .....2, Essanay	21754–55
D	2-24	A Brother's Sacrifice .....1, Selig	21756

V. L. S. E. Program

1-15	The Hon. Mr. Oxenham (Fourth Episode of the Secret Kingdom)	5,000
1-22	Her Right to Live (Peggy Hyland).....	5,000
1-22	Capt. Jinks' Trial Balance (Frank Daniels).....	1,000
1-22	Capt. Jinks' Nephew's Wife (Frank Daniels).....	1,000
1-29	Blind Justice (Benj. Christie).....	5,000
1-29	Captain Jinks' Better Half (Frank Daniels).....	1,000
1-29	Captain Jinks' Dilemma (Frank Daniels).....	1,000
2-26	Masks and Mishaps (Hughie Mack).....	1,000
2-26	Captain Jinks' Explosive Temper (Frank Daniels).....	1,000
2-26	A Goat Without Horns (Tenth Episode of The Secret Kingdom)	5,000
2-26	Arsene Lupin (Earle Williams).....	5,000

Mutual Program

Monday.

D	2-19	Shorty Promotes His Love Affair (Shorty Hamilton)..	
		.....2, Monogram	05333–34

Tuesday.

T	2-30	Mutual Tours Around the World.....1, Gaumont	05335

Wednesday.

T	2-21	Mutual Weekly, No. 112.....1, Mutual	05336
	2-21	See America First (Kartoon Komics).....1, Gaumont	05337

Thursday.

C	2-22	Jerry's Brilliant Scheme (George Ovey).....1, Cub	05338

Friday.

C	2-23	Calamity Ann's New Job (Louise Lester)..1, American	05339

Saturday.

D	2-24	Mouth-Organ Jack (J. Warren Kerrigan)..1, American	05340

Sunday.

C	2-25	The Butcher's Nightmare (Ben Turpin).....2, Vogue	05341–42
T	2-25	Reel Life .....1, Gaumont	05343
D	2-26	Shorty Hooks a Loan Shark (Shorty Hamilton, No. 7) .....2, Monogram	05344–45

Tuesday.

T	2-27	Mutual Tours Around the World.....1, Gaumont	05346

Wednesday.

T	2-28	Mutual Weekly, No. 113.....1, Mutual	05347
T	2-28	See America First .....1, Gaumont	05348

Thursday.

C	3-1	Jerry's Romance (George Ovey).....1, Cub	05349

Friday.

C	3-2	Calamity Ann's Protege (Louise Lester)...1, American	05350

Saturday.

C	2-3	Cupid and a Brick (J. Warren Kerrigan)..1, American	05351

Universal Program

Monday.

C	2-19	Down Went the Key (Eddie Lyons).....1, Nestor	02182
D	2-19	The Purple Mask (Grace Cunard).....2, Universal	02199

Tuesday.

D	2-20	The Great Torpedo Secret (Herbert Rawlinson).....	
		.....3, Gold Seal	02183
C	2-20	The Fireman's Bride (Mat Moore).....1, Victor	02184

Wednesday.

	2-21	No Release This Week.....Laemmle	
C	2-21	After the Balled Up Ball (Phil Dunham).....1, L-Ko	02185
T	2-21	Animated Weekly, No. 60.....1, Universal	02186
D	2-21	Sin Unatoned (Margarita Fischer).....1, Laemmle	02187

Thursday.

D	2-22	The Heart of Mary Ann (Ruth Stonehouse)..1, Victor	02188
D	2-22	The Keeper of the Gate (Douglas Gerard).....1, Rex	02189
	2-22	No Release This Week.....Powers	
D	2-22	The Man Who Saved the Day.....2, Big U	02190

Friday.

D	2-23	The Folly of Fanchette (Mae Bush).....2, Imp	02191
	2-23	No Release This Week .....Rex	
C	2-23	A Bare Living (Eileen Sedgwick).....1, Victor	02192
C	2-23	The Heroes of the Plains.....1, Big U	02193

Saturday.

D	2-24	The Comeback (Chas. Van Loan Story).....2, Bison	02194
	2-24	No Release This Week.....Laemmle	
C	2-24	Rosie's Rancho (Gale Henry).....1, Joker	02195

Sunday.

2-25 No Release This Week....Rex
D 2-25 A Dangerous Double (Sydell Dowling and Sidney Bracey) ....2, Imp 02196
C 2-25 A Day in the Life of a Dog....s
2-25 Buried Treasures of Ceylon....s 02197
D 2-25 Lost in the Streets of Paris (King Baggott)....Rex 02198

Monday.

C 2-26 A Million in Sight (Eddie Lyons)....1, Nestor 02201

Tuesday.

D 2-27 Mary from America (Ruth Clifford)....3, Gold Seal 02202
D 2-27 A Novel Romance (Flora Parker De Haven)..1, Victor 02203

Wednesday.

2-28 No Release This Week....Laemmle
C 2-28 Spike's Bizzy Bike (Dan Russell)....2, L-Ko 02204
2-28 Animated Weekly, No. 61....1, Universal 02205

Thursday.

C 3-1 They Were Four (Neal Hart)....1, Victor 02206
D 3-1 The Rented Man (Claire McDowell)....2, Rex 02207
3-1 No Release This Week....Powers
D 3-1 An Hour of Terror (Matt Moon)....1, Imp 02208

Friday.

D 3-2 Evil Hands (Edith Roberts)....1, Imp 02209
T 3-2 Universal Screen Magazine (Issue No. 8).... 02210
3-2 No Release This Week....Nestor
D 3-2 A Battle of Wits (Harold Lockwood)....1, Big U 02211

Saturday.

D 2-3 The Tornado (Jack Ford)....1, Bison 02212
3-3 No Release This Week....Laemmle
C 3-3 Passing the Grip (Gale Henry)....1, Joker 02213
D 3-3 Undoing Evil (King Baggott)....1, Laemmle 02214

Sunday.

3-4 No Release This Week....Rex
D 3-4 Tangled Threads (Larimar Johnston)....2, Imp 02215
C 3-4 Mr. Fuller Pep....s, Powers 02216
3-4 The Land of Buddha....s, Powers
D 3-4 Buried Alive (Wallace Reid)....1, Big U 02217
D 3-4 The Purple Mask (Episode No. 10, The House of Mystery) (SPECIAL) ....2, Universal 02218

Miscellaneous Features

Jimmie Dale, Alias the Grey Seal....Monmouth Film Corp. 32,000
Robinson Crusoe....Universal
The People vs. (John Doe)....
Are Passions Inherited?....Warner Bros. 7,000

Art Dramas

1-11 Infidelity (Anna Q. Nilsson and Eugene Strong)..Erbograph
1-18 God of Little Children (Alma Hanlon)....Apollo
1-25 Her Good Name (Jean Sothern) ....Van Dyke
2-1 Rosie O'Grady (Viola Dana)....Apollo
2-8 The Accomplice (Dorothy Bernard)....Wm. L. Sherrill 5,000
2-15 The Adventurer (Marion Swayne).... 5,000
2-22 The Moral Code (Anna Q. Nilsson)....Erbograph 5,000
3-1 Pride and the Devil (Alma Hanlon).... 5,000

Bluebird Photoplays, Inc.

2-12 The Reward of the Faithless (Wedgewood Norwell).Bluebird 5,000
2-19 The Man Who Took a Chance (Franklyn Farnum).Bluebird 5,000
2-5 The Mysterious Mrs. M. (Harrison Ford)....Bluebird 5,000
2-12 The Reward of the Faithless (Wedgewood Norwell, Betty Schade) ....Bluebird 5,000
2-19 The Man Who Took a Chance (Franklyn Farnum).... 5,000
2-26 The Gift Girl (Louise Lovely)....Bluebird 5,000

Fox Film Corporation

Released Week of

2-12 The Scarlet Letter (Stuart Holmes) (SPECIAL).... 5,000
2-12 North of 53 (Dustin Farnum).... 5,000
2-19 Title Not Announced (June Caprice).... 5,000
2-19 The Tiger Woman (Theda Bara).... 5,000
2-26 Sister Against Sister (Virginia Pearson).... 5,000
2-26 Melting Millions.... 5,000
1-29 There's Many a Fool (Hank Mann).... 1,000
1-29 The Siren (Valeska Suratt).... 5,000
1-29 The Bitter Truth (Gladys Brockwell).... 5,000
2-5 The New York Peacock (Valeska Suratt).... 5,000

Kleine-Edison-Selig-Essanay

Released Week of

1-15 Little Shoes (Henry Walthall and Mary Charleson).Essanay 5,000
1-22 Princess of Patches (Vivian Reed)....Selig 5,000
1-29 The Adventures of Buffalo Bill.... 5,000
2-5 Skinner's Dress Suit (Bryant Washburn)....Essanay 5,000
2-12 The Heart of Texas Ryan (Bessie Eyton and George Fawcett) ....Selig 5,000
2-19 The Royal Pauper (Francine Larrimore)....Edison 5,000
2-26 Max Comes Across (Max Linder) ....Essanay 2,000

McClure Pictures

2-12 Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere) ....McClure 5,000
2-19 Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason, George Le Guere) ....McClure 5,000
2-26 Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason, George Le Guere) 5,000

Metro Features

Released Week of

2-5 Blackmail (Mr. and Mrs. Sydney Drew)....Metro 5,000
2-5 The End of the Tour (Lionel Barrymore)....Columbia 5,000
2-12 Winning an Heiress (Ralph Herz)....Metro-Rolma 5,000
2-12 One of Many (Frances Nelson)....Arthur James 5,000
2-19 The Promise (Harold Lockwood)....York Film 5,000
2-19 Her Obsession (Mr. and Mrs. Sidney Drew)....Metro 5,000
2-26 Reliable Henry (Mr. and Mrs. Sidney Drew)....Metro 5,000
2-26 The Secret of Eve (Mme. Petrova)....Popular 5,000

Mutual Master-Pictures

Released Week of

1-29 Where Love Is (Ann Murdock)....5, Mutual
2-5 Pardners (Charlotte Walker)....5, Mutual
2-12 Damaged Goods (New Edition) (Richard Bennett)....American 7,000
2-19 The Gentle Intruder (Mary Miles Minter)....5, American
2-26 The Greater Woman (Marjorie Rambeau)..5, Powell-Mutual

Mutual Serials

2-19 "Misjudged" (Perils of Our Girl Reporters, No. 19) (Helen Greene, Earl Metcalfe) ....Niagara 2,000
2-26 Taking Chances (Perils of Our Girl Reporters, No. 10) (Helen Greene and Earl Metcalfe)....Niagara 2,000
2-25 Stage Struck (Dorothy Gish)....Fine Arts 5,000
2-25 The Last of the Ingrams (Wm. Desmond)....Ince 5,000

Paramount Features

Released Week of

2-12 Beautiful Banff (Burton Holmes).... 1,000
2-12 The Black Wolf (Lou Tellegen)....Lasky 5,000
2-15 The American Consul (Theo. Roberts)....Lasky 5,000
2-19 With the Stony Indians (Burton Holmes).... 1,000
2-19 Winning of Sally Temple (Fannie Ward)....Lasky 5,000
2-22 On Record (Mae Murray) ....Lasky 5,000
2-26 Some Doctor ....Klever Comedy 1,000
2-26 Exquisite Lake Louise.... Burton Holmes 1,000
2-26 The Fortunes of Fifi (Marguerite Clark)....Famous Players 5,000
3-1 Those Without Sin (Blanche Sweet)....Lasky 5,000

Pathe

Released Week of

2-25 Crime and Punishment (Derwent Hall Caine)....Arrow 5,000
2-25 Pearl of the Army, No. 13 (Pearl White)....Astra 2,000
2-25 Patria, No. 17 (Mrs. Vernon Castle)....International 2,000
2-25 Luke Wins Ye Ladye Faire (Harold Lloyde)....Rolin 1,000
2-25 Florence Rose Fashions, No. 20....Rose S
2-25 Bursting Buds ....Pathe S
2-28 Hearst-Pathe News, No. 18....Pathe 1,000
3-3 Hearst-Pathe News, No. 19....Pathe 1,000

Red Feather Productions

Released Week of

2-12 The Terror (Jack Mulhall) 5,000
2-19 The War of the Tongs.... 5,000

Triangle Film Corporation

Released Week of

1-28 Chicken Casey (Dalton).... ....Kay-Bee 5,000
2-4 Jim Bludso (Lucas)....Fine Arts 5,000
2-4 The Crab (Thelma Salter-Keenan)....Kay-Bee 5,000
2-14 The Girl of the Timber Claims (Constance Talmadge).... Fine Arts 5,000
2-14 The Gun Fighter (Wm. Hart)....Kay-Bee 5,000
2-18 The Princess of the Dark (Enid Bennett)....Ince 5,000
2-18 The Bad Boy (Robert Harron)....Fine Arts 5,000

Unicorn Program

Released Week of

12-20B Lost in the Shuffle....1, Hippo 1146B
12-21 The Voice in the Night....2, Utah 1147A
12-21 Blowing Up Broadway....1, Jockey 1147B
12-22 The White Man's Squaw....2, Hiawatha 1148A
12-22 Algernon's Affinity....1, Gaiety 1148B
12-23 Shackles of Conscience....2, Supreme 1149A
12-24 Some Girls Do and Some Girls Dont.... 1, Judy 1150A
12-24 The Prodigal Son....2, Buffalo 1150B

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

World Features

Released Week of

1-29 Tillie Wakes Up (Marie Dressler).... 5,000
2-5 The Hungry Heart (Alice Brady)....World 5,000
2-12 The Red Woman (Gail Kane)....World 5,000
2-19 A Square Deal (Carlyle Blackwell)....World 5,000
2-26 A Girl's Folly (Robert Warwick)....World 5,000

Brief Stories of the Week's Film Releases

General Program

A Four-Cent Courtship—Black Cat Feature—Essanay—(Screen Time Twenty-eight Minutes). —Reviewed in this issue.

A Flyer in Flapjacks—Kalem—(Two Reels).—Featuring Ham and Bud. Ham and Bud are decorating a park bench, under the eagle eye of a none too friendly copper, who threatens them with the village cooler if they don't immediately get to work. Work is not in their line and the park bench soon claims them again. Ham provides Bud with a policeman's whistle and orders him to keep one eye open for their common enemy while he carries on a flirtation with Flossie Flapper. They are soon in flight again, with the vigilant cop behind them, and as they pass a pancake emporium a brilliant idea hits Ham. They seize the surprised dispenser of the golden brown cakes and into his own flour barrel they dump him, covering it with a table. Soon they have donned aprons and caps and begin to execute orders for flapjacks. What goes up comes down is no more definite a proposition than what happens to Ham and Bud in their newly found roles of syrup slingers.

The Screened Vault—Grant, Police Reporter Series—Kalem.—George Larkin featured. Grant, having some money to deposit, goes into a bank, and while making out the slip sees a piece of plaster fall on the desk from the ceiling above. As he crosses the street and looks up at one of the windows over the bank he sees a woman's silhouette as she pulls down the shade. He re-crosses the street and proceeds to the second floor. He knocks just as the shadow of a woman's head flashes on the ground glass of the door. On his way to the office he meets Maddox, a shrewd detective, to whom he confides his suspicions. Maddox laughs at his idea that the bank is being robbed in broad daylight and tells him that only one man, Cris Monk, would have the nerve to attempt it, and he is lying low. Grant reads up on this crook and learns that he has a daughter, Inez, who has secured her father's parole. At six that evening Grant returns to the bank where he finds a hole cut in the floor, just as he had thought. He is caught by the crooks and bound. Monk descends to the bank through the hole, bearing a painted screen to place in front of the vault and deceives the policeman passing. The brave young reporter struggles with his bounds while Inez keeps watch in the hall and reaching the telephone jiggles out a Morse code to Central with the receiver. Maddox and the reserves come to the rescue, surround the hank, and after Grant has jumped from a high scaffold to the ground to prevent the escape of Monk, the crooks are arrested.

The Battle of the Somme—The War series—Official Government Pictures, Inc.—Pictures of the military camp, showing trenches, dugouts, guns and aeroplanes. Actual pictures of this enormous battle, and the terrible results.

The Redemption of Red Mullin—Selig—When Red Mullin has completed a penitentiary sentence he returns to his home and there is a celebration among the folks of the underworld. The merrymaking grows so noisey that Mrs. Fleming appears and asks them to be quiet, stating that her baby is near death in the flat below. They throw her out and she summons the police. In a free for all fight Red escapes. Betty his sweetheart throws the police off Red's track and he hides in Mrs. Fleming's house. The baby awakens and cries so pitifully for toys that Red comes out of his hiding place, deeply moved, and goes out to find some. He finds the toy shop closed, so he breaks in, takes what he wants, and leaves a bill to pay for them. He takes a taxi to drive to the child's home with the toys and the driver thinks he has robbed the store. Betty goes to the drug store for some medicine for Mrs. Fleming's baby and hears the driver phoning for the police. Red returns to the flat with the toys and when he hears the police coming he attempts to escape but is caught. After investigation he is released and he rejoins his sweetheart.

For Reward of Service — Selig — Featuring George Fawcett. Reviewed in this issue.

The Great Treasure—Selig—Featuring Gasson Ferguson, with Fred Eckert, Maybelle Spaulding, F. Hamilton and M. von Betz. Two river rats, Red and Skinny, incur the gratitude of Jack Curtis by buying food for his dying mother. Henry Rowland, facing ruin through a slump in the market borrows money on some stock certificates which have been entrusted to him by the court. Stevens, from whom he borrows, is an old rival in love, and therefore hates him. When Stevens informs the court that Rowland has realized on the stock, the court orders Rowland to produce the certificates. He determines to have Jack Curtis, who lives in one of his tenement houses, rob the safe and does so. Jack has chanced in a settlement mission where he sees, Dorothy, Rowland's daughter. He finally presents himself at Rowland's office and explains his desire to go straight. He is given the opportunity and makes good. In two years he wins the love of Dorothy and when Rowland discovers the fact he denounces the man as a thief. Later Dorothy realizes through the instrumentality of Red, one of the river rats, that Jack Curtis has been sheilding her father at the sacrifice of his own happiness, and the lovers are reunited.

A Brother's Sacrifice—Selig.—Mrs. Madden, mother of Tom and John, on her deathbed exacts a pledge from John that he will always care for his younger brother. Tom is a ne'er-do-well, and later resumes his unruly habits, and through his weakness for liquor, loses his position as brakeman on the railroad. His sweetheart, Bessie Bowman, also breaks her engagement with him. John has never forgotten the promise he made his mother, and he follows the unruly Tom through his many temptations, finally winning for him another position with the railroad. John is also a railroad man. They go out on the same train together. The train breaks in two. Someone must leap from one section to another in order to apply the brakes to stop the freight train before a section crashes into an oncoming passenger train. John, remembering his promise to care for his brother, makes the leap at the risk of his life, applies the brakes and saves hundreds of lives. But, through his daring, John becomes an invalid for life. His act has brought a sense of responsibility to Tom, who vows never to take another drink. He finally marries Bessie Bowman, and together they make a happy home for the faithful John.

Seeing Double—Vim Comedy.—Dud, a henpecked husband, while doing the weekly ironing burns his hand and decides to seek a more amusing occupation. He leaves by a window and is met by his friend Bert, who has jilted his wife because of her bullets which she serves as biscuits. Bert has been sojourning by a cigar stand and has succeeded in stealing a cigar cutter. The two ex-husbands enter a thirst parlor followed by a cop. The cigar cutter now serves as a weapon of defense and after Bert has succeeded in ejecting the proprietor and the cop, the two ex-husbands take over the thirst parlor and to their delight become highly hilarious, proceeding to invite all who enter to join them on their jamboree. While in hiding the two heroes see double and they decide to visit their wives at Bert's home, where they receive a peppery reception and are forced to retreat to the dog house where, wrapped up in each other's arms, they depart for the land of dreams.

Harry's Pig—Vim Comedy.—Harry LaPearl, a rural favorite, visits the town grocery store to make his weekly purchases, but as he is about to leave he is attracted by a pretty girl, and when endeavoring to make a hurried exit from the store upsets things in general, including the flour barrel, fruit stand, etc. Harry's wife, however, is closely upon his heels and to make his getaway he steals a large pig and rides him through the town closely followed by his wife, the town marshal and numerous others attracted by the amusing sight of Harry riding a pig. Many amusing incidents ensue before Harry's pig finally finds his way back to his pen where Harry is captured by his wife, and he then resolves not to look from the straight and narrow path in the future.

The Meeting — (Two Reels) — Vitagraph. — Sonny Boy and his mother move into Seaport, fishing village and pleasure resort. He has a fight with the town bully, winning thereby the admiration of Sue, the constable's daughter. He meets Capt. Barnacle, old sea-captain, who is regarded as queer by the natives. The two become good friends, and the bully attempts revenge by poisoning the Captain's billy goat. He is caught in the act, and while punishing him, the bully's father, a real estate agent, with a mob at his heels, arrives on the scene. He attempts to evict the old Captain from his home. Mrs. Brown, Sonny's mother, learns that her son is in the house of the "queer 'un" and arrives just in time to save Capt. Barnacle. She reveals the fact that she is the owner of the land on which the old boat house stands, and secures the old man in his home, rent free, and she, Sonny, Capt. Barnacle, Sue and the constable are very happy.

The Gang—(Dangers of Doris Series)—Vitagraph.—Doris is much puzzled at the mystery surrounding a strange man who drops a bundle into an ash can near her home each day. A thrilling rescue gains her the acquaintance of the man, and later on she determines to investigate. The contents of the package, steel shavings, enables her to learn the plot of the bank robbers' gang. She is captured by them, put on a train, but escapes miraculously. Then while she is battling with the bandits, her sweetheart, Bob, in his racer, speeds to her rescue, and everything comes out all right.

Selig-Tribune No. 14.—February 15.—New Orleans, La.—Naval militia guns are shipped to the Norfolk Navy yard. Columbus, N. M.—General Pershing leads his troopers out of Mexico. French-Hindo-China.—The natives from Cambodia strive in their annual boat races. Oakland, Cal.—Society women raise money to feed thousands of wild ducks. Phoenix, Ariz.—Roosevelt dam undergoes its annual housecleaning. Phoenix, Ariz. —Automobile tires manufactured from cotton fibre. Phoenix, Ariz.—The Superior Court seats Thomas Campbell as Governor of Arizona. New York, N. Y.—Members of the Girl's National Honor Guard serve coffee and rolls to the boys of the naval militia. Palm Beach, Fla.—The Young Women's Research Society discovers that cocoa comes from palm trees. Los Angeles, Cal. —News Boys inaugurate the "hand-across the U.-S.-A." movement by shipping oranges to the "newsies" of New York.

Selig-Tribune No. 15.—February 19.—New York, N. Y.—Madame Helen Detrieu, who holds the cross of the Legion of Honor, arrives aboard the Espagne and offers her services as an aviatrix to the United States Government. Washington, D. C.—Henry P. Fletcher leaves for Mexico City as an Ambasador. Goshen, N. Y.—Fred Fulton is in training in the snows of Orange County. French, Indo-China.—Native troops leave for duty in France to relieve the French soldiers guarding lines of communication. New York, N. Y.—The U. S. destroyer Henley, No. 39, guards New York harbor. Chicago, Ill.—The "gasoline horse" attracts great attention at the U. S. recruiting offices. Palm Beach, Fla.—Poodle dogs and alligators have had their day. Washington, D. C.—Count von Bernstorff and his wife leave this city on their return journey to Berlin.

Mutual Pictures

Shorty Hooks a Loan Shark—Monogram—(Two Reels) — Featuring Shorty Hamilton. Shorty, after hearing from Anita that she still loves him, doubts her word and starts out on a big time. He meets Ralph Simms, the son of the ranch owner, and finds that he has lost all of his money. Anita is notified that a notorious loan shark is operating near the Arrowhead ranch and sets out to capture him. Jebez Sawyer, who loans the boys money gets hold of some bonds through Ralph and he writes and tells Ruby, Ralph's wife, that if she will come to his office he will give her some information regarding them. Ruby goes to the office and Sawyer embraces her. Shorty comes upon the scene just in time. Later Anita arrives and Sawyer is recognized as the loan shark and is arrested.

Reel Life—Gaumont—(One Reel)—February 25.—A magazine reel, picturing "Dainty Perfumes," "Teaching Children to Swim," "Logging in Louisiana" and "Making Bottles at Home."

The Butcher's Nightmare—(Two Reels)—Vogue Comedy—February 25.—Featuring Ben Turpin. Ben, the butcher, is very much in love with a girl who does not reciprocate his affections. He falls asleep and has a wonderful dream in which he threatens to foreclose the mortgage on the home of the girl he loves. He also makes a regular crook of the girl's brother by having his safe robbed and the money placed in the brother's pocket. Ben is aroused from his dream by his partner who is beating him over the head with a slab of meat.

Shorty Almost—But Not Quite—Gets Married—Monogram—(Two Reels)—February 26.—Featuring Shorty Hamilton. Shorty, in trying to be of service to Anita Keller in her assignment of rounding up a gang of counterfeiters, becomes pretty badly involved himself. A nice, benign Parson asks him to change a ten dollar bill and Shorty falls for the old trick. Later he leads a raid on the counterfeiters' den, and succeeds in arresting the gangsters, after a stiff fight. During his convalescence he almost persuades Anita to marry him, but she is a bit dubious about mixing love and work. One of the counterfeiters escapes and tries to get even with Shorty by charging that he is passing bad money. Shorty is arrested and it looks pretty bad for him until Anita finally convinces the sheriff that he is holding the wrong man. Anita, realizing all that

New Essanays. From the left, "The Extravagant Bride," "Max Comes Across," the first Max Linder comedy, and "A Four-Cent Courtship."

Shorty has endured in his solicitude for her, consents to marry him, but when the day arrives Shorty has forgotten to get the license so there can be no wedding, much to the amusement of Anita and the embarrasement of Shorty.

Mutual Tours Around the World—Gaumont—(One Reel)—February 27.—Showing scenes of Vienna, Austria; the Gota Elf River, Sweden, and Toledo, Spain.

See America First—Gaumont—(One Reel)—February 28.—Picturing scenes on the battlefield of Chickamaugua, Ga., and Chatanooga, Tenn. On the same reel with Kartoon Komics.

Taking Chances—Perils of Our Girl Reporters series—(Two Reels)—March 1.—Featuring Helen Greene and Earl Metcalfe. Virginia Randolph, a southern girl, comes to New York and gets work on one of the big newspapers. Her first assignment is to expose the harpies who prey on young girls at the railway stations. She is seen walking off with a notorious young fellow, by a young southerner, who some two years before had asked her to marry him. He cannot tell what to make of it and so follows the couple to a house, which he knew to be a den of thieves. He enters the house, pretending to be one of the gang and after hearing Virginia's story he aids her to land all of the gang behind the bars.

Cupid and a Brick—American—(One Reel)—March 1.—Featuring J. Warren Kerrigan and Jack Richardson. Jim Reynolds works in the village brickyard. Jim loves Mabel Whitaker, but she gives her affections to Bob Warren. In a fight in the brickyard, Bob hits Jim over the head with a brick and lays him out. During his convalescence Jim is attended by Mabel every day. Later, when he was well Jim picks up another brick and asks Bob to hit him again that maybe Mabel will marry him if he does.

Jerry's Romance—Cub Comedy—(One Reel)—March 1.—Featuring George Ovey. Jerry loves Lady Isabelle but she loves Archy, and so announces her engagement to him. Jerry discovers that he has been left a heritage and so goes out and buys a new outfit. He goes to Lady Isabelle's wedding and there misbehaves. Later Archy sees his wife give her wayward brother money and being suspicious sets Jerry on their trail. Archy leaves his wife and returns one night to find things in a very odd way. After everything is explained he forgives Isabelle and all ends happily.

Calamity Anne's Protege—American—(One Reel)—March 2.—Featuring Louise Lester and J. Warren Kerrigan. Sad-Eyed O'Brien commits suicide and leaves his daughter to the care of Calamity Anne. The girl is a great beauty and all of the cowboys are enamored of her. Calamity however means that she shall marry a lord or "dook" and so keeps the boys away. Handsome John Wengle is a suitor for the girl's hand but to no avail. One day a smartly dressed chap from the city arrives and immediately Calamity decides he is the one for her ward. The girl and the city chap elope and all was happiness in Calamity's hut while all was sorrow in the corral.

Reel Life—Gaumont—March 4.—Magazine reel, picturing the "The Strange Industry in the Arabs; Conch-Artistry; Will this Cure Cancer? Criminal Cuteness and Making a Rubber Shoe."

A Rummy Romance—Vogue—(Two Reels)—March 4.—Featuring Paddy McQuire. Paddy, a simple country boy, is in love with Lillian, a moonshiner's daughter. He manages to get in bad with both moonshiners and revenue officers, and between the two his life is one long round of thrilling and laughable experiences. Lillian is abused by her father and Paddy longs to help her and take her away from her unhappy existence. He is caught by the revenue officer and is forced to betray the moonshiners. After much excitement, Paddy and Lillian manage to escape both the revenue men and the moonshiners and elope.

Universal Program

The House of Mystery—Episode 10 of "The Purple Mask"—February 26.—With Grace Cunard and Francis Ford. Kelly and his men are released from "The House of Mystery" by Pat. After many thrilling incidents Pat is successful in looting two safes containing large sums of money. This money had been collected for a purpose much against the public welfare. Pat intends to distribute the money among the people. As the episode ends, Kelly halts Pat in her automobile flight and covers her with his revolver. He believes Pat has all the money with her and that he holds her at his mercy.

A Million in Sight—Nestor—February 26.—With Eddie Lyons, Lee Moran and Edith Roberts. Eddie and his wife are happily married. The maid and the iceman have eyes for no one but each other. The janitor thinks the world all wrong, and sneers at this conjugal bliss. Trouble begins when mother arrives with her pets. The iceman tells the janitor that mother will settle one million dollars on the man who marries her within a month. Mother and the janitor are married. Mother says she can live with her children always now. Eddie and his wife move into a different apartment house and leave mother boss of theirs.

Mary From America—(Three Reels)—Gold Seal—February 27.—With Ruth Clifford and Douglas Gerrard. John Jasper left his entire fortune in charge of Lady Jessica, to be disposed of as she saw fit. The heirs gather at Shipley Manor to await her coming. At the lodge of the Shipley Manor live Harold Jenkins, a little cripple boy, and his grandfather. The child it awakened from his day dreams by Viscount Yorke, who throws him a coin. Mary comes to the Manor and is treated with contempt by the others. Mary and Yorke become friends and spend much of their time with Harold. Finally Mary appeals to the Jasper heirs for contributions to pay for an operation for the boy. It is coldly ignored by all except Yorke, who eagerly consents to pay all the expenses. Lady Jessica arrives and greets Mary affectionately, to the surprise of all. She tells them that Mary was sent to test them and has made a decision which is also hers. As Mary is Lady Jessica's heiress, she has no need of the Jasper millions. The lawyer reads that the landed estates are to be divided among the people who have labored on them so long without reward. A hospital is to be built for cripple children; one-fourth to be settled on Harold Jenkins and the remainder to be equally divided among the heirs. The heirs are horrified. Mary and Yorke slip quietly away during the excitement to Harold. Later they find happiness in each other.

A Novel Romance—Victor—February 27.—Rosealice, employed in the law office of Thomas Harden, is a great reader. Going back and forth on the same car is Robert Davanel, a professor of mathematics. He is greatly surprised to find a lady's handkerchief in the new novel he has been reading. Rosealice is as much surprised to find a note saying that if ever the writer could find a person like the Rose depicted in the story, he certainly would fall in love with her. They both begin weaving a romance about each other. Robert receives word from Harding that the mining stock he believed to be worthless has some value. He calls at the office and thus meets the girl he has so long been admiring.

Spike's Bizzy Bike—(Two Reels)—L-Ko—February 28.—With Dan Russell, Marjorie Ray and Vim Moore. Dan is a bicycle rider of renown, and enters his name for the six-day race. His rival is Jess Cuckoo. They are both in love with the same girl. Dan goes in training for the great event. Jess, in the meantime, does most of his training in bed. They both go to see their sweetheart and many funny incidents occur. The day of the great race arrives. Dan has a patent arrangement, concealed by his dressing gown, attached to his bike. Jess discovers this and when Dan is away fills the tank with nitro-glycerine. Dan rides around madly. The crowd flees in terror from the inevitable explosion. With the last explosion Dan ends under a pile of debris.

An Hour of Terror—Imp—March 1.—With Matt Moore and Jane Gail. Jane, as a child, had been frightened by fire and had lost her speech. Matt loves her and hopes that she will regain it. Her one amusement is the phonograph. One day thieves enter her home, but she is unable to call for help. Taking the receiver off the hook she places the phonograph near it and plays "Listen to This Cry of Help." The operator understands the message and sends the police. Matt appears just as they are about to break in. He fights them both. The excitement restores to Jane the power of speech. The police arrive and the thieves are taken prisoners.

The Rented Man—(Two Reels)—Rex—March 1.—With Francis Marion and M. K. Wilson. The little boy was very lonely. His mother was always resting her nerves and he did not remember his father. One night he was locked out of the house and fell asleep on the steps. A man who had rented a room of the housekeeper, found him there and took him in the house. A plan came to the boy. He proposed to rent the man as a father for so much every week, the man to agree to "bring things home every night." The rented man and the little boy grew nearer to each other as the play went on. Shortly after this the boy dreamed that his mother had come home and that the rented man was his father. He woke up to hear voices in the next room. His dream came true. Both his parents promised to stay at home and love him. Released with this is:

Mr. Fuller Pep—An Old Bird Pays Him a Visit—The stork with his basket goes out in search of Mr. Fuller Pep's house. He has many adventures on the way. He gets in the home of a bachelor and is kicked out. At the old maid's house he meets the same fate. Finally he arrives at Mr. Fuller Pep's residence and offers him the basket. Fuller takes out a baby, but when the stork tries to get him to take two, he protests.

They Were Four—Victor—March 1.—A group of cowboys arrive with a load of steers. When Pete, the owner of the steers, pays them, Neal takes it all, explaining that he has been elected guardian. They get a Ford and rush to a hotel. Meanwhile two crooks have held up the people in the lobby of the hotel. The cowboys arrive, but the people think it is more thieves. The police are called and the boys are glad to fight, although they are ignorant of the cause. After quite a chase and an exciting time for the boys, the crooks are caught. Neal says, "Me and the boys were just looking for excitement and we reckon we got it."

A Battle of Wits—(Two Reels)—Big U—March 2.—With Harold Lockwood. Paula loves Wallace, who has been taken as a spy by the Mexicans. Just before Paula's father dies he gives her a map, showing where his fortune is buried. Valanza, who is in love with the girl, tries to force his attentions upon her. During a struggle he obtains half of the map. Wallace is able, with the help of Paula, to make his escape. He notifies the American General and with a party of soldiers set out to capture the lawbreaking Mexicans. The Americans make a clean sweep and Wallace gets the other half of Paula's paper from Valanza.

Evil Hands—Imp—March 2.—With Edward Hearn and Edith Roberts. Mary arrives in the city, but has lost her brother's address. She falls into the hands of Jake Lewis, who takes her to a Chinese joint. Red Leary returns to the joint, after serving a sentence in jail. He is surprised at the glimpse he has of the girl. He quietly phones the police, but is overheard by Sol. There is a fight in which Red knocks down Sol. Red then rescues Mary from Jake and sends her to her home in the country. He returns to the den and gives himself up to the police.

Passing the Grip—Joker—March 2.—With William Franey and Gale Henry. Bill and Gale arrive at the hotel with a dog and a grip. Seeing a sign which reads "No Dogs Allowed," he puts the pup in the grip. The hotel people have been warned to be on the lookout for an anarchist. When Bill acts so queerly about his grip, the clerk demands that he open it. Bill refuses. The anarchist arrives and his grip gets changed with Bill's. Heinie and Lillian appear and Bill's grip is again changed for Lillian's. The police open Bill's grip and find lady's lingerie. Soon every one is looking for his grip and keeps getting the wrong one. At last the dog gets the bomb in his mouth, and they all chase him through the hotel. The bomb finally explodes and blows up the anarchist with it.

Universal Screen Magazine—Issue No. 8—March 2.—The greatest of radio stations at Arlinton, Va., is shown first in this issue. These pictures are particularly interesting because the public is not admitted to the plant. A domestic science lesson, by one of the most expert cooks in America, Mrs. A. Louise Andrea, winner of the Gold Medal at the Panama-Pacific Exposition, follows. She shows how to make pie without the usual soft dough bottom. Next is shown a new invention. This is the "last word" in safety deposit vaults of the Guaranty Trust Co. of New York. The issue closes with Animated Sculpture by Willie Hopkins.

The Tornado—(Two Reels)—Biso.—March 3.—With Jack Ford and Elise Thornton. Jack Dayton so much preferred the weapons of nature, that he earned the title of "The No Gun Man." He was trying to get enough money to buy a home for his mother in Ireland. Lesparre, with his Coyotte Gang, robbed the bank at Rock River. Jack arrives in town and hears that the Mayor has offered $5,000 reward to the man who will get the stolen property. In the meantime, Bess, the mayor's daughter has been captured by the gang. Jack determines to rescue the girl and secure the stolen money. He joins the thieves and is successful in freeing the girl. The thieves suspect Jack and imprison him in a room where he finds the money in the bed. He manages to escape, but is pursued by the gang. After a hard struggle, Jack is victorious and returns to the town. He restores the money to the mayor and takes girl in exchange.

Undoing Evil — Laemmle — March 3. — With King Baggot. A man who has been a shepherd determines to become a wanderer. He stops at a village. There he sees a woman and her lover, but finds out that the woman has a husband. He saves the husband from committing suicide on account of his wife's behavior. The lover promises not to see the woman any more and leaves the town. The shepherd succeeds in reuniting the husband and wife.

Buried Alive—Big U—March 4.—With Dorothy Davenport and Wallace Reid. Dorothy and her father have staked all their hopes on their mine. Reid, an expert, comes to appraise it. Pedro, a Mexican, has designs on the girl. Reid finds the Mexican holding Dorothy in his arms. He drives away the fellow, who plans revenge. The expert is forced to pronounce the mine worthless, but promises to make a more thorough investigation the next day. When Reid appears at the mine the following day, Pedro explodes a charge of dynamite he has prepared and Reid is buried alive. Dorothy goes to the town for help and her father goes to the rescue.

Tangled Threads—(Two Reels)—Imp—March 4.—With Jessie Beaton and Lorimer Johnson. A young girl is left an orphan by the death of her mother. Feeling sorry for her, a young author takes her to an artist friend of his. The elderly man offers her a home. One day the girl is knocked down by an auto and seriously injured. The artist and the author do not know what to do as they can not afford the services of a specialist. The author meets a crook, who offers him a large sum of money if he will help pull a deal. The young man, in desperation, accepts. The two set out. In the midst of their work they are interrupted by the police. They make their escape, but the crook is finally taken into custody. On reaching home the author finds that his play has been accepted. He rushes to the home of the artist and tells them the great news. The girl is cured by an operation and marries the author.

The Land of Buddha—(Split Reel)—Powers—March 4.—The Land of Buddha was visited by Doctor Dorsey, who spent much time and money in obtaining these views. It shows the Dagoba Ruanweli, the largest brick building in the world, which is surrounded by white marble colonades There are thousands of niches in the pillars and in each one is a statue of Buddha, or of an ancient king. The platform on which this tomb rests is supported by four hundred sculptured elephants, but are hardly recognizable now. The work is being restored, under the direction of the chief priest, whose house is shown. In 2500 years there has been few changes in the local methods of building and working. On the same reel is:

The Funicular Railway Up the Niesen—The funicular up the Niesen, the beautifully shaped mountain on the border of the Lake of Thun, in the Bernese Oberland in Switzerland, is the subject of this educational. We mount with the car, obtaining a wonderful view of the snowy Alps as we ascend. We see the chain of the Eiger, Moench and the Jungfrau, one of the most famous groups in the world, which are translated Devil, Monk and the Young Girl. Arrived at the summit, we see the sunrise, with the peaks like islands in a sea of clouds.

Feature Programs

Blue Bird

The Boy Girl—Bluebird—(Five Parts)—February 26.—Featuring Violet Mersereau. "Jack" Channing is the "Son" of her father, a regular sportsman. When daddy dies she is left to the care of two spinster, aunts, the kind you read about. One shock after another decides the ladies to send her to boarding school. She is equally out of place there and finally escapes. To earn her living she secures a position with a firm, the president of which turns out to be the father of the man she loves. In a business crisis she saves the firm from ruin by her quick wit. To cover an option which the company holds on some valuable oil lands the girl races West and beats the representatives of a rival firm by a few minutes. For this she is rewarded, and there is a happy ending.

Christie Comedies

Kidding Sister—(One Reel)—Christie Comedy—February 26.—Ethel has trouble with her car and a nice looking young chap helps her out. Of course he is invited to call and accepts the invitation. Ethel fears she will have no chance when he sees her younger sister, prettier than she is. "Until you land him," says mother, "Billie shall be a little child and wear a kiddie's outfit." Billie objects but there is no help for it. Harry admires the "child" and pets her, bringing her candies and toys, to Billie's great discomfort. There is to be a party and Billie wants to go, and while she doesn't get mother's consent she goes anyway. Harry goes too, and falls for her worse than ever, without letting her know that he is wise to the trick. When he calls next day he determines to have some fun, and each one thinks they are kidding the other. Harry's love-making gives him away and he proposes. They drive to the minister's, followed by Ethel and mother, who forbid the marriage. Harry says, "Billie or nobody," and mother consents to the marriage.

Ivan

Two Men and a Woman—(Five Parts)—Ivan.—Featuring James Morrison, Guy Coombs and Rubye De Remer. A society drama which tells of a father's sacrifice to save his worthless son, and the son's subsequent sacrifice for the sake of his noble father. Reviewed in this issue.

K. E. S. E.

The Royal Pauper—Edison—(Five Reels)—February 19.—Features Francine Larrimore in a modern fairy tale. Reviewed in this issue.

Mutual Star Production

The Greater Woman—Powell—(Five Reels)—February 26.—Features Marjorie Rambeau. Reviewed in this issue.

Paramount

The Winning of Sally Temple—(Five Reels)—Lasky-Paramount — February 26. — Featuring Fannie Ward in the role of a vivacious and adventurous actress who impersonates a noted lady to save the latter's inheritance. She has many exciting experiences with the lady's guardian and finally agrees to marry him after he has tried other tactics than brute force. Reviewed in this issue.

Red Feather

The Girl and the Crisis—Red Feather—February 26.—With Dorothy Davenport and Charles Perley. Ellen Wilmot, a young society woman, meets Oliver Barnitz, the Lieutenant-Governor of the state. Ellen's father, president of the Wilmot Reservoir Company, has just completed plans for a proposed reservoir. Some of the citizens are not satisfied with the price the state is willing to pay for their land. David Houston, a peace loving citizen of Old Town, informs Wilmot that the grafters are plotting to blackmail his company and that he can expect violent resistance from Old Town tomorrow morning. A crowd gathers the following day and the police are unable to handle the mob. They advise him to appeal to the state for protection. Oliver with Wilmot and his party go to interview the Governor. Yaukey, the leader of the mob, arrives first and after having heard him, the Governor refuses to do anything immediately for Wilmot. Poole, mad from excitement, shoots the Governor and Oliver becomes Governor. Six months after the murder, Poole awaits execution, while Oliver is besieged from every side to pardon him. Ellen learns that Oliver's mother was also hers. Oliver, worn out with worry over the execution, falls asleep. He has a horrible dream in which his father kills Wilmot. He awakens and phones them to release the prisoner, but Poole dies of heart failure. Ellen tells Oliver she never could have forgiven him if Poole had been executed.

Triangle Program

The Little Brother—(Five Reels)—Triangle-Ince—March 3.—Featuring Enid Bennett. A young chemical experimenter befriends a street urchin whom he accepts as a boy but who in reality is a girl. How the girl goes to college, takes a special course in studies having relation to her benefactor's experiments and comes out, to discover for him the long searched for formula, provides the substance of the story. At first startled by the revelation of his Jerry as a girl, Frank in time takes the revelation so agreeably that he asks her to become his wife. Reviewed in this issue.

Vitagraph-V. L. S. E.

Kitty MacKay—(Five Reels)—Vitagraph—February 19.—Featuring Lillian Walker. A Scotch play in which the popular Vitagraph star is kept well in the scenes and which should satisfy because of this fact. The story tells about a broken engagement which is brought about by a father who thinks his son's sweetheart is his own daughter, or in other words, that the children are half sister and half brother. The situation is finally cleared up by the confession of a wily old Scotchman who had made a substitution of babies in the interest of his pocketbook.

MAC DONALD IN FLORIDA

Wallace MacDonald left for Florida a short time ago to play one of the supporting juveniles in a new Marie Doro picture. This will be Miss Doro's first eastern-made Famous Players-Lasky release. Mr. MacDonald is well known to playgoers through his work in American features and as the overseer in the recent Famous Players production, "Manette of the Wilds," featuring Pauline Frederick.

In the recent popularity contest among picture players conducted by the *Motion Picture Magazine*, William Sherwood, Metro juvenile lead, stood near the peak of the list, outstripping dozens of older and greater stars, thus proving that popular approval does not wait on the convential verdict of greatness. Mary Pickford, naturally, won the contest. Mr. Sherwood has recently appeared in a stage production, "Keeping Up Appearances," presented in New York.

Motography is in receipt of a letter from Eugene Saunders, proprietor of the Palace Theater of Harvard, Illinois, in which he pays his best compliments to the K. E. S. E. exchange for excellent service and attention to his requirements as an exhibitor.

Sifted from the Studios

PACIFIC COAST NOTES

Carmel Myers, who plays opposite **Wilfred Lucas** in the Triangle Fine Arts production, "A Love Sublime" (temporary title), is the daughter of **Rabbi Isador Myers.** She is just sixteen years old and considered to be a classic beauty. "A Love Sublime" is adapted from the short story "Orpheus," by **Samuel Hopkins Adams,** appearing in *Collier's Weekly.*

Marjorie Rambeau, Mutual-Powell, designed the settings for her first picture, "The Greater Woman."

Helene Rosson, who was one of the American Company's stars, is tired of resting and is moving from her Santa Barbara ranch to her mother's home in Los Angeles. She intends to go to work again in the very near future.

Gail Kane, American-Mutual star, made her first professional appearance with **Charles Frohman** in "Decorating Clementine."

The wonderful rider in a buckskin nabit appearing in the second of the "Big V" comedies, "Guff and Gunplay," is **Josephine West,** leading lady playing opposite **James Aubrey.** She has had considerable experience, both legitimate and screen, in leading ingenue roles in the Chicago Imperial and Brooklyn Corse Payton Stock companies on the stage, and in Selig and Edison Film Companies.

Bessie Love, the little Fine Arts star, has been on the screen exactly one year, and recently celebrated the anniversary of her first scren release. Incidentally she made her debut as an operatic singer, appearing in Florencio Constantino's opera, "One Night in Venice," a mid-winter event of last week at Venice of California.

It was just about eight years ago that **Kathlyn Williams,** now starring under the Morosco-Pallas brand of the Paramount Company, first tried her hand at motion pictures and she received her schooling under the past-master, **David W. Griffith.** Associated with her in those early picture days were **Henry B. Walthall, Mary Pickford, Arthur Johnson** and **Billy Quirk.** Poor Johnson is dead, but all the others are still very much to the fore.

The wood-working machinery has been installed in the new carpenter shops at the Lasky studio and the old buildings are gradually being deserted. It is the intention of the studio general manager, **Milton E. Hoffman,** to convert one of the old shops into a dark stage.

A Jamaican who saw **George Walsh's** excellent work in "The Island of Desire" recently sent him a big pink pearl like those which figured so prominently in the Fox picture. As the gem is too large for a ring, George is having it mounted as a watch charm.

Miss A. B. Hoffman, costume director of the Lasky studio, has created a new spring fashion in feminine apparel to be known as the "Joan." Miss Hoffman designed the costumes worn in "Joan the Woman" and has adapted the gneral design of that period for spring wear by the fair sex.

Jay Belasco, the dark, good-looking young actor who did such good work with the Universal company, will henceforth shine in the Christie comedies where he will play opposite **Billie Rhodes.**

Cleo Madison has made an eleventh-hour change in her arrangements and will appear in one feature at least with **Louis Jacobs,** who is at present with the L-Ko Company at Hollywood. Whether under the L-Ko banner or with an entirely separate company is not announced.

The stars who have "doubles" to enact dangerous stunts are many, but so far only one animal actor has had that distinction. In **William Duncan's** Vitagraph serial, "Heart of Flame," **Carol Halloway** is snatched from a horse as it goes over the brink of a precipice. She refused to endanger the exquisite white pony allotted her and insisted that another white horse be found to "double."

Bessie Barriscale has written a photoplay, her first. She spent six months perfecting it. The action takes place in a small French town, so we may expect to see Miss Barriscale in sabots one of these fine days.

Alvin Wyckoff, director of photography at the Lasky studio, is so full of new ideas and inventions that his present experimental room is not large enough for his work. Consequently a special edifice will be erected where Mr. Wyckoff can work undisturbed. The wonderful coloring in "Joan the Woman" is the invention of Mr. Wyckoff.

Denison Clift has accepted an offer from Jesse L. Lasky to write feature plays for the company's stars on the Paramount program.

Now that the Fair has been officially closed at San Diego, the Pollard Picture Plays Company have matters pretty much to themselves. Their studio covers quite a large amount of ground and is housed in the buildings built for the Panama village. An admission charge is still made and organ recitals are still given in the beautiful grounds, otherwise the only sounds to be heard are those emanating from the Pollard studios.

Bessie Love received a request from **F. Schubert,** manager of Brown's Chop House, New York City, for a photograph of this little Fine Arts star. The walls of the Chop House are decorated with photographs of stage celebrities and programs of productions which date back seventy-five years. Miss Love is the only motion picture player to be represented among the galaxy of stars at this Broadway's famous restaurant known by everyone in the profession.

Carol Halloway, now leading lady with the **William Duncan** Vitagraph Company, was formerly a light opera star with the W. T. Carleton Opera Company and the Lou Morton Opera Company. On the screen she has appeared in many Lubin and Inceville pictures and was featured in the American "Beauty" comedies for one year. She is a daring horsewoman and also an expert swimmer.

Kathlyn Williams, Myrtle Stedman and **Vivian Martin** are scornfully alluded to by the employes at the Morosco studio as "birds of passage," having flown from Los Angeles to the Lasky studio in Hollywood.

FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

	Bid	Asked	
American Film Company, Inc.	70	78	
Biograph Company.	5	15	
Famous Players-Lasky Corporation.	90	105	
Lone Star Corporation, pref..	97½	99½	
Lone Star Corporation, com..	35	39	
Mutual Film Corporation, pref.	30	35	
Mutual Film Corporation, com.	20	25	
North American Film Corporation, com.	23	28	
States Film Corporation, com.	24	30	
Randolph Film Corporation, pref. (with 50% com.).....	60	75	
Thanhouser Film Corporation	1¼	2	*
Universal Film Manufacturing Company	145	..	
Triangle Film Corporation...	2	2½*	

*Par $5.00.

(Exclusive to Motography)

General Film Corporation—Several lots of preferred are offered around 40, but there is little or no trading.

Goldwyn Pictures Corporation—Is now arranging for distribution of films of Maxine Elliott, and others which are nearly complete.

Lone Star Corporation—There is a good demand for preferred around 98 to 99, but not much inquiry for common. Company has just sold Japanese rights and expects to close out all unsold foreign rights shortly. Chaplin pictures are popular in most all of the oriental countries.

Famous Players-Lasky Corporation—There is very little of this stock now on the market and very little trading. President Zukor is working very actively to secure foreign business and has closed several South American contracts; also closed deal for Japan.

World Film Corporation—Market has dropped to 75 cents per share.

Mary Pickford—In addition to reports that Miss Pickford will retire from the moving picture field, it is reported she will work in the Lasky studio under Cecil DeMille.

Frank Powell Producing Company—Is quoted around par carrying bonus of common. This company has arranged to produce Ibsen's "Hedda Gabler" and "The Doll's House"; Dickens' "Bleak House" and other classics.

The tendency of film stocks during the week has been slightly downward in spite of the fact that most companies report increasing earnings.

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JAS. S. McQUADE, Moving Picture World.

"Max Linder's first American-made comedy holds one great promise for this comedian's future work . . . He undeniably has a greater ability for facial contortion, both comic and dramatic, than any other screen laughmaker . . . 'Max Comes Across' is a noteworthy production."—
DICKSON G. WATTS, New York Morning Telegraph.

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Universal Releases

Thirty-one varied and interesting reels ranging from the five-part Red Feather feature to the one-act comedies and single-reel educationals are offered on the Universal program for the week of February 26.

The leading feature of the week is the five-act Red Feather drama, "The Girl and the Crisis," a stirring drama of love, finance and politics. It is the release of February 26, on which day appears also the Nestor comedy "A Million in Sight."

"Mary from America," a three-part comedy drama, released as a Gold Seal, is the feature offering of February 27. The photoplay was made from the original story by Elizabeth R. Carpenter.

The other release of this date is the Victor comedy drama, "A Novel Romance," with Flora Parker De Haven and Paul Byron furnishing the fun.

"Spike's Bizzy Bike," an L-Ko two-reeler, is the chief release of February 28. This is one of the funniest L-Ko's of the year. The regular issue of the Universal Animated Weekly comes February 28, also.

"The Rented Man," a Rex two-act drama, for release March 12, is a human interest drama in which appears Francis Marion. The Victor comedy, "They Were Four," with Neal Hart and the Imp drama, "An Hour of Terror," with Matt Moore and Jane Gail, are other offerings of March 1.

The Universal screen magazine, Number 8, which appears March 2, is alive with interesting subjects. Beginning this week the Screen Magazine will be issued weekly instead of twice a month. The Big U two-act war drama "A Battle of Wits," featuring Harold Lockwood and the Imp drama, "Evil Hands," with Edith Roberts and Edward Hearn in the leading roles, will also be released on March 2.

The Bison two-act Western drama, "The Tornado," with Jack Ford in the lead; the Joker comedy "Passing the Grip," with William Franey and Gale Henry, and the Laemmle drama, "Undoing Evil," featuring King Baggot, are the releases for March 3.

The Imp underworld drama, "Tangled Threads," with Lorimer Johnston, the Big U drama, "Buried Alive," with Wallace Reid and Dorothy Davenport and the Powers split reel, "Mr. Fuller Pep—An Old Bird Pays Him a Visit," a comedy cartoon and the Dorsey educational "The Land of Buddha," are the Sunday releases of March 4.

"One of Many" luncheon given in New York by Arthur James, producer of the Metro feature, to critics, trade press men, the star, the director, and Metro executives. Mr. James is seen at the head of the table with Frances Nelson and (at his right) W. Christy Cabanne, director. Third from the left in the picture is Charles R. Condon, New York representative of Motography.

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CHICAGO NEWS

HARRY LEONHARDT, western representative of William Fox, Inc., is spending a few days in the city. He will leave again shortly.

Lawrence W. Boynton, representing the *Motion Picture Trade Directory*, has lately established offices in Chicago at 2105 Mallers building.

Manager W. H. Jenner, of the K. E. S. E. Chicago office, says that Marcus Loew has booked the Linder comedies in all of his eastern houses.

The Woman's Party of Cook County, Illinois, has appointed a committee to approach David Wark Griffith with the request that he base his next picture on the subject of suffrage.

Early inquiries for Ethel Barrymore's forthcoming feature, the adaptation of Edward Sheldon's play, "Egypt," to be released under the title "The Call of Her People," have begun coming with regularity, says the Chicago Metro manager, Cresson E. Smith.

The fourteenth theater in the Ascher Brothers chain of Chicago houses, the new Milford Theater, at Milwaukee and Crawford avenues, celebrates its formal opening February 24. A photograph and description of the new playhouse will appear in the next issue of MOTOGRAPHY.

Manager Sydney E. Abel, of the Vitagraph-V. L. S. E. branch in Chicago, doesn't say much because he is too busy doing things. He has something up his sleeve which he believes is going to create as great a sensation as the recent public performance of the opening two episodes of "The Secret Kingdom" to 25,000 people.

What promises to be a very pleasant film function, and an unusual one, is the informal dancing party to be given on March 3 by the Paramount Social Club, which is composed of members of the Chicago Paramount office. It is said "Louise Huff" is to be present at the Humboldt Park Refectory when the grand march begins.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, will arrange a special showing of "The Deemster" in Chicago for western state rights men. He has left New York on an extended trip. After a visit to Battle Creek, Michigan, he will stop in Chicago. Next he will go to St. Louis, Cincinnati and Indianapolis.

Several inquiries regarding the "Mother Goose" films which were described in MOTOGRAPHY some time ago, have gone astray or have been returned to the sender for a more complete address. Frederick Russell Clark, of the Educational Lecture and Film Service, handles the subject. The ELFS service, 1215 First National Bank Building, Chicago, is the proper mailing address.

M. F. Trostler, of Chicago, who has directed pageants, spectacles and extravaganzas in many cities of the west, has a new stunt to his credit. He recently invaded the realms of the nursery and found himself with three hundred children on his hands. But they were film kiddies who could be seen only on the screen in "Puss and Boots," a picture which was given a private showing by Mr. Trostler at the Rialto Theater in New York.

Preceding the recent primary election in Chicago, the Shakespeare Theater, at East Forty-third street and Ellis avenue, held a "ladies' day" for women voters, the house being engaged for campaign purposes by a committee which steered the political ship of Frederick W. Patterson, a candidate for the Republican nomination for alderman of the ward. It appears that Illinois women are getting due recognition now that the new suffrage law permits them to vote.

Picture the husky person of the manager of Superpictures, Inc., Chicago branch, rigged out in Panama hat, white flannels, or perchance a bathing suit, and you have Manager C. B. Price of McClure's Pictures as he is supposed to appear during his absence from the Windy Village. He has been indulging in a taste of Los Angeles' climate and T. C. Montgomery, McClure representative, has a vision of Mr. Price attired a la Palm Beach style. Manager Price writes that he has put "Seven Deadly Sins" into the Portola Theater at San Francisco and also a week's run of each picture in the Turner and Dahnken houses in the same city.

It is not the custom among film companies to earn profits on their investment, if the testimony of producers before a committee of the New York legislature is to be taken at its face value. At least one company has been found in Chicago, however, which is making money. The Rothacker Film Manufacturing Company has just authorized a dividend of ten per cent on common and seven per cent on preferred stock. The annual meeting was held recently and officers for the year 1917 elected as follows: Watterson R. Rothacker, president; N. J. Baumer, vice-president; H. J. Aldous, secretary and treasurer; E. H. Philippi, assistant treasurer, and J. G. Hahn, assistant secretary.

The F. I. L. M. Club of Chicago has a committee of watch-dogs whose duty it is to guard the exchanges and theaters against tax pilferers who regard the film business as a promising place to begin when setting out to swell the city's revenues. The committee is headed by Manager H. W. Jenner of the K. E. S. E. exchange. Good watch-dogs do little barking, but they are getting in some effective work. The club held its regular meeting recently and considered the plans for holding a national convention of F. I. L. M. clubs in July. The convention committee reports a ready co-operation of other organizations and manufacturers.

SOME NEW THEATERS

Colorado

Haxtum, Colorado, a town of 450 inhabitants, is the proud possessor of a new picture theater. It has a seating capacity of 350 people. The house has been named the Gaiety, and is under the management of I. W. Hartwell.

Illinois

Edward Browarsky has purchased a site at Twenty-sixth street and Crawford avenue, Chicago, for $100,000 and will erect a new $350,000 film theater and business block. The theater will seat 2,000. Architect Henry L. Newhouse is preparing plans.

Iowa

William Swan states that the new Swan Theater at Columbus, will be completed and opened about the middle of March. Workmen are making rapid progress, but there is a great deal of interior work yet to be completed.

Kentucky

Louis Hayes will erect theater to replace a burned structure at Henderson, which will cost $25,000.

Michigan

The Colonial Theater Company will erect a two-story theater at Woodward avenue and Sibley street in Detroit.

Montana

An up-to-date theater is being planned at Malta. Mr. T. M. Facet is the owner.

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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, MARCH 10, 1917 No. 10

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PITTSBURG POST: "Goldwyn in Jane Cowl has signed America's greatest emotional actress."

BOSTON TRAVELER: "Jane Cowl is known all over America and deserves to be, for she is one of our greatest actresses."

TOLEDO TIMES: "Jane Cowl is known to millions as the star of 'Within the Law' and 'Common Clay.'"

CHICAGO AMERICAN: "Jane Cowl is one of the biggest stars of the stage. She will be an even bigger screen star."

NEW YORK SUN: "Sarah Bernhardt in her 'Vive La France,' when she chants at the end of 'From the Stage to the Field of Honor,' does not reach a higher emotional pitch or obtain a more telling effect than Jane Cowl when she ends her phrase with the same words."

BUFFALO TIMES: "One of the best actresses on the American stage and perhaps the loveliest."

OAKLAND TRIBUNE: "Goldwyn has landed another of the biggest stage stars in Jane Cowl; able, brilliant and beautiful."

GALVESTON NEWS: "Bringing Jane Cowl into pictures is a notable achievement for Goldwyn."

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A play that is full to the brim of thrills and heart-throbs. A play your patrons will want to see more than once.

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"The Little Brother"

The second characterization of this wonderful new star. Miss Bennett's endearing appeal, her vivacity, her art, reach out from the screen and magically tell a living, story.

"The Little Brother" is a drama of the adventures of a girl-waif who impersonates a newsboy It is full of laughter and pranks; of plot and action, of real life and real people.

Mack Sennet Keystone

CHESTER CONKLIN

in

"Dodging His Doom"

A screaming farce that would make the Sphinx laugh.

It's one great big riot of fun and action throughout, with a continuance of the rushing stunts that seem impossible.

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The exhibitor who passes Mack Sennett-Keystone Comedies, passes opportunity without recognition.

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A price for every exhibitor, no matter how small.

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One of the unusual situations in "Two Men and a Woman," Ivan Film Production's release featuring James Morrison.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, MARCH 10, 1917 No. 10

Chaff from the Censorship Mill

WISCONSIN EXHIBITORS SECURE PASSAGE OF SUNDAY LAW IN SENATE

Censorship Foibles

LIEUTENANT-GOVERNOR MOORE of Iowa, presiding in the Iowa senate, referred a state censorship bill to the committee on public health. What's the joke?

Any citizen in the town of Newburgh, N. Y., may cause a picture to be withdrawn from the screen for review simply by making a complaint in writing to the city authorities. The city council has amended an ordinance to grant citizens this prerogative, thus endangering the theaters daily.

The state censor board of Kansas reviewed two hundred and forty reels of film during the week of February 6, of which forty-eight reels were rejected as unfit for public consumption. But somebody has had the perspicuity to censor the acts of the censor board, with the result that every reel rejected was later passed by the appeals board.

Several members of the Motion Picture Exhibitors' League of New York and representatives of the National Association of the Motion Picture Industry attended a meeting of the Brooklyn Society for the Uplift of Moving Pictures and succeeded in turning a censorship discussion into an open forum at which both sides were given a hearing.

"There is no intention of hampering art in the movies, but there is a determination to cut out that which, under the guise of artistry, is but mere sensual appeal," declares Guy R. Radley, president of the Milwaukee commission on motion pictures. In reference to the commission's dictate that white slave pictures and films displaying unseemly nudity will be barred after May 1, he says: "Pictures of classic dancing, which are really artistic, and kindred subjects will be allowed to run."

Sunday Closing

WISCONSIN has fallen in line with Indiana on the question of Sunday closing. A bill permitting Sunday performanees has been passed by the senate.

Five or six bills on Sunday closing are pending in the New York legislature. They provide for the opening of theaters on Sunday and not for their closing. All the measures amend the Sunday law to read: "This law shall not be considered as applying to performances of motion pictures on Sunday."

The Bender case, in which the exhibitor at Schenectady, New York, has been enjoined by the supreme court from conducting Sunday performances, is being allowed to rest until the outcome of the proposed Sunday legislation is decided. The National Association of the Motion Picture Industry has the matter in hand. The exhibitors have delayed their appeal.

The Ministerial Union of Fremont, Nebraska, and the Fremont Civic League are organizing a movement to defeat the bill before the state legislature to legalize Sunday pictures. The Rev. F. H. Gillette, secretary of the Ministerial Union, defends the move, saying that Sunday picture shows would draw heavily on the attendance at church.

The legislative committee of the Federation of Churches in South Dakota met recently at Pierre, South Dakota, and decided to ask the legislature for the passage of a law restricting and prohibiting motion picture shows on Sunday, and other Sabbath entertainments. They want the law so blue that the color cannot be mistaken. This resolution asks for the suppression of base ball games and other Sabbath amusements, and theaters of all classes.

WISCONSIN exhibitors have secured recognition for themselves in the state legislature through co-operation in urging the passage of a bill permitting Sunday performances in their theaters. After being harrassed continually by individuals in some of the northern Wisconsin towns, who have attempted to bring about the enforcement of "blue laws" to prohibit Sunday picture shows, the exhibitors banded together in self defense and appealed to the legislature. As a result of the exhibitors' efforts, a Sunday amusement measure which makes it impossible to close the theaters of any city or town without the consent of the community has been passed by the senate and now goes to the house for approval.

New York Committee Postpones Action

The triumph of the Wisconsin exhibitors marks the chief step forward in the nation-wide confusion resulting from the mania for legislation against the motion picture business. Scarcely a state in the Union is free from disturbances either in the way of agitation and laws to shut up motion picture theaters and other places of amusement on Sunday, or to establish tighter censorship regulations. Illinois is no exception. Several measures affecting theaters, touching both the motion picture business and the stage, have made their appearance.

The committee on motion pictures in the New York legislature, headed by Chairman Wheeler, has postponed the hearings at Rochester, Syracuse and Buffalo. All hearings before the commission have been set over until after March 15.

New Jersey Has Troubles, Too

The house of the Indiana legislature has as yet taken no action on the bill to legalize Sunday pictures, which recently was passed in the senate. Similarly with the censorship bill in the Missouri legislature, action has been delayed. A Missouri measure proposes a special tax on theaters also.

The exhibitors of New Jersey held a special meeting lately to decide on the best means of combatting

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Watch the pictures in Motography, and remember this service is absolutely free to you.

a new censorship bill introduced by Assemblyman Badgeley. It provides for a board of three censors whose expenses will be defrayed in part by a footage tax against the releasing company. The fee proposed is one dollar a reel.

The exchange managers of Seattle, Washington, have taken the lead in a fight to defeat a state censorship bill which provides for a fee of one dollar for each reel of films reviewed. The expense would be borne by the issuing companies and the exchanges object to the arrangment.

Exhibitors at Wilmington, Delaware, have recently been in conference with club women of that city with regard to a bill which the women's committee is prepared to offer for introduction in the legislature.

Anti-Censor Motion Gets One Vote

A motion to do away with state censorship in Kansas got one vote in its favor when introduced recently in the house of representatives. It was presented by Representative Jewell and seconded by Representative Moore. The motion might have received two votes if it had not happened that Mr. Moore was out of the assembly hall when it was voted upon.

Another state in the list of those seeking relief from obsolete statutes which have been brought to life as a means of striking at Sunday shows, is North Dakota. Exhibitors have caused a bill to be introduced which would permit them to open their theaters legally on Sunday.

Association Directors to Meet

The board of directors of the National Association of the Motion Picture Industry will meet for its quarterly session the third Tuesday in March—March 15, at 11 a. m.

The meetings of the board of directors were held monthly up to December, and the March meeting is the first of the quarterly meetings authorized by the constitution.

The following members were elected at the last executive committee meeting, to full membership in their various classes: D. W. Griffith Enterprises, Producer Class A; Corona Cinema Company of Los Angeles, Producer Class B; Submarine Film Company, Producer Class B; Pathescope Company of America, Producer Class C. Pathe Exchange, Inc., changed its membership from Producer Class A to the distributor class. A number of individual memberships were also authorized.

Dorothy Phillips plays Nora in the Universal production of the Ibsen drama, "A Doll's House."

OPERATORS SEEK INCREASE

St. Louis Union Presents New Wage Schedule Asking $5.70 a Week Raise in Theaters Operating at Ten Cents

The grievance committee of the Theater Managers' and Motion Picture Exhibitors' League of St. Louis has submitted a report of the demands made by the operators' union for an increase in wages of $5.70 a week in a certain class of theaters operating at ten cents, with other allowances. The association at its last meeting authorized the committee to settle the matter with the operators.

The proposition framed by the operators in a joint conference with the grievance committee states the following terms:

All theaters opening at 7 p. m. or later and closing not later than 11 p. m.; operators shall receive $20 per week for seven nights' work.

Each matinee $2 extra.

Supper hour if worked, $1 extra.

Overtime, 50 cents per hour; if part of hour before opening and part after closing time, only one hour shall be charged.

Agreement to be in force for two years. Option of additional year at $1 increase on price of seven nights' work.

The association approved the membership applications of Mr. Scouros, Pageant Theater, active member; and George Smith, manager Smith Slide Company; Charles Goetz, manager General Film branch; and George L. Maddux, Shaefer Brass Company, associate members.

Outdoor Showmen Ask Square Deal

Seeking escape from excessive taxation and license fees forced upon circuses, outdoor shows and carnivals, in every city and town where a troupe plays, the members of the Showmen's League of America at their annual convention in Chicago, cleared the decks for a campaign against unfair taxation. They took preliminary moves toward bringing the show business under the jurisdiction of the interstate commerce commission, believing that one tax payable to the government ought to be the rule. Let the government tax the business and insure the showmen of a square deal, urged some. The attendance reached 3,400 and many notables were present.

Herrington Tours Michigan

Fred J. Herrington, organizer for the Motion Picture Exhibitors' League of America, has been spending a few days in Detroit to start a membership campaign. He will spend three weeks or a month in the state. Mail will reach him if addressed in care of W. H. Shiek, 819 Majestic building, Detroit.

Doris Kenyon in "The Empress"

Holbrook Flinn and Doris Kenyon, two celebrated stars, will appear on the Pathe program in "The Empress," a five-part Gold Rooster Play made by Popular Plays and Players, to be released March 11.

Co-operative Booking Office

With E. R. Bloom in charge as manager, a co-operative booking office has been opened in Detroit by the Michigan Theaters' Association, at 923 Peter Smith building.

Pleasing the Ladies

CASTLE THEATER ON "WORLD'S BUSIEST CORNER" FAVORITE WITH MILADY

By Genevieve Harris

THE Castle Theater, State and Madison streets, Chicago, is located on "the busiest corner in the world." During the eighteen months of its existence it has distinguished itself in several other ways, chief among these perhaps being that it is especially liked by women. A comparison of the audiences in the various downtown picture theaters in the city reveals this fact. While the men form the larger number in other houses, the women claim the Castle as their own.

The Castle is not a large or pretentious house. It contains only three hundred seats. Its program is not elaborate. But it has somehow endeared itself to Miss and Mrs. Chicago. Motography asked the manager, M. J. Weil, to explain the "somehow." As usual, this distinction is not the result of chance, but of a well worked out campaign. Mr. Weil, before assuming the managership of the Castle, had been directing a high class neighborhood house. Before that he had had a varied career in theater affairs, which he began as an usher and during which he advanced through successive stages to business management of a downtown theater. In short, he had been trained to study the tastes of the audience he wished to attract.

"The idea back of the Castle Theater from its beginning," he explained, "was to give a bright, intelligent picture show to a good class of patrons. We are right in the shopping district and believed we could find many of our patrons among the downtown shoppers in the department stores.

Admission Changed from Twenty-Five to Fifteen

"In considering admission prices, we first planned to charge twenty-five cents, but changed this to fifteen. This was an advance over the other small downtown picture theaters, who charged ten cents, and our patronage for the first few weeks was small. But we endeavored to live up to our advanced price by giving the best of service, courteous attention, fine pictures and projection as flawless as possible, in a clean, well ventilated theater.

"In deciding on a program, I recalled a remark I've heard many women make, 'I saw a fine picture at the Blank Theater, but that awful comedy spoiled it for me,' and I resolved not to run any comedy. I run the feature picture alone, usually of five reels. That is the entire program. Women prefer a short offering which they like, even at an advanced price, to a longer one, only part of which appeals to them. Contrary to belief, men are the bargain-seekers, with pictures anyway, and want the long show. The women look for quality. Oh, occasionally I feel generous and include a Sidney Drew comedy or an especially interesting topical, but I always go back to the five-reels-only show.

Never Runs a Questionable Film

"Above all, I want my patrons to feel that they will never be offended at the Castle. I never run a picture which the Chicago censor board judges a 'pink slip' (no children admitted) release. I frequently regret passing up some of these plays, for many are excellent productions, and I cannot always understand the board's decision. Nevertheless, that 'adults only' picture is not run at the Castle. If the children can't come, neither can the picture. I take special care of the children. Of course there are not a great many who visit a downtown house, and I do not charge admission for any child accompanied by an adult. The women appreciate this little courtesy of the Castle."

When asked about the billing and advertising of his pictures, Mr. Weil laughed. "I suppose you want to know whether I'm next going to feature the cousins and aunts of the stars! That's what the daily paper critics asked when I billed Owen Moore in electric lights as 'Mary Pickford's husband,' and Lottie Pickford as Mary's sister and Lou-Tellegen as 'Geraldine Farrar's husband.' I let them laugh, while I sold many an extra admission ticket. It is a fair scheme and it pays. It increases the interest of the patrons in the stars. Another thing I have learned is that women respond more quickly when a woman star is billed. So I play up when possible an actress rather than an actor. Women are interested in women players and stories about women.

"I believe the posters which accompany a play are more important than the manufacturers realize. Companies who put out film pictures in excellent taste will send posters taken from the worst scenes in the play, scenes not at all typical of the production. These very often give a bad impression of the offering and certainly do not draw business.

"Regarding advertising of my attractions, I find the most valuable of all are the reviews published in the daily papers. I advertise daily in the newspapers for the sake of the reviews. I don't care whether the critics 'pan' the pictures or not, so long as they discuss them and state that they are shown at the Castle. However, although I feel the effect of these reviews, I do not get as much value from them as the outlying theaters do, because my run is half over before the criticisms appear.

Runs Two Pictures a Week

"This brings up the question of the length of runs. I use the Paramount program, advance showing, which gives me two pictures a week. For neighborhood houses, the daily change is best, but I could profitably run a picture a full week downtown. I always do run a Marguerite Clark picture a week and usually Pauline Frederick. I could run a picture like 'Snow White' indefinitely, and make money if I had the exclusive right. And the longer I ran a production like George Beban's 'His Sweetheart,' the larger audiences I would have, because people would talk about it and send their friends. At first showing it did not draw as strongly as it deserved.

"On the whole, our principle of high class, clean entertainment pays very well. For a small house, the Castle enjoys rather unusual popularity. Every night we have a large percentage of our audiences brought by expensive automobiles, really an 'opera audience'

They come downtown to see a play in a little 300-seat picture house."

Encourages Air of Refinement

Mr. Weil also believes in giving the same personal touch to a downtown house as to a neighborhood theater. He is at his theater at all hours. He knows personally a great many of his patrons and they stop and tell him how they liked the play. By this atmosphere of refinement, courtesy and personal touch, the Castle is known throughout the city, especially among the women, as a particularly enjoyable place to visit.

Fred Mace Dies Suddenly

Fred Mace, the former Keystone comedian, who claimed the distinction of being one of the first stars to appear before the camera in the days when the Biograph Company was making a start in the old studio on Fourteenth street, New York, was found dead in bed in his apartments at the Hotel Astor, in New York. Apoplexy was the cause given for his sudden end.

Fred Mace.

Mr. Mace had retired to his rooms after a conversation in the lobby of the hostelry with several friends. That was the last seen of him alive.

Mr. Mace began his stage career as a chorus man. He was a member of the "Piff, Paff, Pouf" company several years ago when Eddie Foy was appearing in one of the leading roles.

Mr. Mace was widely known throughout the theatrical and film world for his comedy portrayals in the Keystone Company as well as his work in the Biograph and Majestic firms.

As a director and a comedian, he was ranked high up in the profession. He recently entered the field of the motion picture magnates and had an interest in the pictures he directed. He was formerly a dentist before taking to the stage.

Mace was born in Philadelphia thirty-eight years ago. He was a Mystic Shriner and a member of the St. Cecile Lodge (Actors) F. and A. M.

Mothers Win Exhibitors' Aid

A committee of the Mothers' Congress and Parent-Teacher Associations of Denver, Colorado, reports that it has succeeded where others have failed in gaining the active aid of exhibitors in providing the kind of entertainment they desire. The committee has addressed a letter of thanks to the Film Exchange Board of Trade of Denver and to the Rocky Mountain Screen Club.

The co-operation of the committee and the exhibitors has been found a satisfactory solution of the censorship question in Denver. The committee in its report advises against a state censorship law and announces that it has worked out an agreement with the exchanges and exhibitors which puts a voluntary self-censorship upon the exhibitors.

The committee is made up of Mrs. Fred Dick, state president of the Colorado branch of the National Congress of Mothers and Parent-Teachers Associations; Mrs. W. R. Ramsey, president of the Denver district; Mrs. Ralph Palmer, chairman of the committee; Julia Tyler Davis, chairman of child welfare committee. Their letter to the Film Exchange Board of Trade says:

Our success leads us to believe that the real way to accomplish public welfare reform is not by legislation, but by a concerted movement by those people most concerned, which movement we feel sure can be successful if conducted in a co-operative spirit.

Legislation on public welfare invariably means helping a political machine, lays open an opportunity for graft, antagonizes the amusement concerns so that they only just keep on the legal side and causes the taxpayers a large amount of needless expenditure. While our method has made the exhibitors feel the weight of public opinion and has been fair to both sides with pleasant relations established.

Censoring Ten-cent Audiences

An editorial writer for the *Chicago Tribune* thinks that the reason for censorship exists in the difference between ten cents and two dollars. What the one theater-goer may see for the higher price of admission and what the other may not see, seems to constitute the moral gulf which separates a privileged aristocracy and the masses. The editorial follows in part:

A person with two dollars to spend for entertainment in the theater is an intellectually emancipated, reasonable, sophisticated creature. It connotes morals and safe emotional processes. It entitles the bearer to the privileges of character, chief of which is the privilege of selection and choice.

In opera season it will purchase a distant seat from which La Tosca can be seen and heard in the operation of trying to save her lover's life. Plus fifty cents it would admit, in season, to the "Follies," where carnality becomes wholly urban in its respect for what people might say if the curtains were not drawn discreetly and esthetically. The intellectual and moral importance of two dollars might be given many illustrations, but it is more amusing to consider the sad contrast offered by ten cents.

Ten cents has no intellect, no moral restraints, no power of selection, and no judgment that cannot be distorted instantly by suggestion. Ten cents will admit a person to see our favorite good-bad man, W. S. Hart, in the movies. Mr. Hart is a gunman. He draws with the rapidity of a broached keg in a lumber camp, and he shoots with the accuracy of a bar fly hitting the free lunch, but a little child may lead him. Ten cents will admit a person to see Mr. Hart, but not to see his art. The censor will not let ten cents see it. At the moment when Mr. Hart is about to wipe a varmint off the earth the community decides that what is safe for the morals and discrimination of two dollars is wholly unsafe for the morals of ten cents.

We do not complain against this decision of society, merely call attention to it. It assumes that there is an intellectual and morally safe class which has its two dollars and that there are unintellectual and morally unsafe masses which have only ten cents.

Meeting of Detroit League

President A. J. Kleist and Secretary A. J. Moeller, of the Detroit Exhibitors' League, led discussions on censorship, the carrying of films, and other matters, at the recent meeting of the Detroit Exhibitors' League. M. W. McGee, of the Majestic Theater, and Frederic Ingersoll, of the Knickerbocker Theater, took an active part in the debate.

Ruth Clifford has completed her work in "A Modern Mona Lisa," a five-reel Universal.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

SLOTH, "Seven Deadly Sins" series (McClure)—"A fair picture, well liked by patrons. Brought fair business."—E. Dlouhy, Vitagraph Theater.—*Middle classes.*

The Kiss, with Owen Moore (Paramount)—"A good picture, well acted. Was well liked by patrons and brought good business."—E. Dlouhy, Vitagraph Theater. —*Middle classes.*

Back of the Man, with Dorothy Dalton (Triangle) —"A very good picture, well acted and well directed. Patrons were undecided in their opinions, some liking it very much, others not so well."—E. Dlouhy, Vitagraph Theater.—*Middle classes.*

Her Own People, with Lenore Ulrich (Pallas-Paramount)—"The picture went over fairly well. It is not, however, up to the Paramount standard. The Chicago picture critics critized Miss Ulrich's make-up, and the Indians in the production are not very realistic. The picture brought fair business."—M. J. Weil, Castle Theater.—*Downtown house.*

The Black Wolf, with Lou Tellegen (Lasky-Paramount)—"A Spanish bandit picture which went over fairly well. Lou Tellegen drew well because I advertised him as 'Geraldine Farrar's husband.' "—M. J. Weil, Castle Theater.—*Downtown house.*

The Hungry Heart, with Alice Brady (World)—"A very good picture, one of Miss Brady's best. Went over very well with the audience."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Bridges Burned, with Olga Petrova (Metro)—"A very good picture which brought pretty fair business."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

A Modern Cinderella, with June Caprice (Fox)—"June Caprice is at her best in this picture, which is very good. It brought good business and the audience was much pleased."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Jim Bludso, with Wilfred Lucas (Triangle)—"A pretty good picture of its kind but the type is not popular. Business was poor."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Princess of the Dark, with Enid Bennett (Triangle)—"Not a very good production. The slum pictures are not well liked by my patrons."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Bad Boy, with Robert Harron (Triangle)—"A pretty good picture which brought fair business. As for the story, well, boys don't often reform when they get that bad!"—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Bad Boy, with Robert Harron (Fine Arts-Triangle)—"A very good picture, about the best thing I've seen Robert Harron do. Fine Arts should put him in others of this type."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

The Adventurer, with Marian Swayne (Art Dramas)—"This is not the sort of a picture for the Lake Shore audiences. The production is fine, but it deals with crime and the underworld. It will probably go well among audiences of another type."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

The Golden Fetter, with Wallace Reid and Anita King (Paramount)—"The picture is only fair and the stars do not draw. Paramount should do better than this."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

Lost and Won, with Marie Doro (Paramount)—"Picture fair. Not up to the usual Paramount standard." —Martin Saxe, Knickerbocker Theater.—*High class audiences.*

A Girl's Folly, with Robert Warwick (World)—"A pretty good picture. A fair drawing card."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

His Sweetheart, with George Beban (Pallas-Paramount)—"The best Pallas picture I have ever seen. Pallas certainly deserves a good recommend on this production. George Beban's acting is a treat. Pallas should bring all their pictures up to this standard, in fact the whole Paramount program should."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

The Wax Model, with Vivian Martin (Pallas-Paramount)—"Another good Pallas picture. The audiences liked this immensely."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

Skinner's Dress Suit, with Bryant Washburn (Essanay-K. E. S. E.)—"A very good picture, well received by the audience. A fair drawing card."—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

Max Comes Across, with Max Linder (Essanay-K. E. S. E.)—"The audience was highly pleased with

this picture. Personally, I thought it poor, but Linder proves a very good drawing card, so I should worry!"—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

Blind Justice (Vitagraph-V. L. S. E.)—"A very fine production, but it does not draw. So what's the use!"—Martin Saxe, Knickerbocker Theater.—*High class audiences.*

The Cossack Whip, with Viola Dana (Edison)—"'The Cossack Whip' broke all records in two of my houses. I'm going to repeat it."—J. S. Grauman, Grauman Amusement Enterprises, operating four theaters, Milwaukee, Wis.

Snow White, with Marguerite Clark (Famous Players-Paramount)—"We showed this picture an entire week. We played to capacity the first three days and the last three days we could not accommodate the people and turned them away by hundreds. We claim Marguerite Clark more popular here than any other star, bar none. We received nothing but compliments on that picture from everybody."—N. H. Cinberg, The Magnet Theater, Lincoln, Nebraska.

Snow White, with Marguerite Clark (Famous Players-Paramount)—"This brought record business. A very good picture liked by all the people. It proved an especially good drawing card with the children."—E. Dlouhy, Vitagraph Theater.—*Middle classes.*

Bridges Burned, with Olga Petrova (Metro)—"A very good production and well liked by our patrons. From a box-office standpoint, it drew exceptionally well."—E. C. Bostick, Merrill Theater, Milwaukee, Wisconsin.—*Catering to high class trade.*

The Mysterious Mrs. M., with Mary McLaren (Bluebird)—"One of the best pictures I ever played. The story, acting and photography were of the best and it went over exceptionally big. As a box-office attraction it is a winner, as we played to capacity all during the engagement of this picture."—E. C. Bostick, Merrill Theater, Milwaukee, Wisconsin.—*Catering to high class trade.*

The Witching Hour, with C. Aubrey Smith (Art Dramas-Sherrill)—"Not enough can be said about this picture, as it was splendid in every way. The story as well as the play is very popular and the acting of the entire cast is superb. C. Aubrey Smith is entitled to special comment, as my patrons remarked about his good acting. This picture went over so big that I played a return engagement. Played to capacity business both times we showed this feature."—E. C. Bostick, Merrill Theater, Milwaukee, Wisconsin.—*Catering to high class trade.*

Skinner's Dress Suit, with Bryant Washburn (Essanay)—"Absolutely one of the best pictures ever made. It broke all house records for attendance. This picture is clean, clever, and one that every man, woman and child should see. Bryant Washburn's acting in this feature is wonderful and he made such a tremendous hit in this picture with my patrons that I had many requests for more pictures with him. It played to capacity business for four days and I have booked it for a return engagement. We need more pictures like 'Skinner's Dress Suit.'"—E. C. Bostick, Merrill Theater, Milwaukee, Wisconsin.—*Catering to high class trade.*

The End of the Tour, with Lionel Barrymore (Metro)—"A fair production which drew fair business."—E. C. Bostick, Merrill Theater, Milwaukee, Wisconsin.—*Catering to high class trade.*

Max Comes Across, Max Linder series (Essanay)—"A picture that went over very good."—George D. Hopkinson, Hamlin Theater.—*Catering to the middle classes.*

The Right to Live, with Peggy Hyland (Vitagraph)—"A good production. We ran it Saturday to good houses."—George D. Hopkinson, Hamlin Theater.—*Catering to the middle classes.*

Greed, with Nance O'Neill (McClure's "Seven Deadly Sins" series)—"A fair picture. The 'Seven Deadly Sins' series draw well."—George D. Hopkinson, Hamlin Theater.—*Catering to the middle classes.*

The Gentle Itruder, with Mary Miles Minter (Mutual-American)—"This is really a very pleasing picture and one that everybody liked."—George D. Hopkinson, Hamlin Theater.—*Catering to the middle classes.*

Hearts Afire, with Clara Kimball Young (World Re-issue)—"A very good picture. We played it to one of the biggest matinees we ever had.—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

A Girl of the Timber Claims, with Constance Talmadge (Triangle)—"A kiss and kill picture—not the kind my audiences like. I can't say much for the picture, although business was fair."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Pride, with Shirley Mason and George Le Guere (McClure's "Seven Deadly Sins" series)—"The picture is fair. We did a fair business with it, running at ten cents. Some days we get better houses at fifteen cents."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Girl Who Did Not Care, with Louise Vail and James Morrison.—"Although the same story has been put out in films four or five times, the picture did a fair business for us."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Hungry Heart, with Alice Brady and Gerda Holmes (World-Brady)—"We showed this picture on Ash Wednesday, but nevertheless business stood up well. We ran it with 'Patria,' and this must have helped some. 'The Hungry Heart' is a good picture, well liked by the women."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Blind Justice, with Benjamin Christie (Vitagraph)—"Mr. Christie plays a powerful role in this picture. It is a weird sort of play that some people would not like. Played to small business on a Friday which may have been the reason."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Patria, with Mrs. Vernon Castle (Pathe)—"This

series is going good to fifteen cent audiences. We more than double the box-office showing over some of our ten-cent days, and even double the attendance on some days at the higher price. We get big matinees at ten cents on fifteen-cent days. 'Patria' is worth the higher price."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Bad Boy, with Robert Harron (Triangle)—"A good picture, although a little exaggerated. Robert Harron takes a nice part. It is the kind of picture he ought to be cast in. Harron draws well, but we showed this picture on the first Monday in Lent and probably did not do as well with it on that account."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Make Mrs. Castle Film in Chicago

Chicago has already proved itself, to the wise, to be the logical distributing center for the motion picture industry in America.

And there are coming more and more evidences that Chicago and the middle west are also adaptable to the making of pictures. The latest news of a possible addition to the production activities in Chicago is that H. A. Spanuth, president of the Commonwealth Pictures Corporation, is planning on bringing Mrs. Vernon Castle, who has just signed a Commonwealth contract, to Chicago for the production of a special picture in which the popular dancer will star. Negotiations are now being made with the Rothacker Film Manufacturing Company for studio and photography facilities, and of course it is possible to bring to Chicago the best producers, directors and assistants in the country to create the production.

It is well known that the Commonwealth Pictures Corporation was organized by Mr. Spanuth with the idea of interesting exhibitors in a producing company and giving them unequaled service. This plan is being carried out carefully.

Commonwealth has also under contract the captivating Elsie Mackay and Sir Herbert Tree. The late Fred Mace, the well known former Keystone comedian, was also to join Commonwealth. Mr. Spanuth showed Motography a letter from Mr. Mace to that effect, written only a few days previous to his recent sudden death in New York.

Theater and the Screen Praised

In a recent article in the *Philadelphia Evening Bulletin*, which is one of the leading newspapers of Philadelphia and of the entire country with a theatrical department that is as much up to date in motion picture doings as to the happenings on the legitimate stage, Mr. Tubbs, the dramatic editor, makes comparison between the regular and the screen stage, with added laurels to the latter in most important details.

Mr. Tubbs is conservative in most of his opinions and he does not unduly enthuse anything theatrical unless it marks merit, so therefore what he has to say concerning the Stanley Theater, which is Philadelphia's leading photoplay house, must be gratifying to Stanley V. Mastbaum, who is directing genius of the Stanley Company which operates this house with such success.

In part, Mr. Tubbs wrote:

The manner in which a spoken drama of the stage may be turned into a motion picture production in such a way as to enlarge upon and enhance the dramatic value of the original, is forcibly illustrated in the offerings at the Stanley Theater. Not only are all the situations as exemplified in the dramas brought out in the screen versions but the films reveal in intimated detail much that in the original could only be suggested and left to the imagination. The result is productions of vivid realism and deep interest, which offers another reason why so many persons nowadays are going to the motion picture houses instead of to the regular theaters. At the former they are taxed but a small price, with no unfair fee to the speculator or the hotel ticket agent, and, in the case of a house like the Stanley, which is representative of the highest class of motion picture theaters in this country, and one at which the audiences invariably are made up of persons of culture and refinement, they are not likely to go away with the feeling that they have wasted either time or money on an entertainment that was worth neither.

"Bringing Father Home," written by H. O. Davis, vice-president of the Universal Film Manufacturing Company, is being filmed by Director William Worthington.

Screenshine

By Mel Ody

ADMISSION, ONE MURPHY

POTATOES—just good old-fashioned Murphys—are almost legal tender in Chicago now. The other day a fellow passed in a big smooth spud at the ticket window of a Madison street picture house and got his ticket without a murmur. The manager was tickled to death.

"Let 'em come," he said. "The more the merrier. We'll have 'em fried, scalloped, baked and French tonight."

The popular Irish fruit is selling for a dollar and a dollar and a quarter a peck in the Breezy Village.

THIS PAPER HAS A READY WIT

The Screamer, one of the many voices of the silent art, published in the City of Angels and other things by Clarke Irvine, appeared last week in type entirely of a shouting, vampire scarlet.

And across the top ran the immortal line: "The only movie newspaper that's red."

HERE'S THE HULL TRUTH

Did you notice that all the picture papers published very complete stories about the contract between Essanay and Doris Kenyon—except Motography? They even told all about the play she was going to do—except Motography.

And now comes the truth: Doris and George flirted, but no engagement will be announced.

There ain't none.

D. W. Griffith, who is said to be connected with the film business, was in Chicago last week on his way from St. Louis to New York.

And going from the mighty of one sort to the mighty of another, Fatty Arbuckle was here, too.

And about a hundred fans were on hand to welcome Fatty. One man, seeing the melee at the station, inquired of Motography if it was a strike. And we said: "Only until Fatty gets over his carbuncle."

And Fatty was entertained by the Reel Fellows.

And there was a big banquet for Fatty.

And Bob McKnight and Mr. Hollander and all the other newspaper writers pursued him with their heariscopes open.

But even the room clerk at his hotel didn't know who Mr. Griffith was.

Such are the various flavors of fame.

AWARD OF MEDALS

Among those who deserve leather medals for the cozy furnishing of the new Reel Fellows quarters in the College Building are Jack Haag, Harry Miller, Watty Watkins, Dave Alexander, Prexy Proctor, and a few others—with the accent on Jack and Harry, we guess.

The new Reel Fellows club rooms weren't the only things that got warmed up the other night.

New Censor Bill in Illinois

PROPOSES STATE CENSOR, ELIMINATING LOCAL BOARDS—OTHER BILLS COMING

A BRAND new censorship bill has been introduced in Illinois. The proposed measure, known as the Guernsey bill, provides for one official state censor who would pass on all films to be shown in the state. All local censorship would be done away with, including the notorious Chicago board. The bill was introduced into the House at Springfield at noon, February 28, and referred to committee.

Within a few days there will be four or five other censorship bills introduced in the Illinois legislature and the lawmakers will be up against some complicated problems. They will, at least, learn something about the film business. Many have already expressed themselves in writing to MOTOGRAPHY as opposed to any censorship.

The bill provides for a censorship charge of one dollar per reel of 1,000 feet or less, which is the amount charged in Chicago at the present time. However, the charge for permits for duplicate prints would be but 25 cents per reel, as against one dollar now charged in Chicago. This would mean that between $400 and $500 would be turned into the state treasury each week. The salary of the official censor would be entirely separate from these fees, his remuneration being set at not to exceed $3,500. The bill provides for an office in Chicago and such other points as may be necessary.

Provides for "Censor Congress"

One of the interesting features of the proposed bill is that it permits the state censor to "work in conjunction with any censor board of legal status in other states as a censor congress." All films approved by such a congress would automatically receive the state permit.

Under the terms of the bill, which is known as House bill 407, all paper and advertising matter would also be submitted to the official censor for approval.

An appeal is provided in Section 13, which states that any person aggrieved by any decision of the state censor may within three days appeal to the director of education and registration, who may reverse or modify the ruling of the state censor, and the circuit court may in turn review the director's decision.

Opinions of Exchange Men

When asked by MOTOGRAPHY for opinions on the proposed bill the majority of the prominent film men of Chicago, although against the principle of censorship, favored it as opposed to local censorship in the different cities of the state. The general attitude is that if there must be a temporary censorship of some kind that the form provided by this bill is perhaps the least harmful to the industry.

"I think it is a mighty good thing when you consider that we are likely to have a dozen different local censorships later on," said Manager C. W. Bunn of the Chicago Pathe exchange.

Manager Sidney Abel, of Vitagraph-V. L. S. E., was of the same opinion but pointed out the fact that in Ohio and Pennsylvania state censorship has caused a good deal of trouble. That matter, of course, depends upon the standards the state censor would set up for himself to follow.

Guy Coombs Returns to Screen

Guy Coombs, a popular screen player who deserted the calling after many years of service, will again return to the studio and resume the art of pleasing the public in new and romantic roles. He has accepted an engagement with the Ivan Film Corporation.

The first part assigned to Mr. Coombs introduces him in the character of a navy lieutenant who experiences extraordinary adventures in far-away Japan.

Christine Mayo, who helped make the expression "vamp" a colloquial slang-word, has also returned to the Ivan forces.

Christine Mayo is now enacting a role peculiarly dramatic and characteristic, in the Japanese-American drama "The Promise," which will be the February release of the Ivan Film Corporation.

William Humphrey, the latest addition to the Ivan staff of directors, has just established a remarkable record for efficiency with the Ivan company, according to reports. He is directing Miss Mayo in "The Promise."

Film Shows for Prisoners

Motion pictures are to be brought into play at the New Jersey state prison at Trenton as a means of enlivening the mental faculties of the inmates. The idea came from Richard P. Hughes, head keeper, who some time ago entertained Warden Osborne of New York and was later attacked by him on the ground that prisoners were chained to the walls of their cells.

One of the Charlie Chaplin comedies was presented to the convicts at an entertainment given in the auditorium at the prison a short time ago. It was greatly relished by the prisoners, who enjoyed plenty of laughs. Several of the prisoners confided to the deputies that it was a fine mental treat for them. While the matter was being discussed with the head keeper he decided to show the "boys" a good, clean time with pictures on proper occasions. A band composed of convicts played while Charlie was performing on the screen.

Patrons Critics of Films

Cleveland patrons have been given the opportunity to write criticisms of the pictures shown at the Alhambra Theater. Hundreds of people have taken advantage of this opportunity, and it has been found that most women prefer scenarios with an intense love interest, but not siren stories. They show a liking for men stars, with a gift for sugary love making.

The men critics expressed a preference for pictures that were agreeably diverting with touches of comedy.

Rebuilds Theater for Helen Holmes

Dr. P. W. Cain, manager of the Cleveland Theater, Rochester, Texas, writes to Mutual:

"With reference to the serial 'The Girl and the Game,' starring Helen Holmes, I beg to advise that this serial is certainly getting the money. I have had to increase the seating capacity in my house. I have just completed my improvements and opened last night to a capacity house."

The Photoplay League a Live Force

MEMBERS THROUGHOUT THE COUNTRY PLEDGED TO BOOST GOOD PLAYS

THAT the recently organized Photoplay League, whose origin and purposes were described at length in the January 27 issue of MOTOGRAPHY, will make its influence felt in the picture world seems now a safe prediction. The second meeting of the New York branch, held in the Rialto Theater, was attended by over a thousand members, composed of club women, society folk and others interested in encouraging the production of the better sort of motion pictures.

Object Is to Support Good Plays

The point emphasized again was that the object of the league is to aid and support good plays but in no way censor others. The plays selected by the league will receive notice and encouragement. Bad plays will be merely ignored, not opposed. Many producers have already approached the league with a view of having their pictures recommended to members. While the New York branch is leading in activities, the league is formed on a national basis and it is expected that a million members will be enrolled within the coming year, since the various branches of the Federation of Women's Clubs, among numerous other organizations, are actively supporting the movement. There will be no "uplifters" among these. The plan is to increase the patronage of members at the better pictures and in this way to aid exhibitors.

The leading speaker at the meeting was Frederick Warde, the veteran tragedian, whose picture, "The Vicar of Wakefield," was shown at the Rialto Theater February 24. Mr. Warde said he felt that during his fifty years on the stage in pioneer work in the legitimate drama all over the United States he had come to know the tastes of the American people.

"I know," said he, "that they want the highest, best, and purest in the drama, and I'm sure that in their motion pictures they want something that the mind can grasp, and the heart can feel, as well as something that the eye can see.

"It is true that 'we who live to please must please to live,' but I think we need not pander to please. If you people want clean, wholesome pictures you must support them when they are presented and see that your friends throughout the country do the same."

Explaining the purpose of the league, Miss Helen Varick Boswell, well known for her activities in civic and educational matters, paid a tribute to the exhibitors who try to give their patrons really fine pictures, and especially complimented the work of S. L. Rothapfel. She said:

> It is our function to provide the audiences for the good films when they arrive. This must necessarily be a broad and comprehensive widespread work of education, and that is why I wish there were a Mr. Rothapfel in every community in the country. Of course there isn't. There is only one of him, but it is fortunate that he is in a position to be independent here and give his audiences the sort of pictures which he thinks will cultivate in them a liking for fine, clean, artistic stories. He knows, as we do, that the motion picture will cleanse itself from the inside and work out its own salvation, but at the same time he sees in this league a means to that end.

Mr. Rothapfel corroborated the latter remark when he addressed the meeting.

New York Exhibitor Talks

I look upon this league as a constructive force, and later on I want to have an open forum here at which we may discuss the things in motion pictures that are not right.

I know the motion picture directors want to make good, clean pictures. They are anxious to do better things but they must have the support of the community. I think the finest thing I have ever presented here was Sir Herbert Beerbohm Tree and Constance Collier in "Macbeth," but we didn't get enough people in here that week to pay for the lights. It is all right for you to insist on finer pictures but you must support them when they are offered to you. We have kept our screen as clean as it was possible to keep it and we have been most successful. We shall continue to keep it just as clean. With the exception of the press, I consider the motion picture the greatest influence for good that exists today. You don't get wheat without chaff, so when you are inclined to condemn the motion picture, remember that the good in it far outweighs the bad.

The league, which has its administrative office at 665 Fifth avenue, New York, now numbers among its members a majority of the governors of states, police department heads, many mayors, college presidents, teachers, women's clubs, men's organizations and others, who have seen the wonderful vision of the motion pictures.

Court Upholds Fairbanks

The injunction suit started by the Majestic Motion Picture Company against Douglas Fairbanks, asking the court to restrain him from forming an independent company of his own and producing his own pictures, has been decided in favor of Mr. Fairbanks. He is free to carry out the plans he has already announced regarding his future productions, for release through Artcraft, except that he cannot engage John Emerson as his director.

Justice Hotchkiss of the New York supreme court, who ruled on the Majestic company's petition, recognized and declared valid the rights claimed by Mr. Fairbanks under the optional clause of his contract with Majestic permitting him to sever his engagement at any time that David W. Griffith should cease to exercise supervision over the productions in which Mr. Fairbanks appeared.

The court sustained the plaintiff's plea for an injunction against Director Emerson. His contract calls for one year's services at $750 a week, dating from October 4, 1916.

Carlyle Blackwell Re-Signs

Carlyle Blackwell, the only male star of the World Film Corporation, has signed a new contract with Director General William A. Brady covering an extended term. Mr. Blackwell's pictures have shown a steadily increasing popularity and he is unquestionably a very important asset to the World-Brady interests. His first play under the new arrangement will be "The Pride of Race," in which Robert Hilliard was exceedingly successful on the speaking stage.

Edward Earle, former star of Edison productions and later featured player with Metro, has been added to the cast of "God's Man," the ten-reel super-photoplay being produced by the Frohman Amusement Corporation.

FOR NATIONAL CONVENTION

Chicago F. I. L. M. Club Reorganizes to Prepare for National Show and Rolls Up Sleeves for Task of Forming National Body

The F. I. L. M. Club of Chicago has called its generals together and is concentrating all its energies on the mobilization which it has begun among the F. I. L. M. clubs of other cities as the forerunner of an F. I. L. M. national convention next summer. A reorganization has just taken place which puts the executive committee on a new footing. The new line-up will allow of a larger force on the firing line and serves to divide the volume of work which otherwise would devolve on a few members.

The new executive committee has six members. Three have been elected to serve sixty days and three to serve thirty days. The regular term hereafter will be sixty days, elections to be held at intervals of thirty days. Thus there will be three new members chosen each month and the burden of detail and committee work in connection with the convention will be shared by all members. The club now has a membership of thirty-six.

The list of those elected to the new executive committee looks like this: To serve sixty days: I. Van Runkel, of the Universal Exchange, chairman; Walter Scates, of the General Film Company; Maynard Schwartz, Reliable Feature Film Company; Floyd M. Brockell, Central Film Company; J. E. Willis, Bioscope Company; J. Hayes, Photo Play Productions Releasing Company.

The reorganization took place at the regular February meeting, held at the Morrison Hotel, February 23, President J. L. Friedman presiding. The executive committee held a special meeting March 7 to lay its plans and diagram the work of the committees which will handle the arrangements for the convention. Weekly meetings will be held each Friday by the executive committee from now until the time of the convention and the regular meetings of the club on the fourth Friday of each month.

William H. Jenner, branch manager in Chicago for the K. E. S. E. service, will still direct the publicity.

The F. I. L. M. Club entertained Jerome Abrams, special representative of the Universal Film Manufacturing Company, as a guest of honor.

Watterson R. Rothacker, of the Rothacker Film Manufacturing Company of Chicago, gave a short talk on the censorship situation in Illinois. Because of Mr. Rothacker's later departure for Hot Springs, Arkansas, the meeting named I. Van Runkel to serve in Mr. Rothacker's place as a committee of one on censorship.

William Fox Visits Coast

For the first time since he began manufacturing motion pictures, William Fox has taken a vacation, if his trip to Los Angeles, where he will spend the next month or two inspecting his huge film plant, may be called a vacation. His trip enables him to see for the first time the studios on which he has spent millions of dollars.

Mr. Fox is a New Yorker from head to foot. He was born on the East side and spent practically all his life within the boundaries of the metropolis. Until a few months ago he had never been farther west than Fort Lee, New Jersey, where his eastern studios are. Then he contrived to snatch enough time from his work to steal out to Buffalo. That has been his western record until he undertook his present trip. Mr. Fox's eastern travels have been as restricted as his western. He has gone as far as his summer home at Woodmere, Long Island, a few miles beyond the city limits.

The tales told by the few who get to the Fox general offices about the climate, scenery, and Mr. Fox's studios and actors convinced him it was time to see these marvels for himself.

Metro Pictures Corporation is opening a chain of offices in Eastern Canada. The first of these is in operation at 8 McGill College avenue, Montreal, and within a few days headquarters will be opened in Toronto.

These are the Chicago exchange managers who started the first F. I. L. M. Club. They have a habit of doing things. Next it will be a national convention of F. I. L. M. Clubs, in July. From left to right, in the outer row, they are as follows: Henry W. Dreeker, Hoy Reporting Company; Herbert P. Luse, Hoy Reporting Company; J. E. O'Toole, Fox exchange; George Berg, Unicorn Film Service Corporation; Cresson E. Smith, manager Metro exchange; J. E. Skirboll, Metro; J. E. Bowman, International Film Service; I. M. Schwartz, Reliable; Milton Kussell, Celebrated Players; Harry Weiss, Selznick-Pictures; H. A. Spannth, Commonwealth Pictures Corporation; J. L. Friedman, president F. I. L. M. Club, Celebrated Players; Floyd M. Brockell, Selznick-Pictures; I. Van Ronkel, Universal exchange; J. M. Hayes, Photo Play Productions Releasing Company. Second row from left: Frank Rutledge, Paramount; William K. Jenner, K. E. S. E.; Sydney E. Abel, Vitagraph-V. L. S. E.; J. E. Willis, American Bioscope Company; Watterson R. Rothacker, Rothacker Film Manufacturing Company; S. Greiwer, General Feature Film Company; J. E. Plough, Universal. Middle row in front: I. H. Kuh, E. L. K. Film Company; E. Schwartz, E. S. Film Service; R. C. Seery, Triangle; Ralph O. Proctor, Art Dramas. Front row: E. E. Fulton, E. E. Fulton and Company; Logan Rozelle, World; J. M. Leaverton, Leo-Bel Company; J. Robison, Comedy Film Company; F. Boutell, Hoy Reporting Company.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

New Theater a Community Builder

GIVING real estate values an upward push by the erection of a theater in a neighborhood not yet thickly built up has been accomplished by the owners of the newest Chicago theater to open its doors. It is Ascher Brothers' new Milford Theater, at Milwaukee and Crawford avenues, which was opened February 24. With the completion of the Milford, fourteen theaters in Chicago now display the Ascher signs. The location of the Milford in a comparatively new neighborhood is the fact of chief interest in connection with its completion.

The management of the Ascher organization looks forward to a more rapid development of the neighborhood both in the building of new homes and in the erection of other commercial blocks, as a direct result of the presence of a theater of the attractive, inviting appearance of the Milford. Although in an outlying section of the city, the adjacent neighborhood is well enough built up at present to support a theater.

Situated on one of the main traffic ways to the northwest side of the city, on a corner where a cross-town artery of traffic crosses Milwaukee avenue, the theater is in the center of a district which in the future will doubtlessly experience a fast growth. Both Milwaukee and Crawford avenues are business streets along many miles of their courses.

The Milford is under the personal management of Walter Dietz. It is a 1,400-seat house, finished inside and in the lobby in Italian verdi marble with floors of black and white mosaic tile. Every seat faces toward the screen. The ventilating ducts, both for fresh air and the outward current, are constructed in the side walls. Twelve exists are provided on the floor of the auditorium. In the same building are several stores and offices. The illumination in every Ascher theater is distinctly artistic. In the Milford the lighting centers in a dome. The architect was Henry L. Newhouse.

Grand Theater of Seattle Burned

By A. R. M. Sutton,
Special Motography *Correspondent.*

The recent fire at the Grand Theater, on Cherry street, Seattle, resulted in the death of one man and the injury of eight others. The dead man is Fred G. Gilham, battalion fire chief, and the injured are members of the fire squad who were with Chief Gilham fighting the fire in the balcony from the gallery above, when the roof caved in, hurling them to the balcony and nearly burying them under the debris.

The fire was discovered at 6:30 in the morning by the Japanese janitor, who first saw the blaze reflected in the aluminum curtain. The real blaze was near the front of the balcony, where it is thought it was started by defective wiring. The sudden collapse of the roof while the firemen were on this gallery was the cause of the tragedy. Those from below immediately rushed to the rescue of Chief Gilham and his men, and all the men were quickly disentangled from the wreckage, when it was discovered that the chief was missing. They soon found him, but he was already dead.

Eugene Levy, manager of the Grand, was in Chicago at the time of the fire. He immediately sent a wire extending his sympathies to the family of the dead battalion chief and to the families of the other injured members of the department; then he hurried home to arrange for the opening of his show, which consists of vaudeville and pictures, at some other theater. The Grand will not be rebuilt. Mr. Levy has not yet reopened his show, but he expects to do so in the very near future.

The Grand was the oldest theater building in Seattle, having been built in 1902 as a legitimate house. It was opened with roadshow attractions, but after a lively contest with the newer Seattle Theater under the management of John Cort, it became Seattle's leading theater, where the best known actors and actresses

Chicago's new Milford Theater, which has boosted real estate values in its vicinity.

of the country made their appearance in this city. On the opening of the new Moore Theater in 1910 the leading attractions went there, and Mr. Levy leased the Grand, and for the past six years has operated it as a five and ten-cent vaudeville and picture house.

Savoy Re-Opens in Frisco

Again San Francisco patrons of the screen may take their hour of entertainment in the comfortable seats of the Savoy Theater, which has been re-opened under the management of Messrs. Sheehan and Lurie, whose success with the Rialto Theater has won them a large following.

An orchestra of more than forty pieces is provided at the new Savoy. The opening bill was the Kellermann feature, "A Daughter of the Gods."

San Francisco theaters having seating capacity of 2,000 or more are in favor among exhibitors. Among the houses whose capacity will pass this figure is the New Fillmore Theater, which is to be remodeled in March. It will then have a seating capacity of 2,100.

In Sacramento, Cal., the Sequoia Theater, operated by I. F. Morris, has been remodeled at a cost of $20,000. It is one of the city's prettiest showhouses. Manager Morris has entered into a contract with the Fox corporation.

The Mission Theater in the same city will also show Fox productions this year.

An increase in admission from 10 cents to 15 cents worked out well for the Haight Street Theater, San Francisco, says Manager S. H. Levin. He tried the experiment recently in showing "The Rainbow Princess."

A novelty that is winning much comment for one San Francisco house is a section for smokers which has been provided in the Imperial Theater. A section in the dress circle is set aside for the purpose. Manager J. A. Parthington considers it a valuable advertising feature for his theater. He has just completed improvements costing $3,500, the smoking section being one of the innovations. These seats are sold at 20 cents. Just in front of the smoking section, in what is called the De Luxe section, are 200 22-inch opera chairs, and for seats in this part of the house, the admission is 30 cents.

Reports from Fresno, Cal., say that a $10,000 theater is to be built there this spring.

New Knickerbocker of Washington

Washington, D. C., is to have a new motion picture theater to be known as the Knickerbocker. It is being erected by what is known as the Knickerbocker Theater Company, at the head of which are Harry M. Crandall, who now owns four other theaters in Washington, Harry Bulkley, the head of the Hy Art Masterplays Company, George T. Smallwood and Fred S. Swindell.

The theater is located in the heart of the most fashionable part of Washington. The price paid for this piece of property is in the neighborhood of $60,000.

Architect Reginald Wychliff Gear has designed some novel features which will make the Knickerbocker different from any other structure in Washington.

It will take about six months to complete the construction and the cost of same will amount to $150,000. The building will be four stories high. The seating capacity of the house will be 1,800 persons.

The color scheme is gold, ivory and old rose. The women's retiring room is to be blue and gold, the balcony promenade is to be in lavender and ivory, with upholstery hangings in lavender velour.

A ventilation plant is being installed that will change the air in the theater at least once in every fifteen minutes.

The management of the theater will be given to Harry M. Crandall.

Australian Theater News

By Walter H. Sully.

The exhibitor of Australia has been put to the severest test in the history of the motion picture through the great coal strike which has just taken place. On learning that the city council electric light department was to cut the current, there was a rush to get in petrol engines, in fact an engine of any description, so long as it would drive a dynamo. Whilst many were lucky to get going, others had to close their doors. The Lyceum Theater, which is the largest in Sydney, installed a 14 H. P. Clement-Talbot motor car engine, and up to the present time, this engine has been running continuously from 11 a. m. to 11 p. m. without a breakdown. The Empress Theater, in George street, hired a Ramson steam motor tractor engine, which carried through a success. All types and brands of engines were installed in the various city theaters. A great many of the suburban exhibitors were exceedingly lucky, as they control their own power, and thus were not interfered with by the cutting off of the power.

Union Theaters of Sydney put out a fine publicity display for the showing of Billie Burke in "Gloria's Romance." Shop windows in and around the city were supplied by Union Theaters with beautifully colored portraits of the famous star, and the newspapers are to run the whole story. A cameraman from Australasia has been instructed to take a motion picture of the huge posters on the boardings announcing the coming of "Gloria's Romance."

Charlie Chaplin in "The Count" was recently screened at the Empress Theater, and Ernie Vockler, a famous impersonator of the famous Charles, was going through with the Chaplin antics in the vestibule of the theater, and drew a crowd of fully two thousand people. The traffic constable who happened to be doing duty near the theater, noticed the great mass of people, and hurried to the spot, and found the impersonator doing the Chaplin act. The constable took Vockler's name for obstructing the traffic. The house manager hurried to the police department and explained "the whole situation" to the traffic inspector who warned him not to let it occur again.

The *Triangle News,* which is the smallest "newspaper" in Australia, and the official organ of the Lyceum-Triangle Theater, is now in its 37th edition and is very popular with patrons of the Triangle Theater. One novel feature in the "news" is the popularity contest which is being conducted for Triangle players.

The vestibule at the Crystal Palace Theater, Sydney, pictured a large vaudeville stage with settings and props of every description when the management was showing Clara Kimball Young in "The Common Law" and the settings represented the artist's studio, with a model of Miss Young posing for the artist.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

MANAGERS of theaters in Fort Wayne, Indiana, recently held a "get together" and formed an association.

The Rex Theater, Ely, Minnesota, has been leased by H. R. Adams of Minto, North Dakota.

The new Hartwig Theater, at Dillon, Montana, will soon be ready to be thrown open to the public.

C. L. Denton of Dallas, Texas, has purchased the Cicero Theater at Cuero, Texas, from H. D. Buckingham.

Fire destroyed the Novelty Motion Picture Theater in Federal street, Pittsburgh, Pennsylvania, with a loss of $25,000.

The Queen Theater at Scottsbluff, Nebraska, has passed from the ownership of Mr. Bucy to Harry De Buque of Alliance.

The Era Theater at Prestonburg, Kentucky, was destroyed by fire. Fire of unknown origin started after a dance had been held in the theater.

Omaha theaters give children's programs every Saturday morning. The Muse, the Strand and the Besse theaters advertise special children's features.

Rigney Theater at Albany, Missouri, suffered a disastrous loss by fire February 7, which damaged the building probably beyond the extent of $10,000.

Manager Rothapfel, of New York's Rialto, promises to have a fit in his theater every two hours. The fit is "Skinner's Dress Suit," which he says was cut exactly to his measure.

Forty members of the Utah Screen Club and the Theatrical Managers' Association of Salt Lake City appeared before the legislature to protest against the Chez censorship bill.

Detroit exhibitors are up against a question of a satisfactory method of carrying their films. The operators, through their union, flatly refuse to carry films after February 26.

Burr Swan, of Pittsfield, Illinois, has booked his Christmas feature for 1917. He will show "Twin Kiddies," a Pathe production, in Swan's Opera House, December 25, 1917.

The city council of Rockford, Illinois, has passed an ordinance setting limits for Sunday performances of pictures between the hours of 1 o'clock and 6 o'clock, effective after February 25.

Responding to a request from Manager Irving Davis of the Blake Theater, of Brooklyn, New York, the council has passed an ordinance prohibiting the leaving of baby buggies in the lobbies of moving picture theaters.

M. J. Gerson, an exhibitor owning two theaters in Whitestone, L. I., New York, declared that if a state tax were imposed he would have to close the second of his houses, the first being already out of commission.

Wisconsin lumber camps are having difficulty in keeping men. Some camps are installing moving pictures to provide entertainment for the workers. A picture show has been started at Ashland for the "lumber jacks" there.

Claiming that the entrance of the Majestic Theater, at Grand Rapids, Michigan, projects one foot over the street line, City Attorney Ferguson has filed condemnation proceedings against the owner of the building, the Orin Stair Company.

The Yazoo Theater, at Yazoo, Mississippi, managed by George C. Cacum, has been drawing attendance from neighboring towns at some of its recent showings. The Star Theater of Yazoo is again operating. Mrs. J. E. Devoto is now manager.

Selected portions of these films, showing the wild animals, the peoples, and the industries of the countries visited will be shown for a series of weeks, beginning March 4. Lectures to supplement the pictures will be given afternoon and evening.

The Racine Theatrical Managers' Association of Racine, Wisconsin, held an important meeting at the Orpheum Theater, Racine, recently. Arrangements were made by the different theaters interested for the bookings of all big current attractions, both in the legitimate and special film features.

The Strand Theater of Seattle, Washington, brought in the crowds to see Charlie Chaplin in "Easy Street" by setting a jointed, wax figure of Chaplin in the lobby on a revolving platform. The antics of the wax man were not different from some of the things Charlie himself has been known to do.

The amount of film which theaters in Butte, Montana, may keep on the premises hereafter will be limited to 6,000 feet, if a resolution introduced in the city council becomes an ordinance. It is understood that the measure is aimed not at the theaters but at concerns which are said to be considering Butte as a producing point.

The National Board of Review has completed an investigation into the motion picture conditions in Colorado Springs, Colorado, and reports the situation healthy. Commissioner D. G. Johnson of the department of public safety of Colorado Springs has been appointed a member of the advisory board of the reviewing body.

In an effort to obtain better attractions in the motion picture houses in the vicinity of the Maryland avenue school, Milwaukee, Wisconsin, a committee of the Parent-Teachers' Association of the Maryland avenue school invited the managers of theaters to attend a joint

meeting. Mrs. R. P. Kraft was elected president of the association.

Theaters in Hawaii operated by the Consolidated Amusement Company of Hawaii will present McClure's "Seven Deadly Sins" series. The company will show the pictures also to the leper colony on the island of Moloki. The Bijou, always a vaudeville house heretofore, will present "Seven Deadly Sins" as its introductory feature films.

Features like "The Birth of a Nation," "Intolerance," "The Crisis," "The Garden of Allah," and "A Daughter of the Gods," will be presented to the public of Fremont, Nebraska, through the enterprise of Wall Brothers, owners of the Wall Theater. They will reopen and equip the Larson Theater for the exhibition of special features.

The local ordinance of Fort Worth, Texas, regulating moving picture shows and creating a board of censorship has been declared invalid by Judge George E. Hosey of the County Court for Civil Cases. He granted an injunction asked by A. Zuccaro to prohibit city officials from interfering with the showing of a film seized recently at his theater.

A rowdy arrested in the Trent Theater, Trenton, New Jersey, was fined $20 by Police Magistrate William Geraghty, before whom the man was arraigned on the charge of creating disorder in the theater. Magistrate Geraghty, who intends to do his best to stop rowdyism in theaters in that city, said that in future he will not impose fines but will commit offenders to terms in the county jail or the workhouse.

An occupation tax for all Nebraska motion picture theaters is proposed in Senate File 224, of the Nebraska legislature, by Senator Tanner of Omaha. The bill is in the hands of the committee on miscellaneous corporations. The measure provides that in Omaha each motion picture house shall pay an occupation tax of $10 a year, in Lincoln $7.50 a year, in other towns from $2 to $5, according to population.

"Joan the Woman," the Cardinal production that has been doing a turnaway business at the Forty-fourth street Theater, New York, since its premiere at that house seven weeks ago, was presented at the home of Edson Bradley, the Washington society leader, as a charity entertainment on the evening of February 13. Six hundred spectators willingly paid $5 a seat for the privilege of witnessing the big spectacle.

On Sunday morning of its anniversary week recently the Majestic Theater at Columbus, Ohio, played host to several hundred newsboys. This and other doings of a Majestic kind are narrated in the clever and attractive monthly magazine and bulletin issued by the Majestic for its patrons. The paper is six inches by nine inches in size and has twenty-four pages. It is illustrated with half-tones taken from the month's Paramount releases shown at the Majestic.

Prizma pictures, made by a newly invented four-color process in photography, are being shown to the general public for the first time as part of the New York Strand's regular program for the week of February 26. The main attraction on the Strand screen is "The Fortunes of Fifi," the new Frohman production, with Marguerite Clark. Victor Moore appears in "Some Doctor." An educational on the subject of "Whale Fishing in the Northern Pacific," and the Strand topical review complete the program.

The defensive campaign of Texas exhibitors and exchanges against the pending censorship bill in the Texas legislature has been given added impetus by half-page advertisements in newspapers having a combined circulation of 300,000. E. H. Hulsel, general manager of the Queen Theaters in Dallas, Houston and Galveston, Old Mill Theater in Dallas, Zoe Theater in Houston, Hippodrome in Waco, and other motion picture houses in the state, caused the advertisements to be inserted. He has been one of the most persistent and active exhibitors back of the movement.

Putting the advertisement of a theater into every school room in a community is not done every day. E. D. Brown, of the Garden Theater, at Pottsville, Pennsylvania, got around the school board's restriction by offering to distribute all the pupils those serviceable and necessary articles, rulers. On the rulers there appears the following: "Pottsville's Paramount Playhouse. Open from 1 p. m. to 11:30 p. m. Drop in after school. A show begins at 4:15 p. m. You'll learn something worth while every time you visit us. The world's greatest thinkers daily contribute educational subjects in two hour shows."

The Rialto of New York presents on its screen during the week beginning February 25, Thanhouser's version of "The Vicar of Wakefield," in which Frederick Warde, acting president of the Actors' Church Alliance, is featured. A delegation of the New York clergy attended a showing of the film at New Rochelle and heartily endorsed the production.

The management of the Rialto, New York, has obtained exclusive privileges to some twenty thousand feet of film brought from Central and South America and the islands of the Caribbean sea, by Dr. Edward A. Salisbury, naturalist and big game hunter, Rex Beach, the novelist, Mary Roberts Rinehart, the writer, and a party of scientists from Harvard, the University of California, and the University of Kansas, who have recently returned from a twelve thousand mile powerboat journey to those countries.

The Greater Theaters Company of Seattle is opening up its new Rialto Theater in Butte, Montana, this month. C. S. Jensen, one of the founders of the company, has gone to Butte to manage the new house. Since the opening of the Coliseum, the company's large Seattle theater, a little over a year ago, Mr. Jensen has been managing this playhouse. The man who has been engaged to take his place is E. D. Tate, recently representative in this territory for W. H. Clune with "The Eyes of the World." Mr. Tate was for a year with Warner's Features in Seattle, then for four years he was manager of Sol Lesser's Feature Film Company there. Later he was transferred by Mr. Lesser to his Golden Gate Exchange in Los Angeles, where he remained until last fall. The new publicity man for the Coliseum is J. O. Hovick, formerly motion picture editor for the *Seattle Daily Times*.

Pick yourself out of this garden of smiling faces at the banquet given to exhibitors by Paramount in honor of the acquisition of "Fatty" Arbuckle. The jolly affair, which was attended by about 100 exhibitors, as well as many exchange and press people, was held in the Sherman House, Chicago, February 27.

"FATTY" IN CHICAGO

Paramount Gives Dinner to Exhibitors of Mid-west in Honor of Big Comedian's Capture—150 Present—Many Speakers

You, if you have been reading MOTOGRAPHY, know that some time ago the Paramount Pictures Corporation captured Roscoe "Fatty" Arbuckle, erstwhile of Keystone, and, as Joseph Hopp, president of the Chicago Exhibitors' League, styles him, "the modern Falstaff."

On the evening of February 27 Paramount and the exhibitors of the middle west celebrated the big comedian's new association with a banquet at the Hotel Sherman, Chicago. "Fatty" was there, also President Adolph Zukor, of the Famous Players-Lasky Corporation, and other prominent personages. About 150 people were present, including a large number of exhibitors, exchangemen and representatives of the daily and trade press.

At the speakers' table were—from left to right in the picture—Max Goldstine, manager Chicago Artcraft office; James Steele, treasurer Paramount; Roscoe Arbuckle; Joseph Hopp; Adolph Zukor; Mrs. Arbuckle (Minta Durfee, on the screen); Mrs. Alfred Hamburger; Alfred Hamburger, prominent Chicago exhibitor; S. J. Stoughton, Paramount's new middle west representative.

The burden of the musical words of the speakers introduced by Toastmaster Hopp was "better, cleaner pictures." Paramount was many times congratulated on the acquisition of so prominent and wholesome a laughmaker as "Fatty." The latter, Mr. Zukor brought out, has not asked a big salary but has wished to succeed or fail according to the merits of his productions and to profit or lose in proportion. "The greatest art of all," said Mr. Zukor, "is to make people laugh; and we didn't feel that Paramount could furnish an absolutely complete art to the public until it had acquired the best comedian on the screen."

The good natured "Fatty" was cheered enthusiastically when he was introduced. Between his stories he told that he had for the past three years produced his own comedies and that he now had an arrangement by which he could work for himself and a great distributing company at the same time. In mentioning the hardships of his trip from Los Angeles to New York, Fatty stated that at one time the party had been without food for three hours.

The other speakers were James Steele of Pittsburgh, treasurer of Paramount; Mrs. Alfred Hamburger, who made the finest speech of the evening, urging that the new art of pictures should be free, and complimenting Paramount on its wholesome productions; William Jefferson, husband of Vivian Martin; Louis Angert, representing Joseph Schenk of New York; Herbert Warren; A. Siegfried, an exhibitor of Decatur, Illinois; Louella Parsons, *Chicago Herald;* Oma Moody Lawrence, *Post;* Miss Oettinger, *Photoplay Magazine;* M. Linick, representing the German press; A. E. Curtis, MOTOGRAPHY; Bob McKnight, *Examiner;* W. K. Hollander, *Chicago Daily News.*

The Arbuckle party was greeted upon its arrival in the afternoon by a crowd of 100 fans. Manager Rutledge of the local Paramount office and the Reel Fellows Club escorted the visitors to their hotel.

REEL FELLOWS AT HOME

Chicago Club Opens Its New Club Rooms with Lively House Warming—Proceeds of Studio Ball Makes for Prosperity

The Reel Fellows Club of Chicago took up its abode in the new club rooms in the College building, February 23, with an affair rightly called a "house warming." The prosperity of the Reel Fellows as a result of their studio ball at the Essanay plant a fortnight before, which netted close to $1,000, lent a pleasant aspect to the party. The success of the ball has been the means of enabling the club to achieve its hopes in acquiring a well furnished suite as its quarters.

Oratory flowed profusely, the click of the cue kept tune with the music, and real wit deluged the place. Entertainers were there to do their bits. Attorney David T. Alexander made the address of welcome and expressed the members' appreciation of the work of the ways and means committee, Treasurer Harry Miller, and others who were responsible for the fitting up of the club rooms. Each committeeman got a hand. To name them, they are D. T. Alexander, chairman, John G. Haag, David Russakov, W. D. Burford.

The next regular meeting of the Reel Fellows took place March 2. The new club rooms have quickly become a headquarters for daily assemblages. Among those present were:

Harry C. Miller, Eugene Hamburg, J. G. Haag, M. G. Watkins, Willard C. Benson, W. D. Burford, E. Mordue, David T. Alexander, "Buck" Slavin, E. Shore Watkins, William Sweeney, B. Greiver, R. C.

White, B. W. Albert, Freeman Owens, Arthur E. Curtis, Ralph E. Duncan, E. P. Lockwood, D. Russakov, G. T. Delvn, E. C. Schwarz, H. R. Skirboll, Cresson E. Smith, C. L. Geesey, Bob McKnight, George V. Booth, M. J. Weil.

Anna Luther With Ince

Anna Luther, after an absence of some months, has returned to the Triangle program as a member of the Ince Stock Company. She will be remembered for her Keystone roles in "Crooked to the End" and "The Village Vampire."

See what Tom Ince has captured.

Unlike the young women who have entered screenland via the legitimate stage, Miss Luther went into pictures just because she was told that no director would take her on account of her red hair. Though these same red tresses have put her in the beauty class, and have earned for her the sobriquets of "The American Jersey Lily" and "The Poster Girl," she has always displayed a certain sensitiveness regarding her particular color scheme.

But when her young companions in Newark, New Jersey, good-naturedly twitted her on not having locks of a shade popular with moving picture directors, she became indignant and journeyed to New York the next morning. Before the day was over she had succeeded in landing as an "extra" with a picture company.

That was three years ago. After the first picture Miss Luther was given a part, and as she brought to the work a great degree of intelligence and earnestness, she progressed rapidly and graduated into the Triangle-Keystone Company, where, under Mack Sennett, she worked up to stellar roles.

As a matter of fact, Miss Luther, who is yet in her teens, shows no trace of conceit. She is a wholesome, happy girl of buoyant spirits, who romps through her roles with genuine love for her work.

Both Newark and Jersey City claim Anna Luther, as she divided up her childhood between the two cities.

It is said that Ince has many interesting plans in mind, in which Miss Luther will figure.

How Doug Got His Grin

Douglas Fairbanks was recently asked by an inquisitive friend to account for his almost permanent smile.

"I got into the habit of grinning," replied Doug, "from sheer delight at being alive and strong."

"What appeals to you mostly in your screen work?" the inquisitive friend again questioned the athletic hero.

"Best of all in moving picture work," said the star, "is the consciousness of having to give an economic quality to the happiness you impart to millions of people. The tired business man goes to the film theater to get a laugh. He not only receives his laugh, but it exercises the emotional side of him. Irons out his emotions, so to speak. He is then better prepared to meet life's battles. A man relaxes when he laughs, and relaxation means emotional strength. It isn't the laughter that gives us strength, it's the exercise of the emotions. This is clearly proved by the fact that we feel just as refreshed by a good cry as we do by a good laugh."

Talking Pictures

By T. B. Lambert

The public is ready and on the verge of demanding talking motion pictures.

Many patents have been issued in connection with this branch of the art, and some sporadic attempts have been made to produce them, but to date no one has succeeded, in a practical way.

From the very advent of the motion picture art, the first and most natural suggestion to any one who knew the phonographic art, was, why not connect pictures with the phonograph?

The next thought was how to run them together, and that suggested a number of commonplace methods, such as by belt, sprocket chain, gears, directly connected shafts, synchronous motors and similar devices.

To a student of the mechanical arts it is plain why none of these simple methods can be successful.

The careless observer says perfect synchronism between the moving picture machine and the phonograph is essential.

Synchronism is the cry—and non-synchronism is the word.

It is impossible in the present state of the art to run a picture machine at a perfectly uniform speed, and it is essential that the phonograph shall not vary in speed, especially if it is to reproduce music.

Until some practical method is found whereby a compensating synchronism may be inserted between the picture machine and the phonograph, talking pictures will wait.

It is true that a motor of sufficient power, equipped with a perfectly operating governor, might be used to run the picture, and then directly connecting the phonograph therewith, would probably accomplish the desired result, but this would mean a vast expense, rebuilding thousands of moving picture machines.

Talking pictures must be practical from a mechanical and a business sense. They have not been, but soon will be, and the public is waiting for them.

Chaplin Film "Ruins" Theater

The Mutual Film Corporation has received the following letter, which has been handed to the legal department for settlement:

PRINCESS THEATER.

Piqua, Ohio, January 2, 1917.

Mr. D. J. Sullivan, Mutual Film Corporation, Chicago, Ill.:

We presented your picture entitled "The Rink," featuring Charles Chaplin in our theater last night. Persistent laughter and shouting on the part of the audience brought down most the house. The plaster fell off the ceiling and part of the floor sagged.

We have been showing pictures many years without loss of life or damage to property. "The Rink" has proved a menace to real estate improvement, and the result of one day's run has cost us considerable outlay in repairs. We enclose plasterer's and carpenter's bills. We would appreciate a check by return mail.—Yours sincerely, Manager Princess Theater.

PAUL H. WOODRUFF, Editor
ARTHUR E. CURTIS, Associate Editor

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CHARLES R. CONDON, Eastern Representative

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Volume XVII CHICAGO, MARCH 10, 1917 Number 10

What Picture Reviews Mean

A CERTAIN director has risen to remark that he always refrains from inspecting the finished product of his effort until he can see it in a theater, in company with the usual accredited representatives of the general public. He adheres to this routine because he has more faith in the critical ability of the audience than in that of the office experts or the professional reviewer.

So have we. Furthermore, we confidently believe that a picture really looks different on a theater screen, with a houseful of people about, the consciousness of a box office out front, and soft music. There is about as much difference between the theater and the shop projection room as a place to see films, as there is between the grocery store and the dining table as a place to display edibles.

The criticism of the film seen in the shop is more or less technical. It can hardly be expected to take full account of the emotional; and yet the appeal of the screen is distinctively and almost exclusively emotional. Emotion is not logical; it depends for its development upon an appropriate setting. It is the function of the theater to supply that setting. The diamond expert analyses an unset stone unmoved by its sordid surroundings; but the layman must have the gold or platinum setting before he appreciates the jewel.

That is why our reviewers must be trained in the technique of the drama. It is necessary that they see the film before it enters the theater, so that they may properly represent those buyers who are unable to sample the goods they intend to purchase. Therefore the reviewers, deprived of the unconscious counsel of public opinion and of the emotional advantage of favorable surroundings, must resort to scientific study and analysis of the subject before them.

The exhibitors who contribute to our department "What the Picture Did for Me," on the other hand, enjoy the double advantage of the audience's vote and their own experienced vision. Unbiased and truthful reports from this source are of incalculable value. That this is appreciated is indicated by correspondence in our files from both exhibitors and producers.

Wherever practicable, we have encouraged these reviewing exhibitors to give the apparent reasons why a picture is popular or unpopular. A study of the department reveals that the majority of criticisms are based upon a certain group of supposedly objectionable factors.

It will be obvious to the intelligent producer that where a consensus of exhibitors' opinion condemns a specific practice, it would be wisdom to abandon or modify the practice.

This is true even if an application of logic indicates that the exhibitors are wrong and the producer right. Marshall Field built his business on the principle that "The customer is always right." The successful producer will be prepared at least to concede that the exhibitor is always right when any considerable number of him agree on a verdict.

We commend the study of "What the Picture Did for Me" to directors; not because it is our department, but because it is really an exhibitors' vote, and almost a patrons' vote, on the work of the directors.

The Financial End of the Business

FROM a banker comes the word that the leading banking interests of the country are watching the motion picture industry very closely. While isolated evidences of this interest are familiar to all, it may not be generally realized in the trade that the banking fraternity as a whole is regarding the commercial advance of the art with calculating eyes.

The leading industrial position of the motion picture business would naturally command the attention of the money interests, aside from any opinions as to its profit-making superiority over other industries. As a matter of fact, it is well known that picture producing has had an unusually prosperous history, and the present tendency to reduce the scale of returns on investment is regarded with favor rather than disfavor.

Those accustomed to dealing with the conventional forms of securities have not found the motion picture stock market very attractive of late. While the shrinking of profits from an unusual to a reasonable basis was not objectionable, in some cases the diminishing process has continued to zero. The promotional activities of industrial adventurers here and there have tended to alarm an already sensitive capital. The conservative money interests have not viewed with favor the payment of exorbitant salaries to stars, except where it was demonstrated that such salaries were actually based upon an assured return. Some bankers also have based their skepticism (whether logically or not) upon what they allege to be an alarming lack of industrial system in the production process.

The chief cause of caution in the attitude of bankers toward the motion picture industry, however, is the difficulty some film executives seem to find in preparing financial statements that will stand the scrutiny of men accustomed to judging any business by its statement.

The tendency toward consolidation, viewed by the exhibitor only in the light of possible program and cast changes, is interesting to the bankers because the mergers so far developed have conserved strength and opportunity. It is probable that other consolidations still undeveloped will increase rather than diminish the stability of the manufacturing units.

Business must deal with bankers, and the motion picture business is no exception. There comes a time in the history of almost every business when a dependable statement is quite as important as a dependable product. While the majority of motion picture manufacturing concerns can and do show such statements, there is still a percentage that knows the technical side better than it knows the financial side of business management. There is, therefore, opportunity for the addition of more motion picture securities to the accredited investment list when adequate attention shall have been given, not necessarily to the factors that make for profitable investment, but to the factors that demonstrate reliability.

Objectionable Pictures

A THEATER in Minneapolis has just been closed, and its license revoked, for running a work of motographic art containing some thirty nudes. The climax came the more promptly that the theater manager boasted of the money he was making, of his own pure-mindedness and the evil-mindedness of the newspaper which attacked his show, and of the fact that the "public" approved his picture.

A single exhibitor who jumps to the conclusion that a hundred million people endorse him because he can keep a few hundred seats occupied is assuming a good deal of a moral burden. No one who knows mankind will deny that the most prurient and evil of pictures, could it be shown, would play to capacity in any big city. The belief that an immoral picture will be shunned and the house showing it remain empty is too idealistic for consideration.

Pictures of nudes are dangerous to the art—dangerous to the reputation and safety of the producer and the exhibitor. The fact that an inoffensive picture of that nature is possible does not warrant the attempt to find it—the chances of missing are too great.

The Minneapolis theater was not closed by censorship, but by straight, old-fashioned law and police power. The case is as good a demonstration as we need that censorship is unnecessary and superfluous. There is enough law and enough police power in every community to handle effectively any situation that can possibly be created by an objectionable picture. The fact that not one picture in a thousand releases can possibly be classed as objectionable demonstrates the absurd economic waste of censorship and the adequacy of police power.

Performances for Children

SIX HUNDRED CHILDREN AT NEW YORK SHOW—OTHER NEWS

THE Academy of Music, Newburgh, New York, reports excellent attendance at its special Saturday morning shows for children. The performances are conducted by Fred M. Taylor, manager of the theater, in co-operation with the Equal Franchise League, and are proving one of the most noticeable attractions at the Academy of Music.

When, on a recent Saturday, 630 children turned out and paid five cents and 100 adults paid ten cents to see Marguerite Clark in "The Prince and the Pauper," all parties concerned thought that record business had been done. The second attendance jumped from 800 to 1,500 and crowded the house to the doors. The attraction was "Cinderella," a Paramount Picture, featuring Mary Pickford. The ladies of the Equal Franchise League conducted the affair in remarkably good style and members of the Junior League acted as ushers. Miss Betty Moore was a feature of the program with her stories and Mother Goose songs. Miss Moore was costumed in Mother Goose garb.

Mr. Taylor distributed dodgers at the school buildings, but did very little advertising aside from this. He carried only a three-inch space in the newspapers and virtually let the performance run itself. Mr. Taylor has been so well satisfied with these shows that he has adopted the special children's performance as a regular policy of the house and arranged for Paramount subjects for Saturday mornings for many weeks to come.

Youngsters Entertained

Six motion picture theaters in Washington, D. C., on a recent Saturday afternoon gave special shows for the children, who came as guests of the "cleaner pictures" movement. Two performances were given in each theater, the first beginning at two o'clock and the second about three-thirty. The programs given at the theaters were:

Masonic Temple Auditorium, "Prince and Pauper" (Paramount); Circle, "Three Pals" and "Reel Life" (Mutual); Dumbarton, "Little Mary Sunshine" (Pathe); Home, "Three Godfathers" (Blue Bird); Truxton, "Patchwork Girl of Oz" (Paramount); and Blue Mouse, "Dawn of Freedom" (Vitagraph).

City Backs Children's Films

Lawrence, Kansas, a city of about 13,000 population, is soon to have a weekly picture show especially for its children. At a meeting of the ministers and the presidents of the different clubs in the city federation, the opinion was unanimous that such shows would be supported by the parents. Steps were at once taken to give the plan a trial. W. A. McKeever, head of the child welfare work in the University, selected a committee to go to Kansas City and choose films for several shows. All the mothers attending the meeting were willing to trust the judgment of Mr. McKeever and his committee regarding pictures suitable for children.

Lloyd Ware, manager of the Bowersock and Varsity Theaters of Lawrence, is co-operating with the committee and has expressed his willingness to try the plan suggested.

There was a difference of opinion regarding the best hour for the performance, but the time to be first tried will probably be at the close of school on Fridays. Most of the mothers were of the opinion that children would be better able to attend than on Saturdays, when they are needed at home.

Three kinds of films will probably be chosen, instructive pictures catalogued roughly as travelogues, humorous, and the films showing children's stories.

Professor McKeever pointed out that it would be necessary for the parents to support the show which is planned in order that it may pay the cost of running it.

Children's Shows in Omaha

The Women's and Teachers' Clubs of Omaha, Nebraska, have launched a splendid campaign for the special children's matinees which at their suggestion are being given at the Muse Theater in that city. R. D. Shirley, manager of the theater, wired the Paramount Exchange in Kansas City upon the event of the second performance:

"Put on my second children's performance today—packed the house, 911 children and every one pleased with 'The Prince and the Pauper.' The Woman's Club is boosting the thing in good shape and think each performance will increase—but that is impossible, as I did capacity business this morning, unless I give two shows."

In an article contained in one of the Omaha daily papers, the event was recorded to the effect that, "The kiddies' picture program at the Muse Theater gave the traffic officers in that section a lot of work, as they were lined up for a block and traffc was suspended quite a while.

"The occasion was the second of a series of Saturday morning programs for children, given under the approval of the educational committee of the Woman's Club. Sitting two in a seat the boys and girls demonstrated that the idea of the morning program for children is the biggest thing that has happened in the movie business in Omaha. Parents who have attended the programs have been as much interested as the little folks."

Teacher Arranges Matinees

Prof. Raymond H. Heine, principal of the Normal Training public school of Topeka, Kansas, believes in motion pictures for children. He has begun a series of Saturday morning matinees especially for children at the Orpheum in that city. In this work Prof. Heine is using a series of features outlined by the Kansas City Feature Film Exchange. Besides the five-reel pictures, Burton Holmes Travel pictures are included in the program and also the Paramount-Bray cartoons.

New Under Water Thriller Coming

J. Ernest Williamson has returned to New York from the West Indies where he has been engaged for several months in the production of another sensational under water thriller. Accompanying Mr. Williamson were several of the directors, camera men, and actor folk. It is said that no announcements will be made in regard to the Williamson's new picture for some months to come.

Indications of interesting Triangle activities. Below is Enid Markey in Ince's new "Blood Will Tell." In the oval is Seena Owen in "A Woman's Awakening," Fine Arts.

It's a crazy place for a nap, but here's Enid Bennett, the captivating little Ince star from Australia, siestaing on top of Mt. Baldy, California.

New Seena Owen Play

One of the leading features of the Triangle-Fine Arts production, "A Woman's Awakening," featuring Seena Owen and directed by Chester Withey, is a dance of the period of 1860. This is introduced as a retrospective. The girls are all attired in Colonial costumes, making one of the most attractive scenes of its kind staged at the Fine Arts studio for some time. The furnishings of the ball room are all of the 1860 period, with an old-fashioned square piano and candles. More than a week was required to get all the details of this scene, which is shown on the film in about ten minutes.

A. D. Sears plays the leading masculine role opposite Miss Owen. The other principals in the cast include Alma Rueben, Kate Bruce, Charles Gerrard, Alberta Lee and Spottiswoode Aitken. This cast is found to please exhibitors on account of the appeal of each member to the average audience.

"A Tale of Two Cities"

"A Tale of Two Cities," a superb screen adaptation of Charles Dickens' wonderful novel, will be released by Fox Film Corporation as a super de luxe production for the week of March 12.

William Farnum in the double role of the soft-spoken, aristocratic Charles Darnay and the devil-may-care, dissolute English barrister, Sidney Carton, has never done such masterly acting in his entire career in the spoken or silent drama.

Frank Lloyd, who directed Mr. Farnum's first superplay, "The Price of Silence," was in charge of filming the Dickens story.

The supporting cast includes Jewel Carmen, who played opposite Douglas Fairbanks in "Manhattan Madness," as Lucie Manette; Charles Clary, as the Marquis St. Evremonde; Ralph Lewis, as Roger Cly; Herschel Mayall and Rosita Marstini, as Jacques and Madame De Farge.

Selig Producing in Chicago

The Selig Polyscope Company has in course of production a number of comedies which will be released in General Film Service. A company of clever comedians is at work at the studios at Chicago. Each of the comedies will carry a good plot in addition to laugh-provoking situations. William N. Selig believes there is a great field for one-reel comedies of worth. A large number of comedies will be filmed.

"THE GIRL FROM RECTOR'S"

Mutual Releases Film Story of Famous Stage Success, March 5, Starring Ruth McTammany as "Loute Sedaine"

With a fame and following ready made by its stage successes, "The Girl from Rector's" is coming out in motion pictures. The Mutual Film Corporation announces the release of a five-part picture edition of the play for the week of March 5.

Ruth McTammany in the role of "Loute Sedaine," the girl from Rector's, is the star and center of attention. Loute Sedaine is one of those fascinating characters that float across the theatrical horizon only once in a great while.

There is a strange charm in the story of Loute's adventures amid the bright lights and bad lands of Gotham. Given an exceedingly beautiful girl who aspires to fame as a dancer, with Broadway cafe audiences as her step-ladders, there is afforded an opportunity for spectacular grouping of characters that is unexcelled in any locale conceivable.

Love and Suspense are Present

"The Girl from Rector's," beautiful as a poet's dream, innocent as Eve before the serpent's advent, smiling as the Circe who turned Ulysses' companions into swine, and luckier than any unprotected beauty who ever trod the boards of Broadway, makes her way through the labyrinths of love gracefully and safely. There are the elements in "The Girl from Rector's" that go to make a big picture success. It is a drama of love and suspense—of light and life and rapid action and quick, unexpected change.

At one moment "The Girl from Rector's" appears to be on the edge of the precipice that leads to Dante's famous front gate, and an instant later, by virtue of the providence that watches over her, she is driving to safety in a richly furnished boudoir.

Goldwyn Takes Poll of Public's Tastes

PLAY-GOER WANTS TO SEE BEAUTIFUL WOMEN IN PICTURES

Mary Garden, of Europe, America and Goldwyn.

LOOKING down the list of stars signed by the Goldwyn Pictures Corporation in the short time since its entrance into the producing field, a newspaper critic notes the names—Mary Garden, Mae Marsh, Maxine Elliott, Madge Kennedy, Jane Cowl—and then he remarks, "Goldwyn has not yet signed up Theodore Roosevelt. And yet, on the other hand, and in general, why not?

The responses to Goldwyn's announcements that exhibitors and the public were to be asked for suggestions regarding its productions contain hints upon the tastes of some theatergoers whose ideas are of as much value to the exhibitor as to the producer who seeks the expressions of opinion. One writer says:

> Just one suggestion: What picture audiences are interested in seeing is women whose faces and personalities express refinement, purity, kindness, gentleness and sweetness. Such people are worth money to any management. Get this type of people and you will have masterpiece pictures.

Another volunteer emphasizes the same point, saying:

> There are too many commonplace looking women in pictures. In addition to making better pictures from the standpoint of the story, improve them from the standpoint of the actor, even though you find it necessary to create new actors for the screen.

Several hundred persons have written Goldwyn suggesting plays and novels available for picture production and it is interesting to reveal that two Goldwyn plays picked for production were selected directly by the public as a result of this direct contact with screen fans.

Exhibitors who own the theaters in which motion pictures are shown were called upon for advice as to the Goldwyn policy of distributing its productions and they responded readily and cordially.

Mary Garden Runs U-Boat Gauntlet

Mary Garden, famous star of grand opera, who has just entered motion pictures under Goldwyn auspices, completed her arrangements for going to Europe and sailed February 26, with only a shrug of her shoulders for the U-boats and enemy torpedoes.

Miss Garden is a passenger on the Spanish liner Alfonso XII, which will have very few Americans on her passenger list. During her stay in France, incidentally, Miss Garden is to act as the correspondent of a great New York daily paper and goes properly credentialled for this new work. She will prepare an autobiography also which will appear in American newspapers next fall.

Already, in response to Goldwyn's invitation, film fans everywhere are expressing their choice as to her first picture. Large numbers of her admirers ask Miss Garden to select "Salome" for her debut.

Goldwyn Tests Color Processes

Arthur Hopkins, chief producing director, who is a partner in Goldwyn Pictures Corporation, has been making a thorough investigation of new color processes and thinks that the color problem is virtually solved at the present time. And he goes further than this. He predicts that picture dramas soon will be produced by a method entirely practical. He speaks as follows:

> I think that the pictures have tremendous possibilities that are still unthought of. The drama has developed new forms and so have the motion pictures. In Goldwyn pictures we have already thought out one new form which will show "the stream of life."

Hugo Ballin, the noted mural decorator whose murals in the executive chamber of the Wisconsin capitol rank high in America's art achievements, is the latest celebrity to be called into service by Goldwyn Pictures Corporation. He is actively at work in the Goldwyn studios designing the sets for the two productions now under way.

Miss Elliott's company is working side by side on the same floor of the Goldwyn studios with the

One of these two bright lights is Mae Marsh, of Goldwyn Pictures.

Mae Marsh company that is now almost finished with the first picture that famous screen star is completing for Goldwyn.

Goldwyn's promise that it would have twelve completed pictures ready before releasing a single picture for the public is thus two units nearer to accomplishment than it was thirty days ago. A third company with still another star will be at work in the next fortnight.

Goldwyn is rapidly completing the work of casting the other roles in the Elliott picture. One of the most important engagements announced thus far is that of Charles Dalton, who is now playing in "The Wanderer," the Biblical spectacle.

Pickford Film in Big Theater

The latest Mary Pickford play is to be presented at the Auditorium, the biggest theater in Chicago. Max Goldstine, local representative of the Artcraft Pictures Corporation, has engaged Chicago's grand opera house for "Little Mary's" latest play, "A Poor Little Rich Girl," taken from Eleanor Gates' play and novel, to begin its run March 10. During Miss Pickford's occupancy of the Auditorium the admission price will be twenty-five and fifty cents.

"A Poor Little Rich Girl," in seven parts, is the first play since "Tess of the Storm Country" which brings Miss Pickford's inimitable qualities to the surface. A well trained orchestra composed of musicians who are familiar with the Auditorium's interior by virtue of their previous connection with the opera company, will have the musical score in charge.

Exhibitors Plan Charity Ball

The exhibitors of Greater New York are planning to hold a charity ball at Terrace Garden on Monday evening, April 16. The entire profits of the affair will be devoted to charitable purposes. A part of the proceeds will immediately be turned over to a number of worthy local charitable organizations and the remainder will be saved as the nucleus of a permanent charity fund. The fund will be under the control of a committee composed of manufacturers and exhibitors, whose duty it will be to see that none but charities that are worthy shall receive aid.

You know without being told that this entrancing scene was not bit off by the camera in Manhattan or Chicago. It's out on the sunny side of U. S. A. William Desmond, Ince dramatic dynamo, is the individual who is so cruelly persecuted.

PUBLICITY FOR "DEEMSTER"

Arrow Film Corporation Explains to Exhibitors in Detail the Advertising Plan Arranged for Film of Hall Caine's Novel

The advertising campaign begun in the trade papers in connection with the Arrow Film Corporation's forthcoming release, "The Deemster," from Hall Caine's novel, will not be discontinued as soon as the territorial rights have been disposed of, but the opposite course will be followed. The Arrow Film Corporation announces that the publicity campaign will be carried on as an aid to the state rights interests and exhibitors.

W. E. Shallenberger, president of the Arrow states that the first step in carrying out this policy will be to issue one of the largest rotogravure publications ever printed in connection with a picture drama. This will consist of five pages. The fifth page, twenty-eight inches by forty-two inches, will serve as a hanger which the exhibitor may use for preliminary lobby display.

The other four pages will be devoted to the opinions of trade reviewers, to synopsis of the story and cast, and to a review of the merits of the picture as an entertainment. It will be sent to every exhibitor, large or small, throughout the United States and Canada. This publication, combined with advertisements in the trade papers, will establish the picture with exhibitors.

The twenty-four sheet stands, six-sheets, three-sheets, one-sheets, lobby displays, cuts and other advertising devices provided for the use of the local exhibitor are varied sufficiently to meet wide demands.

Each exhibitor will also be provided with a complete set of newspaper advertising copy, and forty reading notices ranging from ten to one hundred lines in reference to Hall Caine, Derwent Hall Caine, his son, who plays the leading role in the picture, the story of "The Deemster," the Isle of Man, and other matters which will carry news interest to readers of local papers.

Dr. Shallenberger will place the publicity department of the Arrow company, now conducted by Wilbur Bates, an experienced newspaper man, at the command of any local exhibitor who may desire to go further in local press work than the set forms provided may permit.

Montreal House Sets Record

All box-office records in Montreal, Ontario, have been surpassed by the Imperial Theater, showing "The Girl Philippa," Vitagraph's new eight-reel presentation of Robert W. Chambers' fiction masterpiece with Anita Stewart in the title role, and "The Secret Kingdom," Vitagraph's current adventure serial starring Charles Richman and Dorothy Kelly. "The Girl Philippa" played four days at the Imperial to a box-office total that, to quote the management, "smashed every record this or any other theater in Montreal ever had."

"They were lined up from St. Catherine street to the door in triple rows," wrote the manager. He rebooked the picture.

In St. John, Canada, where "The Secret Kingdom" opened at the Imperial, Manager Romney wrote that he is doing exceptionally well with it.

The miniatures here give but a faint suggestion of the power and beauty in the big new Vitagraph Blue Ribbon, "Intrigue," which features the winsome Peggy Hyland. It made its maiden screen appearance February 26.

IMPRESSIVE NEW VITAGRAPH

"Intrigue," Starring Peggy Hyland, Bobby Connolly and Marc MacDermott, Blue Ribbon Feature Which Appeared February 26

"Intrigue," a most unusual offering in which Peggy Hyland, Bobby Connolly and Marc MacDermott are co-starred, will be released through the Vitagraph-V. L. S. E. exchanges on February 26.

Originally "Intrigue" had been called "The Little Grand Duke," but with its completion by John Robertson there seemed to be warrant for changing its title to the one it now bears. There are exciting incidents a plenty in this latest Vitagraph production.

Peggy Hyland is traveling, as Peggy Dare, a wealthy young American girl, in Europe when the great war breaks out. Her fiance, Marc MacDermott, is stationed in Bonaturia, where he and his mother are surrounded by intrigue and court plots. There is an attempt to rid the throne of Bonaturia of its grand duke, played by Bobby Connolly, and all unwittingly Peggy is brought into the by-play.

She and the little chap, who is known to her only as a peasant's boy, arrive in Bonaturia after an exciting and hair-breadth escape on his part from assassination. Then the pot boils even more merrily and we are introduced to one thrilling episode after another.

It all ends happily, of course, and the two Americans are united. "Intrigue" is almost certain of a cordial reception among all those who enjoy excitement, a pretty face, and manly strength.

"The Barrier" at Broadway House

The Rex Beach Pictures Company's great sensational picture, "The Barrier," from Rex Beach's famous novel of the same name, opened an engagement at the Broadway Theater, Sunday, February 25, following the run of "Twenty Thousand Leagues Under the Sea." "The Barrier" was given an enthusiastic reception, as was Mr. Beach, who was present at the first showing.

"The Barrier," an adaptation of Rex Beach's great novel, is a story of life in the "gold strike" days in California and Alaska, and is the third medium through which this wonderful story has been placed before the

Another of the impressive scenes in Vitagraph's new Blue Ribbon, "Intrigue," released February 26.

public, the book having been a "best seller" and then staged as a theatrical hit.

Special music for "The Barrier" was composed by Fred O. Hanks and Sol Levy and was played by an augmented orchestra. The music, following throughout the action of the drama, is, in effect, an opera.

RAVER SUCCEEDS SHERRILL

Art Dramas, Inc., Elects New Executive and Defines Its Future Policies—Continues Weekly Program Releases

Harry R. Raver has succeeded William L. Sherrill as president of Art Dramas, Inc. The resignation of the retired president was followed by a special meeting of the board of directors February 19, at which the company ratified the policy of weekly releases along the lines of established program distribution.

In the election of Mr. Raver as president, with George Wiley vice-president, Harry M. Goetz of the Erbograph Company, secretary, and Herbert Blache, treasurer, Art Dramas, Inc., avails itself of "young blood," Mr. Raver being still a young man. He has a record of thorough experience with distributing and producing companies.

He started as a traveling exhibitor in 1899, later operating exchanges in Omaha, Washington and Baltimore, and managing theaters in various cities. Mr. Raver went to New York in 1909 and took charge of the American affairs of Eclair of Paris, during which time he was also active as a director-member of the Motion Picture Distributing and Sales Company, which successfully fought the Patents company and made it possible for independent producers to make pictures. When the Film Supply Company of America was formed, Mr. Raver was elected secretary and general manager. He was appointed American representative of the Itala Company of Turin, and later elected secretary and treasurer of the company. Among the many splendid Itala films imported by Mr. Raver to this country was D'Annunzio's "Cabiria," the first motion picture to play a legitimate theater at a two dollar admission.

The All Star Feature Corporation was formed by Mr. Raver and he was one of the first to introduce the star and stage play type of picture, having brought to the screen such artists as Ethel Barrymore, Dustin Farnum, Thomas Ross, Jane Cowl, Gail Kane, Digby Bell, Edgar Selwyn, Cyril Scott, George Nash and others.

Metro Pays Star $75,000

Emily Stevens, one of the greatest emotional stars of the screen or stage, has just signed a new contract under which she will be paid $75,000 for appearing in four big picture plays which will be released by Metro Pictures Corporation. The pictures will be made under the supervision of B. A. Rolfe, president of Rolfe Photoplays, Inc., and Maxwell Karger, general manager of the Rolfe and Columbia studios. The first production in which Miss Stevens is to appear will be "Opportunity," by Edgar Franklyn. On the release date of the play the story will be published in Munsey's magazine. For the last five months Miss Stevens has been on tour in "The Unchastened Woman."

AIDS EUGENICS CAUSE

Dr. H. J. Haiselden, Surgeon-Actor, Who Stars in "The Black Stork," Advocates New Illinois Marriage Statute

Dr. Harry J. Haiselden, surgeon, and star actor in the eugenic photoplay, "The Black Stork," has won his first big fight for eugenic marriages by persuading the judiciary committee of the Illinois senate to report favorably the most drastic eugenic marriage bill ever proposed in the United States.

The bill provides for blood tests and drastic examinations before the issuance of marriage licenses. Dr. Anna Blount, an ardent advocate of eugenic marriages, originally started the agitation for the measure in which she sought only to prevent the marriage of diseased persons.

The battle with the legislators was getting too strenuous for her and she solicited the support of Dr. Haiselden. He agreed to join hands with her provided she would amend her measure and make it so broad that it would absolutely stamp out even the possibility of unhealthy babies. This she did.

Dr. Haiselden appeared before the legislative committee and told of his professional experiences in assisting in bringing into the world babies that were destined to be a menace with advancing years. He said in so many words that never again would he lift his hand to prolong the life of such a baby. Some of the legislators suggested that should he follow such a course he would be liable to arrest.

"That makes absolutely no difference to me," answered Dr. Haiselden. "I did this a short time ago and the state attempted to have me arrested only to find that I was within my rights. It was upon that case that the photoplay, 'The Black Stork,' was based."

General Film Appointments

General Film Company has made the following changes in its staff in order to further strengthen its service:

H. H. Buxbaum, formerly manager of the New York branch office, has been appointed comptroller of the company in charge of the operations of branches. B. F. Lyon, formerly division manager for the International, has been made supervisor over General Film's west central territory. He now has supervision over all sales of the following branch offices: Detroit, Chicago, St. Louis, Indianapolis, Milwaukee and Minneapolis. C. E. Shurtleff, recently Pathe's Cleveland manager, is now supervisor for General's east central territory. Mr. Shurtleff now supervises all sales of branch offices in Cleveland, Cincinnati, Buffalo, Pittsburgh, Columbus, Wheeling and Syracuse. He was formerly manager of the Cleveland, Cincinnati and Detroit offices for V. L. S. E. Charles S. Goetz, who was manager of International's Cleveland branch, has been appointed branch manager of General's office at St. Louis.

Director George Irving of the Frohman Amusement Corporation, whose able direction spelled so much of the phenomenal success of "The Witching Hour," is again at the helm of production for his company in the making of the Frohman super-production in ten reels, "God's Man." Director Irving, with his entire company headed by H. B. Warner, the star, has returned from the vicinity of Cape Hatteras, where they have been encamped for the past ten days, securing the thrilling scenes of the shipwrecked tramp clipper, which play a most important part in the forthcoming production.

George M. Cohan and Ethel Barrymore.

Above is "Little Mary" and her mother, talking over things at the Artcraft Ft. Lee studio while Mary was working in "A Poor Little Rich Girl." The other pictures show "foreign" planets greeting the big Artcraft star, Geo. M.

Marguerite Clark and "United States" Cohan.

Two Artcraft Releases in March

COHAN'S "BROADWAY JONES" AND NEW PICKFORD PLAY COMING

THE release date of George M. Cohan's new Artcraft production, "Broadway Jones," has been set ahead one week to March 26, according to an announcement by the Artcraft Pictures Corporation. By releasing the Cohan picture in March, Artcraft offers two subjects for the month, Mary Pickford's latest play, "A Poor Little Rich Girl," being presented commencing March 5.

In selecting the supporting cast for George M. Cohan's initial Artcraft picture, Director Joe Kaufman has assembled an exceptional company of artists of wide experience both on the screen as well as the theatrical stage. Each member of the cast portraying an important character in "Broadway Jones" is well known among patrons throughout the country and has achieved popularity as a result of individual merit.

Marguerite Snow as Country Girl

Appearing opposite the famous stage comedian is Marguerite Snow, whose three years' experience on the speaking stage under the managements of various prominent producers of metropolitan successes fitted her well for the demands of the screen. During her six years before the camera Miss Snow has acquired a large personal following as a result of her well-known portrayals in such subjects as "The Million Dollar Mystery," "The Upstart," "Second in Command," and others. In the role of "Josie," the sweet little girl of the country town, who shows "Broadway Jones" the path to success, Miss Snow registers what is expected to prove her greatest screen characterization in the first Cohan-Artcraft offering.

George M. Cohan, Marguerite Snow and several other players who were temporarily blinded recently, causing a few days' delay in the production of the picture, have fully recovered, and are again at work at the studio. The first scene to be taken following the return of the players was staged at Times Square, where Director Kaufman secured some real metropolitan effects. Using his auto as a shield and with his hand over his mouth so as not to attract attention, Mr. Kaufman obtained the desired material presenting George M. in the very heart of New York's theatrical district.

Although very much of a stranger to the workings of the silent drama, Mr. Cohan has given his new work great serious thought and study, with the result that he has proved an apt pupil.

"Little Mary" and "Doug" Triumph

The popularity of two Artcraft stars has been confirmed in a contest held by the *Brooklyn Daily Eagle* in connection with the Exhibitors' Ball held at Coney Island recently.

The contest terminated with Mary Pickford as the winner with 30,300 votes, while Douglas Fairbanks came out at the top of the list of male stars with 17,210 votes. They were named King and Queen of the ball and were honored with silver loving cups by the *Brooklyn Daily Eagle*. "Doug" Fairbanks, who was on hand to lead the grand march, personally received his gift, and Miss Pickford's cup was presented to Walter E. Greene, president of the Artcraft Pictures Corporation, to be forwarded on to "Little Mary," who has removed to Los Angeles following the completion of "A Poor Little Rich Girl," the coming Artcraft release.

Artcraft Takes Larger Offices

As a result of the increased activities evidenced at the headquarters of the Artcraft Pictures Corporation in New York City, it has been found necessary to seek larger quarters.

The entire fifteenth floor of the Godfrey building, 729 Seventh avenue, in which the present Artcraft offices are located, has been taken over. The suite is now being fitted up under the direction of Al Lichtman, general manager of Artcraft, and John A. Kent.

The suite will also include the offices of the Fairbanks representatives as well as the New York ex-

We have often wondered why so many exhibitors go into the producing end of the game. Here are four reasons why they do. All the girls in the Metro film cutting rooms wear overalls now because of the high cost of skirts and because jeans are less finnicky about acids and general dirt.

change. Arthur G. Whyte, head of the local exchange, is already located in his new office on the fifteenth floor and it is expected that all other offices will be moved in about two weeks. The floor space of the new establishment measures 90,000 square feet.

PLAYERS JOIN FOX

James Cruze, Bertram Grassby and Beatrice Burnham Sign Up—William Fox Takes a Vacation

William Fox has lately added to his players' organization, James Cruze, star of the big serial, "The Million Dollar Mystery"; Bertram Grassby, a well-known figure in stock and on the legitimate stage before he entered filmdom; and Beatrice Burnham, who has just come from Yorke-Metro.

All will work in the West coast studios at Hollywood, in the new Gladys Brockwell picture now being filmed.

Other new players just engaged are Walter C. Robinson, six years with D. W. Griffith's forces, who is in Director Carl Harbaugh's recently begun Stuart Holmes feature; Boyce Coombs, in the cast of Virginia Pearson's photoplay; and Martin Reagan, with Valeska Suratt.

Three companies of William Fox players are now in the South. J. Gordon Edwards is in St. Augustine, Florida, Valeska Surat in Tampa, and the Nigh-Palmer organization in Chattanooga, Tennessee.

Mr. Fox is in California paying a visit to his Coast plant. It is the first vacation he has taken since he began manufacturing motion pictures. He will be gone for six to eight weeks on his trip of inspection. Until Mr. Fox went to Buffalo a few weeks ago, he had never been farther west than Fort Lee, New Jersey.

As the first of the series of six five-reel features starring Crane Wilbur, David Horsley offers "The Painted Lie," a drama from a scenario by Mr. Wilbur. The week of March 26 is the time set for its release through the Mutual.

GREATER VITAGRAPH PLANS

President A. E. Smith Announces Constructive Policy for 1917—To Co-star Anita Stewart and Earle Williams

In pursuance of the promise to exhibitors that Greater Vitagraph will always strive to be what the name indicates, Albert E. Smith, president of the Vitagraph Company of America, announces policies for 1917 even more generous than heretofore, embracing new groups or teaming arrangements of Vitagraph's principal stars.

Mr. Smith will personally support the furtherance of the Greater Vitagraph policy. He reiterates the company's aims regarding the continuance and extension of the thoroughly harmonious co-operation between the producing and the sales departments. He accredits Walter W. Irwin, general manager of Vitagraph-V. L. S. E., for the present successful operation of the distributing organization.

Greater attention than ever before will be given to the stories on which the features are based, and a closer supervision of production by J. Stuart Blackton, director general of Vitagraph.

Increase West Coast Facilities

In accordance with these plans, there has been a cutting down in the eastern studios of Vitagraph in Brooklyn and an increase in its western studios in Los Angeles. This was made necessary by the overburdening of the plant in Brooklyn under the previous system of producing there all the Blue Ribbon program and special features, serials, and comedies. The various mechanical departments of the Flatbush studios have now been eased of much of their former burden. Needed assistance has been given to the department hands who tried manfully to stand alone against a tide of growth that could not be stemmed.

The eastern directing staff, which will of course be under the personal supervision of Mr. Blackton, has been altered in its personnel so that W. P. S. Earle is now production manager. The other directors who will hereafter work in the Flatbush studios are Paul Scardon, Wilfrid North, Thomas Mills, Brinsley Shaw, Marguerite Bertsch, and Van Dyke Brook.

Make Blue Ribbon Films in West

In the western Vitagraph studios, William Wolbert and William Duncan will produced features and serials. Lawrence Semon will continue there to turn out the "Big V" comedies. David Smith, who is just completing a successful series of one-reelers, will be associated with and assistant to Mr. Duncan.

Following this change in directors and the locale of their work, a new arrangement of Vitagraph stars has been perfected.

Anita Stewart and Earle Williams, who even when they are starred alone are among the greatest of box-office attractions, will shortly resume their career of co-starring in Blue Ribbon program and special features.

For some time they were seen together in a number of Vitagraph productions, among them "The Juggernaut," "My Lady's Slipper," and many others that met with unusual popular favor.

Harry Carey has the featured role of "'Red' Saunders" in a five-reel comedy-drama produced at Universal City under the title of "Plain Mary Smith."

Exhibitor Signs Under Gun

This bit of gun play was staged in the offices of the Mutual Film Corporation's Los Angeles branch. D. S. McCarty, manager of the Broadway Comedy Theater of that city is gentleman signing under the

Exhibitor McCarty, of Los Angeles, signing a contract for the Mutual "Shorty" series. At his right is T. C. Malcolm, Mutual Los Angeles manager; at McCarty's left is Newton Levi, Mutual's assistant manager. "Shorty" Hamilton holds the gun, and the curly head is William H. Clifford, author.

gun, with "Shorty" Hamilton, hero of "The Adventures of Shorty" series released through the Mutual, behind it. Mr. McCarty is putting his name to a contract which means that the patrons of his house will be given a chance to see "Shorty" through the entire series. The other members of the party, witness to Mr. Hamilton's determined efforts that Mr. McCarty shall not escape unsigned, are seated at left of picture, T. C. Malcolm, manager of the Mutual exchange, seated left. Newton Levi, assistant manager of the Mutual exchange standing at "Shorty's" left, Clyde W. Slater, and William H. Clifford, the author.

Vamp Becomes Stenog

Dorothy Dalton, who has gained popularity in recent "vampire" roles, soon will be seen in a different characterization, when she is presented by Thomas H. Ince in "Back of the Man," a Triangle-Kay Bee play by Monte M. Katterjohn. She departs in this subject from clinging gowns and sinister designs, and takes up the more lovable work of portraying a plodding stenographer of superior mental ability and strength of character.

"Back of the Man" is founded on the doctrine that "directing every masculine stride toward the goal of honest achievement is the soft guiding hand of inspiring womanhood." It recites the obstacles encountered in the city by a raw country youth, and the unusual circumstances that play a part in their removal. It bristles with adventure, and appeals with a strong romantic interest.

Opposite Miss Dalton is Charles Ray, the popular Ince juvenile, in the role of "Larry Thomas," the ambitious country lad, who becomes embroiled in a series of embarrassing difficulties. Jack Livingston, J. Barney Sherry and Margaret Thompson complete the cast.

"Pawned" is the title of a five-reel melodrama, the production of which is to begin at Universal City in a few days. Ella Hall will play the featured role.

Mutual Releases "Jimmy Dale" Series

"Jimmy Dale, alias the Grey Seal," a series of sixteen two-reel detective story pictures, each complete, is to be released by the Mutual Film Corporation, beginning March 23.

The announcement comes from the Chicago offices of President John R. Freuler of the Mutual following a series of conferences and negotiations between the Mutual and Jules Bernstein, vice president of the Monmouth Film Corporation, which produced the Jimmy Dale series.

The picture's star, E. K. Lincoln, who appears in the title role, together with Paul Panzer, Edna Hunter and Doris Mitchel.

The stories, now being published in book form, are by Frank L. Packard, the celebrated Canadian author who wrote "The Miracle Man" and other successes. Mr. Packard is one of the particularly popular contemporaneous authors for the reason of the wide circulation of his hundreds of short stories in the American magazines.

The New York publishers, George H. Durand Publishing Company, will co-operate in bringing the series to the attention of the public and the trade through the medium of the booksellers.

The series will be released, a two-reel story a week for sixteen weeks, beginning March 23. A full line of exhibitors' aids will be issued by the service departments of the Mutual.

Nevada Makes Big Feature

After months of careful preparation and the travel of the company half way around the world, the Nevada Motion Picture Corporation is well along in the production of Herman Whitaker's famous novel, "The Planter." The story is to be made in ten or twelve reels. Tyrone Power is being starred in the remarkable character of "Hertzer."

The company is located at 40 West Mountain street, Pasadena, California. Three or four tropical film villages have been built in that vicinity for use by the company immediately upon its return.

The company is just recently back from Guatemala, where much of the story of "The Planter" is laid.

"The Planter" was one of the six biggest sellers of its

Tyrone Power in the Nevada Motion Picture Corporation's twelve-reel feature, "The Planter," filmed in Guatemala..

time. Over $200,000 has already been spent on the production, and it is expected that it will cost almost as much more before it is finished.

Two-Reel "Luke" Comedies

Pathe has decided to issue its "Lonesome Luke" comedies in two-reel lengths, beginning March 18, and has contracted with the Rolin Flm Company for the entire output of the west coast laugh laboratory.

The new "Lonesome Luke" pictures will be released at the rate of one a month. This is to insure time to perfect each one. Increased quality is Pathe's aim all along the line, says J. A. Berst, vice-president and general manager.

Pathe has made inquiry among exhibitors as to the popularity of the comedies. Here is what some exhibitors say:

They run consistently good.—J. F. Osterstock, eastern representative Wilmer and Vincent, Inc.

Your Luke Comedies are making a big hit here and I personally think they are as good, if not better, than the Chaplin comedies.—John R. Elliott, Hippodrome Theater, Youngstown, Ohio.

Luke Comedies do as much business and give better satisfaction than any we have played here, and, as you know, we play them all.—Rae Theater Company, Ann Arbor, Michigan.

The best single reel comedies we receive, and certainly deserve praise.—Godfrey Kotzin, manager Lyric Theater, Covington, Kentucky.

Luke Comedies are sure laugh-getters.—Orpheum Theater, Oxford, North Carolina.

New Hart Play

William S. Hart, the popular western character actor, soon will be seen in another stirring play of the plains, when he is presented by Thomas H. Ince in "The Square-Deal Man," an original Triangle-Kay Bee subject from the pen of J. G. Hawks. Additional interest attaches to this production, in that it offers Hart in a role other than that of the "bad-man" that has brought him fame.

"The Square-Deal Man" is a throbbing drama of the west, telling the tale of a gambler, all man, who threw down his cards for a slip of a girl, and won his greatest stake.

Hart, of course, has the title role and has invested it, it is declared, with all the virility and forcefulness that have contributed to his success in the past. While the part is not that of a murderous gun-fighter, it is just such a characterization in which the star is at home; for, the stern-visaged person he portrays becomes embroiled in a series of irritating difficulties that require a six-shooter for solution.

Opposite Hart in "The Square-Deal Man" is seen a new leading woman. She is Mary MacIvor, the new ingenue.

McClure's Series in Hawaii

The San Francisco office of the McClure Series Department of the Triangle Distributing Corporation has booked "Seven Deadly Sins" with the Consolidated Amusement Company of Hawaii. This company controls Hawaii's best theaters, including the Bijou, one of the finest vaudeville theaters in Honolulu. Seven Deadly Sins will be the first motion picture feature ever shown in the Bijou, which is giving up its vaudeville bill for pictures just to show "Seven Deadly Sins."

Thanhouser Signs Neill

Edwin Thanhouser has engaged Richard R. Neill to play leads in a Florence La Badie production. Mr. Neill brings to the Thanhouser studio a fine experience gained in a number of different motion picture companies. He was last with Fox, supporting June Caprice, and played with Gail Kane, Mabel Taliaferro, Nat Goodwin, and others. His screen career has been with Equitable, Fox, Metro, and World. Mr. Neill had a legitimate stage career of six years under the management of Charles Frohman and was with E. H. Sothern, Virginia Harned in "The Other Girl" and with Mary Mannering, W. H. Thompson and others. His first appearance with Thanhouser will be in a new play by Lloyd Lonergan.

Praises "Skinner's Dress Suit"

Essanay's picturization of "Skinner's Dress Suit" is better than the original story. Henry Irving Dodge, the author, made this statement to Director Beaumont after witnessing an exhibition of the production in New York:

I want to tell you and everyone else who had anything to do with the scenario writing and directing of "Skinner's Dress Suit," how pleased I am with your splendid workmanship. Also, there were original touches put in that added greatly to the story. I thank you for these, particuarly.

For a smooth-running, human, absorbing proposition, "Skinner" beats anything I've seen. I had with me at the exhibition an authority on motion pictures. He said this production was flawless, and, in fact, could have run on two more reels. But that is where you showed great wisdom—in stopping your picture when people want more. Somehow or another the picture seems different, superior—and this is not the story I refer to, but the skill of yourself and your collaborators. I don't know of a point in the picture to which I could take exception.

Mr. Dodge is one of the most noted authors in the United States. His story of Skinner was published in *The Saturday Evening Post,* and won the praise of millions throughout the country.

"Skinner's Dress Suit" is having record bookings. Exhibitors who have run the picture report capacity business and are clamoring for return dates. In addition to a week's run at the Broadway Rialto Theater, New York, the production has had return showings at the Pastime Theater in Chicago's loop twice in one week, with "S. R. O." out each time.

On Fox Pay Roll

Here are the actors' names on the pay roll of the Fox Company at present, the latest reviewed list:

Theda Bara, William Farnum, Annette Kellermann, Virginia Pearson, Gladys Brockwell, June Caprice, George Walsh, Dustin Farnum, Winifred Kingston, Valeska Suratt, Stuart Holmes, Hank Mann, Tom Mix, Mary Martin, Harry Hilliard, Anna Luther, Irving Cummings, Walter Law, Jane Lee, Katherine Lee, Gladys Coburn, Carmen Phillips, Billie Richie, Miriam Cooper, Herbert Heyes, Ralph Lewis, Vera Lewis, Jewel Carmen, Willard Louis, Velma Whitman, Frank Morgan, Claire Whitney, Tom Brooke, Sydney Deane, Jack Standing, William Burress, Tom Burrough, Edward Cecil, Charles Girard, Charles Edhler, Dan Mason, Edward Hoyt, Frankie Lee, Herschel Mayall, Marie McKeen, Richard R. Neill, Betty Prendergast, Grace Stevens, Kittens Reichert, Robert Vivian, Pearl Palmer, Ned Findlay, Caroline Rankin, Dot Farley, Gertrude Selby, Mario Blanchi, Henry Lehrman, Joseph Granby, William Nigh, Violet de Biccari, Miriam Battista, Elizabeth Kennedy, Marc Robbins, Joseph Swickard, Harry De Vere, Rosita Martsini, Annette De Foe, Frances Burnham, Francis Carpenter, Cecil Holland, Ruth Thorp, Edward Roseman.

In Germany old and worn films are bought by dealers and exchanges to be melted down. The present prices for them are 8 to 10 marks per kilo ($1.90 to $2.38 per 2.2 pounds). The cost of a modern picture machine with all accessories ranges from 1,200 to 1,500 marks ($285.60 to $357).

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

I am having trouble with the motor on my projection machine and would like to have you tell me what to do to remedy the trouble. I am using a Simplex machine, with a generator set, using 35 amps. D. C. at the lamp and 100 A. C. on the motor. The motor I am using is made by The Electric Specialty Company. When I start the machine, I have to crank it by hand for about one minute, then the motor picks up and carries it all right. I have used this machine and motor for two years and it has been all right up to the last week or so. Can you tell me what to do with it?

Your trouble is caused by oil and dirt collecting on the rings in the motor that controls the speed of the motor and you can remedy the trouble by disconnecting the variable speed arm and then remove the screws in the end casting. On the inside you will find the rings. Clean them and put the casting and arm back in place and you will have no more trouble.

Exhibitor Has a Question

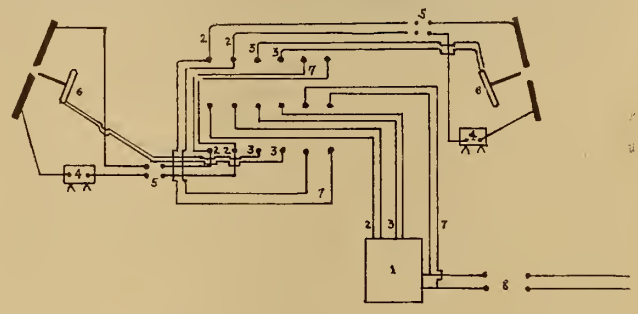
I have installed in the booth of my theater a new Auto Arc Control for the regulating automatically of the arc on the projection machine. I have two Power's 6A machines in the booth and I would like to know if I can use the one auto arc on both machines. If this is possible, please give me some instructions on how it is done and a diagram of the same. My operator says that it can't be done but if it can be I would like to do it and save myself the price of another auto arc.

I'm glad to get a question from an exhibitor. This department is as much for them as anyone else. Come often.

It is possible to use the auto arc on two machines, but it takes quite a bit of wiring and changing to do it. Here is a diagram that I believe will help you out. You will have to use a six pole, double throw switch, and the chances are you will not be able to buy one at the average electrical shop, but you can use two, three-pole switches, and place them side by side and remove the fiber bar that connects the knives on each switch and put on a single bar across the six knives, locking them all together, and practically making one switch out of the two. You will also have to have another celenoid to use on the second lamp, to control the feed of the carbons. I am not sure, but suppose that you can buy this part of the outfit separately from the American Auto-Arc Company.

Connect up the two machines as follows. There is one thing you must bear in mind: Test, with an ampere meter, and be sure that both lamps are working at the same amperage; your auto arc will not work unless they are.

As I have said at the beginning of this article, it is possible to use one auto arc on two lamps, and the following diagram will show you how to do it, but if I were doing it, I would buy another auto arc and in the long run save time, worry and expense. Taking money from Peter to pay Paul has proved to be very unsatisfactory, and I believe that your idea will turn out the same way.



No. 1. Auto Arc.
No. 2. Lead wires from Auto Arc to center lugs of six-pole switch, to feed the lamp when it is working on the Auto Arc.
No. 3. Lead wires from Auto Arc to to center lugs of six-pole switch to feed the celenoid controlling the feed of the lamp when the lamp is working on the Auto Arc.
No. 4. Rheostats on each lamp.
No. 5. Switch at machine.
No. 6. Celenoid at lamp.
No. 7. Mains to feed lamp not being used with Auto Arc. These mains are connected just ahead of the Auto Arc feed wires and behind the main switch hand fuses, of the booth, and are transposed at the six-pole switch so that when one lamp is on the Auto Arc, the other lamp may be used independent of the Auto Arc, and vice versa.
No. 8. Main switch and fuse.

After all connections are made, test each lamp to see that you have the polarities right, positive to top carbon and negative to lower carbon of the lamp. You will have to make two tests on each lamp. One using the auto arc and one straight through. Test first with the auto arc and then test without it. On the second test, you find the lamp burning up side down, reverse the connections for that lamp at the six-pole switch, numbered seven.

I am in trouble with the generator end of my motor generator and would consider it a great favor if you can give me some information as to the cause of the trouble. I have a Ft. Wayne motor generator set, and I have been having trouble with the generator not picking up at the start. Sometimes it will start off with a perfect light and maybe the next night it will be two or three minutes before it will pick up. I have noticed that the commutator becomes very dirty after running for an hour or so and I try to keep it clean but cannot shut down the show every hour to clean the commutator. I had to put on new brushes a while back and asked the manager to send to the factory for the new brushes, but instead of that, he bought some from a local electric company and I have been having trouble with the generator ever since. I notice that there is a spark at the brushes all the

time, even after I have just cleaned the commutator, what causes this?. I hope to see an answer to this in next week's issue of MOTOGRAPHY, for which I thank you in advance. *—G. H. J., St. Paul, Indiana.*

From the way you describe the trouble with the generator I would say that your trouble is caused by the carbon brushes that you are using on the generator. I would send to the Ft. Wayne Electric Company and have them send me two sets of brushes for the machine. I suggest two sets so that you will always have a set on hand and avoid the trouble that you are having now, caused by experimenting with other brushes.

I think that the manager of your house will find out in time, the same as other managers and operators have found, that the maker of an article, no matter what the article is, knows better just what to use on it than the man who is always trying to improve on it or save a little money by using something "just as good" but a little cheaper.

When you get the new brushes, clean the commutator with a piece of fine sandpaper, but first remove the old brushes. Hold the sandpaper on the commutator while the generator is running. After being sure that the commutator is clean and smooth, polish the commutator with a cloth with just a few drops of oil on it, to remove the dust and grit. Then put the new brushes in place and fit them to the commutator by drawing a piece of fine sandpaper between the brush and the commutator with the rough side of the paper to the brush.

This will cause the brush to fit snug to the commutator. Do not have the tension on the brushes too tight or too loose. Use your own judgment on this. The sparking that you speak of is caused, no doubt, by the brushes you are using and the tension that you have on them.

New Denver Theater Opens

"An Enemy to the King," starring E. H. Sothern and Edith Storey, was used by the new America Theater as its opening attraction when that magnificent theater gave the public of Denver its first glimpse of their newest motion picture palace.

"See America First" is the slogan which the America has adopted. It seems well chosen, for the America is located in the very heart of Denver's shopping and theatrical district, and is using Vitagraph program productions exclusively.

Another innovation for Denver is that the America has scheduled its weekly Vitagraph features for a

The new America Theater in Denver

whole week's run—and this is a city where a daily change of program has been held necessary. It also has raised the price of admission from the nickel rates that have applied throughout the city, to the benefit of every motion picture house in Denver.

Following "An Enemy to the King," the America will show Alice Joyce, Harry Morey and Marc MacDermott in their remarkable portrayal of "Whom the Gods Destroy."

Niels M. Dahl, formerly of the Strand Theater, New York, is musical director of the America. Alvah G. Talbot is the managing director. The head usher seems more than well named, and, if his cognomen may be taken as a hint, quite suited to handling any sort of riot, for the gentleman's name is Hyle Fist.

O. Henry Stories Filmed

The General Film Company announces that it will commence releasing on March 3, selected stories from the works of O. Henry. The releases will be two-reel Broadway Star features and will be made by the Vitagraph Company. The first will be be based on the famous story "Past One at Rooney's."

The volumes of O. Henry's works from which the cream is to be skimmed for this series are "Cabbages and Kings," "The Four Million," "The Gentle Grafter," "The Heart of the West," "The Man Higher Up," "Options,' "Roads of Destiny," "Rolling Stones," "Sixes and Sevens," "Strictly Business," "The Trimmed Lamp," "The Voice of the City," and "Wirligigs."

O. Henry is a name to conjure with. His stories were all "different." His life, filled as it was with romance, had a profound effect on his works. He saw the romance in everything—the shop girl, the cowboy's life, the city loafer—all had their message for O. Henry. His tales of New York life vary from the most pathetic to the most thrilling.

New Five-Reel Bushman Plays

With Metro serial "The Great Secret" nearing completion, plans are being made for Francis Bushman and Beverly Bayne to appear in a group of feature pictures, each five reels in length.

Five plays already have been chosen for this series. They will be of a type especially suited to the talents of Mr. Bushman. It was after many months of patient effort that the five plays were chosen. They were selected as the result of conferences between President Richard A. Rowland of Metro Pictures Corporation; Mr. Bushman, Miss Bayne and Director Cabanne.

All of those who took part in the conferences were unanimous in pronouncing the subjects the strongest of Bushman-Bayne features. They deal with big topics and are sizeable in every way.

Bushman seen for the first time in light comedy parts in "The Great Secret," spots of comedy serve to strengthen as well as relieve the big heroic role of William Montgomery Strong which he plays. These light comedy parts in the first few chapters of "The Great Secret" have added much to Bushman's popularity and have given evidence of his versatality.

It is safe to say that three Christie Comedies will have nowhere a more appreciative audience than the one that will see them inside the gray old walls of the prison at Sing Sing. Through the kindness of Al. E. Christie, prints of "His Wedding Night," "His Baby" and "By the Sad Sea Waves" were forwarded to the Mutual Welfare League and shown to the inmates of the prison.

Looks like Billie Burke at the left, doesn't it? But it isn't. It's Ann Murdock. And this at the right might be one of Zorn's models gazing into the aurora borealis from the peak of Sweden, or a millionairess on top of the Alps, or a Yankee Norwegian at the ski tournament at Ishpeming, Mich. But it isn't. It's Ann Murdock again. Both pictures were taken at her camp in the Adirondacks. Miss Murdock has just been signed by Mutual to appear in screen translations of Charles Frohman productions.

THE WEEK'S MUTUALS

"The Girl from Rector's" in Five Reels Is Monday Feature—Shorty Gets in Trouble Again and Dog Helps Him Out

"The Girl from Rector's," a five-reel Mutual subject for release March 5, tops the list of Mutual offerings of the week. This is a picturization of the comedy by Paul Potter, which in dramatic form ran for more than one hundred consecutive weeks at Weber's Theater, New York City. Ruth McTammany plays the leading role in this feature, that of a dancer at Rector's cabaret.

Rector's famous restaurant and cabaret furnish the settings for the plays and many of the scenes were taken in this world renowned cafe. Mr. Rector himself appears in some of the scenes as an "extra." One of the features of the picture is Rector's celebrated "Midnight Review."

Zena Keefe as Girl Reporter

In "Shorty Traps the Lottery King," Number eight of the Mutual featurettes "Adventures of Shorty Hamilton," released March 5, Shorty gets entangled with a band of crooks. Shorty's dog plays quite a prominent part in this story.

Zena Keefe takes the leading role in "The Meeting," the eleventh of the Mutual series, "The Perils of Our Girl Reporters." Arthur Matthews and W. H. Turner, taking the leading male parts, assume the roles of villains and crooks.

The Cub comedy, "The Flying Target," a western which features George Ovey, is one of two comedies for release March 8. The picture gains its title from a bandit character who rides a horse which has a target insignia on its head. The second picture is the Vogue comedy, "His Bogue Boast," in which Ben Turpin plays a triple role. Mr. Turpin is kept busy impersonating himself, his twin brother and the sheriff.

Oregon's Coast Line in Weekly

Number eighteen of the "Mutual Tours Around the World," ready for the screen on March 6, contains scenes shown in the countries now engulfed in war. The places visited are Munich, the third largest city of Germany; Schonbrunn Castle, near Vienna, the summer home of the imperial family; and Rustchuk on the Danube in northern Bulgaria.

The Mutual weekly and "See America First," which this week shows "Oregon's Rocky Coast Line," comes out March 7. The coast of the state of Oregon is one of the beauty spots of America. Views are shown of the giant stepping stones at Chapman's Point, Lost Cave at Ecola Point, and a dozen more rugged spots.

On the same reel is a Gaumont Kartoon Komic entitled "Rastus Runs Amuck," a quaint little oddity of pickaninny life animated for the screen by Harry Palmer.

Reel Life Number forty-five, ready March 8, besides several other novelties, shows Charlie Chaplin's wabbly walk imitated by a rooster.

Thomas Jefferson Rejoins Fine Arts

Thomas Jefferson, whose re-engagement to play prominent character parts with the Triangle-Fine Arts company has aroused much interest, might be pointed out as one of the examples of legitimate stars who have excelled from the first in screen acting. Jefferson appeared in several of the earlier Fine Arts pictures released on the Triangle program, and many critics declared that his technique was such as to guarantee him a splendid future in the films. For personal reasons he retired from the Fine Arts, but his return to that management is a guarantee that many striking new characterizations will add to his prestige.

The son of the great Joseph Jefferson of "Rip Van Winkle" fame, Thomas Jefferson made his debut under the management of his father. Later the younger Jefferson was in the companies of Lester Wallack and Augustin Daly. He was cast with such stars as Fanny Davenport, John Drew and Maurice Barrymore. On his father's illness Thomas Jefferson took hold of the "Rip Van Winkle" production and starred in it for several years.

The Selig Polyscope Company has received word that "The Crisis" has broken all records of the Circle Theater, Indianapolis, by at least 20,000 admissions during one week.

ACQUIRES AUSTRALIAN FIRM

Famous Players-Lasky Corporation Acting Through Alec Lorimore, Purchases Big Interest in Antipodean Distributors

Alec Lorimore, the Famous Players-Lasky Corporation's special foreign representative, has completed arrangements by which a controlling interest in the Australia Feature Films, Ltd., was acquired. It is one of the biggest film deals that has ever transpired in Australia.

Mr. Lorimore's comments on the film conditions in Australia are illuminating. He reports that the Antipodes are climatically and scenically a "second California magnified to the nth power." Every conceivable form of natural phenomena and foliage is to be found there, and Mr. Lorimore characterizes Australia from the physical standpoint as a "producer's paradise." The reason for the failure of American producers to establish studios in Australia is explained by the fact that the entire Island Continent is ruled by labor, and that all legislation tends toward the lightening of the laboring man's burdens. The cost of labor involved in the maintenance of a big studio in Australia would be almost prohibitive.

And the problems of distribution and exhibition are intensified by numerous war taxes.

However the country itself is very prosperous, and Mr. Lorimore believes that the possibilities of Australia from a motion picture standpoint have only been vaguely hinted at up to the present time. He anticipates a tremendous increase in business with the closing of the present war.

Lois Weber and Phillips Smalley are playing in a feature, "Is a Woman a Person?" at Universal City.

Lillian Hamilton Featured

Lillian Hamilton, whose work in support of Paddy McQuire and Ben Turpin, stars of the comedies produced by the Vogue Films, Inc., at Los Angeles, and released through the Mutual Film Corporation, has won her an enthusiastic following among comedy lovers, has been promoted. In the coming Vogue-Mutual two-reel comedy, "Flirting with Trouble; or, It Happened at Midnight," which is now in the process of completion, Miss Hamilton is to be the featured player, and in support of her will appear Owen Evans, Larry Bowes, John Oaker and others from the Vogue contingent.

NEW NORMA TALMAGE PLAY

Her Second Selznick-Picture Nears Completion, While "Panthea," Recently Released, Plays to Her Admirers

Norma Talmage has nearly finished her second Selznick-Picture production, entitled "The Law of Compensation," while her previous Selznick feature, "Panthea," plays to audiences that attest her popularity. "The Law of Compensation" was especially written for Miss Talmage by Wilson Mizner, the noted playwright, who was co-author, with the late Paul Armstrong, of "Alias Jimmy Valentine," "The Deep Purple," and "The Greyhound."

Joseph M. Schenck, president of the Norma Talmage Film Corporation, engaged Mr. Mizner to build a photoplay fulfilling all the requirements of Miss Talmage's personality and dramatic talent. The result is a strong drama of modern life, filled with action and presenting the youthful artiste in a role that carries her from girlhood to maturity. The picture will be ready for release by the middle of March.

Brenon Making "The Eternal Sin"

"The Eternal Sin," a Selznick-Picture now being evolved under the hand of Director Herbert Brenon, will be ready for release within the next few weeks. It promises to be as sensational, though in a very different way, as "War Brides," Mr. Brenon's first Selznick-Picture. It tells a story of love and intrigue in the court of the notorious Borgias. From a spectacular viewpoint it will be one of the most excellent creations ever turned out by Director Brenon.

The last scene in this unusual photodrama was taken at the Brenon studio only a few days ago, and within twenty-four hours Mr. Brenon had packed up the entire negative and taken it to Atlantic City. A theater has been engaged in that city and will be used by Mr. Brenon every morning for the next few weeks in cutting, assembling and titling his picture.

Another Warwick Feature Coming

Robert Warwick, whose first picture from his own producing company, "The Argyle Case," has just been released through Selznick-Pictures, is working upon "The Court of St. Simon." The same close personal contact between manager and star which characterized the filming of "The Argyle Case" is being repeated by Mr. Warwick and his associate, Harry Rapf, president and founder of the Robert Warwick Company, in the second Selznick-Picture, "The Court of St. Simon." This play is being directed by Leonce Perret, the noted French director.

Change in Mutual Dates

The Mutual Film Corporation announces that the exigencies of the trade have made it advisable to release on six days of the week instead of seven and therefore, starting March 5, there will be no releases on Sunday of each week.

The Vogue comedy which has been appearing on that day will hereafter be scheduled for Saturday, and *Reel Life,* the magazine of the screen, will be released on Thursdays.

It is the aim of Mutual to release twelve guaranteed "Featurette" reels per week—an average of two reels per days, excluding Sundays.

Mignon Anderson is being featured at Universal in a five-reel drama, "The Great Adventure."

Miniatures of scenes for "Mothers of France," with Sarah Bernhardt. At the left, the message from the trenches; center, at base of statute of Joan of Arc, at the famous Rheims Cathedral; at right, the "divine Sarah" commending husband and son to Joan of Arc.

Rialto Runs Bernhardt Feature

Competition for the American control of "Mothers of France," the remarkable Sarah Bernhardt motion picture owned in part by the French government and destined to perpetuation in the records of France, has been so keenly pursued that an official order has been telegraphed restricting state right purchases to not more than one state for any individual buyer.

Louis Mercanton, who brought this picture to New York some weeks ago and was summoned home for further consultation before making definite arrangements, is said to be again on the ocean, bound in this direction with instructions for the final disposition of the rights for the United States and Canada.

In the interval S. L. Rothapfel, with characteristic forehandedness, has exercised his large purchasing power by securing the first New York showing for the Rialto Theater throughout the week beginning Sunday, March 11. This, it is understood, was accomplished by cable, involving a considerable outlay in telegraph tolls and many delays in arranging time and terms.

It was Mr. Mercanton, of the Societie Generale de Cinematographes Eclipse, who originated the idea of an intensely patriotic French motion picture to be written for Mme. Bernhardt by Jean Richepin, the foremost dramatic poet of France and member of the Academy. After enlisting the assistance of the military and civil officials, he personally directed the picture.

The government retains permanent ownership in all that part of the completed photoplay depicting scenes in the trenches, the field hospitals and other localities in the zone of actual military operations. This is a formality of French law, and in the present instance it serves to bind together all elements of the picture which Mme. Bernhardt is said to have described as "a message from the mothers of France to the mothers of America perhaps facing a similarly poignant crisis."

The next World-Brady release is "The Dancer's Peril," with Alice Brady as its star actress. The big pictorial feature of this production is the ballet "Scheherazade," with Miss Brady as its premiere dansuese and Alexis Kosloff leading his entire corps of 100 Russian coryphees. Miss Brady went through a long, arduous course of training to become an expert dancer for this picture play.

SHERRILL ANNOUNCES PLANS

Independent Distributing System Will Handle Plays Under Territorial Rights—Twelve Features in Next Twelvemonth

The future of the William L. Sherrill Picture Company and the plans of President Sherrill, since his resignation February 17 as the executive head of Art Dramas, Inc., preclude any arrangements for program releases, the new policy of Mr. Sherrill being the distribution of all his productions under the territorial rights plan.

His resignation from Art Dramas has resulted from his desire to supplant the program system with the other method of distribution. He makes the following announcement with regard to future Sherrill productions:

The plan for the future distribution of the productions of the William L. Sherrill Picture Company will be that of absolute independent methods of distribution to territorial rights buyers. We will continue the making of five and six-reel adaptations of fiction masterpieces and stage successes, paying that attention to production which we have paid in the past, with the augmentation of an undivided time to be devoted toward the further perfection of these productions. It is our plan to release twelve such productions during the next twelve months. The activities of the Frohman Amusement Corporation will, of course, be devoted exclusively to the making of super-photoplays of longer length of the calibre of "The Witching Hour" and "God's Man."

My decision to resign from the presidency and directorate of Art Dramas has decidedly not been a decision of impulse. To the contrary, it comes only after a careful deliberation and thorough analysis of market conditions. After such careful study in which the decisions reached have been substantiated by numerous conferences with buying exchange men, I have become firmly convinced of the advantages of the state rights or territorial methods of independent distribution of motion picture productions, to manufacturers, exchange men and exhibitor alike; that method wherein the merit of production alone will determine its success or failure and wherein there is no such a condition as the dependence of the weaker upon the stronger "brother of the program" to earn it recognition.

Conquest Pictures Appear

It has been announced by Thomas A. Edison, Inc., that the first five-reel group of pictures to be shown under the Edison Conquest Pictures brand will be released on Thursday, March 1.

This date will mark the beginning of the first well-defined effort that ever has been made in the motion picture industry to provide a program of pictures that,

while retaining all of the elements that have made the photoplay such a popular form of amusement, will be entirely devoid of features that may be considered objectionable. W. W. Hodkinson, an authority on film distribution, will supervise the marketing of Conquest Pictures and the complete details of the method of release of the new productions will soon be announced.

"Greater Woman" a Problem Story

"The Greater Woman," in which Marjorie Rambeau makes her first appearance before the camera, and her first contribution to Mutual productions,

Frank Powell directing Marjorie Rambeau, who is doing her first screen work in Powell-Mutual productions. This illustration shows the interior of the Powell studios at College Point, Long Island.

brings to the screen one of those problem stories which have been proving so popular in fiction magazines during the last year. There were two problems which Auriole Praed—portrayed by Marjorie Rambeau—the wife of a weak-willed, susceptible artist, had to solve.

The first was—should she compromise herself by borrowing money to tide them over a financial crisis, realizing that the regaining of their wealth would probably mean that her husband would become more deeply involved with the notorious dancer with whom he was enamoured; or face the poverty which would force her husband back to her because the dancer would have no use for a poor man?

The second was—when her husband came to her seeking forgiveness should she forget all and forgive all; or turn away from him and deny him the chance to make reparation?

Auriole Praed answered the first question by tearing into bits the check which would have saved their fortune. She answered the second by saying that it is not for the woman she loves to judge nor condemn, but only to try to understand.

What would *you* have done in her place?

Gertrude Dallas with Thanhouser

Gertrude Dallas has been engaged by Edwin Thanhouser for the principal supporting role in a multiple reel Thanhouser feature in which Miss Florence La Badie is to be starred. The name of this play, the work of Lloyd Lonergan, has not yet been announced.

TRIANGLE CHOOSES MANAGER

R. W. France, Attorney, Enters Employ of Distributing Corporation Which He Served as Counsel in Reorganization

R. W. France, New York attorney and legal authority on motion pictures, becomes the general manager of the reorganized Triangle Distributing Corporation. The announcement that he has entered upon his duties as general manager of the distributing corporation has aroused much interest in the film world.

Prior to his engagement as a Triangle official of the new regime, Mr. France was a member of the firm of Duell, Warfield & Duell, attorneys, of 2 Rector street, New York. In that capacity he handled the legal business of several of the large motion picture organizations, so that he now enters the field with an intimate, practical knowledge of the industry.

Mr. France had charge of the legal details connected with the transfer of Triangle interests that took place about the first of the year. President W. W. Hodkinson and his associates determined to secure his active participation in carrying out the progressive policies of the new corporation. He assumed the duties of his office on February 20. To exhibitors he makes this statement:

Believes Public Should Have Best

In bringing about the recent changes in this big business organization, we have taken pains to perfect the co-ordination of all producing units releasing features on the Triangle program and their proper relationship with our distributing organization, so that every branch of the business will bend its energies to the work of giving the exhibitors and public the best pictures obtainable—and at the same time share in the profits on the squarest possible pro rata basis.

President Hodkinson, when asked for a statement regarding the appointment of Mr. France, replied:

Mr. France and I are in entire accord as to the necessity for developing the highest possible standard of co-operation between producer, distributor, exhibitor and theatrical patron in order that all may get the best service and the maximum of legitimate profit at the minimum of expense and friction.

Essanay Feature March 19

The curse of wealth, when improperly used, is the theme of "Satan's Private Door," an Essanay feature to be released March 19. This feature was previously heralded under the title of "Truth Triumphant." Alterations in the original scenario, creating a far more powerful theme, prompted the change in titles. It will be released through the Kleine-Edison-Selig-Essanay Service.

Mary Charleson, for the first time under Essanay's banner, will be featured in "Satan's Private Door." This little star won her laurels in support of Henry B. Walthall in many of his recent successes, notably in "The Truant Soul."

In "Satan's Private Door," Miss Charleson has another highly emotional role. The pictured theme in this production is decidedly a novel one.

Joan Sawyer Appears

Joan Sawyer, the noted dancer, makes her debut as a photodramatic star on March 12, when William Fox will issue "Love's Law," a colorful picture of romance and gypsy life, in which Miss Sawyer has the leading role. Stuart Holmes, famous villain of the screen, is featured in the production.

U-Boat Sinks Essanay Prints

Fifty prints of "Max Comes Across," Max Linder's first Essanay comedy, went down with the Steamship Laconia when the Cunarder was torpedoed by a U-boat off the English coast. The prints were destined to London and were an installment of a shipment of the "Max Comes Across" films designed to be distributed throughout England, Wales, Scotland and Ireland. News of the loss was received in a cable from Essanay's London office, with a request for an immediate duplication of the shipment.

This is, perhaps, the first instance wherein an American manufacturer of motion pictures has been effected by the submarine warfare.

While the distribution of Max Linder's initial American-made comedy is extending through the world—including China and South American countries—the noted European comedian is nearing the completion of his second Essanay production, "Max Wants a Divorce." This comedy will be released March 26 through the Kleine-Edison-Selig-Essanay Service. It will be ready for trade showings within a few days.

Reports from the Chicago factory are that Linder has made in "Max Wants a Divorce" even a greater mirth-provoker than ever. Max wrote the scenario, supervising its production and, of course, appeared in its leading character. His company of blondes was augmented for this production.

Lesser Handling Big Ones

Sol L. Lesser, president of the All Star Features Distributors, Inc., has just purchased the California, Arizona and Nevada rights to Jules Verne's epoch-making under-water spectacle "Twenty Thousand Leagues Under the Sea." This production has been booked in San Francisco's leading playhouse, the Cort Theater, for an early presentation at prices ranging from 25 cents to one dollar.

Mr. Lesser has also purchased for the same territory Universal's powerful indictment against circumstantial evidence, "The People vs. John Doe." This production has been booked to the Portola Theater for an extended engagement.

Mr. Lesser is also controlling in this territory Thos. H. Ince's "Civilization," and Herbert Brenon's "War Brides," with Mme. Nazimova, and all of the Selznick releases.

New Essanay Series

"Where is my Mother?"

The above is to be the title of the first unit of Essanay's new dramatic series, "Do Children Count?" A child, awaking in its cheerless nursery, casts its sleepy eyes about the empty room and asks the question. The answer—separated parents—presents a problem which strikes at the foundation of the home.

There will be twelve units in this series. Each one will present some complication in the home, arising out of the advent of the stork. There will be no exaggeration in the situations presented. These will be adapted to the screen from every day life—from any and every home. Some of them are actually the records of the Juvenile court. Others have been culled from newspaper reports of destroyed homes. It is these stories of real life that are to provide the pictured dramas in "Do Children Count?" This series will be inaugurated through General Film early in April, following the conclusion of the "Is Marriage Sacred?" cycle.

MRS. BLACKTON STORIES

Release of Country Life Series to Theaters After Exhibitions for Society Promised in March by Vitagraph-V. L. S. E.

In response to the demand for the six productions which constitute the Paula Blackton country life stories, which have played an important part in society and artistic gatherings in New York this winter and have been used to advance noteworthy charities, Walter W. Irwin, general manager of Vitagraph-V. L. S. E., has arranged to release these pictures through the exchanges of his company in the United States and Canada.

Three one-reel and three two-reel subjects comprise the collection. Each subject is complete in itself. All of them were made at "Harbourwood," which is the Blackton country estate at Oyster Bay, Long Island, adjoining Sagamore Hill, the home of Colonel Roosevelt.

Mrs. Blackton herself plays an important role in every one of the six productions. The beautiful Blackton children appear in them also. The stories will be released in the following order:

"The Diary of a Puppy," one reel; "The Collie Market," two reels; "A Spring Idyl," one reel; "The Little Strategist," two reels; "Satin and Calico," one reel; "The Fairy Godfather," two reels. All of these

Mrs. Paula Blackton and a scene from her Country Life series, "Satin and Calico," to be released through Vitagraph-V. L. S. E. The charming and attractive Blackton children appear in these unusual pictures.

pictures were shown recently at the Rialto Theater, New York.

The Paula Blackton Country Life Stories were made between May and November, of 1916. All of them were directed by J. Stuart Blackton. Back of their production is the story of ten years' desire on the part of Mrs. Blackton to turn out "something different" in pictures. Wholesomeness and love of the beautiful were the two qualities vitally inherent to her idea. And then came the chance, at last.

Mr. Irwin plans to release the Paula Blackton Country Life Stories early in March. The posters for these pictures are being made under the personal supervision of Mr. Blackton.

Mrs. Cornelius Vanderbilt, Miss Anne Morgan, Mrs. Philip Lydig and many others in New York's "Four Hundred" have arranged to use the Paula Blackton Country Life Stories in aid of the French war sufferers at a special society benefit to be held in New York the middle of March.

Two New Incesses

Two new players have been specially engaged by Thomas H. Ince to appear in Triangle-Kay Bee plays now in course of production at the Ince studios. They are Adele Belgarde and Florence Dagmar. Miss Belgarde is a recruit from the legitimate stage, with which she has been associated for many years. She has been cast to play an important character part in the comedy-drama by C. Gardner Sullivan, in which Enid Bennett is appearing as star. Miss Dagmar is perhaps better known as a film actress, she having appeared to advantage recently in a number of screen plays. She is enacting a supporting role in the new subject in which William Desmond is starring.

Doris Pawn with Fox

William Fox announces the return of Doris Pawn to his photoplay forces on the Pacific Coast.

Miss Pawn co-starred with Mr. Walsh in "Blue Blood and Red," his first important film production. She will appear opposite the athletic Fox luminary in his forthcoming pictures. She is already at work under the direction of Otis Turner, who is making the Walsh subject—the latter's ninth feature.

A graceful little scene from "A Bon Bon Riot," with Hank Mann, a new Foxfilm funfilm.

Sixty-six Yearly Contracts for Vitagraph

What is believed to be a record in contract closing for feature releases was set at the Vitagraph-V. L. S. E. home office, when, in one day, Walter W. Irwin, general manager of the company, closed sixty-six new annual theater contracts for Vitagraph Blue Ribbon features.

The houses represented in this one batch of contracts include theaters from Maine to California, from Canada to the Gulf. In the list there are reported some of the highest prices and longest runs ever contracted for in the history of the company.

Of the sixty-six contracts, three call for four days' run of Vitagraph features weekly for a year; twelve are for three-days' run of each feature release; twenty-one are for at least two days on every Blue Ribbon picture; and the balance, twenty-nine, are for one day a week, with the option of extending the run.

These contracts include, in almost every case, the use of "Big V" and the Frank Daniels series of comedies. Of the sixty-six annual contracts forty-seven include all serials, beginning with "The Secret Kingdom," Vitagraph's current serial, which the company may release.

"The Girl Philippa," "The Secret Kingdom," and the E. H. Sothern pictures represent, to a large extent, the basis of these contracts. In many instances the theaters which contracted for Vitagraph service will use the Blue Ribbon features as the basis of their whole entertainment.

That is to say, the Vitagraph productions will be used as the nucleus of the week's program, around which the open days will be booked.

The 1,551 annual contracts represent a minimum of 5,041 days of solid bookings, with which Vitagraph starts the current year. With no attempt made at comparison with any other distributing company, this is believed to set a real record in film salesmanship.

In many cases the contracts show tremendous strides made by the Blue Ribbon exchanges. In Atlantic City, for instance, out of twelve houses open Vitagraph is supplying seven with feature service. This same ratio extends to cities as far west as Oakland, Cal., and as far south as Birmingham, Ala.

It is because of contracts such as these that the quarterly bonus, for the quarter ending January 31, was the largest in the history of Vitagraph-V. L. S. E.

Playwright Edits Scenarios

The rapid expansion of Pathe's activities is evidenced in another direction by the announcement that Philip Bartholomae, one of the most famous playwrights of the present day, author of "Very Good Eddie," has been quietly acting as the head of the scenario department for the past three months. This most important department approves, rejects or rewrites the scenarios of all the Pathe producing companies before the scripts are turned over to the director and then they pass on the director's work. Due to the masterly and tactful way in which Mr. Bartholomae has filled this most difficult position, authors are pleased with the improvement of their stories, and the directors by receiving better scripts and intelligent criticism of their development of the stories state enthusiastically that their pictures are better and made with less waste.

Director George Cochrane of Universal has commenced a one-reel underworld drama, "The Ruse."

EXHIBITORS CONVENE

Oklahoma Men Hold Fifth Annual Convention and Go on Record Supporting Clean Pictures—New Officers Elected

The Oklahoma Branch of the M. P. E. L. of America met at the Lee-Huckins Hotel, Oklahoma City, February 12 and 13, for their fifth annual meeting.

The convention went on record for clean pictures as evidenced by the following resolution which was passed unanimously.

Whereas, Improper motion picture films, of private and unlicensed production operated by persons without investment in theaters or the film industry of the state, and whose only interest is monetary and detrimental to the best interest of the motion picture exhibitors:

Be it Resolved, That the Oklahoma Branch Motion Picture Exhibitors' League of America in convention assembled this twelfth day of February, 1917, hereby unqualifiedly condemn the showing of any still or motion picture subject relating to sex or poses in the nude that are indecent and suggestive, or that tend to inflame or prejudice the public mind, realizing that the fundamentals of the motion picture business depends upon our ability to present clean, moral and high standard photo productions rather than appeal to the sensual and its fleeting profit.

Be it further Resolved, That it shall be the duty of each member of the Motion Picture Exhibitors' League of America, Oklahoma Branch, to exercise authority in suppressing any such exhibition by making complaint to the proper legal authorities and pursuing same in behalf of the members of this League, and any negligence shall subject said members to expulsion from this organization. In case of any doubt or controversy as to the classification of any picture the same shall be referred by letter or by telegram to any officer of this League for settlement.

The following officers were elected for the ensuing year:

A. B. Moomand, Shawnee, Oklahoma, president; S. H. Jones, Altus, Oklahoma, vice-president; H. W. McCall, Oklahoma City, second vice-president; L. W. Brophy, Muskogee, secretary; C. D. Jackson, Stillwater, treasurer.

The Oklahoma branch is in excellent condition, both as to finances and membership.

A banquet was given on Monday night at which 82 plates were laid, after the banquet the exhibitors visited the local theaters where special films were put on for their benefit, the theaters throwing their doors open to the visiting exhibitors and their friends.

As the legislature is now in session, many of the exhibitors visited with their representatives and senators. There is but little talk of censorship and Sunday closing, however one very drastic bill has been introduced, house bill No. 504. The convention festivities were concluded by a grand ball which was given by the Blue Bird Photoplays Company.

Cleveland Women Study Pictures

The civic committee of the Cleveland Federation of Women's Clubs, represented by Mrs. Elmar G. Derr and Miss Bertelle M. Lyttle, have taken up the general subject of motion pictures in a broad and comprehensive fashion. They are planning for February and March a city-wide study of "Motion Pictures as a Fine Art." They are to conduct a series of "Film-Lecture Recitals" on Saturdays between February 24 and March 31 in the auditorium of the Y. M. C. A.

There will be special programs of pictures for young people at motion picture theaters which are co-operating with the committee. These programs will be considered by the managers as a test of whether many people in their neighborhoods are interested in this study or desire the finer ideals of pictures to prevail. In the leaflet regarding the study, it is stated that a permanent "Cinema Club" may be organized to continue the study and that the "influence of the public opinion expressed at the box office, by letters to the committee, and the newspapers. by demand for a more respectful consideration of the pictures, will be felt all over the country as a part of the work which has now been definitely organized in co-operation with the National Board of Review.

NEW PRODUCER

Jefferson Motion Pictures, Inc., Organized in Richmond, Virginia—Studio Being Built and First Production Already Begun

The latest picture producing company has its home in Richmond, Virginia.

It has been incorporated with a capital stock of $100,000, under the title of Jefferson Motion Pictures, Inc. The promoter of the new company is E. M. Stearnes, well-known throughout the motion picture field.

Ground has already been broken for the studio, which is to be complete in every detail, on an area of 100 acres. The company has already started on its first production and is negotiating with some leading stars of the profession. The public of Richmond is displaying a great deal of enthusiasm over this new enterprise.

Mr. Stearnes, who will be director general, says that the Jefferson company will produce high-class comedies and features, which will be released through one of the best known distributing companies.

Offers Services to Government

The following telegram to President Wilson was sent by President Richard A. Rowland of Metro Pictures Corporation:

To the President of the United States:—

The power of motion pictures to bring important matters quickly and effectively to the attention of the millions may be of service to our flag in a recruiting campaign should you deem this advisable. The Metro Pictures Corporation and its allied companies, Rolfe Photoplays, Inc., Yorke Film Corporation, Popular Plays and Players, Quality Pictures Corporation, Columbia Pictures Corporation and the Serial Producing Company with branches throughout the United States places all facilities at your command and is immediately available.—*Richard A. Rowland, president, Metro Pictures Corporation, 1476 Broadway, New York City.*

A delectable scene with Marie Doro in Lasky's "Lost and Won."

ART DRAMAS' RELEASES

Upton Sinclair's Sociological Drama "The Adventurer" Is the Week's Feature—Marion Swayne in Difficult Role

A play with a sociological note running through it in the manner of other works of its author, Upton Sinclair, is presented by Art Dramas as its current release. It is a revised version of "The Adventurer," the Sinclair drama which has had a considerable run on the stage at the Broadway Theater, New York, and on the road. Marion Swayne takes the leading role in the film play.

The picture was produced by the U. S. Amusement Corporation at its Fort Lee Studios, under the direction of Madam Blaché. Appearing in support of Miss Swayne are a cast of well known players, including Pell Trenton, Kirk Brown, Yoland Doquette and Ethel Stanard.

Synopsis of "The Adventurer"

Miss Swayne plays the part of a young woman who has to fight the battle of life unaided, in New York. Rendered despondent by her inability to find work, she is about to commit suicide, and is deterred from her purpose only at the last moment, by a man who is passing near the river front as she is about to throw herself in. The stranger is shabbily dressed. but he takes her to his home, and insists that she remain there until she has recovered her strength. In her weakened condition she is unable to resist.

Circumstances soon lead the girl to believe that her rescuer is a thief, and perhaps the murderer of a young man whose clothes have been found on the river front, near the scene of a violent struggle. Despite this fact, she refuses to clear herself by implicating him. She is arrested as a party to the supposed murder. A chain of interesting circumstances, culminating in a startling climax, wherein it develops that the supposed thief is really the missing man, who had disappeared in order that he might clear up the mystery of his father's death, and his own disinheritance make "The Adventurer" a most interesting screen drama.

The screen version of the play was written by Harry Chandlee and Lawrence McCloskey.

Additions to "Captain Jinks"

Four stories have been added to the present "Captain Jinks" series of comedies, in which the inimitable Frank Daniels is being starred by the Vitagraph company. The new releases and the dates of their release, are:

March 19, "Captain Jinks, the Plumber"; March 26, "Captain Jinks' Great Expectations"; April 2, "Captain Jinks In and Out," and, April 9, "Captain Jinks and Himself."

Chaplin's Next, "Health Resort"

Charles Spencer Chaplin, having entirely recovered from the injury received from a falling lamp post during the filming of his last comedy, "Easy Street," has started work on the tenth of his funny pictures produced under his famous $670,000 contract with the Mutual Film Corporation.

This latest child of the Chaplin brain is entitled "Health Resort" and gives Mr. Chaplin an entirely new angle on which to hang his inimitable funny business.

In this picture Mr. Chaplin will be supported by his unusual cast, including the beautiful Edna Purviance and Eric Campbell, the burly giant whose work has been a very delightful part of the Chaplin-Mutual comedies so far produced.

"Health Resort" will be released in March.

New Ince Director

The Ince directorial staff has been augmented by the addition of Victor L. Schertzinger, the young musical genius whose compositions are delighting the world. Schertzinger has been entrusted with the responsibility of directing the first Triangle-Kay Bee production in which Charles Ray will appear in fulfillment of his new contract, and is now at work making the early scenes of the subject.

Schertzinger's promotion to a directorship at the Ince studios is the result of his constant indication of creative ability—an indication that has manifested itself during an association with Ince that has extended over a period of nearly two years. He joined the Inceville forces in June, 1915, to write the musical accompaniments for Triangle-Kay Bee plays. Last spring, he visited the east with Ince for the purpose of directing the orchestra at the important showings of "Civilization."

Upon his return to the studios in the fall, he abandoned the work of composing for the equally-absorbing task of studying direction. He acted as aide to several of the Ince directors, analyzing the methods of each, and frequently offering a worthy suggestion. This week, Ince placed him in absolute charge of the Ray vehicle.

The Ray subject is a serio-comic tale of the baseball diamond, in which the popular Ince star plays the role of a country youth. It was written by C. Gardner Sullivan.

New Association Fire Bulletin

The second of the Fire Prevention Bulletins of the National Association of the Motion Picture Industry is about completed and will be issued within a few days. This new bulletin will be addressed to the men and women who actually handle the films in studios, exchanges and theaters and is the natural follow-up of the first bulletin. This was addressed primarily to the managers of all places where film is stored or used, telling them not only what precautions to take, but why they should be taken.

The new bulletin follows the same idea of giving good reasons for every bit of advice offered, on the theory that employes have just as much right to know why they are expected to do a thing as have their employers. The new bulletin will contain considerable information of which most of the workers amongst films are ignorant.

Copies of the new bulletin will be distributed broadly, but the National Association, 806 Times Building, New York, will be glad to receive requests for as many copies as can be used by studios, exchanges and exhibitors. These copies will be mailed as soon as the bulletin is off the press.

Hank Mann has just completed his first directorial effort for the Foxfilm program. It deals with a candy shop, and its cast includes, besides Mr. Mann, Edyth Hoskins, Lee Morris, Charles Mack, Sydney De Grey and George Fields.

Betty Schade and Lee Hill play the leads in a three-reel Universal photoplay by Willard Mack, "Love is King."

Current Releases Reviewed

"The Vanishing Woman"

Release in Essanay "Is Marriage Sacred?" Series. Reviewed by Genevieve Harris

THIS is a satisfactory though not remarkable unit of a popular series. The title, which suggests a mystery story, refers to a vanishing type of woman who cares for her home alone and has no outside interests. Marguerite Clayton as Helen

This ceremony began the story instead of ending it.

Wheeler, the heroine of this story, appears as a college girl whose radical ideas are supposed to carry her to the other extreme.

However, the story itself is an interesting little melodrama in which the heroine marries the wrong man, finds that he is a crook, is deserted and at length divorces him and marries a worthier suitor. The acting, direction and technical details are satisfactory, except the photography, which in many places is not up to the Essanay standard.

The Story: Helen Wheeler, returned home from college, is dissatisfied with her home and with Conrad Carson (Edward Arnold) whom she formerly loved. Hector Dufrane (Sidney Ainsworth) visits her parents to interest them in a fraudulent scheme. Helen falls in love with him, believing he also has modern ideas. They are married. Later Helen is disillusioned for Hector ruins her parents financially and with the money intends to elope with a cabaret singer. He is brought to trial and convicted. Helen divorces him and marries Carson.

"The Girl From Rector's"

Five-Reel Mutual Feature Released March 5. Reviewed by Genevieve Harris

THE popular speaking stage farce by this title has been adapted as a film comedy. It forms a picture entertainment of a rather "different" type. Its drawing power should be considerable, due to the fame of the original production and to a wide spread interest in the sort of life it depicts. It offers an exhibitor unusual advertising possibilities.

As for the production itself, its humor is of the musical stage rather than the screen. It is a rather extravagant farce-comedy, with a background of New York night life, a subject which proves fascinating to most audiences. The picture is one which can be greatly helped or injured by the sort of music which accompanies it. Lacking the catchy music and humorous lines which accompany such plays on the real stage, a musical comedy plot loses much on the screen, but if the exhibitor arranges suitable music, the entertainment value is kept. Otherwise the production, lacking in suspense and depending on farcical situations, is apt to grow tiresome.

Ruth MacTammany, featured in the title role, acts with vivacity and keeps within the spirit of the role throughout. The supporting cast is acceptable. Many of the scenes are elaborately staged. The photography is ordinarily good. Summed up, the play has drawing power, which can be increased by advertising. And with the right sort of music it will be a pleasing entertainment.

The Story: Loute Sedaine, known as "The Girl from Rector's," is a dancer and a general favorite. Two young men about town, one known as Andy Tandy, the other Richard Lawrence, are rivals for her favor. Richard's cousin, an eccentric professor, visits Richard and meets Loute. His infatuation for the dancer leads to a break with his fiance. Richard and the latter fall in love at first sight and decide to marry.

After a number of complications, the wedding guests are assembled. Then the fact is disclosed that Andy Tandy is the bride's stepfather and that the "girl from Rector's" is the wife of a wealthy man and a friend of the bride's mother. There are still more complications, which are eventually straightened out.

"The Dancer's Peril"

World Film Drama in Five Parts Released March 12. Reviewed by George W. Graves

AN unusual film is this in the light of something new in atmosphere. While Alice Brady has a double role of considerable power as a girl who makes good in the Russian Imperial Ballet at the near cost of her honor, her work is greatly beautified and intensified by the presence in the cast of Alexis Kosloff, a noted dancer of the real Russian Imperial Ballet. A very graphic illustration is given of how these masters of the interpretive dance go about breaking in beginners and how they mould exceptional material into models of dancing perfection. These dancing scenes, in which Miss Brady has a large part, proving herself to be in reality an able pupil of the wonderful Russian, are perfectly done and harmoniously woven into the story, so they will not be considered by the most fastidious as extraneous "padding."

The story itself has plenty of heart-interest and gripping scenes, although, unfortunately, some of these are at the expense of conviction. It has been handsomely and thoroughly produced by Travers Vale. Harriet Morris is the author. Alice Brady impersonates both mother and daughter, finely differentiating the difference in age and bearing without the help of copious make-up. Some startling double exposures are employed in scenes necessitating the appearance of both mother and daughter. With Alice Brady in a role of real worth, backed up by a story whose power holds from climax to climax, in spite of one or two glaring inconsistencies, the picture is of the sort destined to popular approval. The scenes in which the Russian dancer appears, together with Miss Brady, who has caught much of his grace, are very much worth while and something quite "different." The portrayers of the story, among whom are such well-known people as Montague Love, Philip Hahn and Johnny Hines, give quality performances.

At the first of the story we are shown how a Russian grand duke is forced to leave his wife and little baby because the

Alice Brady in the elaborate World presentation, "The Dancer's Peril."

Russian court has objected to their marriage. Miss Brady has the part of the mother of the little child. In after years, the daughter, now grown up (again Miss Brady), is studying the ballet at St. Petersburg. She does not know anything about

her mother, neither is she cognizant of the fact that her father is the grand duke. When it is time for the most promising members of the ballet school to be sent to Paris for an engagement, the girl is among those picked. However, the matron of the school has strict instructions from her father not to allow her to go. But Vasta, to save two lovers from separation, impersonates the young man, and her ruse is not discovered until they are well on the way to Paris. Finally, in Paris, the roue impressario of the ballet, who has been instrumental in keeping her with the company, gets her into his apartment, with the intention of making her pay for the success he has indirectly helped her win. The subsequent melodramatic scenes show how Vasta is saved from the brute by her mother, how the grand duke's influence is brought to bear to save the mother from the consequences of the impressario's murder, and how a family reunion is consummated, with Vasta marrying a young artist with whom she has fallen madly in love.

"The Price She Paid"

Selznick Pictures Seven-Reel Photodramatic Version of Novel. Reviewed by George W. Graves

CLARA KIMBALL YOUNG never appeared to greater advantage than she does in this picturization of David Graham Phillips' novel. In a part of excellent dramatic possibilities, and under the supremely tasteful, skillful direction of Charles Giblyn, her emotional ability and her personal charms grow resplendent and flourish as a delicate flower in the warm sunshine. This actress' work has always brought forth admiration and praise, but even her ardent admirers will be surprised at some subtle new phases of screen portrayal which she manifests in this. Mr. Giblyn placed the star in a way to photograph exquisitely all of the time. In many instances the lights and shadows upon her form realize an effect unexcelled in beauty. Truly, Clara Kimball Young and director Giblyn have harmonized their individual arts with a result that is gratifying.

The fact that a movie story is taken from a widely read novel is an advertising point which in many cases is equal to the value of the mention of the star's name, so it would seem from the behavior of the film theater-going crowds. David Graham Phillips is an eminent writer of popular fiction. This picture was given elaborate, rich production. For artistic photographic interior "shots" it is unsurpassed.

The exhibitor who is fortunate enough to get this can easily say in advance that it is the finest Clara K. Young attraction yet to spring into existence, without fear of being drawn into any serious arguments on the subject. "The Price She Paid" is a real feature picture—the kind of presentation that will help to keep the celluloid drama from losing its hold on the surfeited public. Prominent for their excellent performances in this are Snitz Edwards, Charles Bowser, Alan Hale and David Powell. All of these actors are splendid types for the parts.

Mildred Gower and her mother find themselves at a point where, without a renewal in funds, they will be socially dropped. Mrs. Gower finally marries a man whom she thinks is rich, only to be fatally disillusioned after the ceremony. Desperate on account of the humiliations which her step-father loses no chance to load upon her, Mildred finally marries a shriveled-up, repulsive old man who is worth millions. She soon realizes that she has no freedom whatsoever, since she has no allowance of her own, but has to use her husband's checking accounts at the various stores. The woman has nothing but hate for her husband. Mildred leaves him and takes up the study of music, aided by money from an old sweetheart, who gives her to understand he is financing her purely as a business investment. She makes the acquaintance of Keith, a young lawyer, who ultimately discovers that her marriage to "the General" was illegal, since the latter has a wife living in an insane asylum. Not accepting any more money from Baird, her old sweetheart, Mildred works hard by herself and finally attains to the fame she covets. She is then free to marry either of the men who have meant so much to her, and Keith is the lucky man.

Clara Kimball Young in "The Price She Paid."

Peggy Hyland in her newest Vitagraph drama, "Intrigue."

"Intrigue"

Five-Part Vitagraph Blue-Ribbon Feature for Release February 26. Reviewed by George W. Graves

AS a vehicle for little Bobby Connelly this subject fulfills its mission perfectly, giving him a part which is probably the most prominent he has ever had before. The youngster executes quantities of natural bits of acting, covering well the ground of childish emotion and expression, as the Grand Duke (a rather cumbersome and dignified title for so little a fellow) whose life is sought by intriguers. In his numerous and diversified costumes of state he stands out as a considerably dapper leading man. These be-satined and be-silked costumes, by the way, will be the source of as many a chuckle in the audiences as will be the air of kingly superciliousness with which the young actor bears them. Bobby Connelly evinces the control of an actor of greater years and experience.

The story, while finally rising to an exciting climax, is somewhat tiresome in its telling, for its progress is abandoned now and again for the sake of injecting more atmosphere than need be, through scenes of pageantry and the like. This is all realisticly handled, but once in a while some impatient spectator may be asking himself or the man next him, "When are they going to resume the story?" At one spot in the plot's evolution it takes many scenes to enforce the point that the little Duke is lonely in his artificial surroundings. Since clearly defined, rapid story action is more or less a matter of personal taste among audiences, many being pleased as long as there is something entertaining to take its place during the lulls, the presence of suspended action in this film at times cannot be taken as a serious defect. A really exciting climax brings the story to a satisfying, complete end.

In a part of slender dramatic opportunity Peggy Hyland lends charm to the production. Marc MacDermott fits his role well, acquiting himself with polished facility. Others in a well selected cast are Templer Saxe, Brinsley Shaw and Mrs. Remley.

Particularly notable as a production of clean entertainment, devoid of the morbid character of many screen plays, "Intrigue" is all of an attractive offering. The direction, artistic, and of the cast, is wholly commendable. The story was by Maibelle Heikes Justice, while John Robertson directed.

While traveling to visit her sweetheart in Bonaluria, a little boy about six years of age is mysteriously thrust into the train compartment of Peggy Dare, with a note affixed to his clothing asking her to protect him. During the trip to Bonaluria City Peggy and the boy become fast friends. After saving the lad from assassination at the capital city, she learns that he is in reality the Grand Duke of Bonaluria. Finally the boy is

abducted and a search for him proves fruitless. It is revealed to the audience that Prince Henri, whose amorous advances to Peggy are repulsed, is implicated in the plot to do away with the Grand Duke. When Henri goes to bid Peggy farewell, previous to absconding to regions unknown with the kidnaped child, Peggy discovers on the villain's coat a "silent message," a pin which she had formerly given the little Duke. Her suspicions aroused, she agrees to run away with Henri, leading him into a trap and summoning the Royal Guards. Her plan leads to a misunderstanding with Richard Carr, her lover, and his jealousy causes another complication. Some exciting scenes ensue, culminating in the assaut on Henri's castle and the rescue of the Grand Duke.

"On Record"

Jesse L. Lasky Photodrama in Five Reels Released February 22. Reviewed by George W. Graves

TO come to the point at once, this is a skillfully handled production of real power, with a strong undercurrent of pathos, and finely interpreted by a cast at the head of which is the ever-appealing Mae Murray, an actress whose name ought to have by now a distinct value to the exhibitor, since she has appeared in a long line of film successes. Since her first picture, produced not so surprisingly far back, this dainty screen personality has proven herself equal to the demands of the photodrama.

John B.. Clymer and Paul West collaborated on the story, which has been produced by Robert Leonard in an ascending scale of interest, leading one deeper and deeper into its absorbed contemplation until the climax breaks. The climax, by the way, besides being a gripping one, is noteworthy in that it lays the scene for a rapid, satisfying, and unexpected denouement. The happiest moment of the play occurs instantly subsequent to the most tense. Things look hopelessly black for the brave heroine, but after one move—the tearing up of a piece of paper, the villain sees his wicked structure crumbling down upon him. The story presents very little that is improbable—most of this consisting of the villain's unnatural carelessness.

A very acceptable cast is another feature of this unusual Lasky screen-play. Henry A. Barrows and Tom Forman making a fine villain and lover respectively, while others are Charles Ogle, Bliss Chevalier and Louis Morrison. We are glad to have had the pleasure of seeing "On Record," and are confident that even the cloyed movie fans will acclaim it as something out of the beaten path.

Helen Wayne, employed as social secretary in the home of the Calders, has in the past, through her unguided innocence, been placed under suspicion and has been placed "on record" at the night court. Martin Ingleton, a rascally neighbor of the Calders has been responsible for this. Young Rand Calders is working on a machine similar to the one being prepared for the patent office by a competing firm. Ingleton, Calders' lawyer, is planning to betray him into the hands of the competitive firm. Helen, engaged to the young inventor, learns of this but dares not tell, as the wily lawyer holds the threat over her head that he will disclose the fact that she is "on record." Finally Ingleton resolves to put the girl out of the way, since she has stolidly refused to obey him, so he gets up a party to visit the night court. Here the awful truth comes out, in front of the whole Calders family, including the girl's lover. But the girl does the only thing left to do—tells her story honestly and bluntly. The judge is convinced, and he tears up the thumbprint records, leaving the girl free, and the villain downed for good, since Helen has succeeded in exposing him.

Mae Murray. "On Record."

"Burning the Candle"

Henry B. Walthall in Essanay-K. E. S. E. Release of March 4. Reviewed by Genevieve Harris

The betrothal.

ALTHOUGH in its first subtitle this picture disavows any intention of driving home a moral, it is nevertheless a temperance lesson, since the only "villain" in the play is intoxicating liquor. Its theme is the fall and regeneration of a young Southerner who yields for a time to his love for strong drink. However, as the director wished, the story is interesting for its own sake and it is very well produced.

The fact that Henry B. Walthall is featured as a man who fights against liquor will recall his role of the dope fiend in "The Truant Soul." However, the plays are not at all alike, even in the acting. In this picture there is little of the morbid intensity which characterized the former, and yet it is none the less effective and interesting, and Walthall's acting is very fine. Mary Charleson is pleasing in the role opposite and the supporting cast is a clever one. This includes Patrick Calhoun, Thurlow Brewer, Frankie Raymond and Julien Barton.

Exterior scenes for the picture were taken in the south and are of unusual beauty. The photography is excellent. The story, by Turner White, is appealing and has been very well directed by Harry Beaumont. In short, the offering is very good in every particular.

The Story: James Maxwell, a young southerner, goes to New York to accept an important position soon after his marriage to Molly Carrington (Mary Charleson). Maxwell tastes wine first at the home of his bride. In New York he frequently has occasion to drink intoxicating liquors and within a year he has become an habitual drunkard. He loses his position, and his wife returns to her home.

Maxwell becomes a vagabond and his friends lose track of him. He learns that his wife is to sue him for divorce and marry his former rival. This makes him decide to conquer himself. He finally wins the battle and regains his position. Then he learns that the reported intention of his wife to divorce him was not true and that she is willing to return to him.

"Pride and the Devil"

An Apollo Production Released by Art Dramas. Reviewed by H. D. Fretz

THIS play has a story with a basic plot that is not altogether new. Novel complications and dramatic incidents are skillfully woven around it to make it an exceedingly good picture. The story, by Lawrence McCloskey, presents a continuous string of interesting and intricate situations.

It deals with a girl, whose part is well played by Alma Hanlon, who comes from the country and craves for a life of gaiety after her first taste of the city. At the beginning of

the picture the girl divorces her husband to reach the bubbling life of excitement through others. From this point there is a heart interest element that is held through five reels of quick action without being forgotten for an instant.

The girl is continually in the foreground, owing to the fact that she makes circumstances rather than being governed by them. A great deal of the plot is taken up in safely carrying the girl past the clutches of two men besides her original husband, who want her for their own. An unusual situation is brought out when she marries one of them. This picture surpasses by far many past Art Dramas releases. It is, as a whole, splendidly produced. In the supporting cast are, Leo Delaney, Bigelow Cooper and Pamela Vale.

John Allen brings his young bride, Doris to New York to live. She is not satisfied with the quiet life they are leading. They meet some of the "smart set," and Doris is fascinated by their gay life. John strongly objects to her friendship with these people. Thinking him selfish she refuses to obey him. Both are possessed of a stubborn pride and the breach between them widens.

Later she divorces her husband and marries John's college friend. To show Doris that he does not care, John spends more time with his law books. For a time she is supremely happy in her new surroundings, but finally comes to the conclusion that she has made a terrible mistake.

"The Promise"

Five-Reel Metro-Yorke Drama Released February 19. Reviewed by George W. Graves

"THE PROMISE" is a picturization of a novel of the same name by James B. Hendryx, appearing in the *All-Story Weekly*. The adaptation was made by Richard V. Spencer. The parts of the central characters, Bill Carmody, a flighty son of the rich, and Ethel Manton, his patient sweetheart, are taken by Harold Lockwood and May Allison, the popular Metro team. The male lead is a much more prominent part than the female, although neither of the stars have as much chance to register emotional work as they have had in their best previous offerings. Mr. Lockwood acquits himself creditably in a number of virile scenes, which one expects the minute the camera's lens is turned on the frontier lumber camp. Miss Allison meets the requirements of her part with grace and ease. In fact, she is so attractive that one wonders why her lover is so willing to risk losing her through his reckless dissipation.

The story has one sub-plot at the beginning (the Palm Beach escapade) which it could very well do without. Its biggest reason for existing is to show that Billy's sweetheart is not idle while he is away and to keep the heroine in the picture, although she has not yet entered the action transpiring in the story's main locale. At any rate, these Palm Beach views make a strong scenic contrast when the scenario calls for a switch of scenes from the snowy mountain lumber camp to the inviting Southern sands, with still more inviting bathers flitting hither and yon. This side development of the story also serves to introduce George Fisher, an actor who is capable of carrying a larger part, as an unsuccessful fortune hunter, a part which ceases to exist as soon as Ethel comes to the lumber camp, where most of the story is laid.

This locale, by the way, affords an occasion for some exceptionally interesting views of the lumber industry. The lumber drive is of itself a physical thrill without any other accompaniment.

Due more to the value of the story itself than to the direction, "The Promise" provides entertainment of a good sort. The climax is the strongest moment of the story, being a situation in which all the principals are dramatically involved. Having important parts in the cast are Lester Cuneo, the swaggering bully, Paul Willis, Lillian Hayward, W. H. Bainbridge, Leota Lorraine, John Steppling and T. H. Gibson-Gowland. Fred J. Balshofer directed.

Bill, a spendthrift, has a quarrel with his sweetheart, Ethel. He resolves to leave home and make good. Soon after his departure he is charged with stealing bonds belonging to his father. Bill comes to Appleton's lumber camp, and is making good rapidly when fate sees fit to lead Ethel to the scene of his activities. Their misunderstandings have not cleared any, and the girl, too, all unknown to him, thinks he is a thief. Finally the girl is ready to forgive him, but up comes another difficulty —Bill's unexplained intimacy with an Indian maid. Within hearing of Ethel, the latter implores Bill to keep his promise. Ethel finally learns what the promise was, after her lover has punished the camp bully, who was bothering the Indian maiden. The lovers' misunderstanding is ultimately adjusted, when it is learned that Bill, in his haste on leaving home, had taken the bonds in place of a package of Ethel's love-letters, which he intended to take.

"The Fortunes of Fifi"

Five-Reel Famous Players-Paramount for Release March 1. Reviewed by George W. Graves

WE wonder how many girls of the present day would adopt the erratic but sure method of the little French actress, Fifi, in this play, to get rid of an undesirable fortune-hunting lover. The rule that she practises might be worded something like this: If your ineradicable lover is merely after your money, get rid of your money and you will effectively get rid of him. Fifi not only squanders a fortune, but becomes so utterly boorish in her manners and dress that she is easily put back on a footing with her poor but noble lover, who believes he is not good enough for the girl to marry.

The story, film-ized by Eve Unsell from the play by Molly Elliott Seawell, is inconsequential as far as anything presuming to be a powerful plot is concerned. But it suffices to give Miss Clark innumerable chances to register her delightful personality and to demonstrate her ample originality and resourcefulness. The star's splendid holding power and the exquisite, elaborate and quaint atmosphere almost hide from view the fact that the plot proper is at times not progressing at all. One reel is almost entirely given over to a white poodle, who stands on his hind legs, eats from the family table and does some other stunts pointing to superior canine intelligence.

Robert Vignola's direction, broad enough to take in infinitesimal detail and artistic to a highly refined degree, is surely worthy of comment. His success with the star, too, gives the picture its vitalizing power. William Sorelle fullfils every requirement in the advantageous part of Cartouche, while others

Marguerite Clark in role of French actress, Fifi.

whose work stand out are John Sainpolis, Jean Gauthier and Kate Lester. The exhibitor may take comfort in the not very bold prophecy that Miss Clark's host of admirers will be thoroughly charmed by her work in "The Fortunes of Fifi."

"Passion"

The Fifth of the "Seven Deadly Sins." Reviewed by H. D. Fretz

SHIRLEY MASON is featured in "Passions," the fifth of the "Seven Deady Sins," produced by the McClure Pictures. It is a lesson for young girls who easily fall in love with handsome but ignoble men. Eve Leslie learns this to her sorrow and is bitterly repentant. She desires to amend her rash deeds. Drink and gluttony are also strongly attacked.

The play is acted in a most convincing manner by an exceptionally good cast. The action is smooth throughout, with many thrilling incidents. Shirley Mason is well supported by George Le Guere. Others in the picture are, Clifford Bruce, Bigelow Cooper, Ruby Hoffman, Mabel Strickland, Edith Wright, Edmund Dalby and Harry Gripp. Richard Ridgely directed the play.

Eve, against the wishes of Adam, attends a prize fight at Madison Square Garden. She shows a great deal of enthusiasm

for the wrestler Leonidas, with whom she is desperately in love. Eve receives much notoriety over this escapade. She is informed by her lawyer that according to the terms of the legacy she is to be deprived of her income for the present.

Believing she is penniless, Eve goes out in search of a position. Arriving at Coney Island she meets Leonidas. He is appearing in an athletic exhibition which includes a number of diving girls. Through his influence she secures a place in a cabaret. Later she takes the place of Leonidas' wife, who is hurt one day while diving. Eve is unaware that Leonidas is a married man and that he has practically left his wife.

A situation well illustrating the title "Passion."

Adam is in despair over Eve's absence. He has tried to find her but has searched in vain. Eve finds herself in rough company, but is blind to its real condition by her supposed love. She runs into difficulties and has many thrilling adventures. Monks tries to force his attentions on her, but she is saved from disgrace by Leonidas. Then she learns that Leonidas is a married man and all her hopes are crushed.

Thinking she will find a home with her foster parents she goes to them. There she is coldly received and is turned out into the world once more. Adam finds her as she is about to leave the place. She is overjoyed at seeing him and is willing to go back with him. "Passion" has taught her a bitter lesson.

"The American Consul"

Five-Reel Lasky-Paramount Photodrama Released February 15. Reviewed by George W. Graves

THEODORE ROBERTS gives a highly satisfying rendition of the starring role in this picture, a role which is probably as congenial a one as he has ever had. It is that of an honest, unsophisticated country lawyer who frets in the chains of his small-town activities and aspires to do something big; one of those lovable, big-hearted people—the embodiment of a certain cherished American type—who always win an audience's heart. The story does not endow the part with remarkable sympathetic power, but it clothes it with splendid human touches of the lighter sort, giving the star leeway at all times to score with his inimitable quaintness.

The story of the play is not exciting until its melodramatic finish. Up to this time it is of the pleased interest variety, seasoned with subtle humor finding expression through the star. It is always amusing and entertaining, but never actually gripping, due to the cut and dried development in the last reel. But as long as Mr. Roberts' magnetic personality holds the screen so effectively, and the dominant quality of the whole is one of clean entertainment, the story fulfills requirements without being deeply emotional. There is a timely and refined note of patriotism throughout the last of the picture.

In a superior supporting cast are Maude Fealy, as the lawyer's daughter, Tom Forman as her lover, Ernest Joy as the polished deceiver. Charles West as the deep-dyed villain, and Raymond Hatton. All of these players give finished performances.

With a likeable star in a likeable role, an effective cast, and a story which proves to contain both comedy and melodrama, "The American Consul" should suit the requirements of most any theater. It is a picture that the whole family can appreciate together.

Pedro Gonzalez, the representative of a new government about to be set up in Mexico, comes to Washington to exert his influence in securing an American Consul whom their gang can make to recognize their government. Through bribing a senator, one of the country lawyer's (Abel Manning's) acquaintances, Manning, the apparently unsophisticated, is sent to Mexico. But later, when Gonzalez tries to use the American Consul as his tool, he is indignantly repulsed by the latter. His refusal to comply with the villain's schemes finally causes a death sentence to be passed upon Manning. Through the help of his daughter and her sweetheart, however, an American cruiser has been communicated with, so that a rescue is effected in the nick of time. Manning's unwavering honesty and his loyalty to his country have finally won for him the recognition he has always coveted.

"The Moral Code"

Art Dramas Release Produced by Erbograph Company. Reviewed by H. D. Fretz

THE "Moral Code" presents in a very realistic way a portrayal of English and American life, according to the present day standards. In the spoken drama, its proto-type, the George Bernard Shaw play, "Getting Married," is being produced. "The Moral Code," a parallel, though somewhat differently arranged is no less effective. It is a play that will take well with the broad-minded and those who are willing to face the new problems of the day.

Anna Q. Nilsson in the part of Jean Hyland and Walter Hitchcock as Gilbert Gerard deserve much credit for their fine acting. Florence Hamilton and Richard Barthelmess are exceptionally good. The story was written by Ashley Miller.

Jean Hyland becomes a correspondent for a leading newspaper. One night she is sent out to cover a supper given by Gary Gerard, a young man belonging to the "fast" set. Jean is displeased with the gay life the young people are leading. Gilbert, the elder brother of Gary, is a man of good principle. He is ever preaching to Gary to honor the Gerard name. But Gary continues to live a life of idleness. Thinking it might make a man of him, Gilbert cuts off his allowance.

Gary upon hearing this realizes the seriousness of his affair with Gracia, a rather weak character of a girl. He takes all the funds he can get and leaves for parts unknown. Gilbert, in order to save the family name from disgrace, marries the girl his brother has ruined. In the meantime, Jean leaves her work, as she does not approve of the forwardness of her employer. Later she secures a position with Gilbert as his private secretary.

Gracia does not seem to comprehend the sacrifice her husband has made for her. After her child is born she goes about as recklessly as before. Gilbert learns to love Jean and knows she is worthy of his highest ideals. Gary, his money gone, returns home.

Gilbert is greatly perplexed but reaches a decision when he finds that his brother is as much a scapegoat as ever. He knows that his wife is not worthy of his kind treatment. He tells them the only way for them is to go elsewhere and start life anew. Jean and Gilbert find happiness in each other.

Anna Nilsson in "The Moral Code."

Four Keystone Comedies

Mack Sennett Directed Offerings of Recent Date. Reviewed by Genevieve Harris

FOUR unusually fine comedies of the Keystone brand, made under the direction of Mack Sennett, were screened at a Chicago trade review last week and sent a large audience of exhibitors into frequent gales of laughter, which is a good sign that less blasé audiences will be quite overwhelmed with mirth. The comedies and their release dates are: "The Nick of Time Baby," February 11; "Stars and Bars," February 18; "Maggie's First False Step," February 25, and "Her Circus Knight," March 4, each a two-reeler.

The offerings in general are characterized by the usual elaborate effects of former Keystones. They are a wonderful mixture of thrill and humor. From a production standpoint, many of the effects obtained are remarkable. They are up to the best Keystone standard in execution and many of the stunts are new and breath-taking. In short, they are praiseworthy in invention and execution and they are certain to thrill and delight any audience. They are distinctly high class. If occasionally the humor threatens to become a bit coarse, it is switched from this tendency by some unusual and thrilling stunt.

A detailed description of each comedy is quite beyond the power of this reviewer. Only the high lights can be suggested, with the general comment that as entertainment for any audience the releases are excellent.

"The Nick of Time Baby" is remarkable for an unusual actor, "Teddy," one of the cleverest trained dogs ever seen on the screen. Another player worthy of note is the baby. This youngster surely has begun his young career in a strenuous fashion, for an amasing number of things happen to him in the picture. He and "Teddy" are the real stars of the play and the audience will be occasionally undecided whether to laugh or to hold its breath in fear.

"Stars and Bars" features Ford Sterling as a clever crook and is amusing throughout. A feature of "Maggie's First False Step," starring Charles Murray, is a comedy chase between an automobile and a motorcycle in a department store. In "Her Circus Knight," with Ora Carew, all the thrills and comedy of a circus are used. The aeroplane and balloon races are especially well done. Thrilling chases and accidents are incorporated into each comedy.

"Back of the Man"

Triangle-Ince Drama in Five Parts Released March 4. Reviewed by George W. Graves

A STORY which is true enough to life—the power behind the man being a self-sacrificing woman, doing much of his work but allowing him the honor—this picture has that much to its favor. For the first half or so the story serves as a very effective mirror in which we have some views of the business world that are not far from correct. It is very absorbing up to the time the young man is found over the dead body of his fiancee toying with the revolver, only to be caught in this position by the police. From this time the story relapses into the familiar regulation developments, the court scene, etc., to be relieved at the finish by some exciting melodrama.

Charles Ray and Dorothy Dalton give unusual performances even for them, all of their work being convincing and facile. Reginald Barker's direction is favorable to the picture's success. There is nothing to complain of in regard to the portrayals provided by the cast, three other important members of whom are Margaret Thompson, Jack Livingston and J. Barney Sherry.

Despite the fact that the offering disappoints in its relapse into the commonplace, it is destined to popularity because of the interest of the greater part of the story, the unsurpassed work of the stars and an atmosphere that smacks of genuineness. As a whole the picture passes the entertainment limits reached by some of the late Kay Bee pictures.

Larry Thomas, a country youth of uncouth manners, has a hard struggle as a filing clerk in Brook's office, until he is first inspired by the encouragements of his one friend, Ellen, and later materially helped by her. Then he begins to quickly climb the ladder of success. Finally it becomes a matter of business policy to become engaged to the daughter of the president—an act which Ellen approves, since she is willing to sacrifice her desires for the sake of helping Larry to become a member of the firm. The young man does not discern the extent of her sacrifice, however. A short time later, Muriel Brooks, the victim of blackmail, assists a robber to plunder her father's safe. While working on the job, the thief's revolver accidentally explodes, killing Muriel. Circumstantial evidence points to Larry's guilt. But there is a melodramatic scene at the courtroom, when the real murderer dashes into the aisle and makes a frenzied confession. So Larry, released, marries the girl who has continuously stood by him.

"Betsy's Burglar"

Triangle-Fine Arts Constance Talmadge Offering March 4. Reviewed by George W. Graves

CONSTANCE TALMADGE, as a slavey in a boarding-house who seeks romance and finds it in abundance, is a sympathetic figure in this. It doesn't seem to us that the part quite does her talents justice, but there is no doubt about her giving the best that is in her to the portraying of the role. The star has pronounced charm, both in demure and rougish moods.

The scenario, by Frank Woods, has been worked onto the screen with good entertaining effect, keeping the viewer amused and pleased. Not a small number of farcical situations are introduced. The motives of the young lover are kept obscure until the last, when we discover that he is not a crook, but honest, as he has represented himself to be. Thus the swain, who has always cherished the girl, and his defective detective deductions, are brought low. The action of the piece is rather uneven, showing plainly that less footage would have made a neater piece of film.

The picture as a whole measures up to a pretty good standard of entertainment, but it is not exceptional. Constance Talmadge is exceedingly attractive.

The day of romance arrives for the boarding-house slavey when Brent, a handsome young fellow, moves in. He and Betsy

Convincing scene from "Betsy's Burglar."

become quite friendly. Harry Brent finally gets the girl to co-operate with him in getting a strong-box, which he claims contains his father's will, away from an old couple boarding in the house. However, warned by her rustic lover, a correspondence school detective, not to trust Harry, Betsy empties the contents of the box into her trunk before delivering it to her young hero. Scarcely has the latter got the box into his hands when he is attacked by thugs. Several lively scenes ensue, but when the smoke has cleared, it is proved that Harry is the heir to his uncle's fortune, that the old couple, servants of his father, are thieves, and that the correspondence detective is awry in his calculations.

Edith Storey at Theater

Edith Storey, the Vitagraph star, used a special train from Los Angeles to Oakland, California, on February 14, in order to appear at the T. & D. Theater in aid of the Ad-Masque, which was engaging the attention of San Francisco's neighbor.

Miss Storey appeared at the T. & D. Theater the afternoon and again in the early evening of February 14, and explained to the audience which overflowed far beyond the corners of the street, in both directions, some of the big moments in her recent success, "Money Magic."

ADVERTISING "SEVEN SINS"

Trade Press Display Pages Prepare the Exhibitor for Meeting Salesman—Benefits Both Says F. L. Collins

Frederick L. Collins, president of McClure Pictures, which is now releasing "Seven Deadly Sins," says the total cost of the "Seven Deadly Sins" advertising in the last six months sets a new high record. Advertising has been carried in twenty-four magazines of national circulation, fifty newspapers and each of the half-dozen or more trade papers that appeal directly to the exhibitor. McClure Pictures announce that it exceeds the greatest amount ever spent before for a motion picture production.

Several producers have intimated to Mr. Collins that they believed he took more advertising space in trade papers than was necessary. He replies in the following and cites the usefulness of trade paper advertising to the exhibitor:

Without class-advertising every exhibitor would have been an ordinary customer, one hard to convince that the new idea of a series of features was a good one. Exhibitors are busy persons and many would not have taken the trouble to hear the salesman's entire story.

So we told it through the trade papers. Now when a salesman calls upon an exhibitor, the latter not only is ready to sign a contract but he already has prepared his own advertising campaign and has reserved time on his program for the showing of "Seven Deadly Sins." We have been convinced of the value of the trade papers and we shall demonstrate this in our next campaign.

Kalems Booked Independently

Exhibitors the country over will be greatly interested to know that under an arrangement entered into by the Kalem Company with its distributors, the General Film Company, all Kalem-made pictures, whether series or comedy, can now be booked independently of the other releases on the General Film program. It is anticipated that when this news becomes generally circulated the demand for "The American Girl" and "A Daughter of Daring," Kalem's two new series productions, will be greatly augmented. The new policy should also increase the bookings of "Grant, Police Reporter" and the further adventures of "Stingaree" when it is released.

Williamson Man to South America

Stephen T. King, well known in motion picture and theatrical circles, left New York lately for South America on the S. S. Vassari, where he will act as special representative for the Williamson Brothers and the Submarine Film Corporation in connection with the recently announced plans of this progressive concern.

Unusual interest was attached to the departure of Mr. King, due to the fact that the big Lamport and Holt liner was the first passenger ship sailing to a South American port after the announcement of this country's break with Germany.

Mr. King is a man of broad experience in the theatrical and motion picture field and is well and favorably known from coast to coast, due to his twenty-year record in handling big stars and prominent productions. He will be remembered as the manager of Lillian Russell, De Wolf Hopper and many other well known stage luminaries and as the managing director of his own attractions which successfully toured the country for many seasons. For two years Mr. King acted as manager of the Broadway Theater in this city, the playhouse which, by strange coincidence, is now housing the tremendously popular Williamson Brothers-Universal feature picture production, "Twenty Thousand Leagues Under the Sea."

Mr. King will locate in Buenos Aires at the Hotel Cecil. Later he expects to make an extended tour of all the Latin American countries.

New McClure Serial Coming

Frederick L. Collins, president of McClure Pictures, reports that he is negotiating with a director of international reputation who probably will be engaged within the next few weeks to take charge of producing the new McClure series of five-reel features that will follow "Seven Deadly Sins."

The McClure series department of the Triangle Distributing Corporation, now handling the "Seven Deadly Sins," has been placed on a permanent organization basis and it is announced that the new series will be released through Triangle.

In St. Louis and Chicago, theaters which had booked the "Seven Deadly Sins" for three-day runs, changed their bookings to solid week engagements after seeing the demand for "Envy," the first of the series.

Books Rex Beach Play

The Rex Beach Pictures Company's big feature, "The Barrier," opened at the Broadway Theater, New York, Sunday, February 25, following the run of "Twenty Thousand Leagues Under the Sea."

"The Barrier" has been heralded as one of the coming big events of the motion picture world since its reception at the private showing at the Broadway Theater a month ago. It is understood that this feature will be shown in Philadelphia, Detroit, Pittsburgh and Chicago immediately following the showing in New York.

"The Barrier" is an adaptation of Rex Beach's novel of life in California and Alaska.

Some dainty silhouette productions are being made at the studios of Thomas A. Edison, Inc., for release on the Conquest Pictures program. These will be among the split-reel features of the program and they will be highly artistic and entertaining. At the present time a series of the more celebrated fairy tales and other classes of juvenile stories are being produced in this form. Among those already completed are "Puss in Boots," "Little Red Riding Hood" and "Dick Whittington."

Bessie Love is to be featured in the Triangle-Fine Arts production, "More Blessed to Give." Kenneth Harlan will play the leading masculine role opposite Miss Love, with the other principals in the cast including Josephine Crowell, Spottiswoode Aitken, Loyola O'Connor, Wm. H. Brown, Pauline Starke, Winnifred Westover and the Fine Arts kiddies, Georgie Stone, Tina Rossi, and Thelma and Beulah Burns. Violet Wilkie and Bessie Buskirk also have important parts.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, spent two days in Boston recently on business, in relation to the release of "The Deemster" in New England. These states have always been strong Hall Caine territory.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D	2-5	Cupid's Thumb Print .....2, Selig	21702–03
C	2-5	The Hall Room Girls (Claire McCormack)....1, Vita.	21704
T	2-5	Selig Tribune, No. 11.....1, Selig	21705

Tuesday.

D	2-6	The Hoodooed Story (Richard Travers)....2, Essanay	21706–07
C	2-6	Ghost Hounds (Ham and Bud).....1, Kalem	21708

Wednesday.

T	2-7	Canimated Nooz Pictorial, No. 24.....s, Essanay	21709
		(Alaska) .....s	

Thursday.

T	2-8	Selig Tribune, No. 12.....1, Selig	21710
	2-8	Title Not Given.....1, Vim	21711

Friday.

D	2-9	The Trap (Ollie Kirkby and George Larkin)..1, Kalem	21712
	2-9	Title Not Given.....1, Vim	21713
D	2-9	The Suitor from Siam (Mary Anderson).....1, Vita.	21714

Saturday.

D	2-10	Desertion and Non-Support (Marguerite Clayton)..... .....2, Essanay	21715–16
D	2-10	The Prima Donna's Special (Helen Gibson)..1, Kalem	21717
D	2-10	A Strange Adventure (Jack Pickford).....1, Selig	21718

Monday.

D	2-19	The Great Treasure .....2, Selig	21741–42
D	2-19	The Meeting (Bobby Connelly).....1, Vitagraph	21743
T	2-19	Selig Tribune, No. 15.....1, Selig	21744

Tuesday.

C	2-20	A Four-Cent Courtship (Bryant Washburn)..2, Essanay	21745–46
C	2-20	A Flyer in Flapjacks (Ham and Bud).....1, Kalem	21747

Wednesday.

T	2-21	Canimated Nooz Pictorial, No. 25.....s, Essanay	21748
T	2-21	British Columbia .....s, Essanay	

Thursday.

T	2-22	Selig Tribune, No. 16.....1, Selig	21749
C	2-22	The Newlyweds' Mistake (Irene Wallace).....1, Vim	21750

Friday.

D	2-23	The Screened Vault (Ollie Kirkby).....1, Kalem	21751
C	2-23	Art and Paint .....1, Vim	21752
D	2-23	The Gang (Mary Anderson).....1, Vitagraph	21753

Saturday.

D	2-24	Is Marriage Sacred? 11th—The Extravagant Bride (Marguerite Clayton) .....2, Essanay	21754–55
D	2-24	A Brother's Sacrifice .....1, Selig	21756

V. L. S. E. Program

1-15	The Hon. Mr. Oxenham (Fourth Episode of the Secret Kingdom)	5,000
1-22	Her Right to Live (Peggy Hyland).....	5,000
1-22	Capt. Jinks' Trial Balance (Frank Daniels).....	1,000
1-22	Capt. Jinks' Nephew's Wife (Frank Daniels).....	1,000
1-29	Blind Justice (Benj. Christie).....	5,000
1-29	Captain Jinks' Better Half (Frank Daniels).....	1,000
1-29	Captain Jinks' Dilemma (Frank Daniels).....	1,000
2-26	Masks and Mishaps (Hughie Mack).....	1,000
2-26	Captain Jinks' Explosive Temper (Frank Daniels).....	1,000
2-26	A Goat Without Horns (Tenth Episode of The Secret Kingdom)	5,000
2-26	Arsene Lupin (Earle Williams).....	5,000
3-5	The Intrigue (Peggy Hyland)	5,000

Mutual Program

Sunday.

C	2-25	The Butcher's Nightmare (Ben Turpin).....2, Vogue	05341–42
T	2-25	Reel Life .....1, Gaumont	05343
D	2-26	Shorty Hooks a Loan Shark (Shorty Hamilton, No. 7) .....2, Monogram	05344–45

Tuesday.

T	2-27	Mutual Tours Around the World.....1, Gaumont	05346

Wednesday.

T	2-28	Mutual Weekly, No. 113.....1, Mutual	05347
T	2-28	See America First .....1, Gaumont	05348

Thursday.

C	3-1	Jerry's Romance (George Ovey).....1, Cub	05349

Friday.

C	3-2	Calamity Ann's Protege (Louise Lester)...1, American	05350

Saturday.

C	2-3	Cupid and a Brick (J. Warren Kerrigan)..1, American	05351

Sunday.

C	3-4	A Rummy Romance (Paddy McQuire).....2, Vogue	05352–53
T	3-4	Reel Life .....1, Gaumont	05354

Monday.

D	3-5	Shorty Traps a Lottery King (Shorty Hamilton, No. 8) .....2, Monogram	05355–56

Tuesday.

T	3-6	Mutual Tours Around the World.....1, Gaumont	05357

Wednesday.

T	3-7	Mutual Weekly, No. 114.....1, Mutual	05358
	3-7	See America First.....Kartoon Komics	05359

Thursday.

C	3-8	The Flying Target (George Ovey).....1, Cub	05360
T	3-8	Reel Life .....1, Gaumont	05361

Friday.

	3-9	Title Not Given 3	05362–63–64

Saturday.

C	3-10	His Bogus Boast (Ben Turpin).....2, Vogue	05365–66

Universal Program

Sunday.

	2-25	No Release This Week.....Rex	
D	2-25	A Dangerous Double (Sydell Dowling and Sidney Bracey) .....2, Imp	02196
C	2-25	A Day in the Life of a Dog.....s	02197
	2-25	Buried Treasures of Ceylon.....s	
D	2-25	Lost in the Streets of Paris (King Baggott).....Rex	02198

Monday.

C	2-26	A Million in Sight (Eddie Lyons).....1, Nestor	02201

Tuesday.

D	2-27	Mary from America (Ruth Clifford).....3, Gold Seal	02202
D	2-27	A Novel Romance (Flora Parker De Haven)..1, Victor	02203

Wednesday.

	2-28	No Release This Week.....Laemmle	
C	2-28	Spike's Bizzy Bike (Dan Russell).....2, L-Ko	02204
	2-28	Animated Weekly, No. 61.....1, Universal	02205

Thursday.

C	3-1	They Were Four (Neal Hart).....1, Victor	02206
D	3-1	The Rented Man (Claire McDowell).....2, Rex	02207
	3-1	No Release This Week.....Powers	
D	3-1	An Hour of Terror (Matt Moon).....1, Imp	02208

Friday.

D	3-2	Evil Hands (Edith Roberts).....1, Imp	02209
T	3-2	Universal Screen Magazine (Issue No. 8).....	02210
	3-2	No Release This Week.....Nestor	
D	3-2	A Battle of Wits (Harold Lockwood).....1, Big U	02211

Saturday.

D	2-3	The Tornado (Jack Ford).....1, Bison	02212
	3-3	No Release This Week.....Laemmle	
C	3-3	Passing the Grip (Gale Henry).....1, Joker	02213
D	3-3	Undoing Evil (King Baggott).....1, Laemmle	02214

Sunday.

	3-4	No Release This Week .....Rex	
D	3-4	Tangled Threads (Larimar Johnston).....2, Imp	02215
C	3-4	Mr. Fuller Pep .....s, Powers	02216
	3-4	The Land of Buddha .....s, Powers	
D	3-4	Buried Alive (Wallace Reid).....1, Big U	02217
D	3-4	The Purple Mask (Episode No. 10, The House of Mystery) (SPECIAL) .....2, Universal	02218

Monday.

C	3-5	A Bundle of Trouble (Eddie Lyons).....1, Nestor	02220

Tuesday.

D	3-6	"Desperations".....3, Gold Seal	02221
C	3-6	Good Morning Nurse (Eileen Sedgwick).....1, Victor	02222

Wednesday.

	3-7	No Release This Week.....Laemmle	
C	3-7	Fatty's Feature Fillum (Fatty Voss).....2, L-Ko	02223
	3-7	Animated Weekly, No. 62.....1, Universal	02224
D	3-7	A Soldier's Dream.....1, Big U	02225

Thursday.

	3-8	No Release This Week.....Victor	
D	3-8	Good For Nothing Gallagher (Wm. V Mong).1, Big U	02226
D	3-8	The Amazing Adventure (Roberta Wilson).....2, Rex	02227
D	3-8	The Tempest Sea (Margarita Fischer).....1, Laemmle	02228

Friday.

D	3-9	The Perils of the Secret Service (Kingsley Benedict) .....2, Imp (No. 1—The Last Cigarette.)	02229
	3-9	No Release This Week.....Rex	
T	3-9	Universal Screen Magazine (Issue No. 9).....	02230
C	3-9	The Beauty Doctor (Billy Mason).....1, Victor	02231

Saturday.

D	3-10	The Drifter (Harry Carey).....2, Bison	02232
	3-10	No Release This Week.....Laemmle	
C	3-10	Wanta Make a Dollar (Gale Henry).....1, Joker	02233

Sunday.

D	3-11	It Makes a Difference (Dorothy Davenport)....1, Rex	02234
	3-11	No Release This Week.....	
C	3-11	Mr. Fuller Pep (His Day of Rest).....s, Powers	02235
T	3-11	The Mysterious City.....s	
D	3-11	The Man of Mystery (King Baggot).....2, Imp	02236
D	3-11	The Purple Mask No. 11 (Grace Cunard and Francis Ford) .....2, Universal	02237
		(The Garden of Surprise) SPECIAL.....	

Miscellaneous Features

Artcraft Pictures

3-5	The Poor Little Rich Girl (Mary Pickford).....	5,000

Art Dramas

2-22	The Moral Code (Anna Q. Nilsson).....Erbograph	5,000
3-1	Pride and the Devil (Alma Hanlon).....	5,000
3-8	The Cloud	5,000

Bluebird Photoplays, Inc.

2-12	The Reward of the Faithless (Wedgewood Norwell).Bluebird	5,000
2-19	The Man Who Took a Chance (Franklyn Farnum).Bluebird	5,000
2-26	The Saintly Sinner (Ruth Stonehouse).....	
3-5	The Boy Girl (Violet Mersereau).....	

Fox Film Corporation

Released Week of

2-12	The Scarlet Letter (Stewart Holmes).....	5,000
2-12	Chased Into Love (Hank Mann).....	2,000
2-19	The Tiger Woman (Theda Bara).....	5,000
2-19	There's Many a Fool (Hank Mann).....	2,000
2-26	A Child of the Wild (June Caprice)	5,000
2-26	The House of Terrible Scandals (Lehrman and Billie Ritchie)	2,000
3-5	Sister Against Sister (Virginia Pearson).....	5,000

Kleine-Edison-Selig-Essanay

Released Week of

2-19	The Royal Pauper (Francine Larrimore).....Edison	5,000
2-26	Max Comes Across (Max Linder) .....Essanay	2,000
3-5	Burning the Candle (Henry B. Walthall).....Essanay	5,000

McClure Pictures

2-19	Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason, George Le Guere) .....McClure	5,000
2-26	Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason, George Le Guere)	5,000
3-5	Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, George Le Guere).....	5,000

Metro Features

Released Week of

2-19	Her Obsession (Mr. and Mrs. Sidney Drew).....Metro	5,000
2-26	Reliable Henry (Mr. and Mrs. Sidney Drew).....Metro	5,000
2-26	The Secret of Eve (Mme. Petrova).....Popular	5,000
3-5	The Belle of the Season (Emmy Wehlen).....Rolfe	5,000
3-5	A Modern Romance (Max Figman).....Metro-Rolma	5,000
3-5	The Barricade (Mabel Taliaferro).....Rolfe	5,000

Mutual Master-Pictures

Released Week of

2-5	Pardners (Charlotte Walker).....5, Mutual	
2-12	Damaged Goods (New Edition) (Richard Bennett)..... .....American	7,000
2-19	The Gentle Intruder (Mary Miles Minter)....5, American	
2-26	The Greater Woman (Marjorie Rambeau)..5, Powell-Mutual	
2-5	The Girl from Rector's (Ruth MacTammany).....5, Mutual	

Mutual Serials

2-26	Taking Chances (Perils of Our Girl Reporters, No. 10) (Helen Greene and Earl Metcalfe).....Niagara	2,000
2-25	Stage Struck (Dorothy Gish).....Fine Arts	5,000
	The Meeting (Perils of Our Girl Reporters, No. 11) (Zena Keefe and Earl Metcalf).....	2,000

Paramount Features

Released Week of

2-12	Beautiful Banff (Burton Holmes).....	1,000
2-12	The Black Wolf (Lou Tellegen).....Lasky	5,000
2-15	The American Consul (Theo. Roberts).....Lasky	5,000
2-19	With the Stony Indians (Burton Holmes).....	1,000
2-19	Winning of Sally Temple (Fannie Ward).....Lasky	5,000
2-22	On Record (Mae Murray) .....Lasky	5,000
2-26	Some Doctor .....Klever Comedy	1,000
2-26	Exquisite Lake Louise..... Burton Holmes	1,000
2-26	The Fortunes of Fifi (Marguerite Clark)....Famous Players	5,000
3-1	Those Without Sin (Blanche Sweet).....Lasky	5,000
3-5	Castles for Two (Marie Doro).....Lasky	5,000
3-5	The Yoko Valley .....Burton Holmes	1,000
3-8	Out of the Wreck (Kathryn Williams).....Morosco	5,000

Pathe

Released Week of

3-4	Pearl of the Army, No. 14 (Pearl White).....Astra	2,000
3-4	Patria, No. 8 (Mrs. Vernon Castle).....International	2,000
3-4	Her Beloved Enemy (Doris Grey).....Thanhouser	5,000
3-4	Deep Dyed Villainy .....Mittenthal	1,000
3-4	Florence Rose Fashions, No. 21.....Rose	500
3-4	Picturesque Catalonia (Spain).....Pathe	500
3-7	Hearst-Pathe News, No. 20.....Pathe	1,000
3-10	Hearst-Pathe News, No. 21.....Pathe	1,000

Red Feather Productions

Released Week of

2-12	The Terror (Jack Mulhall)	5,000
2-19	The War of the Tongs.....	5,000
2-26	The Girl and the Crisis (Dorothy Davenport).....	5,000
3-5	The Gates of Eden (Claire McDowell).....	5,000

Triangle Film Corporation

Released Week of

2-25	The Last of the Ingrams (Wm. Desmond).....Ince	5,000
2-25	Stage Struck (Dorothy Gish).....Fine Arts	5,000
2-25	Maggie's First False Step (Murray and Fazenda)..Keystone	2,000
3-1	The Last of the Ingrams (Wm. Desmond).....Kay-Bee	5,000
3-1	Done in Oil.....Triangle Komedy	1,000
3-4	Betty's Burglar (Constance Talmadge).....Fine Arts	5,000
3-4	Her Cave Man.....Triangle Comedy	1,000
3-4	Back of the Man (Dorothy Dalton).....Kay-Bee	5,000
3-4	Her Circus Night (Ora Carew).....Keystone	2,000

Unicorn Program

Released Week of

12-20B	Lost in the Shuffle.....1, Hippo	1146B
12-21	The Voice in the Night.....2, Utab	1147A
12-21	Blowing Up Broadway.....1, Jockey	1147B
12-22	The White Man's Squaw.....2, Hiawatha	1148A
12-22	Algernon's Affinity.....1, Gaiety	1148B
12-23	Shackles of Conscience.....2, Supreme	1149A
12-24	Some Girls Do and Some Girls Dont..... 1, Judy	1150A
12-24	The Prodigal Son.....2, Buffalo	1150B

Unity Sales Corporation

Released Week of

12-1	Land Just Over Yonder.....6	
12-15	Humanizing Mr. Winsby 5	
1-15	Glory 7	

World Features

Released Week of

2-5	The Hungry Heart (Alice Brady).....World	5,000
2-12	The Red Woman (Gail Kane).....World	5,000
2-19	A Square Deal (Carlyle Blackwell).....World	5,000
2-26	A Girl's Folly (Robert Warwick).....World	5,000
3-5	The Web of Desire (Ethel Clayton).....World	5,000

Brief Stories of the Week's Film Releases

General Program

The Battle of the Somme—The War series—Second Episode.—Showing the aircraft of the English. Every trench photographed from above by aviators. Shelling the trenches five miles away by means of periscopes and observers. The Charge! Prisoners hold up their hands in terror. Actual photographs of the war in Europe.

The Invisible Web—A Black Cat feature—Essanay—(Screen Time Twenty-nine Minutes). Helen Delaine, a noted woman detective, is assigned to run down a notorious gang of robbers. She follows them to a Canadian hotel and gets acquainted with them as Ruth Dayton, the heiress. She invites them to visit her. Flora and Eddie arrive at the Dayton home and there Helen, with the aid of Jack Delaine, her husband, lays the trap. They show the crooks the safe and even the combination. That night Helen and her husband hide in the vault room and when the crooks blow open the safe door, out step the detectives with drawn revolvers. A fight ensues but the crooks are finally overpowered.

Tiny, Slim and Fat—Essanay—(Screen Time Fifteen Minutes).—Tiny is the object of the attentions of Slim and Fat, two friends who have become bitter foes because of their affection for the little lady. They engage in a battle, which is speedily ended when both are tossed off the lot by the young lady's mother, who is anything but tiny. The comedy in the reel is accompanied by beautiful travel scenes showing the famous Nakimu Caves of British Columbia.

The Vanishing Woman—Is Marriage Sacred series—Essanay—(Screen Time Twenty-nine Minutes.—Marguerite Clayton, Edward Arnold, Sydney Ainsworth in the cast. Reviewed in this issue.

The Five Dollar Bill—A Black Cat Feature—Essanay—(Screen Time Twenty-nine Minutes)—March 6.—Thomas Dibby, commuter and underpaid clerk, craves a watch which a tobacco company offers for 2,000 coupons. He needs only 100 more coupons to get it. Thomas finds an envelope which contains fifty $1,000 bills. Joy runs riot in the Dibby home. But gloom comes next morning. The loser of the fortune plays a ruse. He advertises that the bills are counterfeit, and that anybody who cashes them will be arrested. Dejected, Thomas returns the fortune to its owner, innocent of its real value. He is rewarded with a $5 bill. It happens that $5 worth of tobacco will just get the much-needed 100 coupons. Thomas rushes to the cigar store and comes out with the watch. He is just as happy as if he had the $50,000.

Canimated Nooz Pictorial No. 26.—Essanay—March 7.—Great Spanish and Mexican athletes are caught by the Canimated Nooz camera in celebration of Hottamale day at Garlicpie, Spain. Salveo, the great, slings the cow's husband. Oscar, of ebony hue, eats eighteen Chicken pies, Spanish style, in three minutes. In Washington, D. C., the arrival of Prince Gobuvink, ambassador from Umphumph, and his charming frau is shown. The Prince, according to report, is here to confer with the President on the ear-muff shortage in Africa. Forgetting his mission, however, the Prince engages the ambassador from Affghanistan in a little game of his national pastime. There is trouble, when Prince endeavors to "sneak one" while his opponent is not looking. A study in high-flying concludes the Canimated program. How freight cars and great locomotives are built, from beginning to end, forms the other half of the reel.

The Pulse of Madness—Is Marriage Sacred series—Essanay—(Screen Time Twenty-eight Minutes).—If Wesley Westbrook, a struggling young architect, can get his plans accepted for a big office building, his future will be assured, he will be able to marry Isobel Franklin, and send her father to a milder climate for his health. The decision on the plans rests with Stanley Simmonds, a wealthy builder in whose office Isobel is employed. Simmonds proposes to Isobel but she tells him she loves Wesley. Rev. Franklin is suddenly stricken and must go South immediately. Isobel decides to sacrifice her happiness and wed Simmonds to save her father's life. She tells the builder she will wed him, and explains the reason for her change of mind. Simmonds, however, proves himself a man by accepting Westbrook's plans, and enabling true love to run its course.

In the Path of Peril—First Episode in A Daughter of Daring—Kalem.—Featuring Helen Gibson. Gypsy Joe and his band camp near Lone Point station where Helen is. Anita, queen of the band, spies Helen and Compton in the station, and enters to tell Helen's fortune for a piece of silver. The engineer rewards her for painting him as her suitor. Anita tells Joe that a girl stands between them and the station safe. Joe leads his men on the station, and is overpowering Helen when he is spied by Compton's fireman. The fireman takes the throttle, Compton jumps, and puts the band to rout. Joe is locked up, but Anita gets him out. He plans to wreck the freight, climb aboard and kill Compton. He throws the siding and derails the rear truck of a flat car at the end of the train. Helen hastens after the train on her motorcycle. Seeing the dragging flat car she puts on a burst of speed and rides up the slanting surface from between the rails, abandoning the machine to catch the grips of the freight car ahead. She frees Compton, and brings the runaway to a stop.

The Mirror of Fear—Grant, Police Reporter series—Kalem.—Featuring George Larkin. Major Chenilworth, many years before the story opens, had been forced to kill a fellow officer in India. He was acquitted by the jury, but is now a nervous wreck, unable to enjoy life or his rather large income. His neice, Lois Trent, is the joy of his life, and Jardyce, his butler, who had been the witness to the murder is the thorn in it. Jardice never lets him forget that he is a murderer. Lois Trent meets Grant, police reporter on the Chronicle, and tells him that she expects a plot to causc her uncle's death. Disguised as a gas inspector Grant investigates and finds in the basement of the house a picture machine that can be raised to the level of the kitchen floor. He sees Jardyce thread up the machine with a reel of film and when the lights are turned out throws the picture of the murder before the Major. Jardyce forces the Major to alter his will in his favor and Grant and Miss Trent rush into the room. Jardyce leaps into an auto standing near and Grant follows on a bicycle. He leaps into the rear of the car when Jardyce has engine trouble, just as he gets to the railroad track. A train thunders down on them, Grant leaps to safety and Jardyce pays the extreme penalty for his misdeeds.

Efficiency Experts—Kalem.—Featuring "Ham" and "Bud," supported by Henry Murdock and Ethel Teare. Bessie resorts to subterfuge to meet her lover, Jack. Ham and Bud are asleep on their steam lawn mower. Dad, taking a nap on the lawn gets free shave, while Bessie amuses herself with her callers. Bessie calls for the electrician. He sets to work in the basement repairing broken wires and finds a note, stating that the family jewels are buried beneath the chestnut tree. Leaving the live wires sparking against a water pipe the electricial worker rushes out, filled with the visions of riches. Seeing Ham and Bud asleep on the lawn Bessie gives them a shower bath from the garden hose, and when her hand strikes the metal pipe a volt of electricity leaves her senseless. Thinking the lawnmower has killed her Ham and Bud bury her in the grass. That night the electrician comes back for the treasure and while digging he unearths Bessie. Ham and Bud are frightened at the ghost of Bessie and stumble over the electric. Before many seconds elapse the whole house is under the influence of the "juice."

The Black Rider of Tasajara—Kalem.—First episode of "The American Girl" series. Featuring Marin Sais. The Black Rider of Tasajara is holding up the stage again. Amos Durston, hotel proprietor, offers a $5,000 reward for his capture. Aunt Harriet, sister of Roger King, and the aunt of the American Girl, is worried about her pearl necklace, and before long it is stolen. Madge, on her horse, sees the Black Rider but he shoots her horse from under her. Wild Bill, a town character, gets drunk and shoots up the town in good old Wild West fashion. He is arrested and the necklace drops from his clothing. He is accused of the other robberies and held as the Black Rider but Madge is convinced he is not guilty. She decides to do a little "detectivin" on her own account. Wild Bill escapes and a posse is sent to scour the country. Durston, Larry and King ride off in different directions, and when Larry's horse returns riderless, Madge goes to look for him. She finds him bound up and is releasing him when the Black Rider appears and threatens them. The others of the posse come up and the bold one is captured. Madge snatches his mask from his face. It is Durston, the hotel proprietor, and Madge, the American Girl, is the hero of the hour.

An Actress' Romance—Selig—(Two Reels).—Frank Wade has a quarrel with his father and leaves home. He is in love with Ann Loring, the sister of a famous singer, Carol Loring. Involved in a fight with two thugs, and fearing his father's disgrace he disappears but is later caught though he is really innocent. About this time a body is found in the river and identified as Frank. The lad is really sentenced to a term in prison. During the two years tbat follow his father becomes engaged to Carol, the singer, and while she is singing to prisoners in the penitentiary her sister Ann sees a prisoner who resembles Frank. She persuades her sister to try to help the mysterious prisoner and the singer in turn secures the aid of Frank's father, who sees the Governor about a pardon. A criminal later confesses to Frank's crime and a nice family reunion is held, leaving Frank and Ann happy ever after.

No Place Like Home—Selig—(One Reel).—Baby Lillian mixes "Eternal Glue" with sister's perfume and sprays the whole house. Dignified father waltzes around the house a pretty maid hugged in his arms while mother is stuck fast to his coat tails. Cook bounces around, a frying pan fast to her foot. The dude with his bouquet for sister is caught fast, while sister is stuck fast to Dad's revolvers which she has been investigating. Bullets fly, and a tramp, sneaking a lunch, escapes leaving his coat stuck fast to a kitchen chair. When peace is restored, what happens to Baby Lillian is a caution.

The Newlyweds' Mistake—Vim Comedy.—Featuring George Larkin and Irene Wallace. Mr. and Mrs. Newlywed decide to spend the day at the beach and forthwith don their Sunday clothes. Mrs. Newlywed must first buy some beauty powder and Friend husband decides to buy a smoke. Mrs. Wife comes back first and mistakes a man in an auto for her husband and gives chase. When hubby returns he thinks a woman in another auto is his wife and he gives chase. When they arrive at the beach they search in vain for each other and decide to go home. Mrs. Newlywed gets home first and when hubby arrives there are a few explanations. They come to the conclusion that the next holiday will best be spent at home.

Art and Paint—Vim Comedy.—A. Suburb decides to have his dwelling renovated and selects Stooge, a painter with artistic ideas, and his helper Boozo, to do the work. Boozo has a favorite resting place, an empty dry goods box, and here Stooge finds him. He arouses him, and hooked together with a painter's ladder they depart to paint. Upon their arrival they erect a scaffold, and in doing this prove themselves no mean acrobats. Their artistic tastes do not appeal to Suburb's fancy and he dismisses them. Dame Fortune smiles on them and they become heirs to $5,000. They open a studio and become regular artists. Their first customer, a baby boy six feet six, does not like their painting, and the artists' dreams of wealth die in a garbage wagon, where their irate customer has deposited them.

Selig-Tribune No. 16—Thursday, February 22.—Released through General Film service. Santa Rosa, Cal.—Luther Burbank presents Frank Leach, representing the Oakland Chamber of Commerce, with the bulb of the largest dahlia ever produced. New Orleans, La.—This city boasts of the first submarine ever built. San Francisco, Cal.—Twenty-one students go to France to operate the Stanford Ambulance Corps. New Orleans, La.—Society women shine shoes at $1.00 per shine. San Francisco, Cal.—The U. S. torpedo boat Hopkins guards interned German vessels. New Orleans, La.—The Country Club becomes the demonstrating school for women. El Paso, Texas.—Fire sweeps through a section of this city. Houston, Texas.—Children of the public schools inaugurate a waste paper saving campaign. El Paso, Texas.—Colorado artillery boys in bivouac shoot dice. Palm Beach, Fla.—"Red bug" racing becomes the fad of well known society women. Governor's Island, N. Y.—Zero weather does not deter these wealthy young business men from receiving military training. New York, N. Y.—The S. S. Frederick VIII, sailing under the Allies' guarantee of safe conduct, bears Count von Bernstorff and his party. New York, N. Y.—The S. S. Ryndam is recalled from her eastward voyage and reaches the port safely.

Selig-Tribune No. 17.—Palm Beach, Fla.—Leaders in the world's society take daily dips in the surf. Jackson, N. H.—Wildcat Valley in the White Mountains is stripped of its last big cut of timber. North Conway, N. H.—A member of the Alpine Club takes his plunge in an icy mountain pool. Portland, Ore.—This lone vessel flying the flag of Emperor William, is moored in Portland's harbor. Oakland, Cal.—As part of the annual advrtising pagant a company of Grecian dancers disport on the green. Portland, Ore.—The great interstate bridge, spanning the Columbia River and costing $1,750,000 is officially opened. Verdun, France.—Endless columns of tired fighters are constantly being sent to the rear for recuperation. New York, N. Y.—The French steamship Guyane arrives

after having sunk a German submarine in a 40-minute battle off the coast of France. Miami, Fla.—The third Miami regatta for motor boats brings to this resort the speediest crafts in the United States. Portland, Ore.—Mrs. Constance Meyer, Portland's water nymph, will attempt to bring home the National swimming championship next June. Hachita, N. M.—The funeral of three American cowboys, murdered and mutilated by Mexicans immediately after our troops were recalled.

Dimples' Baby—Vitagraph.—Vivian is a lovely, jolly girl, full of the maternal instinct and wants her uncle to adopt a real live baby for her amusement, but uncle is a crusty old individual and doesn't accede. Vivian has two lovers, Jack, too attentive, and Latimer, not attentive enough. There is an actress, Rose, who has a baby but no job. Work is hard to find and she is in despair. She sees Vivian making a fuss over babies and leaves hers in the tonneau of her car. She sees Vivian take the baby into the house. Uncle permits Vivian to keep the child until its parents are found. Jack finds Rose half frozen and takes her to her room, the aspect of which tells him that she is an actress. He puts her in touch with a manager and she secures a position. Latimer, seeing him go home with Rose tells Vivian a disparaging story about Jack and just when matters begin to look dark Rose comes home from a prosperous season on the road and wants to see her baby. When she sees Latimer she recognizes the father of her baby. Latimer, ignorant of the child's existance is softened and marries Rose. Uncle Jerry gives Jack and Rose his blessing and the wedding bells begin to ring.

Mutual Pictures

Shorty Traps a Lottery King—Monogram—(Two Reels)—March 5.—Featuring Shorty Hamilton. Shorty, while on a vacation receives a letter from Anita telling him that their marriage will have to be postponed until they round up a gang of lottery men in Los Angeles. Arrived in Los Angeles Shorty finds a clue to the lottery ring and determines to trace it up. Syntax, the king of the lottery ring, discovers that Shorty and Anita are on his trail and he has the girl abducted and carried to his den in the underworld. Shorty leads the police to the lottery king's den. A terrific fight ensues, Anita is rescued and the lottery ring broken up.

Mutual Tours Around the World—Gaumont—(One Reel)—March 6.—Showing scenes in Munich, Germany; at Schonbrunn Castle, Austria, and Rustchuk, Bulgaria.

See America First—Gaumont—(One Reel)—March 7.—Scenes on Oregon's Rocky Coast, on the same reel with "Kartoon Komics."

The Flying Target—David Horsley Studios—(One Reel)—March 8.—Featuring George Ovey. Two I. W. W.'s offer Jerry five dollars to carry a package to the police station. Jerry accepts the offer and just as he arrives the package explodes and wrecks the station. Jerry hops onto a motorcycle and beats it for the country. He meets Bad Bill, who compels him to change clothes and also give him the motorcycle in exchange for his horse, called the Flying Target. He rides into town and everyone immediately disappears. Bad Bill, in Jerry's attire, comes into the gambling hall and then the fun begins. The reel ends with the real outlaw being captured with the aid of a girl and Jerry disappearing down the road on his motorcycle.

Reel Life—Gaumont—March 8.—Magazine reel picturing the following subjects. "From Trapper to Wearer," "Stimulating the Appetite of the Busines Man," "Artistic Vases," "The Pelican," and "Charlie's Wobbly Walk."

The Meeting—Niagara Film Studios—(Two Reels)—March 8.—Featuring Zena Keefe and Earl Metcalfe. Perils of Our Girl Reporters series. Jane Abom, whose husband is a burglar and who keeps his life a secret from her, is forced to become a writer on a newspaper. Later hearing that her husband is dead she marries the editor of the paper. An old friend of her husband turns up and tells her that he has always admired her and being rejected by her he determines to bring her to terms by revealing the existence of her husband. Husband and wife meet and in a struggle which ensues the man is killed. Later all the mystery is cleared up by Abom's friends and Jane is happy with the editor.

His Bogus Boast—Vogue—(Two Reels)—March 10.—Featuring Ben Turpin. Ben, the western guest of a friend at the fashionable club, tells the ladies of his many adventures with the bad men of the desert. Members of the club seeing that their wives and sweethearts swarm around Ben and appear most fascinated, conclude that Ben is lying and decide to find out. They make the club porter crawl under a hear skin rug and go towards Ben. Ben sees the bear and runs for the window and drops from a dizzy height into a barrel of water. Back in the club, the men tease the ladies for being so gullible.

Universal Program

The Garden of Surprise—Episode 11 of the Purple Mask—March 5.—Featuring Grace Cunard and Francis Ford. Pat is taken prisoner by Kelly. The Apaches learn of her whereabouts and come to her rescue. On leaving the Sphinx behind, Pat tells him she has a date at the Garden Cafe that night. She has been informed that a "fake" benevolent society is collecting funds from the poor and spending them at the Garden Cafe in revelry. At the point of pistols, she makes the members hand over the money. Two of her men are taken by Kelly. The Chief of the detectives taunts Kelly with his failure to capture "The Purple Mask" and declares that he will lead his men to capture the girl. After many exciting incidents he returns to headquarters and admits his defeat to Kelly. He tells Kelly that the task of capturing "The Purple Mask" is left to him.

A Bundle of Troule—Nestor—March 5.—The Russian ambassador receives a message of warning that there will an attempt on his life. His daughter, Olga, advises him to consult the famous Detective Potts. Potts and his assistant go to the Ambassador's home. On the way they see a mysterious package dropped into a barrel, and take it for a bomb. The ambassador disguises himself. Eddie puts on a Russian disguise and Potts thinks him an anarchist. Olga is terrified by the appearance of three men who insist upon seeing her father. Her father snatches off his disguise just as Potts and Eddie enter. They see the ambassador about to raise a bottle to his lips. Rushing in they learn that the three men have called to get the ambassador's opinion of a substitute for Russian vodka. In Eddie's bundle is found a pair of woman's stockings.

Desperation—(Three Reels)—Gold Seal—March 6.—With Elizabeth Risdon and Frederick Groves. Katherine Crichton marriers the scientist, John Staffurth, who is a very busy man. The young wife finds plenty of time to kill and so welcomes the visits of Richard Furness, her girlhood friend. One day she is seriously hurt and the specialist tells John she has only a couple of years to live. She thinks her husband is selfishly absorbed in his own interests, but he is working feverishly in search of a cure for her. Katherine visits Furness' flat to get back some letters she has written him. At the crucial moment in Furness' flat she draws back. Once more she contrasts Furness' warm adoration with her husband's indifference and hastily writes a last letter of surrender. The letter is never opened. John, somewhat enlightened, forces Furness to give up the packet of letters. He comes in with the good news that he has discovered a cure for her. Katherine is overwhelmed with emotion. She offers the letters to John, but he destroys them and holds out his arms to his wife.

Good Morning Nurse—Victor—March 6.—With Eileen Sedgwick and Eugene Walsh. Fred Biggers, a rich young man, is smitten with Eileen Little, the prettiest nurse in Dr. Hurts' sanitarium. He hires the driver of a jitney bus to run over him. He is taken to the hospital where Eileen is ordered to nurse him. Dr. Hurts, who is in love with the girl becomes jealous of Fred. Fred commences to groan and the doctor orders an immediate operation. Dr. Hurts enter the operating room with a most satisfied expression. Fred then places the doctor on the operating table and pours all the anesthetics within reach over him. He informs the specialist that the patient is prepared for the operation, while he and Eileen jump into a taxi.

A Soldier's Dream—Big U—March 7.—John, an army lieutenant, is in love with the general's daughter. One night he dreams that with the help of the girl he places mines all around the fort. When the Indians attack the fort, he presses a button which sets off the mines and blows up the savages. Shortly after this the fort is really attacked by the Indians and John tells the general of his plan. The officer is impressed and rewards him with the hand of his daughter.

Fatty's Feature Fillum—(Two Reels)—L-Ko—March 7.—With Fatty Voss, Gladys Roach and Richard Smith. Fatty is the featured actor of a motion picture company. He meets a party of girls and tells them he is featured at the Bazoo. The girls follow him to the theater. First on the screen is the "Cockoo Weekly." Then comes the great feature film. "Sunshine and Shadow." Egbert calls on his sweetheart, Gladys. Desmond, a villain, has seen the maiden and is scheming to possess her. He gets hold of the mortgage on her home, in true villainous fashion, and then forces the father to give him the girl. The villain's cigarette sets the house on fire and the smoke is blown to Egbert. He rushes to the place and is just in time to rescue the girl. As the picture runs its exciting course, Fatty is seated in the audience between two of the charmers, and explains the fine points to them. He leads the applause at all the thrilling places.

Good-For-Nothing Gallagher—Big U—March 8.—Gibbons, an author, declares there is a story in everything. The landlord disagrees and says there is no story in the funeral of Good-For-Nothing Gallagher, which is just passing. Silas Hawkins says he is mistaken and tells the story. Gallagher was in love with Marcia Young. When she refused him he took to drinking. She accepts Howard Gray. The convicts in the prison break out. Gray says it would be suicide to fight such desperate men. Gallagher knocks him down, takes his uniform and leads the boys to fight the convicts. He is killed by the treachery of their leader, after they have surrendered. Marcia turns against Gray when she say his yellow streak. She realizes that she had accepted the wrong man and bursts into tears when Gallagher is brought back. That is the story in the funeral of Gallagher.

The Human Flame—Laemmle—March 8.—With Robert Leonard and Margarita Fischer. Bob is a fisherman, and because of his temper is known as the "Human Flame." He falls in love with Margaret, the village beauty. One day, when he has been drinking heavily, he falls over a cliff and is badly hurt. Margaret nurses him back to health. He reforms under her influence and marries her.

The Amazing Adventure—(Two Reels)—Rex—March 8.—With Roberta Wilson and Charles Perley. Because of her fabulous wealth, Eleanor Ferrol is beseiged by suitors, but she will have none of them. A detective in her employ gives her some valuable information. She goes to the park and approaches Geoffrey Harland, a shabbily dressed man. She suggests that he waive an introduction and dine with her. He does so, wonderingly. After dinner she proposes that he marry her and to this he consents. They start on a honeymoon. Harland is soon in love with her and tries to solve the "why" of it all. One day he sees her talking to a man at the hotel. When she disclaims knowing any one there, he is angry. The man is the detective who has been in the employ of Eleanor for some time. Later she confesses to Harland that she has loved him since the time he saved her life. She tells him that she employed the detective to follow him continuously. It all ends happily and he is deeply in love with her.

The Drifter—(Two Reels)—Bison—March 9.—With Harry Carey and Claire Du Bray. Dora Mason, dressed in boy's garb, loses her last nugget playing the roulette wheel. "Cheyenne" Harry notices her trouble and says he will help her. Suddenly he shoots out the lights, grabs the stakes and the banker's pile and dashes for the door. He fails to find the girl. The next day, he finds Dora and learns that she is a woman. She has been wounded and he takes her to a deserted shack, where he binds up her wounds. Dora tells him that she was left alone after her father, a miner, died, and she dressed in boy's clothes, for it was easier than being a girl in the desert. Realizing the seriousness of her injury, Harry rides to town. He forces the bartender to give him a bottle of whiskey, grabs the man's apron and dashes away. He speeks back to the shack, well aware that he is being pursued by the cowboys. He tells the girl to hang the apron out the window as soon as he has had time to escape. She does so. The boys are conquered by her winsomeness and forget that they are hunting a criminal. "Cheyenne" sees them leaving with Dora and smiles rather wistfully at her cleverness.

The Last Cigarette—First Adventure of the Perils of the Secret Service—(Two Reels)—Imp—March 9.—With Kingsley Benedict and Vola Smith. The secret service of Saxonia make plans to murder Yorke Norroy, a diplomatic agent, and the cleverest man in the American secret service. Minna Ober goes to the chief and pleads for her father, who has committed murder. Her father is offered a chance for his life, if he will dispose of Norroy. It is the evening of the reception of the Saxonian embassy in Washington, some time later. Carson recognizes Ober and warns Norroy. Minna is successful in interesting Norroy and accepts his escort to her home. She lures him into an empty house, where Ober and his men are ready for him. They tell him unless he discloses the secret history of his defeat of their plans in South America, he will be put to death immediately. He asks permission to smoke a cigarette. He lays the cigarette on the edge of the table and begins writing the story. The cigarette explodes and Norroy makes his escape. The father and daughter find written on the paper "Tell your chief that Yorke Norroy sends Max Ober back to the Bergenschloss to pay the penalty."

Universal Screen Magazine—Issue No. 9.—March 9.—This issue begins with views of Dr. Edward F. Bigelow, the noted bee culturist who instructs Boy Scout Masters in the art of handling bees with security. Cutting ice on the upper reaches of the Hudson River for storage is the next subject. The third shows the making of frankfurters and sausages, under the rules of inspection of the New York Board of Health. Casting the death mask of Admiral Dewey is then shown. The sculptor, Ulric S. J. Dunbar, who made the masks of McKinley, Garfield and Grant, and many other famous men, is seen working on the mold. A few minutes with Willie Hopkins and his animated sculpture close the reel.

The Beauty Doctor—Victor—March 9.—With Sylvia Ashton and Billy Mason. Billy and Sylvia decide to open a beauty shop for thin women. He poses Sylvia as a wonderful example of before and after taking. Reading in the beauty column that watermelon seeds are a great fattener, he buys a large supply of melons. A husband and wife get notice that an eccentric uncle, in his will left the couple the wife's weight in gold. She decides to take the treatment of Billy. A young girl is engaged to a Turkish Prince, but when he sees how thin she is, he refuses. She also takes the treatment. After a few weeks the two women are thinner and poor Sylvia is fatter than ever. The husband and the Prince go to bring vengeance on Billy. A battle with the melons ensues and Billy and Sylvia take passage for other parts.

Wanta Make a Dollar—Joker—March 10.—With Gale Henry and William Franey. Gale, a suffragette leader, notices an advertisement in which a marriage broker advertises his "Insurance Against Spinsterhood." Bill is the broker and he is in love with his secretary, Lillian. Gale pays her money down in one lump. Bill goes out to find her a husband. He offers a dollar to each man he sees. They all refuse after one look at Gale. Bill is in despair. Gale calls a policeman, who says that Bill must live up to the contract. He is standing up to be married to Gale, when Lillian rushes in and claims him. A mysterious character has been watching outside the door. He comes in and Gale recognizes Milt, her long-lost husband. She demands the money back from Bill, but he says that he has provided a man for her after all.

The Man of Mystery—(Two Reels)—Imp—March 11.—With King Baggot. Two policemen observe a man acting strangely. When taken to the station house, the man is unable to respond intelligently. The doctor says he is under the influence of an opiate. The man is dressed like a sailor. King, the detective, finds one complication after another and believes there is a crime back of the strange man's condition. Depough, a sailor, returning from sea learns that his brother is a prosperous broker. He conspires with a clerk to get the broker out of the way. They drug the broker and turn him loose on the street. The sailor, dressed in his brother's clothes, goes to the brokerage office and cashes large checks. They are just about to leave when they are apprehended by King. The broker's sweetheart is told what has happened and by her soothing presence, the broker regains control of his faculties. King retires, happy in the thought of another good work done.

The Mysterious City—(Split Reel)—Powers—March 11.—Imperial Peking is the mysterious city, which was photographed by Dr. Dorsey, first showing a panoramic view, and later details, such as the main gate, the National Museum, formerly the Imperial Palace, with some of the Chinese curios inside it; the Summer Palace, with the famous Porcelain Pagoda, erected for a Mongolian prince. On the same reel is:

Mr. Fuller Pep—His Day of Rest.—Fuller Pep takes his mother-in-law for a ride in her wheeled chair. She has not walked a step in twenty years. Pep decides to show her some real speed. The chair gets away from him and he is worried, but reassured when he finds she has not even wakened. He leaves her in the path of an auto, but her chair is unharmed. The chair runs into the sewer and mother-in-law finds that she can walk after all and chases Fuller to his home.

It Makes a Difference—Rex—March 11.—With Dorothy Davenport and Ed Hearn. Genevieve, a saleslady, is admired by the manager, Jerry Holden. She treasures in her heart her love for Will, who is married to Martha, a timid little woman. One day Martha visits the store and Genevieve waits on her, but is unaware who she is. Martha says she will come again and bring her husband with her. Genevieve meets Will and goes to dinner with him. He tells her that his wife henpecks and nags him from morning until night. She has the sincerest sympathy for him. The next day Martha enters the store with Will. Genevieve is horrified to think that this timid woman is Will's wife. She insists that Martha buy an expensive gown and Will is afraid to refuse. Genevieve suggests to Jerry that he rent a large store and that they go into business together and for life.

Feature Programs

Blue Bird

Hell Morgan's Girl—Bluebird—(Five Reels)—March 10.—Featuring Dorothy Phillips. About the time of the San Francisco earthquake, Roger Curwell is disowned by his father and sinks gradually down along the path of a drunkard until he is lost in Barabary Coast, that famous slumming district of San Francisco. He has been a painter of some ability and when he sees a picture over the bar in Hell Morgan's cafe he is led to criticize. The result is a beating for him, such as only may be had in the Sailor's Rest. He is rescued by Lola Morgan, Hell's girl. Friendship turns into love between them after he has painted a picture of her. Sleter Noble, ward politician and ward heeler, looks upon Lola with eyes of envy and resents the attentions of Curwell. Into the cafe on a slumming expedition comes Olga, an acquaintance of Roger's in his artist days. She becomes interested in him again, knowing that his father has died and that he has inherited the money. There is some jealousy on the part of Lola and in desperation she resigns herself to Noble, but later rebels. Hell Morgan, hearing the scuffle interiers and receives a bullet from the gun of Sleter. Lola just drags her father to the street when the rumbles of the earthquake are heard. Then follows the real quake and that awful night of terror. Lola drags her father to the hills of the presidio, and Roger, after going to the cafe to look for her, finally meets her by accident in the presidio, where the lovers are reunited. Hell Morgan, real Westerner, dies with his boots on.

Christie Comedies

As Luck Would Have It—Christie Comedy—(One Reel)—March 5.—Mrs. Newlywed has all the money, so Mr. Newlywed cannot be as firm as he would like to be in discouraging her fads. She goes in for Red Cross nursing and practices bandaging on Hubby for hours at a time. When she reads that an auto-racing driver has gotten immediate promotion in the aero-corps, she decides that Harry is cut out for just that sort of thing. She buys him a car and enters Harry in the forthcoming race. He confides in his friend Eddie, who sends him Chantelot, the racing driver. Chantelot is not entered, but drives in Eddie's place. Number 13, Eddie's car goes into the ditch and Harry is rushed to the hospital where Eddie bribes the doctor to bandage him up. Friend Wife, remorseful, goes to the hospital and insists on renewing the bandage herself. She discovers his deception and makes a nice fuss, when Eddie has an inspiration, takes her to see Chantelot, who has been slightly injured in the race, and says, "this might have been your husband." She sees her folly and asks Harry's forgiveness.

K. E. S. E.

Max Comes Across—Essanay—(Thirty Minutes)—February 26.—Featuring Max Linder. Theme deals with the supposed adventures of Max on a trip across the Atlantic to work in Essanay pictures. Before they embark, a report of the sinking of a liner by a submarine gives Max and his friend, Ernest Maupin, an idea for a practical joke on each other. Max persuades the captain of the vessel to make Maupin believe a U-boat has torpedoed the Espagne; simultaneously Maupin persuades the captain to make Max believe the same thing. A few moments later a freight steamer rams the Espagne. The passengers rush to the decks in terror. Max and Maupin, however, believe it is their joke. They discover, though, the truth and both fight for the only remaining life preserver. Maupain gets it and rushes on deck. Max finds himself locked in the salon. He is terror-stricken. Meantime in the hold of the boat the sailors are battling with the onrushing water. They stop up the leak and all is safe. Max hears the captain reassuring the passengers. His terror passes. He seats himself at the piano and is playing a lively tune when they find him. Max is proclaimed the hero of the moment. All the girls aboard kiss Max.

Burning the Candle—Essanay—(One Hour, Twelve Minutes)—March 5.—Features Henry B. Walthall, supported by Mary Charleson. Reviewed in this issue.

Metro

Reliable Henry—Metro-Drew—February 26.—Featuring Mr. and Mrs. Sidney Drew. Henry has always proven a most efficient buyer of household goods, from pins to lawn mowers. He never makes a mistake. But the trusting wife trusts just once too often. It is too bad that Henry should make such a deplorable mistake, especially when he ought to be showing off before company, but mistake he makes and the poor wife leaves off boasting forever on the prowess of her husband in this direction.

Mutual Star Production

The Girl From Rector's—(Five Reels)—March 5.—Features Ruth McTammany. Reviewed in this issue.

Red Feather

The Gates of Doom—Red Feather—March 5.—With Claire McDowell, L. C. Shumway, Jack Conolly and Lena Baskette. Captain Unger relates the story of his love for the Hindoo woman, Indore, to his friend Captain Duane. He begs Duane to care for their little girl, if anything should happen to him. Indore escapes from the Hindoo husband and returns to Unger. Unger is poisoned by a Hindoo. Indore is about to die with him, but is hindered by the native, who takes her back to his prince. She is reduced to slavery as punishment. Duane fulfills his promise and Agatha is brought up as his father's niece. The years pass. Agatha has developed into a beautiful woman. Duane has married Florence. En route to India they meet the Grand Duke Alexis. He finally convinces Florence that her husband loves Agatha. She leaves with Alexis. Meanwhile, Agatha goes to the palace where she sees her mother, whom she thought dead. She is made a prisoner by the prince and is taken to the Walled City of the desert. After many attempts, Duane finds out where the girl is imprisoned and arrives just in time to snatch her from the funeral pyre. Duane and Agatha are supremely happy at seeing each other again.

Pathe Program March 11

Pathe's program for the week of March 11 includes in a list of great variety, the last episode of "Pearl of the Army" and the second of the recently announced series of Pathe-Max Linder comedies.

The Gold Rooster feature for the week is "The Empress," produced by the U. S. Amusement Corporation under the direction of Madame Blache, featuring Holbrook Blynn and Doris Kenyon, supported by William Force and Lyne Donaldson. "The Empress" is a fast moving melodrama of an artist and his model, the Man and the Woman in the Dark.

The fifteenth episode of "Pearl of the Army" is entitled "The Colonel's Orderly."

"Cat's Paw and Scape Goat" is the title of "Patria" No. 9. It contains an attempt on the part of Donald Parr's rival to blacken his reputation in the eyes of Patria and also the spectacular death of De Lima in a terrific explosion.

"Max in a Difficult Position" is the title of the second of the Pathe-Max Linder comedies. The story tells how Max's trousers tear in an inconvenient spot and how he does his best to hide the fact. He is forced to admit that a social gathering is no place for a shrinking violet like himself.

On the same reel is "Skinny Routs a Robber," produced by the Rolin Film Company. A one-reel Mittenthal Comedy called "Hooey's Heroes" is a story about Weeping Winnie, the Willain's Wife, Heinie and Louis and the Wild Willain.

The twenty-second number of the Florence Rose Fashions, entitled "As the Day Wanes" shows some of the most beautiful girls in New York having tea in the famous Cocoanut Grove, at Palm Beach. On the same reel with the Fashion Picture is "Birds of Gay Plumage." A split-reel International cartoon and scenic is made up of "Thorns and Roses," drawn by George Herriman, and "Artificial Flowers in the Making." The program also contains Hearst-Pathe News No. 22 and No. 23, released March 14 and 17 respectively.

SOME NEW THEATERS

California

Turner and Dahnken plan to erect the largest picture theater in America at Eighth and Market streets, San Francisco, which will seat 6,000 persons. Cunningham and Politeo are the architects.

The Merced Theater Corporation has been organized with a capital of $25,000 for the purpose of erecting a modern theater at Merced. C. H. Douglas, manager of the Elite Theater, is back of the movement.

Plans for the "Imperial Theater" that John and Samuel Garibaldi expect to erect this summer at a cost of $30,000 on Main street have been completed by Architect Turton and are now in the hands of contractors.

Contracts have been let by H. A. Yusuk, of San Francisco, for the complete reconstruction of the Majestic Theater building owned by him on Mill street, Porterville, which will cost $3,000.

The Superba Photo Play Company will open a new theater at Jones street and San Pablo avenue, Oakland, with H. E. Wallace of 6437 Colby street as general manager and Adolph Mayer of the Essany Company as director.

Florida

J. C. Hancock is erecting a new theater at Stuart to seat 400 people.

Illinois.

Savanna is to have a new opera house to replace the one recently burned down. J. D. Fulrath is planning to build a modern and attractive theater. The citizens, through the business men's association, have signified their willingness to aid the enterprise by taking each from $5 to $25 worth of tickets for the entertainment that opens the new structure.

Iowa

The Danish Lodge at Dike, will erect a new building and the first floor will be used for an opera house.

Kentucky

The Princess Theater at Henderson, destroyed by fire a few years ago, is to be rebuilt at an approximate cost of $25,000.

Minnesota

H. F. West has leased the B. B. Cox Hall at Little Falls, and will open a picture theater.

The Lyceum Theater at Gilbert, which is being remodeled, will soon be opened to the public with pictures.

Montana.

A new two-story theater building is to be erected on the site of the Lyceum Theater in Scobey by T. M. Facey.

Mississippi

The Istrione Theater in Jackson is soon to be remodeled and enlarged. Several thousand dollars is to be spent by Manager Landen.

R. N. McWilliams let the contract to Nicol, Langford & Johnston, Louisville, Kentucky, to erect a film theater in Clarksdale; seating capacity 1,000; cost $72,000.

Missouri

The Rigney Opera House at Albany, which was recently destroyed by fire, will be rebuilt by T. N. Rigney at a cost of $30,000.

Nebraska

Dr. J. G. Smith has purchased a site at Wahoo and will erect a $10,000 theater in the spring.

Last week M. D. Pollard sold his picture business and equipment to the Nehawka Auditorium Company at Nehawka, who will continue the business.

Davenport is agitating the question of building a new opera house.

At Seward the plans for the new opera house are being whipped into shape. It will be a modern up-to-date house and will be big enough to play any show that comes along.

New Jersey.

Tex Rickard is to erect an amphitheater on Riverside Drive near 132d street, at Hackensack.

New Mexico

Hardwick Brothers, proprietors of the Lyceum Theater, are planning to give Clovis a new and thoroughly modern picture theater in the near future. According to their present plans the building will be erected directly across the street from their present location, on the site of the building occupied by Brock's confectionery and the lot adjoining.

New York.

C. W. Funk, Philadelphia, Pa., will make alterations to his two-story theater in New York City at 586-590 Seventh ave, which will cost $15,000.

The project of Messmore Kendall on the Kendall property at Fifty-first street and Broadway, New York City, has changed in that one mammoth theater will be erected instead of two. It will extend from Fiftieth to Fifty-first street with a 50-foot entrance on Broadway.

Foreign capitalists, represented in this country by Albert E. Kiralfy and in London, England, by Charles I. Kiralfy, contemplate the erection of a huge amphitheater to occupy an entire city block and take the place of Madison Square Garden. The structure will have a seating capacity of 38,000. It will contain two auditoriums, one of which will be turnable, so that a complete arena will be possible whenever desired. Albert E. Kiralfy said that a site had been secured on a long lease. He refused, however, to reveal the location.

Marcus Loew will erect a new theater and store building in Brooklyn to cost $2,000,000 in the block bounded by Fulton, Livingston and Smith streets and Gallatin place.

North Dakota

Osnabrock is going to get a moving picture theater, something that has been wanted in that town for a long time. Walter Nelson is promoting the enterprise.

E. F. Doran has opened a picture theater at Crystal.

North Carolina

A new theater will open soon in the Hinton building, next to the H. C. Bright Company's jewelry store, in Elizabeth City. Seats are being installed and the final arrangements are being made in the movie auditorium.

Ohio

Architect A. F. Moyer, 17 Louis Block, has completed plans for a theater and office building to be erected by Reichert Brothers at Cincinnati street and Boleander avenue, Dayton.

Plans are being prepared by Jacob Goldsmith for the remodeling of a picture show at Delaware avenue and West Goodale street, Columbus, for Joe Adorno.

The Gayety Amusement Company is planning to build a motion picture theater on Fountain Square near Walnut street, Cincinnati, to cost $150,000.

Work on a new $40,000 picture theater at Cincinnati street and Bolender avenue, in Dayton, will start in the spring. The theater will be operated by Reichert Brothers. A. F. Moyer is the architect.

Oklahoma

William H. Stricker will erect an up-to-date theater at Sand Springs, to be completed on or about April 10.

Mrs. J. C. Johnson of Tulsa will erect a $15,000 moving picture theater in West Tulsa.

Oregon.

Meyer & Leiter, owners of the Arcade Theater, will erect a new four-story theater and office building at La Grande.

Tennessee

A new theater will be erected at Chattanooga, by the Signal Amusement Company at a cost of $115,000. It will be known as the Tivoli Theater. The house will have a seating capacity of 1,670 and equipped with a stage large enough to accommodate the largest legitimate attraction on the road. A modern lighting system will also be installed.

Texas

Arrangements are being made to open a new motion picture theater in Austin, which will be known as The Queen. Work will be started in the near future, and the building should be ready for occupancy sometime in March.

An opera house to be erected in Waco on the site of the present Majestic Theater, located at North Fourth and Austin streets, and representing an investment of $100,000, is projected for Waco this year.

Texas

Geo. W. Bell, Jr., of the Bell Enterprises, has purchased the Best Theater at Market and Twenty-first streets, Galveston.

Clarence Weis, representative of the American Theatrical Association, announced that plans are being made for a new theater to be erected in Houston. Seating capacity, 1,200.

Utah

Jos. H. Phippen has purchased a lot and will erect a new show house at Carey.

Virginia

Within six weeks Bristol, Va., will have a new picture theater, known as the Isis. It will be up to date in every particular, and will have a seating capacity of not less than 400.

W. W. Scott, 232 Armstead avenue, Hampton, will erect a theater, with a seating capacity of 1,500.

Onyx Theater Co., Inc., capital $10,000, to conduct places of amusement at Newport News. Abraham Dressner, Lewis E. Day, V. L. Kieth and others, all of Washington, D. C.

Hampton Theater Corporation will expend $3,000 to erect addition to theater at Roanoke.

Dr. L. V. Grady, of Rock Ridge, has an option on a lot in the business center of Wilson and will erect thereon a modern opera house with a seating capacity of 750, to cost $15,000. Wilson for several years past has had no opera house, the old one having been sold to the Methodist church. The old building has been torn down and an imposing Sunday school building will be erected on the old site.

Washington

A theater is to be erected in North Yakima this summer which will seat 1,800 people and cost $100,000. Frederick Mercy, lessee of four local theaters, announced the purchase of a site.

T. R. Eastman will finance the building of the new American Theater on East Main street in Walla Walla.

O. G. Vrooman of Spokane has purchased the Casino Theater in Davenport from Wayne Fields and H. R. Huesman for $3,000.

A new theater will be opened in Port Angeles by Hopkins & Halberg.

West Virginia

A deal was consummated at Wheeling, whereby W. E. Hoffman became owner of the Sisterville Theater. Extensive improvements and alterations are to be made.

Jim Velas, head of the Athenian Amusement Company, has announced that contract for the new theater to be erected by the company at Sixteenth and Market streets, Wheeling, will be awarded.

C. P. Hochenberry will erect a $10,000 picture theater at Princeton; seating capacity 1,000.

J. V. Dotts has let contract to J. T. Dotts, 116 Russell street, Fairmont, W. Va., to erect a picture theater to replace structure lately noted damaged by fire; brick, flat slag roof, wood floors, cost $3,500, electric lights $800, construction begins March 15 to April 1.

C. P. Hockenberry will erect a theater at Princeton, 50x135 ft., electric lights, cost $15,000, construction begins in March.

C. C. & E. A. Weber, architects, are preparing plans for an arcade and theater at Bluefields, for S. L. Matz to cost $100,000.

Wisconsin

The new stage in Kohler School at Kohler has been completed. The booth for the moving picture machine is ready and the machine will be installed in a few days.

S. L. Matz secured a permit for the erection of a theater in Bluefield. It will be located on Raleigh street, with entrance on Princeton avenue.

Wisconsin

A theater for the showing of high-class films will be erected on the west side of Fourth street, between Grand avenue and Sycamore street, Milwaukee, by Nat Stone.

The opera house at Maiden Rock is being planned. Mr. H. Smith and others compose the committee.

Fred Paulick has started a moving picture theater at Avoca.

The Cozy Theater on Davenport street, Rhinelander, has been leased by Herman Zander, proprietor of the Majestic.

E. H. Parks has sold his movie theater in Iola to Fred Maney.

E. B. Knapp has purchased the Colonial Theater at Waukaca from Geo. Kram and renamed it the New Grand.

One of the finest buildings erected in Superior during the year was the new Palace Theater, Eleventh street and Tower avenue, at a cost of $70,000. When completed next spring this theater is expected to be one of the best in this section of the country.

Messrs. A. G. Allen, C. Harris and N. J. Dunlap have purchased the moving picture business of C. Yochers at Pekin and assumed possession on January 1st.

New Incorporations

Articles of incorporation for fifteen new theatrical and motion picture enterprises having an aggregate capital stock of $1,016,500 have been filed in New York.

The list includes the Mayfair Cinema Theater Corporation, capitalized at $750,000, which is formed to carry on a general theatrical and motion picture business.

C. W. Davis, of New York City, is one of the stockholders and director in both the Garden Tower and the Madison Garden Corporation.

Billy West Comedies, Inc., of New York City, having a capital of $10,000, has been granted a charter.

The new concerns are as follows:

The Stanley Booking Corporation, Eddyville, N. Y. To purchase, exchange and exhibit motion picture films. Capital, $50,000. Directors—Stanley V. Mastbaum and Jules E. Mastbaum of Philadelphia, Pa., and Joseph F. Curtin of New York City.

Gold Medal Photo-Play Corporation, New York City. Motion pictures and theatrical enterprises. Capital, $25,000. Directors—Herman Mennes, Maurice Hotchner and Saul Hotchner, 80 Maiden Lane, New York City.

Singer Amusement Company, Brooklyn, N. Y. To operate motion picture theaters. Capital, $4.000. Directors—Samuel Cohen, Hyman Rubinson and Sadie Friedman, 306 Madison street. New York City.

Bulzye Producing Company, Inc., New York City. To provide for the production of theatrical and other stage attractions. Capital, $5.000. Directors—John T. Moran, T. L. O'Donnell and E. K. Nadel, 1493 Broadway, New York City.

M. F. Tobias, Inc., New York City. To conduct a general motion picture business. Capital, $100,000. Directors—M. M. Wolf, M. F. Tobias and Blanche Tobias, 581 West 161st street. New York City.

Wayne Theater Company, Newark, N. Y. Theatrical and motion pictures. Capital, $15.000. Directors—Wade B. Landfield, C. I. Sanford and B. A. Van Ostrand, Newark, N. Y.

Madison Garden Corporation, New York City. To engage in a general amusement business. Capital, $5,000. Directors—Augustin Duncan, W. E. Roberts and G. W. Davis, 142 East Eighteenth street, New York City.

Fraternity Films, Inc., New York City. Motion pictures and theatrical business. Capital, $10,000. Directors—Arthur M. Werner, George S. Trimble and Harry Springler, 117 West Forty-fifth street, New York City.

Garden Tower Corporation, New York City. Realty, hotels and proprietors and managers of theaters. Capital, $25,000. Directors—Charles G. Coburn, Paul N. Turner and C. W. Davis, 1402 Broadway, New York City.

Frank Kelley Company, Queens County. To manage theaters and motion picture shows. Capital, $10,000. Directors—B. H. Kelley, L. F. Kelley and Mary F. Weldy, 926 Boulevard, Long Island City, N. Y.

Simbar Film Export Corporation, New York City. Motion pictures. Capital, $5,000. Directors—Joseph Simmonds, Menieu and H. G. Kosch, 1600 Broadway, New York City.

Mayfair Cinema Theater Corporation, New York City. To engage in a general theatrical and motion picture business. Capital, $750,000. Directors—Frank W. Force, A. Frick and F. Morris, 175 Fifth avenue, New York City.

Barnett Film Corporation, Huntington. N. Y. Motion pictures. Capital, $500. Directors—Morris Meyers, Benjamin Barnett and Bert Barnett, 302 Convent avenue, New York City.

Billy West Comedies, New York City. To conduct theatrical and motion picture enterprises. Capital, $10,000. Directors—Thomas F. Egan, Ernestine Cohen and Pauline Widrow, 201 East Fifty-eighth street, New York City.

Armeny Amusement Company, New York City. Theatrical and motion picture attractions. Capital, $2,000. Directors—John J. Wittman, Nathaniel Natelson and Ethel Eisenstein, 1178 Hoe avenue, New York City.

The Radio Talking Picture Corporation has certified to the Secretary of State that it has paid in one-half of its capital stock of $250,000.

Articles of dissolution have been filed by the Stahley Theater Company of Rochester, N. Y. The concern was capitalized at $20,000.

MARGERY WILSON, MAKE-UP ARTIST

Until she played in "The Bride of Hate," Margery Wilson, the beautiful young emotional actress of the Ince forces, had never had an opportunity to show her skill at make-up. Each of her previous portrayals had been that of a pretty girl with only an occasional change of costume to make the part a bit removed from the ordinary straight part.

As the feminine lead in "The Bride of Hate," that stirring drama of old Louisiana, by John Lynch, in which Frank Keenan was starred, she appeared as a slave girl, who was Spanish with a drop of African blood in her veins. Looking the part was as important as playing it, and for awhile Miss Wilson was perplexed and worried over the problem, but she devoted herself to experimentation with her make-up box and eventually presented herself to Producer Ince for an inspection of the character. And so faithful was the delineation that neither Ince nor Director Walter Edwards found it necessary to suggest more than a few minor corrections.

COMMERCIAL WORK AND ANIMATED ADVERTISING The unexcelled facilities of our Studios and the efficiency of our staff insure best results in developing, printing and coloring. They are a guarantee of satisfaction. The services of our trained organization and the use of a fully equipped, Modern Studio is yours. WE ARE SPECIALISTS—We are prepared to do Animation and Commercial Work RIGHT. Our studios can be rented by the day, week or job.
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PACIFIC COAST NOTES

Marin Sais, the Kalem actress, is bringing up two little girls. She calls them the "Umbrella Kids" because they will always cry if she tells them to do so. This has been most useful on several occasions when they have been acting.

It is the boast of **Harry Ham,** the juvenile comedian, that he has neither lost nor gained a pound of flesh for three years. This he puts down to regular exercise rather than violent exercise.

Frank Fisher Bennett, Fine Arts actor, recently organized a polo team among the horsemen of the studio.

Warner Oland, who is playing the heavy role in "Patria," is rapidly becoming a Californian. He has taken a bungalow and is now busy spading up his garden preparatory to planting.

Gail Kane and **Mary Miles Minter,** (American-Mutual), are organizing Red Cross clubs among the motion picture actresses at the coast.

"Jerry's Romance," marks the seventy-first Cub Comedy in which **George Ovey** has been featured.

Howard Hickman, Inceville actor and husband of **Bessie Barriscale,** was re-elected the president of the Motion Picture Electric and Equipment Corporation which was formed a year ago. **Henry Otto,** the director, is the vice-president, and **Richard Willis,** the secretary and treasurer; **Harry D. Brown** is the general manager, and **Gus Inglis** makes up the remaining member of the board.

The greatest sympathy is being shown for the director, **Henry Otto,** whose mother died recently in Los Angeles.

Myrtle Stedman is rapidly recovering from her recent illness.

Ora Carew, the little Keystone star, formerly played in stock and in vaudeville. She is a western girl, having been born in Salt Lake City, where her father was a doctor.

Helen Holmes has been ill with tonsilitis. A great deal of the work on the new Mutual-Signal serial, "The Railroad Raiders," has been done at night in the rain, which probably accounts for her indisposition.

Marshall Farnum, a brother of **William** and **Dustin Farnum,** died recently in Prescott, Arizona, after a short illness. He was a well-known actor and stage director. Funeral services were held in Los Angeles.

Maude George, the actress of much ability and extensive wardrobe, who has been working with **Lois Weber** in a number of recent Universal features, has changed her allegiance to that of the **Thomas H. Ince** Culver City studio.

When not otherwise engaged **George Periolat,** the American actor, makes his own wigs and makes a new one for each kind of character he appears in.

Kathlyn Williams, the Morosco star, is quite a well-known authoress and her name is enrolled as a member of the Authors' League of America. Among other things she wrote "The Last Dance," "The Strange Case of Talmai Lind," "Thy Will Be Done" and "Bride of Baldoon."

Jay Belasco, now being co-starred with **Billie Rhodes** in Christie Comedies, has taken a beautiful home in Hollywood in partnership with **George Bronson Howard,** the writer.

Will M. Ritchey, the chief of the Balboa scenario department, now has **Captain Leslie T. Peacoche, Dan F. Whitcomb, Douglas Bronson, E. Gibson-Gowland,** and other writers on his staff and has to attend to the wants of the four special companies who will fill the big Horkheimer contract with the General Film Company, as well as the needs of the other feature companies.

Dorothy Holmes McGowan, one year old, adopted child of **Helen Holmes,** has received her first mash note. It came in the form of a valentine with red heart, cupids and things. Dorothy showed her appreciation by trying to lick the red off the heart—it looked so like a nice piece of candy.

Grace Cunard and **Francis Ford** have been working in a light comedy which has proved a great change for them after so many months of working on "The Purple Mask." Formerly Miss Cunard was often seen in the lighter photoplays.

Harry Ham, recently with the Christie Comedy Company, is playing with the **Pathe Lehrman-Fox** forces.

Antonio Moreno and **Jack Pickford** are again enjoying each other's companionship and are renewing memories of the old Biograph days when both began their careers under **D. W. Griffith.**

Otto Lederer's skill at characterization is put to a test in his role in the Vitagraph production of **Hamlin Garland's** story, "The Captain of the Gray Horse Troop," in which he depicts three ages, thirty, fifty and ninety years in the tumultuous life of an Indian. **Antonio Moreno** and **Edith Storey** are the stars of this story.

Mary Anderson proved herself a heroine in real life recently. Coming back from location, her automobile was going at a fast clip, and skidding around a corner she saw a five-year old youngster running across the street. The car could not stop in time, and the little chap was to frightened to dodge it; but Mary jumped to the runway of the car, swooped up the boy in one arm and swung him into the car, just avoiding a serious accident.

Stiles Dickenson, a New York artist who has made his miniature oil portraits popular in the Los Angeles picture colony, is responsible for the oil portrait of **Geraldine Farrar,** from which the "Joan the Woman" window posters were made. The original hangs in the lobby of the Forty-fourth Street Theater in New York City.

The name Cyril Fletcher appearing on the titles of "The Dancer's Peril" is an error. The part of the young artist in this play is acted by Mr. Harry Benham.

William H. Rippard, known throughout eastern Pennsylvania as one of the squarest men in the film business, has left Wilkes-Barre, where he has been manager of the Mutual office for the past three years, to assume the duties of assistant manager of the Philadelphia office of the same company.

FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

	Bid	Asked	
American Film Company, Inc.	75	85	
Biograph Company.	5	15	
Famous Players-Lasky Corporation.	90	110	
Lone Star Corporation, pref..	97½	99½	
Lone Star Corporation, com..	35	38	
Mutual Film Corporation, pref.	30	35	
Mutual Film Corporation, com.	20	25	
North American Film Corporation, com.	24	30	
States Film Corporation, com.	24	30	
Randolph Film Corporation, pref. (with 50% com.).....	55	70	
Thanhouser Film Corporation	1¼	2	*
Universal Film Manufacturing Company	145	..	
Triangle Film Corporation...	2	2⅛	*

*Par $5.00.

(Exclusive to MOTOGRAPHY)

American Film Company, Inc.—Cheap offerings of this stock have been disposed of and no stock is now offered under 85. Officials report very good business.

Lone Star Corporation—Has just sent notice of stockholders annual meeting, March 7, and asks for proxies in name of John R. Freuler or Samuel M. Field for purpose of voting for Board of Directors for ensuing year. Preferred stock remains strong, but quotations on common have been shaded a little.

Mutual Film Corporation—Trading has been light at slightly declining prices. Statement, showing present condition of the company, is now completed and will be sent to stockholders shortly after Mr. Freuler's return to Chicago. Most of the buying is from people who expect a very favorable showing.

Selig Polyscope—Has bought the screen rights to Virginia Brook's novel, "Little Lost Sister."

Triangle Film Corporation—Stock sold off to 2⅛. This company is now featuring William Desmond and Margery Wilson in "The Last of the Ingrams."

Thanhouser Film Corporation—Will release Doris Grey and Wayne Arey, in "Her Beloved Enemy," March 4.

World Film Corporation—Stock has been very dull around 62 cents to 75 cents per share. Company has secured motion picture rights to play "The Pride of the Race."

Chicago News

THE Lubliner and Trinz theaters have booked eight of the series of Linder comedies.

Mystery: Do the Reel Fellows use the vault in their new club quarters to lock up the cash register at night?

James Young, husband of Clara Kimball Young, is with the Essanay company in Chicago, directing the production of "On Trial."

Ruth Roland stopped off in Chicago for a brief visit last week. She has severed relations with Balboa. Her trip has taken her to New York.

C. S. L. McLaughlin, owner and former manager of the fashionable Hyde Park Theater, has again taken charge of the south side picture house.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, departed February 25 for Hot Springs, Arkansas. He will remain away two weeks.

Attorney David T. Alexander is spending a few days in Springfield where he is looking up pending legislation on subjects pertaining to the motion picture business.

The Alfred Hamburger houses are running Vitagraph's serial, "The Secret Kingdom," McClure's "Seven Deadly Sins," and six of the series of Essanay's Linder comedies.

Ralph Proctor, Art Dramas manager, the Apollo Belvidere of the Chicago F. I. L. M. Club and president of the Reel Fellows Club, has been spending a few days in New York on business.

Alfred Friedlander, formerly with Pathe and lately with the Celebrated Players Film Company, Chicago branch, is now traveling Illinois for Metro and and is booking "The Great Secret."

Samuel Plame, formerly manager of Paramount's Indianapolis branch and also the Pittsburgh Artcraft office, has taken charge of Metro's serial comedy and travelogue department in Chicago.

Assistant General Manager Abrams of the Universal Film Manufacturing Company, was a guest of the Chicago F. I. L. M. Club at the regular February meeting, held at the Morrison Hotel, February 23.

Sydney Abel, presiding officer at the local Vitagraph office, is making frequent trips to Fort Wayne nowadays. Vitagraph is starting a big new localized publicity scheme and they're trying it out on the dog.

A telegram recently informed Manager I. H. Kuh of the E. L. K. Film Company that Mrs. E. Gorshoff, traveling representative of the company, had been taken ill at a hotel on the road and was confined to her bed.

E. D. Horkheimer, secretary and treasurer of the Balboa Amusement Company, affixed his signature to the register of the Hotel La Salle not many days ago and mingled for a time with his acquaintances in Chicago.

The sub-committee of the city council has twice postponed the date on which it will take up the proposed ordinance to increase theater licenses on a graduated scale ranging between $200 and $1,000, according to seating capacity.

The Triangle distributing branch sent out invitations to Chicagoans to attend an advance showing of the first four releases of the special Mack Sennett-Keystone comedies. The performance took place February 23, at the Colonial Theater.

Alfred Hamburger is planning the erection of four new theaters. Three will be located in Chicago and one in an outlying town. The chain of houses controlled by the Alfred Hamburger Theatrical Enterprises will thus be increased to eighteen.

A meeting of the executive committee of the Motion Picture Exhibitors' League of America was held in Chicago March 2. Plans for the coming convention and other important matters were discussed. Next week's MOTOGRAPHY will tell the whole story.

The screen at the La Salle Theater has been darkened since Jones, Linick and Schaefer concluded the run of "Beware of Strangers," March 4. The run continued three weeks. The stage is occupied this week by Nora Bayes and her New York company.

In the prosecution of members of operators' union, Local 110, who were accused of storing dynamite in the vaults of their meeting room, the case "blew up" when placed on the docket for trial. Judge Mahoney dismissed the proceedings at the request of the prosecuting attorney.

Ascher Brothers made the celebration of Washington's birthday an occasion of patriotic display by distributing American flags at all of their fourteen theaters. They held two celebrations during the same week, the second event being the opening of the new Milford Theater, at Milwaukee and Crawford avenues.

That's a handsome colored photo of Eugene A. Hamburg that now hangs over his desk in the office in the Mallers building where Chicago theater men go to buy poster frames and decorative specialties. He could easily be mistaken for a popular star if the big frame and reproduction of a lobby poster were set up in front of a theater.

A group of players from the various theaters of the city attended a professional matinee at the Studebaker Theater, February 23, to witness Annette Kellermann in "A Daughter of the Gods." Among the guests were Margaret Anglin, William Hodge, Al Jolson, Lew Fields and many others. Most of them agreed that they prefer a dry stage to the ocean as a scene of action.

President Joseph Hopp of the Motion Picture Exhibitors' League of Chicago, has been receiving the condolences of friends on the death of his brother, William A. Hopp. The funeral was held under the auspices of Welfare Lodge, Number 991, A. F. & A. M. The late Mr. Hopp was interested in the production of portrait paintings of stars for the use of exhibitors.

"Billy" Hamburg, of Menger, Ring and Hamburg, creators of many decorative things for theaters, is going to take a vacation soon. He hasn't had one of those things, he says, for five years. His previous jobs, which included running seven road shows at once, and his work with the present concern have tired the secretary of the Reel Fellows Club all out, and he's going fishin' in the spring.

Pathe's "Kick In" finally kicked its way through the barriers of censorship and has been given a "pink permit" for Chicago showing, after several weeks delay. It has begun its initial downtown run at the Bandbox Theater. This is a Gold Rooster play featuring Mollie King and William Courtenay. It suffered some alteration at the hands of the censors, but not so much as to hurt the continuity of the story.

Ben Judell, Mutual's branch manager, paid the bill for a considerable portion of the tobacco consumed lately by the film crowd in the Mallers building. He was the loser of a bet. The man who won the cigars is William Herschfield, president of the General Feature Film Company. Mr. Judell recently took the degree of master mason in the Welfare Lodge, No. 991, A. F. & A. M., and bet Mr. Herschfield, who is also a member of that lodge, that he would not "back down" during the process.

The Jones, Linick and Schaefer Company announces the promotion of Samuel I. Levin, general manager, to the position of assistant secretary and assistant treasurer. The staff of managers of the company's four downtown theaters has undergone several changes also. Benjamin Anderson, assistant manager of McVicker's, has become assistant manager of the La Salle Theater. Chester Amberg, until this month assistant manager of the Studebaker, succeeds Mr. Anderson at McVicker's Theater. Michael Simon's recently at the La Salle, becomes assistant manager of the Studebaker. Norman E. Field will manage both the Colonial and La Salle Theaters.

GEO. M. "LEADING WOMAN"

A few days ago while Marguerite Snow's publicity representative was arranging for a series of interviews with the popular little star prior to her departure for Canada, little Julie Cruze, three-year-old daughter of James Cruze and Miss Snow, asked for her American flag. Her mother gave it to the baby, asking at the same time, who the American flag reminded her of.

"George M. Cohan," replied little Julie.

Believing he could fool the baby, Miss Snow's representative asked who George M. Cohan was.

"George M. Cohan," said little Julie, slowly, "why, he's my mother's leading woman!"

MAX LINDER

Has convulsed a nation with laughter

In His First Comedy Success

"Max Comes Across"

Jones, Linick & Schaefer ran this comedy for one week in two of their big Chicago theatres. Read what Aaron J. Jones, President, says:

"I ran Max Linder's first comedy in both the Rialto and McVicker's theatres. It packed my houses for the entire week. Max kept the audiences in an uproar of laughter. Everyone pleased. I am looking forward to his next release."

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VITAGRAPH STAR ONCE MESSENGER BOY

A leap from the nerve-trying occupation of carrying money as an express messenger to a foremost place in screen art has been the rapid-fire cinema career of William R. Dunn, the Vitagraph star, playing in juvenile leads. In the days when Mr. Dunn was required to tote money around for his express company employers, the dream of the stage was ever before him and his job of cash bearer held little attraction. The gold belonged to other people, anyway.

Deciding to follow ambition's call, he threw up the responsible position he held,—dropping the gold, so to speak, and made his plunge into the theatrical sea. The results prove that he was right. The motion picture world thereby gained a notably clever and versatile character portrayer.

Some mention of his origin or his perentage should be made. He is a real American boy from the ground up, and was born in Astoria, Long Island, on May 23, 1884. There is Irish blood in him, which, perhaps, accounts for his cleverness in character portrayal, for his grandfather came from Ireland. His father was born in New York City, and married Martha Wentz, of Little Falls, N. J. Shortly after the birth of William they moved to Brooklyn.

Even while a school boy in Brooklyn young Dunn felt the lure of the footlights. Years later, having made up his mind to go on the stage, he headed directly for the Payton Stock Company, in Brooklyn, and found the door open.

He was given a place in the company and remained four years in stock. He afterward played in support of such well-known stars as Mrs. Leslie Carter, Nance O'Neill, and Henry Jewett.

The temptation to jump into vaudeville came and he yielded to it. Then came the enticement of the moving picture field and again the young actor made a change. In time he sought and obtained a place with Vitagraph. He is now one of the oldest members of the organization, in point of service and has forged rapidly to the front as a portrayer of character rolls.

Mr. Dunn's best known impersonation was that of Philip Hardin, in the sensational screen drama, "The Juggernaut," in which he played the double role of Hardin, a railroad president, and Hardin's eighteen-year-old son. Among his numerous roles, a few of the important ones are as follows: In "The Wreck," "Narcotics," "My Lost One," "For Another's Crime," "The Night of the Wedding," "One Night," and other features.

A RIVAL CHARLIE CHAPLIN

At last a real imitator of Charlie Chaplin's famous walk has been found. This imitation is so like the real thing that it is almost impossible to tell which is which, and Charlie will have to look to his $670,000 salary or he will find himself eclipsed.

This mimic of the renowned Charlie's shuffle was shown in a recent edition of Reel Life, under the caption "Charlie's Wabbly Walk."

The pseudo Chaplin appears on the screen. He turns sedately around with his back to the camera and shuffles to the back of the stage. The audience immediately goes into convulsions. The walk is all there, every movement is perfect. All that is lacking is the titled derby and the cane—as the big Buff Cochin rooster shuffles off the screen.

CENSOR BOARD RULES

By Ben Turpin

Being the Real "From-the-Bottom-of-My-Heart" Expression of What the Mutual-Vogue Comedian Thinks of the Censor Board Restrictions.

Can't kiss, can't kill.
Can't beat, or tap a till.
Can't hug very long
For censors say: "Oh, so wrong!"
Can't laugh in a church,
Or whip a child with a birch;
Nor tie a can to doggie's tail,
For if I do, I go to jail.
Oh, Censor Board, I love you well,
But still I wish you would—change them rules.

JUST FOR FUN

By Dick Willis.

Charles Ray wore a monocle in "The Honorable Algy." His studio companions declared he had a window in his eye. Charles says this gave him a pane.

Margarita Fischer dressed as a lad in "Miss Jackie of the Navy." She acted a number of scenes aboard a man-o-war. She stood on a buoy in one scene. Well, Margarita always did make a lot of use of the mails.

ATLANTIC COAST NOTES

J. W. Kellette, assistant director to **John G. Adolfi,** of Fox, is confined to his home in New Rochelle by his majesty, La Grippe, who has been an atrociously busy visitor around New York lately. Kell receives roses, carnations and other forms of flower growth together with pretty little notes of sympathy from **June Caprice,** the dainty Fox star, almost daily, so he is not at all anxious to get well.

Rex Taylor, well-known author and scenario writer, has joined the Black Diamond Company at Jacksonville and will in the future write scenarios for **Beatrice Joy,** star of Black Diamond comedies, which are released by Paramount.

Robert G. Vignola, who directed **Marguerite Clark** in "The Fortunes of Fifi," will guide the dramatic destinies of **Pauline Frederick** in her next Famous Players picture, at present titled "The Love That Lives."

Aubrey Beattie, leading man with **Marjorie Rambeau,** in her first Powell-Mutual, "The Greater Woman," once played in stock in Minneapolis.

George Le Guere, one of the seven stars in McClure Pictures' "Seven Deadly Sins," is a graduate of Georgetown University, at Washington, D. C. He edited the college paper while there. Le Guere is a bachelor of arts and a master of arts.

Charlotte Walker's husband is **Eugene Walter,** the dramatist.

Antique prints are a hobby with **Emmy Wehlen,** the charming little Viennese star who appears in Metro wanderplays. Miss Wehlen says she prefers prints to paintings, as they repay careful study and engage the imagination.

In several scenes in her forthcoming production "The Fortunes of Fifi," **Marguerite Clark** wears a Roman costume which she first donned two years ago to appear with **Mme. Sarah Bernhardt** at the Palace Theater in New York. At that time Miss Clark and **Laurette Taylor** appeared with the Divine Sarah and the little Famous Players-Paramount star kept the gown as a souvenir of the occasion.

Adelaide Ess, noted as a model for magazine cover girls and studio figures, has joined the Popular Plays and Players Company. She played a part in "The Silence Sellers," the new fature in which **Mme. Petrova** is the star.

Holbrook Blinn and **Nance O'Neil,** stars in the "Seven Deadly Sins," were both born in San Francisco.

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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, MARCH 17, 1917 No. 11

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HORKHEIMER-MUTUAL STAR

Goldwyn Pictures

Goldwyn's "Remedies" For Sick Box-Offices

GOLDWYN PICTURES are to be the greatest remedies for sick box-offices ever prescribed for the exhibitors of America. Goldwyn, knowing what a tonic its productions will be for all theaters, advises all exhibitors to *"take as often as offered":*

MAE MARCH: The greatest young artist in pictures. Heroine of "The Birth of a Nation," "Intolerance" and the other great masterpieces. A star known to millions.

MARY GARDEN: Grand opera's greatest star. Beautiful and internationally famous. Her drawing power is rivalled only by that of Caruso.

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A play that is generally alive with humanity.

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Released Thursday, March 22nd

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in

"Blood Will Tell"

A swiftly moving story of love and finance.

Full of sternness and tenderness; human problems, plot and counterplot and the final triumph of a good woman's influence over a man's foibles.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

Shirley Mason and George LeGuere in a unique and beautiful scene from "The Seventh Sin," last of Mc Clure Pictures' "Seven Deadly Sins' series.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, MARCH 17, 1917 No. 11

The Policies That Built Fourteen Houses

HEAD OF BIG HAMBURGER SYSTEM ADVOCATES TEN-CENT ADMISSIONS

By Ralph E. Duncan

A TALK with Alfred Hamburger, the dynamic head of a chain of fourteen theaters in Chicago, discloses that here is one of the thinkers who have sent the motion picture industry to fifth position in the business world of America. An intimate interview with the Chicago theater owner discloses that his years of schooling as an exhibitor has brought him to the point where his ideas are somewhat at variance with those of his fellow exhibitors.

The test of his opinions and ideas is easy to apply. They are ideas derived from experience and proved in the success of the Hamburger policy. What that policy is, Mr. Hamburger himself tells frankly enough. First of all it aims at permanency. To say that the success of the Hamburger Enterprises is lasting, that it is the practical demonstration of an oft-told theory, it need only be recalled that within the week the news was published that four new theaters will be built by Mr. Hamburger, thus making his theater system not only one of the most successful, but also the most extensive in Chicago.

Alfred Hamburger, who has 14 houses on his string, and, below, his $60,000 trademark.

The Question of Admission Prices

Mr. Hamburger holds that the neighborhood photoplay entertainment has been successful because it caters to and is popular with the masses. The neighborhood theater to be successful must have the patronage of the entire family—not once a week, he says, but rather, several times a week. He therefore believes that the prices charged should not exceed five cents for children and ten cents for adults. This makes for permanency, whereas higher prices, in the long run, according to Mr. Hamburger, must tend to diminish attendance and weaken the hold of the motion picture on the public's taste in the way of amusements.

The five cent and ten cent scale should never be increased unless the attraction is out of the ordinary, for which the exhibitor is charged an extra rental, according to the hypothesis of Mr. Hamburger. He feels that it is not the function of a neighborhood house to exhibit pictures for which a charge of twenty-five cents is required except on very rare occasions and then only when the audiences will leave the theater satisfied that they have received full value for their money.

The Rule in the Hamburger Theaters

It must not be inferred from this that Mr. Hamburger does not charge more than the above in his theaters. He has given the subject of admission price careful study. He was a pioneer in increasing the rate from five cents to ten cents. He was the first in Chicago to charge twenty-five, fifty, seventy-five cents and one dollar. He was one of the first exhibitors in Chicago to operate a high-grade, first-run motion picture theater down town, taking over from William A. Brady, the Ziegfeld Theater and establishing for it a reputation that has become nation-wide.

With the Ziegfeld and Fine Arts theaters forming the hub, Mr. Hamburger has established a wheel of houses in Chicago extending from its extreme southeastern to its extreme northwestern limit. In adding to this wheel, Mr. Hamburger has done his utmost to stamp out an evil which has seriously handicapped the advancement of the exhibitors. He has ever discouraged the erection of a theater that would create competition in a district already well served. Time after time he has rejected splendid offers on the ground that he wants his new propositions in virgin territory not properly served.

To Build Four New Houses

Along these lines four theaters will be added to his present chain of houses, three of them in Chicago and one in a suburban locality. The approximate cost of these new Hamburger screen houses is estimated at $175,000.

For the purposes of expansion and to act as a holding company for the Alfred Hamburger Theatrical Enterprises in the building of new showhouses and extensions carried out in other directions, the International Theater Company has been formed in the last fortnight and application for a charter filed with the secretary of the state of Illinois. The corporation has a capitalization of $100,000.

Mr. Hamburger has watched fortune-hunters come and go. Some have taken a share of the profits, others have won or lost by speculations, but few have kept abreast of the leaders.

"The best that we can give the public and the same standard in every Hamburger house—that has been our only policy," says Mr. Hamburger.

How He Made His Start

He tells of his trials, his set-backs and his successes without a boast, in the fewest words he can put into his sentences.

"I have held interests in as many as thirty theaters," he mused. "I got a half-interest in my first theater seven years ago. This was the Ellis Theater at Sixty-third street and Ellis avenue. I bought a half-interest with Nathan Ascher. Now the Hamburger theaters are worth over $750,000."

"What has made the success of your theaters?" said his questioner.

"Publicity and the right kind of pictures," came the ready response. The conversation had worked around to one of Mr. Hamburger's pet subjects. He told how publicity has benefited him and where it had been of doubtful value. He was in the printing business prior to becoming a theater owner and already possessed a knowledge of advertising and publicity.

Each advertisement printed in the Chicago papers for the last four years under the name of Alfred Hamburger has carried the Hamburger trademark. It consists of a seal bearing the initials A. H. and the name, Alfred Hamburger. The sum of $60,000 was spent last year for newspaper advertising by the Hamburger theaters. In each page display and in each short amusement notice, the trademark appeared without fail.

A $60,000 Theater Trademark

Every program of the fourteen theaters in Chicago and vicinity bears the emblem. It is the most conspicuous thing in the windows of the Hamburger offices down town, and at the theaters it may be seen in the curtains, draperies and upholstery.

"That trademark is worth considerable to me," said Mr. Hamburger. "I'll tell you why. Suppose you were going to some theater in your neighborhood to see a certain feature picture. Suppose there were four theaters showing the picture at the same time. If you knew that one of the four was a Hamburger theater, I'll bet a nickel you would go to that one."

One reason why the trademark is good advertising for the Hamburger theaters is that other theaters competing with them do not have any distinctive mark to correspond to the Hamburger sign, he explains.

To spend such a great amount for newspaper advertising is a sure method of informing one's self of a few first-hand facts about theater advertising. Mr. Hamburger willingly tells of the lessons he has learned as a big advertiser, for the benefit of other exhibitors.

Newspaper Advertising Which Pays

"It is easy to spend too much on a picture. I have come to the conclusion that newspaper advertising is of doubtful value for any but a downtown theater. It usually pays for itself in the case of a downtown theater, within a reasonable limit. But for an out-lying theater, newspaper advertising is of little use because there is too much wasted circulation. It isn't of any use outside of the neighborhood of the theater and is apt to be overlooked by those who should read it.

In operating a chain of theaters, the newspaper space used in connection with pictures shown at the downtown houses does not always produce results to justify the outlay. But it helps later when the pictures are exhibited in the other houses. We have adopted the policy of advertising only our downtown theaters in the newspapers.

Wife a "Partner" in the Business

Mr. Hamburger has a word to say for his wife whom he acknowledges to be his best business friend. Mrs. Hamburger lectures almost daily on the motion picture questions and has a lively and active interest in the efforts of others to adjust the present chaotic censorship tangle.

"My wife helps me a great deal," declares Mr. Hamburger. "She does not always agree with me on the kind of pictures it is best to show, but I like to know her ideas. It helps to keep the programs of the Hamburger theaters free from unwholesome pictures. Mrs. Hamburger has not become commercialized as much as I have, either. She has high ideals for the motion picture which she strives to have inculcated in the standards of the Hamburger theaters. It is a good thing to let your wife be your business partner."

SAVED EXHIBITORS MILLIONS

Henry B. Varner, North Carolina Theater Man, Devoted much Effort to Defeating Federal Tax on Receipts of Theaters

MOTOGRAPHY takes pleasure in announcing to its readers that a movement has been started by the North Carolina Exhibitors' organization to present to Henry Branson Varner, of Lexington, N. C., a testimonial in recognition of his unselfish services on behalf of the motion picture industry.

Mr. Varner, single-handed, succeeded in eliminating from the Federal Tax Law a provision to impose a tax of one-half of one per cent on the gross receipts of motion picture theaters. Needless to say in eliminating this tax and substituting therefor the present graduated tax, Mr. Varner has saved millions of dollars to the exhibitors of the country. Not only that, but he has avoided the danger of governmental supervision.

MOTOGRAPHY feels, like Mr. Varner's friends in North Carolina, that the industry owes him some token of recognition and we, therefore, appeal to the exhibitors of the country and indeed to every branch of the industry for individual contributions, none of which is to exceed ten cents, except the exhibitors of North Carolina who have asked for the privilege of contributing $1.00 each.

A preliminary meeting of motion picture newspaper men has been held to arrange for the collecting of such a fund for the purchase of a suitable token and its presentation to Mr. Varner at the next annual convention at Chicago. MOTOGRAPHY will gladly receive the dimes of its readers and aid in presenting a suitable token to Mr. Varner. Receipts of all contributions will be duly acknowledged.

Lee Children in Chicago

The trip to Jamaica and back is not the only traveling which Jane and Katherine Lee, the famous Fox kiddies, have done in connection with "A Daughter of the Gods."

The children spent three days in Chicago last week as an added attraction for the great Annette Kellermann spectacle showing at the Studebaker Theater. Recently, they were in Boston on the same mission.

F. I. L. M. Makes War on "Mushrooms"

CHICAGO EXCHANGEMEN HASTEN NATIONAL CONVENTION OF CLUBS

INSTEAD of waiting until July to hold the national convention of the F. I. L. M., simultaneously with the big Chicago convention of the Motion Picture Exhibitors' League of America, the Chicago F. I. L. M. Club has voted to advance the date of the exchangemen's national conference, thus hastening the time when exhibitors in all localities shall be brought under the surveillance of a national credit protective system.

A resolution proposing that the convention be held in Chicago within thirty days was submitted to the executive committee of the Chicago club at a meeting March 2. Secretary Henry W. Drucker states that it will probably be impossible to complete the preparations for the meeting on such short notice. In all likelihood the gathering will take place late in April or during the first week of May.

F. I. L. M. Benefits the Honest Exhibitor

J. L. Friedman, branch manager of the Celebrated Players, president and one of the founders of the Chicago F. I. L. M. Club, at the request of MOTOGRAPHY, has explained the functions of the organization and how it will affect the exhibitors' business when the F. I. L. M. becomes a national body.

"The exchanges," says Mr. Friedman, "by protecting themselves against exhibitors who fail to meet their obligations, also protect the legitimate exhibitor against 'mushroom' competition. In the long run, the F. I. L. M. will prove of more real, practical benefit to exhibitors than any other factor in the business."

It is now possible for an exhibitor having a complaint against an exchange to appeal his case to the grievance committee of the F. I. L. M. Club. One such case, in which an exhibitor presented a claim of several hundred dollars against a Chicago exchange, was recently decided in favor of the exhibitor.

In several instances exchanges have been barred from membership because their business methods have not met with the approval of the other exchangemen. With only one exception, however, the large film distributing companies having national organizations hold memberships. The company which remains outside prefers to hold to the policy of handling its own collections.

Helps Exhibitor Get Square Deal

Mr. Friedman declares that exhibitors are substantially benefited by the F. I. L. M. Their business is rendered safer and the stability of the whole industry guaranteed by exercising proper precautions against credit abuses, he believes. He sums up the points of common interest between exhibitors and the F. I. L. M. as follows:

Any exhibitor with a complaint or a claim against his exchange can now present his case to the grievance committee of the F. I. L. M. and be sure of a fair settlement. The acts of the exchanges are under scrutiny as well as those of exhibitors and this causes exchanges to hesitate at some of the practices which they might have followed before the formation of the F. I. L. M. Club. The grievance committee is a means of helping exhibitors to get a square deal.

Next, exhibitors are protected against the "mushroom" competition of irresponsible persons who try to break into the theater business. If they cannot get films, they cannot compete with the legitimate exhibitor, and if they cannot pay their bills and satisfy the exchanges that they are reliable, they cannot get films.

Third, the F. I. L. M. Clubs help every exhibitor every time they drive a crook out of business. This is what the clubs are doing by putting a stop to unjust and dishonest business methods on the part of a certain class of exchanges. Every branch of the industry will be benefited if the crooks can be driven out.

The F. I. L. M. Clubs, in forming a national organization, are taking a step which will enable them to adjust business methods so as to effect a remedy for the deposit system which exhibitors complain of.

Secretary Drucker points out that the creation of a national F. I. L. M. organization assures uniformity in the business standards of exchanges in different cities. Hardships have resulted for exhibitors sometimes in the past in the settlement of accounts, he says, because the limitations existing for a local group of exchangemen, or an unorganized group, have caused them to act with more severity. More extensive protective facilities mean greater flexibility, he declares.

Dealings of Exhibitors with F. I. L. M.

Few exhibitors are familiar with the workings of the F. I. L. M.; many do not know the purpose of the clubs. In a short time, however, if the national F. I. L. M. is formed as now contemplated, every exhibitor will be brought under scrutiny, just as Dunn and Bradstreet puts a finger on the merchant.

Among the changes brought about in the last year which affect the exhibitor most directly have been the refusal of exchanges to supply free paper; the refusal of the exchanges to accept return shipments of films C. O. D.; the closer watch kept on credit allowed exhibitors.

Exhibitors may be found in nearly all localities who have had dealings with the F. I. L. M. Club of the city in which they obtain films. More than likely their experience has brought them into contact with the Hoy Reporting Service, which happens to be the credit and collections organization which represents the F. I. L. M. Clubs of all but three cities in which these clubs have been organized. This organization has been instrumental in establishing protective associations of exchangemen.

The exhibitors are few who have had any direct relations with the F. I. L. M. Clubs. There are two reasons for this: The first of these organizations was formed only one year ago and the fifteen or more F. I. L. M. Clubs now in existence have come into being since that time. The only occasions on which exhibitors have relations with the F. I. L. M. are in cases of grievances or unpaid accounts, as when an exchange deems it advisable to refer an account to the Hoy Reporting Service.

New F. I. L. M. Club in St. Louis

The fourteenth F. I. L. M. Club to be formed in the United States is the new organization just launched in St. Louis. It began its career March 2. Four other exchangemen's clubs are in process of formation under the F. I. L. M. banner. The cities in which the new clubs are about to be formed are Kansas City, Pittsburgh, Cleveland, and Salt Lake City.

The list of cities having F. I. L. M. Clubs will thus be increased to eighteen. All of these bodies have come into existence within one year. The Chicago exchangemen's organization, formed early in 1916, was the first. Its success from the point of view of the exchanges in correcting credit abuses led to the formation of the dozen and more similar clubs, in as many cities, in the short space of eight months.

The cities which now have F. I. L. M. Clubs are: Chicago, New York, Boston, Detroit, St. Louis, Indianapolis, Albany, New York; Syracuse, New York; Mil-

waukee, Minneapolis, New Orleans, Omaha, Des Moines. Clubs are being formed in Kansas City, Missouri; Salt Lake City, Cleveland and Pittsburgh.

MILLION DOLLAR FILM THEFTS

National Association of the Motion Picture Industry Estimates Above Amount as Total Loss During Past Six Months

An underground system of stealing and selling prints of the newest and most popular film plays which rivals the most thrilling film dramas screened is coming to light all over the United States. The first cases to get into the courts were in New York, where a few months ago the losses of the Universal Film Manufacturing Company were announced, and a month ago, when through the instrumentality of the National Association of the Motion Picture Industry the case prepared by the W. J. Burns' detective agency for the Fox Film Corporation was pushed through the grand jury and one man is now awaiting trial on a grand larceny charge. This man was caught by an elaborate "plant" made by a Burns' detective, who took an office in the heart of the Longacre Square Theatrical section, has his name put on the door in gold letters and everything, and bought, for a marked $100 bill, a Fox film entitled "The Wonderful Adventure." Unlike the usual film play, however, the $100 bill did not have any further adventures, for the detectives took no chances, but nabbed the seller of films before he was many feet away from the office door.

Added to this case comes one from St. Louis, and a new series from Oklahoma. In St. Louis, a feature film of five reels was stolen from a street car, and in Oklahoma the exchange and theater men are convinced that a gang is working a regular system so complete now that they steal only the films for which they have markets. This is also borne out by the men with whom the Burns' detective had his dealings, who informed him that they could get any film of any company he wanted on twenty-four hours' notice.

The stolen films are most of them sold for export to European and South American countries, and the average price is about $10 to $20 per reel, a quarter to a half of the cost of printing the positive. It is also reported from St. Louis that the films are reassembled, titles changed, and resold for showing in this country.

The National Association of the Motion Picture Industry is now the clearing house for all information regarding these film thefts, and information is coming from many sources regarding them, and showing the extent of the ramifications of the conspiracy. It is estimated that the thefts of the past six months represent losses amounting to over $1,000,000, exclusive of the business lost in rentals which went to the stolen films. The National Association has asked for all information of this character to be transmitted to it direct.

Shift in Fox Releases

A change in the schedule of Fox Film Corporation's March releases results in the issuance of "Love's Law" on the twelfth of the month, with "A Tale of Two Cities," the special super production.

"Love's Law," featuring Joan Sawyer and Stuart Holmes, is substituted for "The Siren," a Valeska Suratt film.

PHOTOPLAY LEAGUE GROWS

National Council, Just Announced, Contains Leaders From Each State. Purposes of the Organization Set Forth.

Governor Charles S. Whitman of New York has accepted membership in the National Council of the Photoplay League. Governor Whitman's name will head the list of the Council, which will have as members, many governors of states, including the Hon. Emerson C. Harrington, Governor of Maryland; Hon. J. A. A. Burnquist, Governor Minnesota; the Hon. Arthur Capper, Governor of Kansas; the Hon. Emmet D. Boyle, Governor of Nevada; the Hon. Martin G. Brumbraugh, Governor of Pennsylvania; the Hon. P. P. Claxton, Commissioner of the National Bureau of Education; Maj. Gen. Leonard Wood, and others of national prominence. The Council within a short time will name the national president of the organization.

The League proposes to make pictures of the kind it recommends profitable to the producers and exhibitors, as well as enjoyable to patrons, according to the statement of the Advisory Committee through its president, Edwin H. Blashfield. And in making virtually the whole public the censor of what appears on the screen, the League hopes to do away with the need for Federal, state or municipal censorship. The League invites local associations to join with it and so have the backing of a comprehensive national organization.

The Photoplay League is self-supporting. It has no business relation with any motion picture producing or exhibiting organization. Its work is confined to "recommending" good pictures to its members and others.

Good pictures are easily defined. There is no reason why they should be dull in plot or action. They may be expensive or inexpensive. At any rate, the League has no intention of maintaining so-called "high-brow" standards. Its work is for the benefit of its whole clientele—for the motion picture patrons of every city and town of the United States.

An annual convention of the members of the League will be held in each district, to which the manufacturers, distributors and exhibitors will be invited.

One purpose of the League is to preserve films of permanent value in the public libraries, to provide instructive motion pictures in educational institutions, and to arrange for the specific exhibition of films on subjects of unusual national interest. Another purpose is to encourage the production of such special historical, social, educational and scientific pictures as are desired by members, but which cannot be looked for in the ordinary way of business.

The Photoplay League in fact, is intended to meet the needs of that larger section of the public which realizes the tremendous power of the motion picture and its future from the civic, social, educational and entertainment standpoint.

Asks Booking Information

MOTOGRAPHY, Chicago:

Would you kindly let me know what firm I can get "Tess of the Storm Country" featuring Mary Pickford, also do you think I could get a cartoonist comedy from the same firm? I would like to show this play very soon. I am a reader of MOTOGRAPHY and think it is a fine magazine. I enclose stamped envelope.—*Respectfully yours, H. P. Jensen, Hinckley, Ill.*

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

The Secret of Eve, with Mme. Petrova, (Metro)—"Brought good business."—H. C. Miller, Boston Theater.—*Downtown house.*

Sister Against Sister, with Virginia Pearson (Fox)—"Business with this was great. This star improves all the time."—H. C. Miller, Boston Theater.—*Downtown house.*

Back of the Man, with Dorothy Dalton, (Triangle)—"Business was fair. Star has fair drawing power."—H. C. Miller, Boston Theater.—*Downtown house.*

Back of the Man, with Dorothy Dalton, (Triangle)—"This picture brought excellent business and gave excellent satisfaction."—S. Trinz, Covent Garden Theater.—*Catering to high class audiences.*

The Web of Desire, with Ethel Clayton, (World)—"Business great. The star is a drawing card."—H. C. Miller, Boston Theater.—*Downtown house.*

The Web of Desire, with Ethel Clayton, (World)—"Brought exceptionally good business. The star is popular and is worth featuring."—S. Trinz, Covent Garden Theater.—*Catering to high class audiences.*

The Red Woman, with Gail Kane, (World)—"Went over well with the patrons. Business was pretty good."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

The Victim, with Valeska Suratt, (Fox)—"A good box-office attraction."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

A Love Sublime, with Wilfred Lucas, (Triangle)—"A good attraction. The work of the star is very satisfactory."—S. Trinz, Covent Garden Theater.—*Catering to high class audiences.*

The Web of Desire, with Ethel Clayton, (World) "Brady has put out another live one in this. It certainly made a hit with the audience. Brady productions seem to be the only ones which do of late. The public likes them. Ethel Clayton and Rockcliffe Fellows please the patrons."—Martin Saxe, Knickerbocker Theater.—*High class patronage.*

The Fortunes of Fifi, with Marguerite Clark, (Famous Players-Paramount)—"Everybody seems to be pleased with this play. Business is exceptionally good, although this is the Lenten season. Marguerite Clark is the most popular actress with my patrons. The costumes are especially beautiful and are worth advertising as a feature of the picture."—M. J. Weil, Castle Theater.—*Downtown house.*

The Rainbow, with Dorothy Bernard, (Art Dramas)—"The picture is very pretty and the audience complimented it."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Last of the Ingrams, with William Desmond, (Triangle)—"Business was poor with this picture. It is not the type of picture popular with our audiences."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Stage Struck, with Dorothy Gish, (Triangle)—"This picture played to good business."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Betty's Burglar, with Constance Talmadge, (Triangle)—"Ordinary business. The star has no drawing power."—S. Trinz, Covent Garden Theater.—*High class audiences.*

Sloth, with Charlotte Walker, (McClure "Seven Deadly Sins" series)—"Poor business. The series is not proving popular in spite of the advertising given it."—S. Trinz, Covent Garden Theater.—*High class audiences.*

Each to His Kind, with Sessue Hayakawa, (Lasky-Paramount)—"Brought fair business. Star's drawing power fair."—S. Trinz, Covent Garden Theater.—*High class audiences.*

Her Right to Live, with Peggy Hyland, (Vitagraph)—"Fair business. Gave ordinary satisfaction."—S. Trinz, Covent Garden Theater.—*High class audiences.*

Tillie Wakes Up, with Marie Dressler, (World)—"Good business. Comedy went over with the audience in first class manner."—S. Trinz, Covent Garden Theater.—*High class audiences.*

The Wax Model, with Vivian Martin, (Pallas-Paramount)—"A fairly good picture. Max Linder in Max Comes Across (Essanay), shown in conjunction, brought the box-office receipts up to a good figure."—S. Trinz, Covent Garden Theater.—*High class audiences.*

Skinner's Dress Suit, with Bryant Washburn, (Essanay)—"The cleverest piece of work that Essanay has turned out in the last three years. Bryant Washburn made a greater name for himself than ever through this picture. Business was only fair, the reason being I

think because we showed the picture on Ash Wednesday, and one cannot expect a whole lot during Lent."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

His Sweetheart, with George Beban, (Morosco-Paramount)—"Brought very good business. This picture pleased nearly everyone who saw it."—S. Trinz, Covent Garden Theater.—*High class audiences.*

A Girl's Folly, with Robert Warwick, (World)—"Business fairly good. The star is popular. The picture contains comedy which got a lot of laughs."—S. Trinz, Covent Garden Theater.—*High class audiences.*

The Great Secret, with Francis X. Bushman and Beverly Bayne, (Metro serial)—"Started chapter one to nearly 900 people, but fell down terribly on chapter two, as we only drew about 400."—S. K. Leen, Ruby Theater, Jamestown, North Dakota.

Big Tremaine, with Harold Lockwood and May Allison, (Metro)—"These two stars are very clever and are always pleasing to our patrons."—S. K. Leen, Ruby Theater, Jamestown, North Dakota.

The Glory of Yolanda, with Anita Stewart, (Vitagraph)—"Dainty Anita Stewart is a sure winner at all times. Our patrons all like her."—S. K. Lean, Ruby Theater, Jamestown, North Dakota.

The American Consul, with Theodore Roberts, (Paramount)—"This picture did not draw on State street. Business was poor. Theodore Roberts is not a strong enough drawing card."—M. J. Weil, Castle Theater.—*Downtown house.*

Rosie O'Grady, with Viola Dana, (Art Dramas)—"The star has little drawing power and business was only fair."—M. J. Weil, Lake Shore Theater.—*High class patronage.*

Little Shoes, with Henry B. Walthall, (Essanay-K. E. S. E.)—"This made a decided hit with the audience. Business was very good."—Martin Saxe, Knickerbocker Theater.—*High class patronage.*

Back of the Man, with Dorothy Dalton, (Kay Bee-Triangle)—"This went over well. The patrons liked it immensely. I wish all productions would please them as well."—Martin Saxe, Knickerbocker Theater.—*High class patronage.*

The Girl Who Did Not Care—"Business was poor the day I ran this. Evidently my patrons are not attracted by this sort of a picture."—Martin Saxe, Knickerbocker Theater.—*High class patronage.*

Each to His Kind, with Sessue Hayakawa, (Lasky-Paramount)—"This proved a drawing card in my locality. The audience seemed moderately pleased."—Martin Saxe, Knickerbocker Theater.—*High class patronage.*

A Girl's Folly, with Robert Warwick and Doris Kenyon, (World-Brady)—"This is something new in pictures. It has been shown before, but this time in a new way. It is a new idea in picturing studio life inside a big moving picture plant. Everybody liked it. It was well acted and well directed."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Pride of the Clan, with Mary Pickford, (Artcraft)—"Picture pleased patrons. Weather good. From box-office standpoint excellent."—Chris. C. Taylor, Rialto and Dreamland Theaters, Kewanee, Illinois.

The Gilded Cage, with Alice Brady, (World)—"A pretty picture. Action slow. Drawing power fair. Not up to the usual Brady-made standard."—Chris. C. Taylor, Rialto and Dreamland Theaters, Kewanee, Illinois.

Common Ground, with Marie Doro, (Paramount-Lasky)—"Marie Doro pleased the people. The play went over very well. Title good. So was the production."—Chris. C. Taylor, Rialto and Dreamland Theaters, Kewanee, Illinois.

Greed, with Nance O'Neil, (McClure's "Seven Deadly Sins" series)—"Publicity got it over, though I can't say much for the picture."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Great Expectations, with Louise Huff and Jack Pickford, (Paramount-Famous Players)—"The Dickens style of story does not seem to be popular. It was a picture that the audiences did not seem to care about. The story is too old perhaps."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Max Comes Across, with Max Linder, (Essanay)—"People liked him. Some said he is better than Chaplin."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Trilby, with Clara Kimball Young, (World-reissue)—"A picture that showed to fair business. It was well handled and the story was good. It was well liked by the audiences."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Stage Struck, with Dorothy Gish, (Triangle)—"A disappointment. Business fair. Dorothy Gish has a good following and should be shown in as good pictures as Triangle is capable of producing."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Mirror of Fear, with George Larkin, (General Film Company)—"A one-reel play, but the best thing on our program for the day. It was the feature of the show, although we had one of the 'Seven Deadly Sins' on the same day."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Stage Struck, with Dorothy Gish, (Fine Arts-Triangle)—"The Fine Arts productions on the Triangle program do not please the audiences nearly so well as the Kay Bee. The patrons found this picture long drawn out and tiresome and complained about it."—Martin Saxe, Knickerbocker Theater.—*High class patronage.*

"Forget-Me-Not," the first of the World-Brady-made series starring the prodigally beautiful Kitty Gordon, enjoyed an altogether remarkable career as a speaking drama

MINISTERS SEEK PICTURES

Committee of Churchmen Confers with National Association Regarding Pictures Suitable for Sunday School Children

To encourage the production of better pictures by arranging and bringing to the attention of motion picture manufacturers the immense audience of 5,000,000 Sunday school children is the object of a group of ministers and Sunday school workers in New York. They prefer to work for the betterment of the films, instead of agitating for the closing of the theaters on Sunday, for censorship and for the exclusion of children from picture shows.

The leader in this movement is the Reverend Christian Reisner, pastor of Grace Methodist Episcopal Church, New York City, the pioneer pastor to use motion pictures in his Sunday night services. Dr. Reisner heads a committee of seven chosen by the church leaders of many protestant churches and authorized to confer with the Children's Program Committee of the National Association of the Motion Picture Industry with a view to offering and receiving the co-operation of the producers in the work which his committee has laid out for itself.

Jesse L. Lasky Heads Committee

The National Association has one of its strongest committees assigned to this subject of children's programs. At its head is Jesse L. Lasky, vice-president of the Famous Players-Lasky Corp., with John R. Freuler, president of the Mutual Film Corporation, and David Wark Griffith. A meeting will be arranged with this committee and Dr. Reisner's committee, and the whole subject will be threshed out. Dr. Reisner feels that the producers are ready to take the question up seriously, and to a large degree through his instrumentality and example, it is undoubtedly true that many thousands of the ministers of the country are ready now to take this positive way of solving the motion picture problem, instead of clinging to the idea of postponing its solution by the negative means of censorship, Sunday closing and juvenile attendance legislation.

"We want to discuss three things with the committee of producers," said Dr. Reisner in talking things over with the National Association officers. "First, a plan looking toward an ultimate system of recommending certain pictures submitted to a board, for use in Sunday schools. Second, some way of encouraging, through the concerted support of our Sunday schools and their 5,000,000 children, the production of pictures especially suitable for our work. Third, the establishment of some system of exchange of information about suitable films, and arrangements by which these films, after they have served their time in the theaters, can be made available, at moderate rentals, for church and Sunday school exhibitions."

Dr. Reisner is thoroughly conversant with the distribution system of the film companies, and the National Association expects to be able to work out, through him, some approach to the solution of the problems of the churches, which will be of mutual advantage.

Humor in Fine Arts Play

One of the humorous situations in the Triangle Fine Arts drama, "A Woman's Awakening," is where Seena Owen and Alma Rueben, two society girls, don men's attire, and visit a gambling house for a lark. They put on full dress suits, wear wigs, and then make their way to a fashionable gambling house to play at roulette. When they arrive at the gambling house they begin to gamble and when a fight starts they are visibly embarrassed. Both young women get treated rather roughly when the place is raided by the police. Miss Owen and Miss Rueben enjoyed the taking of this scene very much.

Screenshine

By Mel Ody

FATTY ARBUCKLE is a mighty serious man. Witness these words of wisdom which fell from his lips into our capacious ears while the all-round comedian was in Chicago last week.

"My wife is my rudder."

"The reason for my entrance into the silent drama was because I wanted to eat."

"I claim the unique distinction of being the only star on the screen getting less than ten thousand dollars a week salary."

"I want to stand or flop on my own merits. No exhibitor is bound to take my comedies because he has contracted for the Paramount program. And, on the other hand, he can use my pictures without having to use the whole or a part of the regular Paramount releases."

And here's one Fatty's wife, the rouge-topped Minta Durfee, tells on him:

"When we were married six years ago we weren't up to our chins in wealth. The first morning after we were married Fatty said: 'Say, have you got a five? I've got to go out and rustle up some breakfast.'"

And last summer Fatty paid $8,800 for a little old Rolles-Royce English car. He shipped it by express from N'York to Los, a little matter of $800.

Somebody has suggested a banquet for the Chicago exhibitors, who have tried the other seven sins.

"Mary Pickford is coming to the Auditorium," says Max Goldstine, who presides in the Chicago Artcraft office. He meant her "Poor Little Rich Girl." If "Little Mary" came herself, Geraldine Farrar, Mary Garden and the other opera stars would look like amateur crowd pullers.

Chicago is close to the heart of many a man, and close to the purse of many another—particularly the hicks who stroll in. All of which is leading up to the remark that Adolph Zukor, who mans the Famous Players-Lasky ship, declares that he has a very warm spot in his heart for Chicago, having been married here.

We have heard before that a tragedy always pumps into the participants a strange allurement to the spot where it happened.

The following spasm of worse appeared in Screenshine some time ago, and was delivered in person at the recent Fatty Arbuckle banquet by Yours Truly, Mel (who felt very neek in the wees at the time). It is re-echoed here by request (of two others besides the author):

Here's to the heroine's heaving chest,
Here's to her rolling eyes;
Here's to the vamp's eternal zest!
Here's to her clumsy thighs.
Here's to the whiskers—just like hay—
The villain's vile, black heart.
Here's to the screen, as she are today;
(Whisper) Here's to the silent art!

Just like the well known magazine by that name, the word "Motography" is coming into universal use.

Listen to the manner in which Toastmaster Joe Hopp, president of the Chicago branch of the M. P. E. L. of America, introduced President Adolph Zukor of the Famous Players-Lasky Corporation, at the Arbuckle banquet in Chicago. He wound up his flow of silvery oratory with these words:

"—and, ladies and gentlemen, I now have the extreme pleasure of presenting to you the *wizard of Motography*—Adolph Zukor."

REEL FELLOWS MEET

Chicago Film Followers Get Together in New Club Rooms and Lay Plans for Future Activities—Next Meeting March 16

The Reel Fellows of Chicago got together again on the evening of March 2, for the first regular meeting held in their new club rooms in the College Building, 207 South Wabash avenue.

It was decided upon the motions made by Secretary Billy Hamburg and Vice-President M. G. Watkins, to hold the regular club meetings in the future on the first and third Friday of each month. This brings the next meeting, which promises to be a big one, on Friday, March 16, at which time further important matters are to be settled. Alfred Hamburg, prominent theater man, who was present, added a suggestion that each member bring two other members to the meeting. This suggestion was unanimously agreed to.

President Ralph O. Proctor called for the treasurer's report and the report by Jack Haag on the big Essanay party held on February 10. Both were read and accepted.

Attorney David T. Alexander explained the new Guernsey censorship bill, which has been introduced into the Illinois state legislature, stating that a complete story of this bill was given in last week's issue of Motography. This bill provides for state censorship and eliminates all local censor boards. Mr. Alexander came out strongly in favor of the bill as offering the best solution for the present problems confronting the trade. It was suggested to have a discussion concerning censorship carried on further at the next meeting of the club by either Senator Guy Guernsey, Samuel Ettelson or some other prominent authority.

Mr. Alexander also explained that the Club has been incorporated as "The Reel Fellows Catering Club,"—with the Reel Fellows Club as the parent organization,—whose purpose is to provide sufficient income to carry on the work of the club. Stock in the organization is now ready to be offered to members.

The committee consisting of D. Russakov, chairman, William J. Sweeny and David T. Alexander, was appointed to investigate the question of a license for the sale of refreshments. W. C. Benson was appointed publicity director for the club.

Among those present at the meeting who were called upon to talk were G. M. Luttrell of Jacksonville, Illinois, president of the Illinois branch of the Motion Picture Exhibitors' League of America; W. W. Watts of Springfield, state treasurer; William E. Heaney, vice-president of the Chicago Local Exhibitors' League.

The members and friends who were present at the meeting, were decidedly impressed by the beauty and comfort of the club rooms and a big attendance is expected at the coming meeting on March 16.

Fighting Censorship in Colorado

The following letter from a live exchange man in the west is a good illustration of what an energetic man can do to steer in the right direction the trend of the activities of the various organizations agitating censorship in one form or another:

Denver, Colorado, March 2, 1917.

Dear Editor: I will continue sending you information on censorship affairs but unfortunately cannot write very much news matter. In addition to my job in charge of Kleine offices in Denver and Salt Lake I happen to be president of the film exchange board of trade and also on the legislative committee of the Rocky Mountain Screen Club. The censorship fight is actively in my charge and you can imagine what this means when I tell you we averaged two hundred and fifty pieces of mail a day and every moment I can find is spent in writing editorial stuff for state papers. Committee meetings, conferences with legislators and steering women's organizations along the right path seem to be of almost hourly occurrence.—*Yours very truly, H. H. Buckwalter, George Kleine Exchange, Denver, Colorado.*

FORCES SUNDAY ISSUE

Million Signatures on New York Petitions for Amendment to Closing Law—Hearings at Albany March 21

The National Association of the Motion Picture Industry will send a representation to the New York capitol, March 21, carrying petitions for Sunday motion pictures signed by one million citizens, including patrons of practically every theater in the state.

All of the motion picture bills pending before the New York legislature will be heard by the committees having charge of them on March 21st, according to information received by the National Association of the Motion Picture Industry. These include chiefly the bills pending on the Sunday opening of motion picture theaters, the taxation measure being delayed until the Wheeler committee can make its report to the legislature.

The bills regarding the Sunday opening of the motion picture theaters number in all about ten, in both houses. Practically all of them, with one exception, merely add a clause to the present Sunday observance law, to the effect that "nothing in this law shall be construed to prohibit the exhibition of motion pictures after 12 o'clock noon" on Sundays. The exception places the power of deciding whether or not there shall be motion pictures in the hands of the municipalities.

The National Association is planning to present a strong front in the debate before the committees, and will not only appear in its own behalf, but will be supported by the many social welfare organizations which are in favor of the Sunday motion picture show. The representation at the hearings is being arranged by Executive Secretary Frederick H. Elliott of the National Association, and he is planning a delegation to be headed by William A. Brady, president of the Association.

Included in the party, which will go to Albany in a special car, will be not only prominent motion picture men, but also representatives of the National Board of Review, and those charitable and social welfare bodies which have been such strong supporters of the poor man's Sunday recreation as a means for taking care of the workers on their day of rest and furnishing them with the distraction which the students of social conditions consider so important a part of the modern civilized life.

The legal side of the Sunday motion picture problem is resting at present, under the direction of John B. Stanchfield and Judge Samuel Seabury, who have been retained to handle the case. If any legislation at all is enacted, it will be in favor of Sunday pictures, in which case there will be no need to prosecute the cases now pending in the courts.

Yale Boss is coming back. That will be great news to a large army of film enthusiasts, who have been longing for the return of this popular boy actor. Yale has outgrown the boy roles which made him famous all over the world, and he will now be featured in a series of stories especially written for him. The first of these will be "The Half-Back," made by the Edison Company and is soon to be released by the General Film Company.

New Picture Bills Hit Illinois

AMENDMENT PERMITS PROSECUTION OF EXHIBITORS UNDER CRIMINAL LAW

A JAIL sentence of not to exceed one year, or a fine of not less than twenty-five dollars nor more than two hundred dollars, or both fine and imprisonment, constitute the possible penalty which a court might impose upon an exhibitor or amusement manager convicted under the terms of a bill now in a committee of the Illinois legislature, designed to bring immoral and indecent motion pictures, dramatic productions and other forms of amusements within the scope of criminal law.

The ambiguity of every law purporting to arbitrate the moral fitness of plays, books, pictures, advertisements, art and theatrical entertainments, is pointed out again in the proposed amendment by the attorneys and exhibitors who are opposing the passage of the bill. Under its terms, David W. Griffith and a hundred other directors would be subject to prosecution by those who choose to see obscenity where none exists. The exhibitors who display the films are declared subject to attack and criminal prosecution, fines and imprisonment.

Closing Theaters as Public Nuisances

Another measure well-meant in its conception, but so wide in its application that it might readily become an instrument in the hands of persons with a desire to totally suppress the theater, rests with the senate committee on judiciary. The law only classifies, and cannot define, what classes of motion pictures and other amusements are to be regarded as tending to corrupt morals. The interpretation placed upon a motion picture by those attacking it would, if they succeeded, become the test by which to define the moral or immoral aspects of the play, the law being only a weapon and an abortive means of action toward ends that public opinion rightly should serve.

The Chicago Theatrical Managers' Association is cooperating with exhibitors in defending the theaters against the legislative attacks which affect both motion pictures and the stage.

Among the half dozen or more measures now on the legislative docket at Springfield, pertaining to censorship and motion pictures, only one has received any large degree of favor among the film men. This is the Guernsey bill, a measure providing for an official state censor, which is so framed that it offers not only the supervision of films by an official censor as sought by women's clubs and others, but offers relief to exhibitors and exchangemen from some of the ills now existing in the unregulated, haphazard methods employed by various local censorship boards.

Some exchange managers say that the Guernsey bill is an acceptable remedy for a situation resulting from the fact that co-operation between various local censor boards is an impossibility, whereas a state censor would be created by the Guernsey bill, thus displacing the unsatisfactory and expensive proposition of local hit-and-miss censorship.

Makes Theater Owners Liable

Following is the text of the proposed amendment to the criminal code which, if it became a law, would make exhibitors, theater owners and their agents liable to prosecution in the criminal courts:

That any person who, as owner, manager, director, or agent, or in any other capacity, prepares, advertises, gives, presents, or participates in, any obscene, immoral or indecent drama, play, exhibition, motion picture, show or entertainment, and every person aiding or abetting such act, and every owner or lessee or manager of any theater, motion picture house, garden, building, room, place or structure, who leases or lets the same or permits the same to be used for the purposes of such drama, play, exhibition, show or entertainment, or who assents to the use of the same for any such purpose, shall be guilty of a misdemeanor, and upon conviction thereof, shall, for the first violation of this act, be subject to a fine of not less than $25 nor more than $200, or imprisonment in the county jail or house of correction for not to exceed one year, or both such fine and imprisonment, in the discretion of the court; and for each subsequent offense, the defendant shall be subject to a fine of not less than $50 nor more than $500, or imprisonment in the county jail or house of correction for not to exceed one year, or both such fine and imprisonment, in the discretion of the court.

Detroit Women Support Bill

W. H. Sheets, secretary of the Detroit branch of the Motion Picture Exhibitors' League, who recently presented the argument of Detroit theater owners before the committee of the Michigan legislature which has charge of the Eaton censorship bill, declared that the Detroit women who are seeking the passage of the law have not kept their word to the exhibitors. The measure is opposed by the theater owners. Mr. Sheets stated in reply to a speech by Mrs. Albert L. Finn that when the women and exhibitors discussed picture reforms in Detroit last year, the women promised to bring any complaints they might have to the attention of the League, in an effort to obtain co-operation. No complaints have been made, and instead the women have furthered the agitation for state censorship, he said. Theodore Mitchell, representing David W. Griffith, appeared before the committee.

Wants Only Women's Censorship

The New York Theater Club, Inc., made motion pictures a topic of discussion for the first time at a meeting held March 6, at the Hotel Astor. Previously the club staged a theater party at the Lyric Theater, New York, and entertained fifteen hundred women. The affair was the first step of a carefully planned campaign against government censorship. The guests of honor were the presidents of all the allied clubs of the Women's Federation. The importance of motion pictures in the sphere of dramatic art has obtained recognition by the Theater Club, which now proposes to fight legal censorship. It was urged that the women of the country are the only censors needed. The meeting of March 6 was devoted to a discussion of the screen play shown at the Lyric Theater entertainment. The production was the William Fox feature, "The Honor System."

Names Tacoma Censor Board

A new censor board has taken up the work of inspecting films for the city of Tacoma, Washington, where formerly a committee of the social welfare board performed the censors' duties. The personnel of the new board is as follows: Meyer Jacob, Federated Jewish Societies; Mrs. James Garvin, Parent-Teacher Association; E. J. Walsh, Federated Catholic Societies; the Rev. Robert Lamont Hay, Ministerial Alliance; Mrs. Leonard Crassweller, Presidents' Council; Mrs. H. Roy Harri-

son, labor organizations; Dan W. Fry, federated colored societies.

Mrs. Crassweller is the only member of the new board that served on the censorship committee of the social service board. Three members of the board serve as inspectors.

The board was created under an ordinance revising the motion picture regulations of Tacoma. Penalties are provided for violations of the ordinance.

EXHIBITORS PASS ON FILMS

State Rights Pictures Entering Idaho Will Be Reviewed by Executive Committee or Secretary of Theater Managers' Body

The group of exhibitors in Idaho who recently organized the Idaho Theater Managers' Association have agreed upon a plan for preventing state rights productions being released in Idaho without the formality of being reviewed by an official body, just as productions of other classes are first submitted to the National Board of Review. A resolution was approved requiring that all state rights productions be first submitted to the executive committee or secretary of the association, who shall review the films and give impartial information regarding them to members of the association.

It has been urged also in a resolution that members note who those manufacturers are that are guilty of putting out objectionable films. The resolution covering the point specifies the kinds of films regarded as objectionable, as follows:

Resolved, That this association is opposed to the manufacture and exhibition of film subjects, featuring vice, sensational sex plays of an extremely sensual nature, of women in the nude, and that we condemn this tendency. And that we ask the members of this association to note those manufacturers guilty of this practice.

The convention went on record as opposed to Sunday closing and censorship. A motion was carried that a bill be drafted and submitted to the legislature amending the Sunday amusement law to permit Sunday performances of motion pictures.

The officers and charter members of the association are the following:

H. J. Brown, Boise, president; E. E. Sharp, Nampa, vice-president; A. Hager, Idaho Falls, second vice-president; C. C. Spencer, Wallace, third vice-president; Theodore Johnson, Boise, secretary and treasurer. Charter members: A. R. Anderson, Twin Falls; R. D. Carrothers, Pocatello; A. Hager, Idaho Falls; E. E. Sharp, Nampa; F. F. Moe, Wardner; C. C. Spencer, Wallace; H. J. Brown, Boise; Coughanour, Payette; W. J. Howell, Nampa; J. H. Waters, Caldwell; Lavering, Twin Falls; R. T. Hurtt, Caldwell; C. O. Bucknum, Emmett; A. C. Gordon, Weiser; Johnson, Star; Walter Mendenhall, Boise; C. Hendricks, Jr., Mountain Home; Theodore Johnson, Boise.

Utah Women Oppose Censorship

The club women of Salt Lake City, Utah, through their committee on motion pictures, have united with the Utah Screen Club and the exhibitors in opposing the bill providing for censorship by a state board. Mrs. John Malick, spokesman for the committee, scouted the idea that a state board would improve upon the work of the National Board of Review.

The magnet for Geo. M. Cohan fans at the Actors' Fund Fair in New York will be the American Booth. He has agreed to act as one of the salesmen in disposing of the Uncle Sam articles with which the booth will be stocked.

Matrimonial Clients in Films

NO longer shall Lonesome Harry, the wealthy ranchman, subject himself to the risk of heartache and disappointment in selecting a bride by mail. No longer may authors and directors produce westerns in which the handsome cowboy writes to a matrimonial agency to obtain a wife, living thereafter in acute suspense until his eyes shall tell him what manner of woman he shall be bound to obey. Henceforth the hero shall sit expectantly watching the graces and charms of fair maidens on the screen, or viewing their pigeon toes, scrawny figures and squinting eyes, no longer fearful of marrying just "a rag, a bone and a hank o' hair." He shall see each and every candidate for his hand in motion pictures, as it is now done in the most progressive little city in the world, Tuscola, Illinois. "Brownie" Linton, who runs the Strand Theater at Tuscola, recently obtained five hundred feet of film from a matrimonial agency at Peoria, Illinois, showing some of their clients in every-day life. Both men and women, ranging in age from eighteen years to sixty-seven years, have a footage in the film.

Washington Censor Bill Killed

The censor bill introduced into the senate at Olympia, Washington, by Senator Davis, was never brought to a vote of either house of the legislature, the reason being that exchange managers of Seattle got together as soon as they heard about the introduction of the bill and put machinery in action for blocking its passage. The exchange managers' club sent Frank S. Fountain, manager of Progressive, was appointed to go down to Olympia in the interests of the film men.

Mr. Fountain made two trips to the state capital and brought his well known powers of persuasion into play. The bill never went farther than the committee. It is rumored that Mr. Fountain even persuaded the originator of the measure that it was both impracticable and unjust.

As it was introduced into the senate the bill provided for a censorship board of three members, each to receive an annual salary of $1,800. There was to be a secretary at a salary of $2,000. But where the bill hit the producing companies hardest was in taxing them one dollar for every one thousand feet or less of film viewed by the censors.

"The Deemster" in Sing Sing

The Arrow Film Corporation's production of "The Deemster" was presented at Sing Sing prison in Ossining, Washington's birthday evening. Over 1,700 convicts witnessed the run, which was made under the direction of E. J. O'Donnell, business manager of the Arrow Film Corporation.

The various exchanges of Vitagraph-V. L. S. E., through which "The Fall of a Nation" now is being released, report to Walter W. Irwin, general manager of the company, a widespread interest in the Thomas Dixon spectacle drama, increased, particularly, by the timeliness of the subject. Among the bookings received at the home office for confirmation last Saturday were: Grand Theater, Kinston, N. C., two days; Grand, Green Bay, Wis., five days; Three Forks, Mont., one day; Strand, Oakland, Cal., three days; Liberty, Coalingo, Cal., one day; Marque, Oakland, Cal., two days; Gen. Oldham, S. D., two days; Jefferson, Huntsville, Ala., three days, and Colonial, Orange, Cal., one day.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum Motography, *Chicago.*

Trouble with Exchange Dividing Service

IF a theater introduces and advertises the pictures of certain producers releasing on the same program, that theater should be entitled to protection against the use of the same pictures by another theater in competition with the exhibitor who first put his investment in time, money and property at the disposal of these producers, according to the opinion of at least one exhibitor who has had the experience.

Eugene Saunders, manager and proprietor of the Palace Theater, at Harvard, Illinois, staked the success of his theater on the merits and popularity of the films handled through one of the established services. A longer or shorter length of time is required in which to educate the public to the worth of any one producer's pictures, or a program, and to create a demand for those pictures, just as a market must be found for any article of merchandise by first creating a demand. If the demand already exists, then the sale of the article is assured. Mr. Saunders believes there is no difference between selling motion picture productions to the public and selling soap or perfumes.

The merchant who ventures to be the pioneer in his town is entitled to benefit from the trade that comes when his brands of soap and perfume become known and are demanded by the public. His agreement with the manufacturer calls for the exclusive agency for the goods which he has introduced. The parallel between the merchant's and the exhibitors cases will be noted in the following letter addressed to Motography by Mr. Saunders. He praises the policy of the K. E. S. E. exchanges in this regard, as the Palace Theater uses the K. E. S. E. service. He writes:

Although I am a small unit in the motion picture world, I am one of the thousands that go to make up the great picture industry. I have been in the business since it first started, owning my own house. Previous to that I was in the show business. During these many years I have done business with various exchanges in Chicago with different experiences, and the greatest oposition I have had to contend with has been when mushroom exhibitors have started up, and then for the film houses to furnish them with the same service I had been using, after I had spent many dollars to advertise their actors and service.

I started with the K. E. S. E. service some months ago, and it is a source of great pleasure for me to note the fact that their method of treating the exhibitor is upon a standard that cannot but help the placing of the film industry on a more solid foundation. Every production of theirs to me has been a special in my house and has built up my business with a class of people that has not been in the habit of attending picture shows. They have given me protection, also helping me with ideas, and have cheerfully come to my assistance in cases of troubles.

This is far different from a film house in Chicago whose service I had been using for over six months without a miss, cash in advance for as high as four pictures, spending money and time in educating the public to their stars and service. And now that it is being well patronized, they divide their service and give it to a man of only three weeks' experience in the picture building, who rents a show house in a store building, thus giving my opposition the benefit of my six months' advertising. They do not make anything, for I quit their service, and the man that they have given it to may possibly stay in business a year and he may stay only a month or so.

A "Motography" Program Cover

There are as many different kinds of program covers as there are different kinds of neckties. And it takes more brains to make a praiseworthy example of the former than of the latter. A program involves all the principles of design, good taste and advertising.

A Motography *cut was used to make this attractive cover. We'll lend you any cut you say. Read this story.*

We are showing herewith a reproduction of a program cover which is rather better than ordinary. It is the organ of the Logan Theater of Philadelphia. It is not elaborate; that is not the aim of the good cover. But it is attractive, simple, in good taste and has distinct advertising value. The cut of Lenore Ulrich shown was borrowed from Motography, and, Motography was only too glad to loan it to the Logan. And that same magazine which always renders any service it possibly can to exhibitors, will also be glad to loan you any cut that you see in its pages which would be of use to you. Write us any time you see a cut you want. But we must be notified immediately after you get the issue in which you saw the cut you desire, as the half-tones accumulate so rapidly that it is impossible to keep them very long on file.

Try some of the attractive half-tones that appear in Motography. Perhaps you can build a program

cover that will have the Logan Theater backed off the platform.

South Dakota Theater Re-Made

Transformation of the Gale Theater, at Mitchell, South Dakota, into one of the finest moving picture theaters in the state will be made within the next few months by Manager A. J. Dix, who has recently signed a 10-year lease on the building. The changes will give the playhouse a seating capacity of 650, an attractive stage, and the latest features.

The building will be first extended to the alley. The floor will then be lowered to the street level and slanted to make every seat a desirable one.

The stage will be attractively designed and opera chairs will be installed on the floor. A modern heating and ventilating system will be added.

The exterior will be done in mahogany and white. A box office of plate glass is planned and a beautiful marquis with hundreds of electric lights, such as is frequent in the larger cities, will be built in front.

Mr. and Mrs. Dix will visit Minneapolis and Chicago to inspect theaters and get ideas as to improvements which may be incorporated into the plans of the new Gale. Mr. Dix operates the Metropolitan Theater in Mitchell, also.

High Class House Goes to Pictures

The beautiful Willis Wood Theater at Kansas City, which was damaged by fire recently, will be rebuilt at once according to the lessees, Nugent J. Flynn, and E. E. Richards.

The theater has lately been operating as a stock company but announcement had been made shortly before the fire that wrecked the stage and organ, that the house would return to moving pictures within two weeks. During its career as a picture theater the lessees found that fifty per cent of the drawing power of the place was due to the big pipe organ and the remaining fifty per cent was accredited to the feature picture productions.

The theater was damaged to the extent of $50,000, the stage, a portion of the dressing rooms and the organ being completely destroyed, while the beautiful frescoes and oil paintings were damaged. The theater is one of the really high class ones in Kansas City; even while operated as the picture house the price of admission was equal to the standard set by the legitimate stage. A tunnel connects the theater with the Baltimore Hotel, which is one of the largest and best hotels in the city.

The elaborate Willis Wood Theater of Kansas City, the former high class legitimate house which will run pictures, following its recent fire.

The lessees operated the theater with pictures before converting it into a stock company the beginning of this season and their lease has eight years more to run. Since it was their intention to return to the moving pictures the theater will be rebuilt immediately and four hundred additional seats will be installed and a new pipe organ.

The house was insured for $200,000. The opening with pictures has, of course, had to be postponed, but the lessees have been in the east arranging for first run bookings of a week and longer periods. Mr. Flynn recently said, "I hope to have the house completed within three or four weeks and will immediately open with high class first run feature productions at the regular theater admission prices."

Loew Builds 4,000-Seat Theater

Marcus Loew, who operates more than eighty theaters, has consummated a deal for a building and site in Brooklyn, at Fulton street and Gallatin place, where he will put in a theater building having the largest seating capacity of any house in the city with the exception of the Hippodrome. It will seat 4,000 people. The transaction is reported to involve close to $2,000,000.

In remodeling the present building and in decorating the new auditorium, an estimated expenditure of $300,000 is planned.

Negotiations were carried on through the firm of Coverdale & Mitchell, brokers. The building to be converted into a playhouse was the property of the Howard Horton estate, the French estate, and the Dime Savings Bank of Brooklyn. It occupies a large part of the block bounded by Fulton and Livingston streets, Gallatin place and Smith street.

Mr. Loew, who is the lessee of the Bijou Theater, at the corner of Smith and Livingston streets, announces that on the completion of his Fulton street theater he will close the Bijou.

The Fulton street frontage of the building is approximately 126 feet. In Smith street, the building, which is "L" shaped, has a frontage of 60 feet. The frontage on Livingston street is 98 feet 10 inches, and in Gallatin place the frontage is about 300 feet.

Announcements, advertisements or other slides may be projected on the proscenium arch wall, instead of upon the screen, and the correct time shown in the same space, by the use of a new device known as the Kalck theater clock projector. It is being introduced upon the market by the Kalck Safety Specialties Company of Amityville, New York. Slide changes are made automatically and the projector may be operated without the delay which intermissions often occasion. The manufacturer states that it requires little or no attention from the operator. It may be used with any current and any voltage at a cost of a few cents a day.

The Yellowstone Park Film Company has been organized at Gardiner, where it will have its main office. It is proposed to take pictures of the immense herds of wild game now in that vicinity.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE Drury Lane Theater, London, will present D. W. Griffith's "Intolerance," beginning April 7.

Owing to the lack of coal, the military authorities of Munich, Bavaria, have decided to close all theaters, meeting and concert halls.

The Japanese Gardens on top of the Riviera Theater, New York, playing a picture policy similar to the Strand since November 1, has been closed.

Paris cinema managers have countered the government's new taxes by charging an increase of twenty-five per cent on the price of admission, and they find that the public pays it willingly.

At a meeting of the Northside Chamber of Commerce in Pittsburgh recently a definite movement to secure better and cleaner picture shows was started.

John Gestal, proprietor of the Cozy Theater at Dollar Bay, Minnesota, will erect a new theater in the near future.

The old building of the Christian church of Newcastle, Indiana, is being converted by Cicero M. Bailey into a moving picture theater.

The second installment of the Prizma pictures in natural colors which are being shown each week at the Strand Theater in New York will be "Uncle Sam's Troops on the Mexican Border."

Thirty Milwaukee theaters have offered their services to the Red Cross publicity campaign. They will show Red Cross slides in connection with their performances.

The magistrates in a certain district in England, in renewing picture theater licenses, have asked the exhibitors to show educational pictures to children and to submit programs for children's performances to the Bench.

A correspondent at St. Charles, Minnesota, writes of a recent visit of W. H. Strauss, assistant manager of the Vitagraph office in Minneapolis, commending Mr. Strauss for his efforts to bring about closer co-operation between exhibitors and the editors of their local newspapers.

F. E. Wilk, manager of the Opera House, of Syracuse, Nebraska, announces the early opening of the new theater. Two Powers machines and transverter have been installed by the Western Supply Company of Omaha. Vitagraph, Bluebird and Mutual pictures are to be shown at the new playhouse.

Under the terms of a resolution adopted by the Oklahoma branch of the Motion Picture Exhibitors' League, members who disregard their pledge to show only clean pictures, are subject to expulsion.

The city prosecutor of Richmond, Indiana, has been asked by a committee of citizens to close picture houses on Sunday.

Every picture house proprietor in Reading, Pennsylvania, has received a notice to install gas lighting systems, auxiliary to electric lights. Trouble with electric lighting circuits was the cause of the order.

Clifford R. Trimble, manager of the Apollo Theater, of Princeton, Illinois, is offering one act of vaudeville and six reels of pictures at each performance and a complete change of bill every day.

Manager S. L. Rothapfel of the Rialto Theater, New York, will personally direct the orchestra during the showing of Sarah Bernhardt in "Mothers of France," in the absence of Hugo Riesenfeld, conductor of the Rialto orchestra. Mr. Riesenfeld is taking a vacation.

The Alfred Hamburger theaters in Chicago, numbering a dozen or more, issue admission books entitling the bearer to admittance to any Hamburger theater, for which the buyer pays a sum twenty per cent smaller than the single admissions would cost.

Joseph Silverman, an exhibitor at Kansas City, Missouri, was recently arrested on a charge of violating the child labor law. The board of public welfare complained that Silverman employed Earl Dillard, ten years old, as janitor, keeping him out of school and working him until about 2 o'clock every morning.

Topeka, Kansas, is favored as the headquarters of the proposed Kansas movie censorship board by the senate committee on federal and state affairs. The house bill passed by the house was concurred in by the senate committee with exception of the location of the board's headquarters.

J. Louis Rome, manager of the Broadway Theater, Baltimore, Maryland, distributed cards to advertise "The Pearl of Paradise," a Mutual production, on one side of which he printed the following:

SHE
is the only white girl within 1000 miles.

does not understand why people wear clothes.

discards her clothing and dives into the water.
WHO IS SHE

On the reverse side of the card was a picture of Marguerita Fischer and the message "See Marguerita Fischer in 'The Pearl of Paradise' at the Broadway Theater tomorrow."

Joe La Rose, master of effects at The Rialto, was ill recently, so Mr. Rothapfel stepped into his place, operating the color harmonies, managing the various curtains and scenic effects, and putting in the sound-illusions whenever the action on the screen demanded it. The Rialto staff is agreed that the boss is quite a handy man to have around the place.

Mme. Sarah Bernhardt is to be seen on the screen during the week of March 11, at the Rialto in New York, in "Mothers of France." Manager Rothapfel has arranged a distinctive musical program for the occasion and has devised lighting and scenic effects to heighten the effect.

As part of its program for the week of March 25, the New York Strand will introduce a motion picture novelty. It is called "Animated Sculpture," which means that statues made of clay are made to move. The idea has been worked out by Helena Smith Dayton, the New York sculptress. The results are amusing.

The St. Denis Theater, Montreal, Canada, is now under the management of G. T. Barry of the Windsor Photoplays. Under the new policy, there will be four program changes a week. Arrangements are being made for suitable features with special and exclusive releases. A reorganization of the whole business policy of the house and the staff is to take place.

The Exhibitors' Union of Argentina, South America, states in its annual report that the members have much satisfaction in recording the triumph of the open market system of booking, for which, as a body, they had struggled hard. They claim that by their action they have prevented a crisis in the industry and helped to encourage national production.

Frank R. Powell of Ponca City, Oklahoma, has been exhibiting pictures in his theater on Sunday afternoons. At a recent meeting of the city council, petitions were presented to that body by the Woman's Club and Ministerial Alliance asking the council to suppress Sunday shows. Mr. Powell did not wait for the council to act, but suspended his Sunday performances voluntarily.

Seven hundred and eighty-three eggs were collected at the box office of the Bonaventure Theater at Kansas City for the benefit of the little patients at Mercy hospital. Dr. Katherine Richardson, hospital superintendent, was so pleased with the response, that she has arranged with the manager for a "potato show." The show charging potato admission will be at the Broadmour Theater, March 17.

Rose Tapley, Vitagraph actress, lectured in Kansas City, Missouri, recently to the Parent-Teacher Association. Miss Tapley said that there are many companies that refuse to produce objectionable films. The public does not desire them, it has grown weary, and is asking for better, said Miss Tapley. She lectured at the Alamo Theater, her lecture being illustrated with a one-reel film "From Script to Screen."

A fire which completely destroyed the Old Mill Theater at Dallas, Texas, February 22, started while 1,200 persons were watching the fire scene in William S. Hart's photodrama, "The Gun Fighter." The fire broke out on the second floor and for a while threatened to destroy half a block of buildings in the principal business district of the city. The audience left the building without any accidents. The damage was estimated at $30,000.

Many exhibitors of Sydney, Australia, are facing ruination through the introduction of the daylight saving scheme. As the saving is taking place in the summer season, and the starting time of the show is eight o'clock, when it is still broad daylight, patrons prefer to spend the extra hour or so at the beaches. Thus the exhibitors fare badly. A deputation is to interview the government on the subject.

W. H. Smyth, manager of the Strand Theater, one of Seattle's Second avenue motion picture houses, announces that together with Henry Lubelski, an old time showman of the Pacific Coast, he will open the old Tivoli Theater on Madison street with musical comedy and burlesque. The Tivoli has been closed for over a year.

The employes of the Greater Theaters Company of Seattle were entertained on Monday, February 19th, in the ball room of the Liberty Theater. John H. von Herberg, manager of the Liberty, opened the ball at eleven o'clock Monday evening and it was three o'clock before the guests departed. It is intended to make the event an annual affair.

Exchange men affiliated with Chamber of Commerce of Cincinnati, Ohio, state that they oppose sensational advertising of photoplays. Posters have been used by exhibitors giving the impression pictures offered startling features or immoral scenes when such was not the case, it is said. The exchange men have taken the matter up with the exhibitors.

W. H. Smyth, manager of the Strand Theater of Seattle, has been showing a navy slide calling for volunteers for the past two weeks. This slide was furnished by the naval recruiting office in Seattle. Taking advantage of the opportunity this slide offered for patriotic decoration, Mr. Smyth had a flag surmounted by the American eagle placed over the entrance to the Strand.

Galveston-made pictures proved a good drawing card for the Rex Theater of that city recently. Starting with the children's pageant of the Eighth Annual Cotton Carnival and the civic parade, it re-pictures the first annual Easter egg rolling and other public events familiar to Galvestonians, the city schools, public buildings, police force and the Texas A. and M.-Louisiana State University football game.

William Fox has a live-wire publicity man on the other side of the water. When "A Daughter of the Gods" began its run in Sydney, Australia, the William Fox Film Corporation labeled about two thousand empty soda water bottles with an announcement of Annette Kellermann's appearance, filmitively speaking, and cast them into the ocean so that gradually the bottles drifted onto the beaches where thousands of holiday-makers were enjoying themselves, a la Annette.

John H. Kunsky, Detroit exhibitor, announces changes in his organization affecting the management of his various downtown houses. M. H. Starr, who has been manager of the Washington Theater, has been appointed to the position of manager of the new Madison, at the corner of Grand Circus park and Broadway. R. G. McGaw, formerly manager of the Liberty Theater, takes Mr. Starr's place at the Washington Theater, and H. W. Irons returns to Detroit to fill the vacancy at the Liberty Theater caused by these promotions.

E. O. Weinberg, manager of the Elmwood Theater, at Elmwood, New York, put some money into circulation recently and did a little advertising for a picture at his theater. Inside the program folder he placed sealed envelopes bearing the question, "Where is the money coming from?" and the instructions in small type, "Open the envelope and find out." The money was in the envelopes, but it was stage money, advertising Vitagraph's production, "The Dollar and the Law."

What will probably be America's largest film theater is to be erected at Eighth and Market Streets, San Francisco, by Turner and Dahnken, who have leased the property, which was formerly known as Central Park. The lease runs for fifteen years at a total rental of $1,000,000. Cunningham and Politeo, architects, are preparing plans for the theater, which will have a seating capacity of 6,000 on its single floor. There will be no balcony or gallery. The deal was handled by Hugh M. Webster, broker. It is said to be the largest real estate transaction since the fire of 1907.

The Rialto Theater, New York, presents Rex Beach, the novelist, during the week of March 5, in the pictures of wild game hunting which were taken by Dr. Edward A. Salisbury's scientific expedition to Central and South America and the islands of the Caribbean Sea. The series will extend over a number of weeks at The Rialto, with explanatory lectures afternoon and evening by Dr. Willis E. Peck, of the University of California, or by Dr. Salisbury himself. Mary Roberts Rinehart, the short story writer, figures in many of the pictures. "Mutiny," a Bluebird play, comprises the dramatic portion of the program.

The Strand Theater, of New York, is advertising a special children's showing of the new Mary Pickford subject, "The Poor Little Rich Girl," an Artcraft release. Manager Edel arranged the performance for Saturday morning, March 10. The feature will continue at the Strand for a week. The new Prizma pictures in natural colors and Victor Moore in a comedy entitled "Flivvering" are on the weekly program also. Other pictures to be presented during the month of March at the Strand are: Pauline Frederick in "Sapho," Jack Pickford in "The Dummy," Sessue Hayakawa in "The Bottle Imp" and George M. Cohan in "Broadway Jones."

R. P. Green, proprietor of the Palace Theater, Dawson, Georgia, differs with some exhibitors in his views on the place and need of children's matinees on his program. Three primary considerations have guided him in arriving at his conclusions. Children no longer come in as large numbers as they did years ago, he observes, and they do not seem to derive as much enjoyment from the average picture. He considers children's programs necessary as a part of the regular weekly program. He tells of his practice at the Palace as follows:

> My plan has been to bring back the old conditions, at least one day a week. That is put on a real good high type program of general appeal, and cater to the children that day. I discussed the matter with the W. C. T. U. ladies, the principals of the schools, teachers and mothers, and they were in hearty accord. I decided to make Tuesday afternoon "Children's Day." At night I run the same program. The enthusiasm so far has surpassed my anticipations.

Commerce Reports, the bulletin issued by the bureau of foreign and domestic relations, states that seven motion picture houses are operating in Bangkok, Siam, with a total seating capacity of about 13,000, and in the three leading houses the cost of screening one slide every night for one month is $3.70.

Bangkok has electric street car lines, and space for advertising is provided in the eighty-two cars which run on these lines. The cost of inside advertisements on two boards, eighteen inches by twelve inches, is $92 for one year, $48 for six months, and $28 for three months per car.

Bangkok has no special billboards, but bills may be placed on any convenient fence or wall without objection, and the cost for such posting is $2.22 for twenty-five single pieces, $3.70 for fifty, and $6.66 for one hundred bills.

The Better Movies committee of the Albany Drama Society, Albany, New York, has presented a second historical film for the entertainment and edification of the members. The showing of the "Joan the Woman" film, with Geraldine Farrar, was so successful at the State Education Auditorium recently that William N. Selig offered his new feature, "The Crisis," for the benefit of the Drama Society. The picture made a strong impression and was enjoyed by a packed house. The presentation of this film was in line with the Better Movies committee's campaign of endorsing the motion pictures that are of serious and historical interest.

James Brennan, manager of Freber and Shea's Bayonne Opera House, Bayonne, New Jersey, wishing to do a charitable act for the city's poor people, used the "potato matinee" idea cleverly. The picture show was advertised especially for children and every one who passed into the house had to drop two potatoes into the ticket chopper's box. In a few seconds the box was filled and soon a stack of spuds was growing off to one side of the lobby. Mr. Brennan estimated that there were seventy bushels of tubers in all. At $3.50 a bushel this would bring the afternoon's receipts to about $245. Later the gate receipts were distributed among the city's needy by Poormaster William Wright.

T. L. Tally, Tally's Broadway Theater, in Los Angeles, spent a few days visiting Seattle recently. He has in mind the erection of another theater for the City of Angels and came to inspect Seattle picture palaces with the idea of combining their good features with his own plans. Mr. Tally was the first person in the United States to open a theater devoted exclusively to motion pictures. This was in 1897. It was a very modest affair, seating but a few hundred persons. His business has grown until he is now one of the foremost exhibitors of California. He was entertained while in Seattle by G. A. Faris of the Vitagraph Company and James Q. Clemmer of the Clemmer Theater.

A suit for $120,000 has been brought by L. H. Griffith against the Liberty Theater, one of the Greater Theaters Company's finest Seattle houses. Mr. Griffith in an amended complaint filed in the superior court claims that he built the theater and leased it to John H. von Herberg and Claude S. Jensen with an agreement that he was to receive one-tenth of the net profits. These profits he alleges to be $10,000 per month. There is now due him, he claims, $30,000 from the profits of the theater since November, 1914, when the lessees took possession. He asks judgment for $120,000, which includes the $30,000 now alleged to be due and $90,000 which is expected as one-tenth of the profits during the term of the lease.

The city of Syracuse, Kansas, will hold a motion picture festival, May 10. The business men and the public schools of Syracuse, Kansas, have sent out invitations to every town and school district within a radius of one hundred miles to attend a free performance at the Syracuse School motion picture theater, one of the three of its kind in Kansas. Every district school teacher in Hamilton county, of which Syracuse is the county seat, is taking up the study of "Snow White," with the children. A luncheon will be served free to all school children coming from outside of Syracuse, and the film "Snow White" will be run the entire day at the school theater. The Syracuse School Theater has been running for about five months and has already paid for the machine and booth out of the profits.

NEW THEATER IN DETROIT

John H. Kunsky Opens the Madison with Vitagraph's Eight-Reeler, "The Girl Philippa," and Artcraft's Pickford Release

John H. Kunsky's new theater in Detroit, Michigan, the New Madison, throws pictures upon its screen for the first time on March 12. However, the possibility exists that the contractors will be delayed slightly in finishing the construction work on schedule time.

The New Madison has booked for its opening program the Anita Stewart picture, "The Girl Philippa," Vitagraph's eight-reel presentation of Robert W. Chambers' novel of that name, which will share honors with the current Artcraft release, "A Poor Little Rich Girl," the new Mary Pickford production.

In connection with the opening and the exhibition of "The Girl Philippa," Mr. Kunsky has arranged to put up not less than 75 twenty-four sheet stands. In addition 2,500 special programs, 500 window cards, liberal newspaper space, and ample display of one, three, and six-sheet posters on "The Girl Philippa" complete the advertising campaign planned by the New Madison.

"The Girl Philippa" Sets Record

New box-office and attendance records are still being established wherever "The Girl Philippa" makes her bow.

Tally's Theater in Los Angeles, which it is said never before has played any motion picture produced outside of California for longer than seven days, began showing "The Girl Philippa," February 19. That day marked the opening of a two weeks' run, which is unusual in the Tally program. Eugene Roth, proprietor of the magnificent Portola Theater in San Francisco, also departed from his usual custom, booked the Anita Stewart film in the Portola for at least two weeks, beginning March 18.

L. A. DeHoff, of the New Theater, Baltimore, wired that his house never had had such a money-making attraction as "The Girl Philippa."

The new Rialto Theater, in Amsterdam, N. Y., which seats 1,800 people and will be opened the early part of April, will use "The Girl Philippa" as its first attraction.

New New York Screen Theater

At a cost of $225,000 and modeled along the latest approved lines of similar theaters on Broadway, the New Houston Street Theater, on East Houston street, New York, is now in course of construction, with a seating capacity of 1,600. Charles Steiner, who operates the New Fourteenth Street Theater, will operate the new house, which will be open on or around May first.

The new house will be devoted to photoplays exclusively, embellished with an imported pipe organ of the latest design, as well as an augmented orchestra of superior musicians.

Illinois Exhibitors to Elect

The exhibitors who are members of the Illinois State Branch of the Motion Picture Exhibitors' League of America, will hold their annual election on April 6. At the same gathering, the coming National exhibitors' convention to be held in Chicago in July, will be boomed.

President G. M. Luttrell of Jacksonville, and Treasurer W. W. Watts of Springfield, were in Chicago the past week arranging affairs with the officers of the Chicago Local League, and the call for the April sixth meeting will be sent to every theater man in Illinois very soon.

This meeting will be held in Chicago in connection with a meeting of the Chicago Branch, and at the same time, delegates to the National Convention will be elected.

Exhibitor Becomes Salesman

Frank W. Burke, one of the foremost young exhibitors of the middle west, and who established a noteworthy reputation as a publicity man while employed as manager of the Strand at Cedar Rapids, Iowa, has entered into the salesman end of the game with Fox Film Corporation.

Mr. Burke will work out of the Minneapolis branch under the supervision of Manager Robinson. Friends predict a successful career for "the publicity wizard" in the selling end of the game.

Theater Club Opposes Censorship

The New York Theater Club, Inc., has given its first official recognition to motion pictures with a statement that it believes the women of the country and not the law should censor the motion pictures. The statement followed a huge theater party at the Lyric Theater, New York, to see a special performance of "The Honor System," the William Fox production.

The guests of honor in addition to the members of the Theater Club, were the presidents of all the allied clubs of the Woman's Federation, and all expressed themselves as favoring a plan to make their sex the custodian of the fates of the films. There were 1,500 present.

"The Blue Streak"

"The Blue Streak," a vigorous and compelling screen drama with a most picturesque hero, William Nigh, author-director, and co-star of the film, will be Fox Film Corporation's release for March 19.

Violet Palmer plays opposite Mr. Nigh in his initial production for William Fox. Mr. Nigh has the name part; Miss Palmer portrays "The Fledgling." The other principals in the unusually large cast include Danny Sullivan, Ned Finley, Martin Faust, Edward Roseman, Ruth Thorp, Ed Kennedy and Tom Cameron.

Larry McLean, the famous National League baseball player, also appears in the picture.

The story tells of the reformation of a millionaire's son, who later develops such consistent speed on the "draw" and on a horse that it wins for him the title of "The Blue Streak." Driven from home, the "Streak" changes his mode of living entirely.

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If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVII CHICAGO, MARCH 17, 1917 Number 11

How the Pendulum of Competition Swings

SOME little time ago we related the story of two theaters serving the same territory, one of which had an intangible but positive advantage over the other. These two theaters, you will remember, ran programs of the same class (both excellent) and were finished with equal attractiveness. In both the projection was good, the small orchestra in one was offset by an expensive organ in the other, and both managements insisted upon, and had, courteous attendants.

It took a little study to determine that the more successful house owed its advantage largely to an atmosphere of public interest and eagerness to please—the feeling that its management was in the business not merely for its profits, but because of a thorough liking and enjoyment for it.

And everybody instinctively knows that a man interested in his work gives better service than a man interested only in money.

But the pendulum of favor has swung back again, and now the first house, that was the less popular of the two when we wrote the story, is rapidly winning over the patronage of its erstwhile more prosperous neighbor. It is interesting—to us, at least—to hunt for the reason.

These two houses are so entirely typical of the better class neighborhood theater that their experience is worth observing.

The house that was the more successful of the two changed hands. Why it was sold we do not know. Possibly the previous owner was an expert builder of business, whose object in creating the good will he established was merely to pass it on to a buyer with plenty of money. Possibly he was a sincere showman with aspirations toward permanency, who sold out only because some enthusiastic layman offered him too good a price to refuse. And possibly—there is always that possibility, unfortunately — his show was so expensively good that he didn't make any money, and had to get out. At any rate, a new owner is in possession, and is losing his business.

Still sticking to our belief that music is always the deciding factor where programs are equal we hasten to comment on the fact that the new owner has discharged the old orchestra and now has only a piano player. We have no wish to disparage the piano, which is a great emotional agitator when properly handled. But this particular piano player sounds like six dollars a week. Needless to say, silence would be at least as satisfactory.

The new owner continues the former excellent program—or rather he tries to continue it. Owing to the the exigencies of distribution, programs are subject to change without notice. It will be observed, however, that the experienced showman does not suffer so many of these substitutions at the hands of the exchange as does his inexperienced brother. In the house of which we speak, the former owner seldom had to apologize for the disappearance of a film that he had anounced. The new owner has already had it happen to him sev-

eral times. And incidentally, we all know that for some occult reason the substituted film is seldom as good as the one booked.

The third and final fault of the new manager is his hurry to get home. About the middle of the last show he begins to make preparations for the next day. He makes considerable noise about it. His little tack hammer working on the posters taps out a fitting accompaniment to the person who pounds his piano. The result might pass as a sound effect for certain classes of pictures, but generally speaking it is not pleasing, and some nervous members of the diminishing audience express annoyance.

The trouble is that they express it to each other and not to the manager, who thus pursues his ruthless way unwarned.

That is all; but we fear it is enough. The empty seats and the box office show that the attendance is slowly but surely dwindling. And the other fellow is obviously getting the benefit of it.

We haven't said much about this other fellow, because there is nothing new to say about him. He has gone along the even tenor of his way without any change for better or worse. That it would be possible for him to go in either direction is shown by the fact that his competitor has been both better and worse.

We said "without any change"; but that is hardly true. A few months ago he was running at ten cents, with a special feature at fifteen cents about once a week. Now he is getting fifteen cents about half the time, and no doubt intends to establish that price as standard fore long.

Why shouldn't he? He fills his house on it.

All of which goes to demonstrate the ancient truth that little things may make a lot of difference. Where the total patronage of a neighborhood is evenly divided between two theaters, it behooves each of the exhibitors to watch his step. A little too much economy in music, a little carelessness in courtesy, a little indifference, and several hundred dollars' worth of business goes scooting over to the other house.

To give a little better program, a little better music, a little better service, a little better advertising than your best competitor, and still to squeeze out a reasonable profit—that is the highest order of showmanship.

The Book and the Picture

THE waning popularity of libraries, since the pictures became their worthy rivals for intellectual favor, is a matter of some concern to those whose business it is to regard libraries seriously. The institution of book-lending has fallen off considerably, it seems.

Pictures are young and books are old. Tradition has wrapped around the book a mantle of reverence so firm in its texture that it protects even the unworthy. To say that the picture film succeeds the book because the picture is better than the book would be, to the book-lover, a sacrilegious utterance. With the human mind emotion, tradition and sentiment are greater than logic.

We are critics of the film because the percentage of perfect pictures is small and the mediocrities are many. Do we realize, when we meditate on that truth, that the percentage of perfect books is infinitely smaller, and the ratio of mediocre and dull and impossible books infinitely larger? Those books by which we hallow the word are woefully few in the vast and seething sea of type—few, but powerful enough to create the tradition of book-sacredness for all the brood.

That films that are good can eliminate books that are bad is a blessing. Good books, of course, need fear no competitor. When they, themselves, are done into films they but increase their own popularity. The worth while book is an easy chair comrade forever established.

But the love of books is intellectual, and intellectuality is fondly regarded as the property of the few. Book excellence is not always popularity; film excellence generally is. Civilization and art progress are not for the few—they are for all. The picture reaches all, and is therefore the greater instrument.

Dorothy Kelly and Evart Overton are the big dramatic guns in this new Vitagraph Blue Ribbon. It's "The Money Mill," and was loosed to the country's screens on March five.

YOUNGSTERS FILL HIPPODROME

The Kiddies Celebrate Holiday and See Patriotic Program—Paula Blackton Country Life Story Delights Children

The Hippodrome in New York turned its screen over to the use of the Junior Patriots of America for a special Washington's birthday celebration. The 5,500 boys and girls and their parents who were present rose to their feet in delight at one point in the showing of "The Little Strategist," one of the two-reel productions included in Paula Blackton's Country Life Stories, the Vitagraph special series, all six of which will shortly be released through Vitagraph-V. L. S. E.

Mrs. Blackton is a patroness of the Junior Patriots and, in addition, was chairman of the entertainment committee. Besides having the famous thirteenth New York regiment band and the Jewish Orphans' Home band to render music for the youngsters, Mrs. Blackton had secured from the Vitagraph company two patriotic feature films.

"Washington Under the American Flag," and "The Battle Hymn of the Republic," were shown. Then came "The Little Strategist," which never before had been exhibited except at private showings for Mrs. Blackton's friends or in behalf of her charities.

The acclaim of "The Little Strategist" by the 5,500 people in the Hippodrome demonstrated how popular a chord Mrs. Blackton has struck in these Country Life Stories. As one man—or woman, or boy, or girl, depending on the reader's personal sex predilections—the Hippodrome audience rose to its feet and applauded the dainty production, at once so stirring and so sweet.

Since last week's announcements that Walter W. Irwin, general manager of Vitagraph-V. L. S. E., had secured the Paula Blackton Country Life Stories for distribution through his organization, his mail has been heavily augmented by exhibitors' demands for these one and two-reel pictures of child life and the beautiful outdoors. Samuel L. Rothapfel, managing director of the Rialto Theater, New York, wrote: "I never have seen anything prettier or more appealing than these Country Life Stories."

Exchange Has Social Club

The young women of the Chicago Paramount exchange have formed an organization called the Paramount Social Club. A number of social events have been held, such as parties in the homes of members, theater parties, and dinners. Their initial dance, an informal affair, was held in the Refectory in Humboldt Park, Chicago, on March 3.

The young men of the exchange joined forces with the girls' club in giving this dance. Invitations were extended to about 300 guests. The actual attendance was 225.

Among the guests were F. M. Brockell, ex-manager of Chicago Paramount exchange, and wife, Mr. and

Mrs. J. Keeley, Patrick J. Garvey, Dr. and Mrs. J. Norton Welty, Louis Dreher and wife, and S. C. Booze and wife. An important meeting of the salesmen detained many representatives of the exchange.

Following are the members of the club: Florence Blum, Charlotte Brenleke, Nellie Burke, Evelyn Braverman, Anna Cushman, Fay Dillen, Mary Edwards, Henrietta Newman, Clara Riedmayer, Marguerite Loftus, Ruth Sundel, Florence Higley, Catherine Kelly, Reva Lipner, Helen McEnry, Minnie Nieman, Edna Lacey, Elsa Von Bachelle, Grace Wirth.

PREDICTS LONGER RUNS

Samuel Goldfish Believes Pictures Will be Repeated for Periods Depending on Worth of Story and Avoid Daily Change

The day is coming when longer runs will be the rule and the daily change system will give place to programs continuing for a few days, or many days, according to the worth of the story, declares Samuel Goldfish, president of the Goldwyn Pictures Corporation.

Samuel Goldfish, president Goldwyn.

He made his predictions in testimony before the investigating committee of the New York legislature which has been considering the question of higher taxation for theaters and film producers. In reference to the daily change system he said:

Where the star is now pre-eminent, I expect to see the story or play itself become the matter of first importance at a later stage of the industry's development. A vast percentage of the picture theaters today insist upon daily changes of bill and to make certain that the houses will be filled the managers exploit the personalities of big artists and favorite players in whom the public is interested. As we build up and lay stress upon the strength of the story this development is certain to lead to longer runs for the individually worth while productions in the theaters throughout the world.

Warns Against Buying Some Film Stocks

The most dramatic moment of Mr. Goldfish's testimony came when he issued a warning against some of the motion picture companies that offer their stocks for sale to the public.

The witness then told the committee that his own company, barely two months old, already has spent $300,000 and that before Goldwyn begins to sell its pictures in the late summer the owners of the company expect to have $1,000,000 of their money spent on productions and operation. The Goldwyn corporation, the witness asserted, is a closed corporation with no stock for public sale; a company financed wholly from within its own memberships. Mr. Goldfish made the following statement:

The investors of America should not put their money in film stocks. The picture business is one for specialists; for film men ready to devote their own money and all of their time to the development of pictures.

"In the Hands of the Law"

"A master photoplay that kindles every human emotion," is what one New York reviewer had to say on the pre-release exhibition of B. S. Moss' five-reel production of "In the Hands of the Law," which is now ready for release on the territorial plan.

"In the Hands of the Law" presents a powerful indictment of circumstantial evidence and is of timely import, particularly in its suggestion of the celebrated Stielow case of which every one is now familiar through the medium of the daily newspapers. The coming of "In the Hands of the Law" now takes on added interest with recent activities of Governor Whitman, who seeks an appropriation of $50,000 to re-open the Stielow case, the governor apparently believing in the innocence of Stielow, despite his conviction on the grounds of circumstantial evidence. Never before has the subject of circumstantial evidence been laid open in widespread discussion as the present time among students of jurisprudence and the general public. That "In the Hands of the Law" strikes at the opportune moment is reflected more or less in the fact that this picture, featuring Lois Meredith, was viewed at police headquarters in New York City by the commissioner and a jury of representative men, who agreed that it struck deeply to the core of one of the greatest problems of modern jurisdiction. The cast includes Eugene Strong, Lucile Dorrington, Arthur Morrison, George Moss, Baby Lorna Volare and Henry King.

Studio sets are easily penetrated by the discerning public in this late day of motion picture education, and B. S. Moss, fully alive to the fact that realism is the order of the day, not only cast his outdoor scenes in St. Augustine, Fla., which is considered one of the beauty spots of the world, but most of the interior scenes as well were taken from the real subject.

The extensive exploitation of "In the Hands of the Law" has met with hearty response from state right buyers and numerous inquiries have already poured in from the following available territory, which is now open: Washington, Oregon, Idaho and Montana, California, Nevada and Arizona, Utah, Colorado, New Mexico and Wyoming, Illinois and Indiana, Kansas, Missouri, Iowa and Nebraska, Minnesota, North and South Dakota and Wisconsin, Western Pennsylvania and West Virginia.

Metro, Please Accept a Bouquet

It is pleasant to report pleasant dealings between exhibitors and exchanges. A good example of this is seen in the following letter written by Ascher Brothers, big Chicago exhibitors, to C. E. Smith, manager of the local Metro exchange:

Chicago, March 1, 1917.

Metro Pictures Service, Chicago:

Enclosed herewith find contracts for our Metropolitan, Lane Court, Calo, Lakeside, Cosmopolitan, Columbus, Frolic, Oakland Square, Chateau, Milford and Terminal Theaters, together with deposit check, for a period of an additional year, with cancellation clause eliminated.

In renewing these contracts with Metro, we feel that we have made one of the most successful deals of our experience in the picture game, which statement is based on the fact that we have found your pictures and all our dealings with you so very satisfactory from all standpoints.

Thanking you for the courtesies, and excellent productions furnished during the past year, we beg to remain, Very truly yours,—*Ascher Brothers Amusement Enterprises, per Nathan Ascher.*

Some of the big guns behind Goldwyn. From the left, Allan Dwan, director; Edgar Selwyn, vice president of Goldwyn; Margaret Mayo, scenario editor; Hugo Ballin, decorator; Ralph W. Ince, director.

The noted beauty, Maxine Elliott, and Henry Clive, her leading man, in a home scene from the first Elliott-Goldwyn picture, which is now in its fourth week of production.

During the times when Miss Elliott was emoting in the creating of the play a string trio assisted the effects by playing "off screen." Allan Dwan is directing the production.

World-wide Publicity for Mary Garden

GOLDWYN PLAYER ADDS FAME—MAE MARSH PICTURE COMPLETE

THE loss of several American lives on the torpedoed liner Laconia, on the eve of Mary Garden's scheduled departure for Europe, did not deter the noted star of grand opera from sailing March 2, exactly as she had announced through the management of the Goldwyn Pictures Corporation. She took passage aboard the Spanish liner, Alphonso XII, bound for Vigo, Spain.

She will proceed to Paris to carry out preparations for her career with Goldwyn and to have gowns made for her appearance in pictures.

Mary the Intrepid Increases Fame

Every newspaper in the United States and Canada has printed stories of Mary Garden's daring trip. The cumulative worth of the publicity that Goldwyn has gained for Miss Garden by arranging the ocean trip just at the time when the Kaiser's ultimatum of unrestricted sea warfare has been flashed upon the world, will some day be measured in the box-office receipts of American theaters.

The curious ones who crowd to see Billy Sunday are brought to his amphitheaters because of one thing—publicity. Theodore Roosevelt's exploits, his hunting tours, the discovery of an unknown river, his timeliness, keep his name fresh in the minds of the people by reason of that same factor—publicity. Mary the Intrepid, famed in the realm of grand opera, by her trip into the war zone, is setting in motion the forces of publicity which make and unmake presidents, evangelists, fighters, and stars, and attracts whole cities of people to see them.

With the exception of Ambassador James W. Gerard, now en route to America after his recall from Berlin, Mary Garden is the most distinguished citizen of a neutral nation at present on the high seas. Miss Garden intends to work as a journalist and file dispatches regularly, which will be another continuous avenue of publicity. All of which helps to sell admissions when the time comes.

Music Aids Maxine Elliott's Acting

Maxine Elliott, the beautiful Goldwyn Pictures' star, is acting before the camera in her first picture to a musical accompaniment. During the taking of all of the emotional scenes in her first screen play a harpist, cellist

Girls will be—fashionable. In spite of the fact that she is doing some history-making dramatic work in the Goldwyn studios, Mae Marsh finds time to choose a new spring hat. Sure, it looks fine, Mae.

and violinist have helped create the atmosphere that would surround a woman at the time of some great crisis in her life.

Miss Elliott's first picture is now entering on its fourth week of production under the direction of Allan Dwan. As Mr. Dwan in his previous work has made several big productions in record-breaking time, it is to be assumed that his Goldwyn picture of Miss Elliott will be completed around the middle of March.

Mae Marsh Picture Nearly Finished

The first Mae Marsh picture, written by Irvin S. Cobb and directed by Ralph W. Ince, will be complete by the middle of March and work of assembling and titling it will then get under way.

Both the second and third Mae Marsh pictures have been selected and the work of making the sets and costumes for them started.

Miss Marsh, who paints and sculpts with the trained eye of the artist, has applied her knowledge of art to cookery and the results she has obtained are astonishing. As an evidence of her versatility she has done a symbolic nude figure called "Adoration." This is made of mutton fat with an admixture of wax to stave off the effects of a possible March thaw.

Wishing to give significance to the entry of the Goldwyn Pictures Corporation into the life and activities of Fort Lee, an innovation has been adopted by re-naming five ferry boats after the five stars of Goldwyn. Commuters from Jersey towns will soon gaze upon the "Leonia" re-named "Mae Marsh"; the "Edgewater" henceforth will be more picturesque and interesting as the "Maxine Elliott," and the "City of Plainfield" is to be called the "Mary Garden." The "Jane Cowl" and the "Madge Kennedy" will be the boats on which many will travel.

Goldwyn Pictures Corporation states that the acquisition of Hugo Ballin, the famous mural decorator and painter, means not only obtaining the assistance of a brilliant artist on its staff of experts, but promises the introduction of a new type of black and white photography in motion pictures.

BIG EXHIBITORS' MEETING

Chicago Branch of M. P. E. L. of America Installs Newly Elected Officers Before Record Gathering —Plans Laid for Big Year

The exhibitors of Chicago are *alive*. They are not only alive but they know the value of organization.

At a meeting on March 2, with an attendance larger than at any other meeting in the history of the League, with the single exception of the gathering for the recent election, the Chicago Branch of the M. P. E. L. of America installed its newly elected officers and laid the foundation plans for the biggest and best year the local league has ever known. More than 140 members were present.

The following officials were duly installed:

President, Joseph Hopp, of the Ideal Theater Company; vice-president, William E. Heaney, owner of the Virginia and Crawford Theaters; secretary, Sidney Smith, of the Kedzie Amusement Company; treasurer, William J. Sweeney, national secretary of the M. P. E. L.; sergeant-at-arms, William Rohe, of the Ideal Theater Company.

Members of the executive committee: Robert R. Levy, Revelry Theater; Alfred Hamburger, Hamburger Amusement Company; George Hopkinson, Hamlin Theater; Max Schwartz, manager Hoyt Cinematograph Company; M. S. Johnson, former exhibitor; John Frundt, Claremont Theater; M. S. Ludick, a Melrose, Illinois, exhibitor.

President Hopp, after his installation, made the following statement to MOTOGRAPHY:

Every indication points to the biggest and most effective year ahead that the League has ever had. There has been some rumor of some division in the ranks, but there is no division. There is no "other side" now. Everything is in harmony, in good working order, everybody is intensely interested, and we are going to *do things*.

My policies shall be, it goes without saying, to be on the fair and square with everybody and to work for efficiency and results. I've got some mighty good men to work with me and we are going to do everything we can for the betterment of the business and the Exhibitors' League.

And you can say that the meeting went on record as absolutely opposed to the Guernsey censorship bill which has been recently introduced in the Illinois legislature. It is claimed that this bill will provide a state censor and eliminate the local censor but we don't believe that it will work out that way. We are opposed to censorship of any kind and adopted a resolution to that effect. Censorship is un-American and detrimental to the business.

G. M. Luttrell of Jacksonville, Illinois, president of the State Branch of the M. P. E. L. of America, and W. W. Watts, of Springfield, treasurer of the State League, were present at the installation meeting, and the state executive committee held a conference with the Chicago executive committee regarding the big state meeting to be called for April 6. At that meeting new state officials will be elected and delegates to the coming National Convention in July will be chosen.

Important committees named by President Hopp:

Politieal Action: Fred W. Schaefer, Wm. E. Heaney, Paul Sittner, Harry C. Miller, D. L. Schwartz, Sam Katz, Julius Alcock, Adolph Powell, Walter Johnson.

Deposits: Jos. Trinz, W. E. Burford, Geo. Moore, Andrew Karzas, I. E. Berkson, Sam Gold, Chas. Schaefer.

Neighborhood Allianee: Nathan Ascher, Sam Levin, Mrs. M. McFadden, Chas. Abrams, Harry Lubliner, Jacob Cooper, W. H. Bell, F. S. Seelig, Rudolph VonMeeteren, H. L. Gumbiner, A. W. Wesolow, V. T. Lynch, Arthur Oppenheimer, A. L. Christie.

Membership: Louis Zahler, Geo. V. Booth, John Bobeng, Harry Goldson, Max Jesselson, Harold Hill, F. L. Dittmar, Chas. O'Connor.

Entertainment: J. G. Haag, Fred Hartmann, Abe Balaban, Henry E. Newell, Jos. Pilgrim, E. B. Rose, Con Foster.

Insuranee: F. H. Franke.

Operators: Entire Executive Committee.

League Headquarters: President, Jos. Hopp; treasurer, Wm. Sweeney; secretary, Sidney Smith.

Auditing: Chas. Stuart, A. C. Krebs, Miss Anna Kesner.

The deposits committee has already held a meeting.

BRAND NEW MUTUALS

William Russell in Southern Play Heads Mutual Releases for Week of March 12—Unusual Series Chapters—New Comedies

William Russell gets the spot light in the productions of the Mutual Film Corporation announced for release the week of March 12. "My Fighting Gentleman" is the play in which Mr. Russell is starred. The plot of the story is written around the stirring days of the Reconstruction period of the South. William Russell, as the son of the land owner, takes a prominent part in the regeneration of that part of the South which is his home.

Edward Sloman, who directed the picture, has succeeded in obtaining some very unusual scenes. Prominent among these are the chase through a swamp with bloodhounds on the trail of a fugitive and a glimpse of the main street of a Southern village on election night. Francelia Billington makes her first appearance under the American banner in "My Fighting Gentleman," in which she plays the leading role opposite Mr. Russell.

No. 9 of the "Adventures of Shorty Hamilton" series, "Shorty Trails the Moonshiners," will also come to the screen on March 12. The story is laid in the mountains of Kentucky. The moonshiners operate in a roadhouse where their whiskey is concealed in what appear to be gas pipes, and they carry on a big business under a sign which announces that they dispense soda water and soft drinks. But Shorty and Anita manage to bring the moonshiners to justice.

No. 12 of "Perils of Our Girl Reporters"

"Outwitted" is the title of the "Girl Reporter" story to be released this week. The story is a warning to young men on several points. If you want to get married there are lots of easier ways than putting an advertisement for a wife in the newspapers and having all the unmarried females in the country descend upon you.

There might also be a warning found for newspaper women, who think they are perfectly capable of taking care of themselves under all circumstances. If a man is really determined to be married and you are young and pretty, the fact that you are a newspaper woman will not save you when the man decides that he is going to marry you and no one else.

The complications which arise from these incidents make one of the funniest pictures that has been seen on the screen in many a day and yet at the same time there is plenty of dramatic action. Zena Keefe plays Alden, the pretty newspaper reporter, and Earl Metcalf is the young man closely pursued by expectant females.

From Siberia to Sahara Desert

The regular weekly offering of "Mutual Tours Around the World" comes on Tuesday, March 13. A sharp contrast is shown in the scenes depicting Koursk, a Siberian frontier village, and the oasis of Gabes on the edge of the Desert of Sahara.

Wednesday, March 14, brings the Mutual Weekly and "See America First." This week a trip is made up the Mississippi River from New Orleans to Baton Rouge.

On the same reel is a Gaumont Kartoon Komic, animated for the screen by Harry Palmer. It is called "They Say Pigs Is Pigs" and is a picture of the humorous adventures of a string of sausages stolen from a butcher shop by a dog.

George Ovey's Seventy-Third Cub Comedy

The Cub Comedy for Thursday is "Jerry's Triple Alliance." This marks the seventy-third Cub Comedy in which George Ovey has appeared. A number of lions and tigers are numbered among the props in this comedy.

"Reel Life," No. 46, released on this day contains "Making the Cactus Useful," "The Fluid of Life," microscopic studies of blood, "Gold Mining in Alaska," and other interesting items. Then there are two one-reel American dramas, one starring Wallace Reid and Vivian Rich, the other with Edward Coxen.

Lillian Hamilton is featured in the week's Vogue two-reel comedy, "A Matrimonial Shock." The locale is in and about a very exclusive summer resort hotel at which Lillian Hamilton is staying, accompanied by her colored maid. The fun is found in the many complications arising from the checkered love affairs of both Lillian and the maid.

William Russell's new story, "My Fighting Gentleman," out March 12.

"FATTY" COMPLETES TOUR

Roscoe Arbuckle, Big New Paramount Comedian, Is Greeted in New York by a Host of Exhibitors.

(Special to MOTOGRAPHY.*)*

"Fatty" Arbuckle arrived in New York on March 7, as the final stop on his transcontinental tour from Los Angeles. Mr. Arbuckle was greeted at the depot by a horde of exhibitors and the public who crowded around the exits at Grand Central Station anxious to see the famous "Fatty" in person.

Do you know this little boy? They call him "Fatty" and he works for Mister Paramount.

Arbuckle arrived from Boston on board his private car "Elysian" accompanied by Mrs. Arbuckle and staff of camera men, press men and others. Motion pictures were taken of the crowds at the depot and of Mr. Arbuckle. Prints of this picture were rushed through for distribution to the theaters so that those persons who appeared at the depot could see themselves on the screen at the several theaters. The informal reception at the Grand Central Station was arranged by the William L. Sherry Feature Film Company, distributors of Paramount Pictures in New York State.

A much larger affair was held in Buffalo Sunday and Monday, the Arbuckle party having remained in Buffalo all of Sunday afternoon and Monday, where a body of twelve exhibitors formed a reception committee and greeted the party at the depot. Arbuckle made a quick tour of twenty Buffalo theaters, appearing for ten minutes at each house.

A banquet was held at the Iroquois Hotel for exhibitors and newspapermen, Mr. Arbuckle being the guest of honor. The affair in Buffalo was held under the direction of D. J. Savage, manager of the William L. Sherry Feature Film Company's Buffalo office. William L. Sherry, the head of this company, was present for the banquet.

Court's O. K. on Film

"The Sins of the Sons," a Universal production, after running counter to the views of Chicago censors and being forbidden on the screens of the city, was declared a praiseworthy production by Judge Joseph B. David of the superior court. Clergymen, social workers and others witnessed a showing of the film before the court and gave it their approval. The case was appealed and has been twice decided in favor of the producer.

Empire-Mutual Gets Glendale Studios

The Empire All Star Corporation, recently organized by President John R. Freuler, president of the Mutual Film Corporation, and Alf Hayman, representative of the Charles Frohman company interests, to produce the stage successes of Charles Frohman with, in so far as possible, the original casts, for release through the Mutual, has acquired studios at Glendale, Long Island, and has installed a technical staff of men of wide experience both in the theater and in the motion picture field.

Frank Beresford, who in addition to many other important engagements was a prominent member of the Maude Adams Company for two seasons, has been engaged as studio manager and technical director. Mr. Beresford has traveled extensively. He is a thorough student of the drama, a connoisseur of art, as well as a trained business executive, and so is exceptionally well fitted for the responsibilities which devolve upon the manager of a large studio force.

Arthur Englander, who has had sixteen years of experience with stock companies besides several long engagements with motion picture companies, has been appointed scenic artist. Arthur Peck, master carpenter of the Metropolitan Opera House for five years, and four years with pictures has been made chief carpenter. Harry Redmond, for ten years building electrician of the Metropolitan Opera House in New York City and later associated with Charles Dillingham and other theatrical producers as electrical engineer has been made the Empire's chief electrician. Floor space which will accommodate twelve companies at one time has been provided.

"The Deemster" Sold in New York

"The Deemster" bids fair to prove one of the best and quickest action state rights propositions. Dr. Shallenberger, president of the Arrow Film Corporation, the producer, states that he is very much gratified over the interest shown in the picture. Important territory has been taken over, which will be shortly announced. New York state has been purchased by Lewis J. Selznick, who states that he considers "The Deemster" an ideal special feature proposition and will give it a great exploitation in this state. Dr. Shallenberger's plan to help exhibitors in the local exploitation of the picture by placing his publicity department at their command for co-operative work, is attracting not a little attention among territorial magnates and exhibitors.

"A Man and The Woman"

"Nantas," the famous novel written by Emile Zola, is being picturized by Madam Blache, of the U. S. Amusement Corporation, for release on the Art Dramas program, under the name "A Man and The Woman." The change was made because of the prejudice against productions bearing proper names, and also because the original title had no particular meaning except to those who have read the book.

In "Devotion," a five-act Universal photodrama, Irene Hunt plays the lead, an English barmaid.

Fairbanks Returns to Studio Rejoicing

ARLINE PRETTY PLAYS OPPOSITE "DOUG" IN "IN AND OUT"

DOUGLAS FAIRBANKS, smiling as he sometimes does in the picture just as he is about to commit one more dare-devil deed, paced the floor of the Gene Gauntier studio in New Yorw City. He glanced in the direction of Arline Pretty, the leading lady in his new producing company. The two stood watching the cameraman while he warmed up for the occasion, like a pitcher getting ready for a big game.

"Gee Whiz!" exclaimed the player-producer. "It feels great to be at work again." It was eight weeks since he had been at work in the studio.

Arline Pretty has been selected to appear opposite Mr. Fairbanks in his first Artcraft offering, entitled "In and Out." They are busy with the new picture, John Emerson directing.

With her accustomed poise, Miss Pretty began work in the Gene Gauntier studio, showing not a trace of nervousness. "Doug" betrayed his feeling, however, under the excitement of getting back into the studio.

Fairbanks Says "Watch for It"

"It's been so long since I've been before the camera that I felt just as if I were about to face a first-night after a long lay-off," he remarked. "But it did not take me long to get back into stride again, and if my first Artcraft release doesn't prove the biggest thing I have ever done on the screen, I will—well, just watch for it."

In the part of the sheriff's daughter in "In and Out" Miss Pretty is cast in a role that nicely suits her talents. Her most recent work was evidenced in the new serial which has been widely exploited, "The Secret Kingdom."

Her work with various big producing companies resulted in widespread popularity, incidental to her appearance in such productions as "The Dawn of Tomorrow," "The Man From Home," "Green Stockings," "Beverly of Graustark" and other subjects of similar prominence.

She began her career as an actress six years ago, with the Columbia Players in Washington, D. C., playing ingenue parts and leads. About four years ago she entered the motion picture world.

Majestic Drops Suit Against Emerson

The matter of the temporary injunction restraining John Emerson from acting as director for Mr. Fairbanks under the new arrangements with Artcraft, has been settled out of court, and Mr. Emerson is now again at the helm of the Fairbanks producing staff. The filing of Justice Newburger's order in the county clerk's office, gave the first intimation that the disagreement between the Majestic Company, as plaintiff, and Fairbanks and Emerson, as defendants, had been agreeably settled to all concerned outside of court.

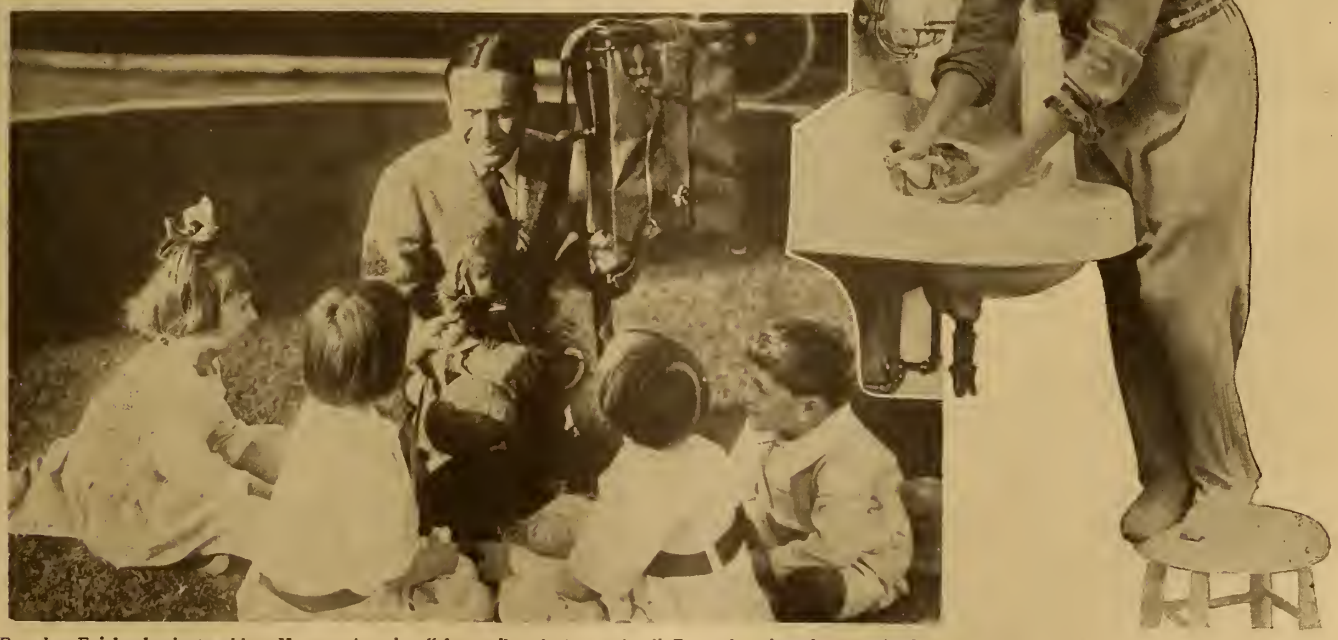
After receiving the motion from both parties, Justice Newburger granted permission to discontinue the action against Emerson, brought by the Majestic Company, without costs to either party, and then vacated and set aside the injunction against Emerson, granted by Justice Hotchkiss.

Fairbanks now has a clear road to go ahead and lick villains, leap over houses and teach the world to grin to his heart's content.

Release "Broadway Jones" March 25

With the staging of several exteriors in and about Times Square last week, George M. Cohan finished his activities in connection with the initial Cohan photoplay to be released by the Artcraft Pictures Corporation. The

Historical note: On March five, year of 1917, a certain screen actress appeared on the screens of the nation as "A Poor Little Rich Girl." Her name was Mary Pickford and her face was more familiar to the people than that of the president of the United States—Wilson, we think it was.



Douglas Fairbanks is teaching Young America "the smile of the nation." Doug has just begun his first Artcraft play and we're anxious to see it.

work of cutting and assembling the film is now being supervised by Director Joe Kaufman, and it is expected that the entire production will be completed and ready for exhibition this week. It will be released March 25. Preceding the Cohan release, Artcraft offers with Mary

Arline Pretty, who lives up to her name and who is glinting with Doug Fairbanks in his first Artcraft, "In and Out."

Pickford, "A Poor Little Rich Girl," which is just starting its run in the large cities.

At an advance showing of the Mary Pickford photoplay, "A Poor Little Rich Girl," at the Forty-fourth Street Theater, New York, two thousand people including a large representative gathering of the trade, viewed the new Artcraft subject.

Exhibitor Praises New Pickford Film

William Brandt of the Albany Theater, of Brooklyn, in congratulating President Walter E. Greene, of the Artcraft Pictures Corporation, praised the picture highly, saying:

I consider the picture by far the greatest thing Miss Pickford has ever appeared in. I expect to hang up a new record for my house with this production. I wish to congratulate Miss Pickford, Artcraft, Mr. Tourneur, and everyone connected with the photoplay.

Representatives of the trade press who were present proclaimed "A Poor Little Rich Girl" a noteworthy achievement.

Miss Pickford, since her arrival in California following the completion of "A Poor Little Rich Girl," has taken over the beautiful estate at Hollywood, California, formerly occupied by Geraldine Farrar during the production of "Joan the Woman."

Love Sticks to Wm. A. Brady

Montagu Love has been re-engaged by William A. Brady for the World Film Corporation for another year, during which his name will be "featured" in the announcements of all photoplays embracing his services. It is understood that Mr. Love's highly developed talents for the screen have been further recognized by Mr. Brady through a material increase in his compensation. The actor has played an unusual variety of roles since joining the World forces a few months ago, embracing villains of foreign courts, wicked Russian chiefs of police destined for merited sudden death at the hands of beautiful vampire ladies, blasé New York rounders slain by street thugs as a just reward for their doings, and numerous other types of the well dressed and mannerly malefactor. The current release, "The Dancer's Peril," with Alice Brady as its star, finds Mr. Love once more personating a tremulous old European scamp, but the backsliding is only temporary, as Mr. Brady has some fine roles in store for his re-engaged player.

OPENS CHICAGO BRANCH

Benjamin Friedman, of Friedman Enterprises, Inc., Will Establish Eastern and Western Offices—Favors Chicago Location

Benjamin Friedman, president of Friedman Enterprises, Inc., having headquarters at Minneapolis, announces the opening of branch offices in Chicago and New York. The date set for the opening of the eastern office was March 5.

Regarding the advantages of having Chicago headquarters for the Friedman Enterprises, Mr. Friedman says:

In my opinion it is but a question of a few years at the longest when Chicago will vie with New York as a film center, especially for pictures of the state-right quality. Friedman Enterprises will certainly have a Chicago branch as soon as our firm can adjust certain plans we have for dividing our operations between Minneapolis, the home office, New York, and the Lake City.

There are so many people in New York, both local and visiting, who want to buy film, that they actually get in each other's way. And in that particular New York is a mecca.

But let a reasonably large group of film men make Chicago their headquarters and the same advantage of buying crowds would obtain. A film man can fairly stand still in one spot in the loop district in Chicago and sell anything that's worth while. Getting to places for appointments, Chicago is almost central for the whole map. And the overhead, the governing factor in all business, is but a trifle in Chicago compared to the high cost of everything in New York. The New York film men will make the Longacre Square real estate men rich in ten years.

Asked as to the returns to date on the advertising his firm has given "A Mormon Maid," being sold on a through state rights basis, Mr. Friedman said:

I never saw anything like it in my experiences. There never were so many state rights investors as now. Our returns show an increase of almost one thousand per cent, some blocks of territory showing an increase as high as eight hundred, and others as high as fourteen hundred.

Maybe it's the "different" subject; maybe there are more Mormons and anti-Mormons than most of us know. Why, even from Utah, Colorado and Idaho, Mormon states, in essence, the bidders have been startlingly large. One thing is certain: a film man may be sure that when he puts an announcement in the film trade paper, a whole lot of people everywhere are going to see it. "A Mormon Maid's" returns prove it.

New Warwick Picture

"The Silent Master" has been chosen as the title for Robert Warwick's second Selznick-Picture offering now nearing completion under the direction of the famous Frenchman, Leonce Perret. This is an adaptation of E. Phillips Oppenheim's bizarre novel of adventure, "The Court of St. Simon."

An extraordinary production may be looked for both because of the unique character of the story and the fact that Director Perret, with 308 French feature productions to his credit, is determined to make his first American picture a real sensation. Harry Rapf, president of the Robert Warwick Film Corporation, gave his new director carte-blanche in the matter of expense with the result that a series of the most magnificent settings ever erected in an American studio have been made for the picture and a truly remarkable cast of distinguished photoplayers was engaged.

Power of Theme Marks Art Dramas Releases

JEAN SOTHERN IN "THE CLOUD"—ANNA NILSSON PICTURE IN APRIL

IN adherance with the announced policies of Art Dramas, Inc., under the administration of the new executive officers recently chosen. the company announces the features of its associated producing companies which will be released during March and April. The titles and stars in the order of the releases are as follows:

"Pride and the Devil," featuring Alma Hanlon, March 1; "The Cloud," featuring Jean Sothern, March 8; "A Man and the Woman," featuring Edith Hallor and Leslie Austin, March 15; "The Law That Failed," featuring Alma Hanlon and Edward Ellis, March 22; "The Dragon Fly," featuring Anna Q. Nilsson, March 29; "Whose Hand?" featuring Alma Hanlon and Edward Ellis, April 5; "The Fraud," featuring Jean Sothern, April 12; "Without the Law," featuring Edith Hallor, April 19; "The Swinging Gates," featuring Anna Q. Nilsson.

"Pride and the Devil," by Lawrence McCloskey, is an Apollo production. Anna Hanlon stars in a part that requires a most exacting characterization.

Jean Sothern in "The Cloud"

"The Cloud," with Jean Sothern, will be released by the Van Dyke Film Corporation. The story tells of the sacrifice a woman makes for the sake of her daughter's well-being.

"A Man and the Woman," produced by the United States Amusement Corporation, the next release, is a picturization of Emile Zola's famous novel "Nantas," which Madam Blaché adapted for the screen. The production features Edith Hallor.

"The Law That Failed," by Louis Reeves Harrison, is an Apollo picture, and is the next release following "A Man and the Woman." Edward Ellis, the noted star from the legitimate stage, makes his debut on the screen in this production, sharing the stellar honors with Alma Hanlon. This picture develops a mystery that is sustained until the end.

"The Dragon Fly," will have an all star cast in support of Miss Nilsson, the leading player. Ashley Miller is the director of the production which was made at the Erbograph studios. Some unusual effects, surrounding a rather common plot, and a surprise ending are the outstanding features of this production.

An Apollo Mystery Story

Another mystery photodrama, "Whose Hand?" featuring Alma Hanlon and Edward Ellis, will be the next Art Drama. The picture is an Apollo production.

The Van Dyke Film Corporation makes the next release, "The Fraud," with Jean Sothern in the leading part. Will S. Davis will also produce this picture, which will be comparable in type to those other Sothern productions which have been an admixture of light comedy situations and heavier drama.

The United States Amusement Corporation makes the next release, "Without the Law," which is being directed by Madam Blanché, Edith Hallor is featured alone in this picture, which describes the lives of two people who live without the pale of man-made laws.

"The Swinging Gates," an Erbograph production, with Anna Q. Nilsson and a strong cast, follows on the Art Drama's program. The story appeared originally as a serial novel in one of the leading fiction magazines and was a "best seller."

Use Motography Cuts Free

MOTOGRAPHY often prints illustrations that would be useful to use on your program cover or in your other advertising matter. If at any time you see a cut in MOTOGRAPHY that you would like to use, just say the word and it will be sent to you, to be returned to us when you have finished with it. But please *remember* that we must be notified of the cut you wish *immediately after you receive the issue in which the cut appears.* The half-tones accumulate so rapidly that it is impossible to keep them very long on file.

Watch the pictures in MOTOGRAPHY, and remember this service is absolutely free to you.

K.-E.-S.-E. Feature Every Week

Beginning April 2nd, K.-E.-S.-E. will release a feature every week. Heretofore their releases numbered forty each year with an occasional super-feature. This organization announces that contracts on the new basis will be accepted and sought immediately.

George Kleine, discussing this advanced departure of his organization, dwelt particularly upon the high-class product now being released through K.-E.-S.-E. and remarked incidentally about the enormous increase in expense about to be incurred with the production of these twelve extra features. He said:

We aim to offer exhibitors a service that assures him of being able to present money-making, money-earning pictures every day in the year without a break or skip. An exhibitor, under our plan of increased product, may sign for a year's production and his worry, at least so far as booking features, is at an end for a year, at least.

Exhibitors will quickly realize that under our new plan they will get in our regular service twelve super-features each year or, in other words, we have decided to put twelve super-features at the disposal of exhibitors at regular service prices. There will be nothing under five reels, but if to properly produce a worthy picture it is found desirable to increase the footage, this additional expense will be borne by our manufacturers and not charged to exhibitors.

Quality and consistency will be, as always, dominant factors in K.-E.-S.-E. service. K.-E.-S.-E. service will be synonymous with quality and consistency. An exhibitor, subscribing for K.-E.-S.-E. service under new arrangement, will find that he has a box office attraction every day in the year.

Public Protest Closes Theater

The Regent Theater at Milwaukee, Wisconsin, also known as the Alhambra Theater, is closed today because the city council revoked the Regent's license recently following the display of nude women in posters before the theater and the exhibition of a film which aroused protest from the public and the press. The *Milwaukee Journal* refused the advertising of the Regent Theater on the picture. The management became involved in a dispute with the newspaper and in reply to assertions that the picture was moral and clean, the newspaper printed a two-column statement denouncing films which cater to prurient, morbid curiosity. The owner of the theater will convert the building into stores, although the property had been leased to other parties. The film was "The Garden of Knowledge," which Chicago and other cities have barred.

Jackie was asked for an unconventional pose and they got it. Miss Saunders will appear in a Mutual series of pictures, the first of which is "Sunny Jane."

About the Girl on the Cover

A series of six five-part productions featuring Jackie Saunders will be released by the Mutual Film Corporation beginning March 26.

This announcecent comes from the Chicago offices of the Mutual Film Corporation where E. D. Horkheimer, the manufacturer controlling the services of Miss Saunders, closed a contract for the distribution of the pictures.

The first release—that scheduled for March 26— is entitled "Sunny Jane." Already completed are two others, "The Checkmate," and "The Wild Cat."

These dramas are of the lighter type, cheerful, sprightly and snappy—vehicles chosen for their atmosphere in the presentation of the graces of Miss Saunders.

I have chosen these plays for Miss Saunders, observed Mr. Horkheimer, with an eye on what the exhibitor seems to need right now. There is a flood of heavy stories, war story pictures, soggy, morbid drama. I have a notion, and a lot of exhibitors agree with me, that the motion picture audience is rather fond of amusement, that the average picture patron goes to the theater to be amused, rather than to be confronted with a problem play and something to worry about.

The plays in which Miss Saunders will be seen in Mutual releases are of the pleasant character, with plenty of thrills to be sure, plenty of stuff for the patron who wants to get out on the edge of the seat and hold his breath—but at the same time nothing morbid and unhealthy in the story presented. The plots stick pretty close to realism, the drama of the life of every day, presented with plenty of pep and color. Jackie Saunders is the healthy type.

I would like, too, to ask the exhibitors' attention for one mighty big and important factor in these Jackie Saunders-Mutual pictures. They are clean. Just as clean as clean can be.

I am no friend of censorship, but I am very much in favor of not giving censorship without going into the mire. Jackie Saunders herself is a good deal of a guaranty of this sort of quality. She knows, and our studio mail out at Long Beach proves, that her biggest following is among the young people, the kids and the adolescents. Youngsters of this age are the cleanest minded folks in the world. Jackie tries to present on the screen the kind of a girl they most admire.

The Jackie Saunders pictures will go out from Mutual with no "self-competition," since the last motion picture featuring Miss Saunders was released about one year ago.

Ince "Cleopatra" Coming

Dorothy Dalton will make her appearance shortly in another alluring "vampire" characterization, when she is presented by Thomas H. Ince as the star of a new Triangle-Kay-Bee play by John Lynch, entitled "The Dark Road." The production is declared to be one of the most elaborate of its kind yet made at the Ince plant.

"The Dark Road" is described as being a "vibrant echo of the song of passion—the song that for centuries has wrought havoc with the ambitions of man." It is a startling story of modern life—of men and women who stumble and fall in the old way—to which the wisdom of centuries offers no solution. It concerns the career of a voluptuous London beauty, who believes herself to be the reincarnation of Cleopatra. In Miss Dalton's support are seen Robert McKim, Jack Livingston, Jack Gilbert, Walt Whitman and Lydia Knott.

NEW PARAMOUNT RELEASES

"Sapho" and "A Prison Without Walls," Five-Reel Offerings of March 12. Several Short Length Features Complete Program

"Sapho," the film version of the famous play, with Pauline Frederick in the title role, will be the chief feature of the Paramount program for the week of March 12. The other feature to be released the same week will be "The Prison Without Walls," in which Wallace Reid and Myrtle Stedman co-star.

"Sapho" is said to be Miss Frederick's greatest character interpretation since she adopted the screen for her histrionic work, and in the making of this photoplay, Director Hugh Ford carefully avoided the darker side of the tale, which is from one of the best known works of the Famous French author, Alphonse Daudet, and has taken care to introduce a bit of humor to lighten some of the dramatic parts of the picture.

The story is that of Fanny Legrand, daughter of poor people, her early home in the slums of Paris. She attracts the attention of a sculptor and gains fame as the model for his statue, "Sapho." She becomes a much sought-after model and is fascinated by the life of luxury. She is loved by several men, but falls in love only with Jean Gaussin, a student. He turns from her when he learns of her past life weds a little country girl. Sapho, disgusted with her old career, consecrates the rest of her life to noble work.

"The Prison Without Walls" is a Lasky production. The picture was directed by E. Mason Hopper, the scenario written by Beulah Marie Dix from the story by Robert E. MacAlarney. This production gives both Mr. Reid and Miss Stedman a wonderful opportunity for the displaying of their inimitable talents.

The program for this week is surrounded by three short reel features, including the 57th edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, in which there are four unique subjects; the 58th of the series of "Weekly Trips Around the World," personally conducted by Burton Holmes, in which he takes his fellow-journeyers to the Great Glacier in Canada, and a Klever Komedy entitled "Flivvering," in which Victor Moore is starred.

Bobby Bumps in the Pictographs, adopts for himself, a turtle, and furnishes a very good laugh, adding materially to the value of the release in which there is also found a bird-land romance, a remarkable picture of the eternal triangle in bird-land, and which was obtained by accident by the Pictograph camera man.

Mignon Anderson is being featured at Universal City in a five-act photodrama, "The Great Adventure."

The Man Inside the Booth

STORY OF THE BIG OPERATORS' CONVENTION

Written for Motography by E. C. Scobey

THE twenty-third convention of the I. A. T. S. E. & M. P. M. O. of the U. S. and Canada, was held at the Hotel Statler from Monday, February 26, to Friday, March 2. It was in every respect the most successful convention ever held by the Alliance.

The preliminary opening of the convention was in charge of International Vice-President Sheck, who welcomed the delegates to Cleveland, and then introduced Brother Thomas Farrell, director of public utilities. The latter welcomed the delegates to Cleveland in the name of Mayor Davis and told them that Cleveland would do all in its power to make their stay in the city pleasant.

Brother Hart, president of the Cleveland Federation of Labor, was then introduced and welcomed the delegates in the name of the organized workers of the city. Vice-President Sheck then introduced Sister Kitty Donnelly, business agent of the Waitresses' Union of Cleveland, who briefly but very pleasantly welcomed the delegates and invited them to a dance given in their honor by the Waitresses' Union at the Druids Hall.

President Shay Speaks

President Chas. C. Shay was then presented by Mr. Sheck. The president outlined what the policies of the organization had been under his leadership and what they would continue to be so long as he was the chief executive officer. He made it plain, indeed, that the criticisms of the seditionists would not deter him from the proper discharge of his duty. President Shay introduced, in order, Lignon Johnson, representing the United Managers' Protective Association; Brother Koveleski, vice-president of the New York State Federation of Labor; Brother Owen Miller, secretary of the American Federation of Musicians; Brother Frank Cambria, president of the United Scenic Artists' Association, and Brother Harry Mountford, president of the "White Rats," and all of them addressed the convention briefly.

After the adjournment of the convention on Monday, the delegates were invited to Nela Park, the engineering department of the National Lamp Works, of the General Electric Company, where a lecture was given on the proper handling of lamps as to effects, and I believe that all the delegates will agree that they spent one of the most interesting two hours and learned more about lighting effects than they had ever spent before. The Nela Park firm evidently believes in the old saying—"Reach a man's heart through his stomach," for they started us out on the inspection of the factory and the lecture with a delicious banquet.

The delegates had the pleasure of seeing pictures projected on the screen and the projector using an 80 amp.-11 volt lamp to furnish the light. The light on the screen was perfect and I know that the other operator delegates as well as myself were more than surprised at the results.

Visit National Carbon Company Plant

On Tuesday evening the delegates were invited to attend a banquet and entertainment at the Moose Hall, given by the Waitresses' Union and the three Local Unions of the I. A., No. 27, No. 160 and No. 435. A first class entertainment was provided along with the banquet and to top it all off the fair waitresses passed the cigars and cigarettes while the delegates watched two six-round boxing matches that were full of action and comedy.

On Friday afternoon the delegates were invited to the plant of the National Carbon Company where they saw the different processes carbon goes through in being manufactured. On the invitation of the Hertner Electric and Manufacturing Company, extended by their secretary and treasurer, D. C. Cookingham, and Brother E. H. Cox of Local No. 160, Brothers C. C. Harden of Los Angeles Local No. 150, and N. Moss of Local No. 194, and the writer had the pleasure of inspecting the above named plant and had all the workings of the double arc trans verter explained and demonstrated to us. We spent several hours at the plant and were then driven to the Hippodrome cafe where our host completed the end of a perfect day with a spread that did justice to the occasion.

On Friday evening the delegates attended the Hippodrome Theater and their delegate badge was their admission at the door, thanks to the house manager.

The several different makes of projection machines were represented at the convention as follows: Simplex—Brother Sam Kaplan, Local No. 306; Power's—Brother Wm. W. Lewis, Local No. 160, and Brother Horn, Local No. 110; Motiograph—J. E. McAuley. The twenty-third convention closed at 5:30 P. M., March 2. The following officers were elected to serve for the next two years:

President—Charles C. Shay.
First vice-president—Rusk, San Francisco.
Second vice-president—Canavan, St. Louis.
Third vice-president—Malloy, Butte.
Fourth vice-president—Green, Chicago.
Fifth vice-president—Crouse, Philadelphia.
Secretary-treasurer—Lemaster.

On account of the rush of business and pleasure while attending the convention the editor was unable to answer any questions for this week's issue, but will be on the job from now on, so come on in with your troubles.

Operators Difficulties Settled

By E. C. Scobey

While attending the convention of the I. A. T. S. E. and M. P. M. O. at Cleveland, I had the pleasure of meeting the delegates representing the Chicago Motion Picture Machine Operators' Local No. 110, who informed me of the victory won by their organization in their jurisdictional dispute between the I. A. T. S. E., the recognized body and the dual organization known as Local No. 157 I. B. of E. W.

It seems that a few months ago the situation of the Moving Picture Machine Operators of Local No. 110 of The I. A. T. S. E. was so grave that the Alliance had to resort to stringent methods so to retain three of its International officers in that city. Some theaters were dynamited and the proceedings of the opposition attained such a gravity that the states attorney of Chicago made several arrests of several members of both the Alliance and its rivals. To impair the prestige of the officials

of Local No. 110, it is said a plant of dynamite was made by their opponents to cause the arrests of nine of its executive officers, who were discharged later. Strikes were called in theaters that were building unless the managers of the theaters building employed members of Local No. 157.

So critical became the situation that the executive officials of Local No. 110 appealed to the Chicago Federation of Labor and complained that the ruling of the American Federation of Labor were not being enforced by the central body and especially insisting that an appeal be made by the executive officials of the C. F. of L. to the Building Trades' Council of Chicago.

This complaint was made through the secretary, Edward Nockels, of the C. F. of L. to J. J. Conroy, secretary of the Chicago Building Trades' Council that an enforcement of the following ruling be taken up by the body:

That the claim of the Moving Picture Machine Operators by the Electrical Workers was not well founded and same is denied, and where they are organized that they be turned over to the I. A. T. S. E. & M. P. M. O. and the jurisdiction of operators be given to said Alliance.

The reply from the Building Trades' Council of Chicago was the following:

In the controversy of the Moving Picture Machine Operators the Building Trades Council took unanimous action and instructed its respective trades not to molest or interfere with in any way the Moving Picture Machine Operators, Local No. 110.

This was signed by John J. Conroy, secretary, and countersigned by President Simon O'Donnell.

Later the officials of Local No. 110 pleaded their cause before the Moving Picture Exhibitors' League of Chicago, submitting the decisions of every governing labor body in the country and basing the proof of their rights to be weighed in the balance of the scales of justice to the exhibitor. Joseph Hopp, the newly elected president of the Exhibitors' League, submitted this vital question to his executive committee and after weeks of careful deliberation, resolved that the Exhibitors' League of Chicago instruct its members that on and after March 2, 1917, operators employed in theaters should be members of Local No. 110 of The I. A. T. S. E. & M. P. M. O.

This is the end of the jurisdictional dispute which has existed in Chicago for the past three and one-half years.

Officials of Local No. 110 to show their magnamity of principle, invited members of the opposition, and up to date have received sixty-eight applicants of No. 157 I. B. of E. W. into their ranks. Every circuit of theaters in Chicago and its vicinity are now being operated by members of The I. A. T. S. E. Local No. 110.

So complete has been the victory, that they have taken over the operation of fifty-eight theaters in the past twenty-one days.

The members of Local No. 110, I. A. T. S. E. & M. P. M. O., desire at this writing to thank again the Ascher Brothers, Jones, Linick & Shaefer; Lubliner and Trintz; Moir & Rice of the Moir Circuit for their material aid in Local No 110's success.

New Essanay Drama

March 19 will see the release of "Satan's Private Door," (formerly announced as "Truth Triumphant"), Essanay's presentation showing Mary Charleson as the feature for the first time under that organization's banner. The Kleine-Edison-Selig-Essanay Service is releasing the film.

"Satan's Private Door" marks also the first appearance in Essanay pictures of Webster Campbell, the newest addition to the Chicago firm's staff of stars. Mr. Campbell has been in photoplays for the past three years with different companies—and his work promises him a permanent position among the leading photoplay stars.

Le Guere of McClure

George Le Guere, one of the seven stars of the Seven Deadly Sins, the McClure series of five-reel features, studied to be a writer.

He was born in New Orleans. He attended Georgetown University, at Washington, D. C., and was graduated at the age of twenty. He was prominent in literary work at college, being editor of the Georgetown *College Journal.*

George Le Guere, McClure Star.

Mr. Le Guere became ambitious to go on the stage. He went to work in a railroad office, trying to forget his histrionic ambitions, but finally went to New York, where he obtained a part in Blanch Walsh's company.

After an engagement with "Strongheart," he became leading man in "Under Southern Skies," with Henry Walthall as the heavy. Since then Mr. Le Guere has created twelve parts on Broadway. He was with William Hodge in "The Man from Home," playing the part of the American boy 830 times. He was in "Rebellion" with Gertrude Elliott, in "Mr. Woo," with Walker Whiteside, "The Dawn of a Tomorrow" with Eleanor Robson and other equally popular plays. Last season he played "Gerald" with Margaret Anglin and Holbrook Blinn, in "A Woman of No Importance."

Mr. Le Guere has been very successful in pictures. He was featured in dramas produced by Pathe, Famous Players, Kleine, Essanay, Universal and Metro. In the Seven Deadly Sins, Mr. Le Guere is the young lover who protects Shirley Mason in her seven five-reel battles with temptation.

New Universal Serial

During the week of March 12 the Universal Film Manufacturing Company will release the new serial, "The Voice on the Wire," founded on the novel of the same title by Eustace Hale Ball. The screen story was written by Grubb Alexander and the production was directed by Stuart Paton, director of the Universal's great undersea drama, "20,000 Leagues Under the Sea." The leading roles are played by Neva Gerber and Ben Wilson.

Mystery is the dominant note of this new serial, and, it is said, not since the days of Edgar Allan Poe has there been written a more baffling story of crime.

Director Raymond Wells is filming at Universal City a five-act comedy-drama, "Treachery and Perfumery."

ONE FEATURE A MONTH

Ultra Pictures Corporation to Release Remarkable Productions of from Six to Eight Reels—"Woman Who Dared" Is First

The latest innovation by any distributing company and one which should prove of inestimable value to exchanges and exhibitors has just been made by A. J. Cobe, president of the Ultra Pictures Corporation. The Ultra will release one big subject about once a month beginning with the California production of "The Woman Who Dared," featuring Beatriz Michelena. These subjects will run all the way from six to eight reels in length and will be all high grade productions.

Inasmuch as arrangements are practically completed with the leading exchanges throughout the country, the advertising which the Ultra will do, will not be for the purpose of selling territory to exchanges but for the benefit of the exchanges who are handling Ultra releases.

The average distributor advertises his picture until most of the territory is sold, then he suddenly stops. The consequence is that the exchanges get the picture and a week or two later, sometimes the same week, the advertising stops. The exhibitor forgets about it and it is looked upon as ancient whereas in reality it is only a few weeks old.

Runs Four Months' Advertising Campaign

The Ultra contemplates running advertisements continuously for four months on each and every picture thus giving the exchange man and exhibitor the benefit of continuous advertising campaign not only before he receives the production but for some time after. This is something unusual in the trade.

Mr. Cobe knows what the exchanges want throughout the country and he will put out the productions at such prices as will guarantee the exchange man a consistent margin of profit. In other words he will attempt to get the picture business down to a regular business proposition.

Ann Murdock in "Outcast"

"Outcast" has been chosen as the first play for Ann Murdock, under her contract with the Empire All Star Corporation, the purpose of which is to produce Charles Frohman stage successes with Frohman casts into motion pictures for release through the Mutual Film Corporation.

Miss Murdock, who was the first Frohman star to have been signed by the Empire All Star Corporation and by President John R. Freuler of the Mutual, has already started work on this production at the recently acquired Empire-Mutual studios at Glendale, Long Island. This begins the Empire All Star Corporation's actual producing activities. Although "Outcast" will serve as Miss Murdock's first Empire-Mutual vehicle, it will not introduce the charming star to Mutual audiences. Her first appearance in productions released by the Mutual was in "Where Love Is," a drama portraying artistic life which recently went out to the public.

"Outcast" is the work of Hubert Henry Davies, the noted English playwright, whose plays, "Cousin Kate" and "The Mollusc," are perhaps better known to American audiences than any of his other contributions to literature and the drama. It will be remembered by playgoers as the brilliant vehicle for Elsie Ferguson at the Lyceum theater in New York City during the entire season of 1914-1915, and as an exceptionally popular road attraction when it toured the country the following year.

Home Town in Mary Miles' Next

James Kirkwood, author and director of the newest Mary Miles Minter production for Mutual, "Environment," is interpolating an abundance of human interest atmosphere.

"Environment" is a New England romance, and one street scene with the little village church at the end looks as if it had been lifted bodily from the green hills of New Hampshire.

There is also some clever "small town stuff" introduced in views of a street merchant selling magic soap and proving its value by shampooing the head of a street urchin for the benefit of his prospective buyers. There is also a friendly game of "pitchin' horseshoes" between the village champion and his rival, and the funny capers of the village "cut-up" will furnish many a laugh.

Mary Miles Minter and George Fischer in "Environment," her next Mutual Star production.

New England was constructed near the American studios in Santa Barbara for the coming Mary Miles Minter Mutual.

Fifteen Brady-Mades Ready

The World Film Corporation now has fifteen Brady-Made motion pictures completed and ready for release upon a few hours' notice if necessary. In the regular line the last of these photoplays will not reach the public until June 11, nearly four months hence.

The list includes "The Dancer's Peril," with Alice Brady as its star and Alexis Kosloff's Russian corps de ballet as a novel feature; "The Social Leper," of which Carlyle Blackwell is the star, while June Elvidge, Evelyn Greeley and Arthur Ashley are seen in the other important release; "As Man Made Her," with Gail Kane starred and Edward Langford, Frank Mills and Gerda Holmes featured; "The House Cat," starring Ethel Clayton and featuring Rockcliffe Fellowes; "Forget-Me-Not," with Kitty Gordon as star and Montagu Love as featured player; "Maternity," starring Alice Brady; "The Page Mystery," with Carlyle Blackwell in the star personation and June Elvidge and Arthur Ashley in the leading parts; "The Family Honor," starring Robert Warwick and providing strong roles for June Elvidge and Henry Hull; "The Wit of a Woman," with Muriel Ostriche as the star, assisted by Arthur Ashley, Johnny Hines and Alex Francis; Alice Brady in "Darkest Russia"; Carlyle Blackwell, associated with June Elvidge in "The Price of Pride"; Robert Warwick and Gail Kane in "The Moral Code," and Ethel Clayton and Montague Love in "Pretty Polly Pollard."

The names of several of these pictures will be changed before final release, in accord with Mr. Brady's frequently exercised practice of making leisurely substitutions of title when he feels that such a course will be of benefit.

This is one of the reasons why director general William A. Brady some months ago began pushing the resources of the World Film's Peerless studio in Fort Lee to their utmost, at one time having as many as five productions simultaneously under way inside the spacious structure.

"We will do our hurrying at the start," said Mr. Brady in explaining the drive to some of his surprised associates. "This will enable us to take our time in putting on the finishing touches—and that is the spot for deliberation of movement.

"I attribute a very considerable portion of the confidence which has been inspired in World Pictures, on the part of exhibitors and the public, to the fact that they are made sufficiently far ahead to permit us to add essential retouching before release—even to side-track a play if it is not quite ready when its date of issue comes in sight, and slip another picture into its place for the time being. We are driving for dependable pictures, and this is a very important part of the process of making them."

One of the men on the other side of the river is an enemy of Ben, a character in the first Edgar Lewis production, which is in the making. "Safety First" is not Ben's reason for being on the opposite side of the stream. It is his first sight of the enemy. They get together later.

TWENTY THOUSAND FEET A DAY

Mutual Shooting Large Quantities of Film Full of Powerful Dramatic Productions in Many Studios Throughout the Producing Centers

Approximately 20,000 feet of negative a day is being taken in the nine picture studios contributing to the Mutual Film Corporation's releasing schedule now, and productions announced and in the planning will shortly bring this total up to nearly 30,000 feet.

A lucky total of thirteen stars is now before Mutual cameras, in a range of vehicles from slap-stick to heavy drama.

The footage total presented here is perhaps a trifle conservative in view of the fact that on a number of especially expensive productions as many as three cameras are constantly in service—as for instance at the Chaplin studios where "A," "B," and "C" negatives are made on every scene.

Three Stars Busy at American

Three stars are working busily at the American studio in Santa Barbara—Mary Miles Minter, William Russell and Gail Kane.

Mary Miles Minter is the central figure of a New England romance entitled "Environment," being woven and staged by her director, James Kirkwood. George Fischer who was such an able support to Miss Minter in her last production, "The Gentle Intruder," is again playing with the little star in "Environment."

William Russel's vehicle is "High Play," written by Julius Grinnell Furthmann. Francelia Billington is Mr. Russell's leading lady, and Edward Sloman, the director, has chosen a strong cast to assist them.

Gail Kane, the newest American-Mutual star, is working on her first production for Mutual release. This play, entitled "Whose Wife?" was written by Cecil Henry Bullivant. Miss Kane is directed by Rollin S. Sturgeon.

Broadway Favorites Working

Two Broadway favorites, Nance O'Neil and Marjorie Rambeau, are dividing their time between the speaking stage and the Frank Powell studios. Nance O'Neil has completed "Mrs. Balfame," the first of Gertrude Atherton's novels to come to the screen, and is now working on "Hedda Gabler," a film version of Ibsen's great dramatic success. "Hedda Gabler" was one of Miss O'Neil's most famous roles on the speaking stage and a part she has played over seven hundred times.

Marjorie Rambeau's first Mutual subject, "The Greater Woman," has already been released, the second, "Motherhood," has been completed, and she is now working on the third, "The Debt."

Frank Powell is directing both Miss O'Neil and Miss Rambeau.

At the Pollard studio Harry Pollard is completing the direction of "The Devil's Assistant," the fourth of the Margarita Fischer Series of Mutual Star Production.

Charlie Chaplin is manufacturing many more hearty laughs at the Lone Star studio. His next subject will be "The Cure."

At the Signal studio J. P. McGowan is directing Helen Holmes in dare devil feats and seeing that plenty of thrills of various sorts are being put into "The Railroad Raiders," a fifteen chapter photo-novel which will be released in weekly installments of two reels each.

Crane Wilbur, at the Horsley Studio is just starting work on "The Eye of Envy," the fourth of the six

Crane Wilbur features Horsley will release through Mutual.

In another part of the same studio George Ovey is producing the seventy-third Cub Comedy in which he has been featured. The Monogram studio is given over to Shorty Hamilton and Yerza Dayne. The Vogue studio is always busy with its weekly two real comedy release with Ben Turpin as the central beauty.

Edna Goodrich, who but recently signed up with Mutual, has returned to the east where a studio for her use will soon be in working order.

The Gaumont forces are not confined to the studio but are scattered all over the world gathering material for the four weekly topical releases, "Mutual Tours Around the World," "Mutual Weekly," "See America First," and "Reel Life."

"THE EASIEST WAY"

Clara Kimball Young as Mildred Gower in "The Price She Paid" and as Laura Murdock in New Play Achieves Character Contrasts

The next Selznick-Picture featuring Clara Kimball Young, bearing the title "The Easiest Way," places her in a role that contrasts in a striking way with the character which she depicts in the feature just released, "The Price She Paid." The "way" in question is the solution of the problems facing a woman who has to make her own way in the world.

David Graham Phillips, in "The Price She Paid," shows how his heroine built up a splendid character and attained success through turning her back upon luxury and ease, and steeling herself to a routine of discipline and privation. Eugene Walter's heroine, Laura Murdock, takes what appears, until to the very end of the story, to be "the easiest way." The principal character in "The Price She Paid," Mildred Gower, is similarly tempted, but loses her position rather than submit. The contrast between the two roles continues throughout the stories.

Panorama of Paris in Studio

An extraordinary setting was erected recently in the Selznick Studios in the Bronx by Director Leonce Perrett for Robert Warwick's second Selznick-Picture production, "The Silent Master," adapted from the unusual novel, "The Court of St. Simon," by E. Phillips Oppenheim.

The scene occupies the entire floor of the glass-roofed studio and represents a street in the Montmartre section of Paris with a full panorama of the city in the background. The locale of the story is partly in France and partly in America.

One unique feature of the story is that it necessitates the employment of two leading women in the support of Robert Warwick, one being Anna Little and the other a new comer to the screen, Olive Tell, one of New York's best known dramatic artists and considered by some critics to be the most beautiful woman on the American stage.

Pathe Adopts New Policy

Only actors and actresses who have been established as "box office stars" will be featured in the future on Pathe's Gold Rooster and Serial programs. Rumors which have been in circulation for some time past to the effect that Pathe was negotiating with a number of the important stars were partially confirmed this week by the announcement of J. A. Berst, vice-president and general manager, that several important additions will be made to the list of permanent stars in the near future.

The stars appearing at the present time on Pathe's program are: Pearl White, Mollie King, Gladys Hulette, Florence LaBadie, Baby Marie Osborne, better known as Little Mary Sunshine; Frederick Warde, Harold Lloyd (Lonesome Luke). The latest recruit is Creighton Hale, who won fame as one of the leading juvenile actors of the day in "The Exploits of Elaine" and "The Iron Claw." Mr. Hale has just been signed by the Astra for a long term.

Film Norma Talmadge Play in South

Norma Talmadge has gone to Palm Beach and Jacksonville, Florida, to start work on her new picture, "Poppy." She has finished her second picture, produced by Joseph M. Schenck, "The Law of Compensation," and started in immediately on the new one.

Edward Jose, veteran director, has been engaged by Mr. Schenck to direct Miss Talmadge in "Poppy." He left with the star, and a big supporting company, numbering 24 people, in two special cars. Frederick Perry, late star of "On Trial," on the speaking stage, and Eugene O'Brien, of her supporting cast, and her husband, Joseph M. Schenck, were also in the party. Scenes will be taken at Jacksonville, and Miss Talmadge will spend two weeks at Palm Beach, taking scenes on the beach and at the great hotels, the first time a picture company has ever used the world famous resort as a background for motion picture production. Hitherto the enormous cost of keeping a company at Palm Beach has prevented companies from using it for film purposes.

"The Maelstrom" Coming

Director Paul Scardon has begun work on "The Maelstrom," a highly dramatic picture version of Frank Froest's famous book of the same name, at the Brooklyn studios of the Vitagraph company. Earle Williams and

This is a real auld-sod Wyoming farmer at home. At least it's hard to believe otherwise. That's how convincing a character man is J. J. Dowling, of Ince Triangle.

Dorothy Kelly are co-starred in this picture, with a splendid supporting cast of popular Vitagraphers.

In the cast of "The Maelstrom," which is a modern sociological play, John Robertson, as the chief of detectives, plays the leading male role in Mr. Williams' support. Robert Gaillard, Denton Vane, Bernard Seigel, Daniel Hayes and Templer Saxe are the other prominent Vitagraph actors in the play. Julia Swayne Gordon, as Gwennie Lyne, an international crook, has a strong part in support of Miss Kelly's role of Peggy Greye-Stratton.

Victor Smith, studio manager of the Vitagraph company, has provided some exceptional settings for "The Maelstrom." He worked like a Trojan to complete the office sets which mark some of the atmosphere of Mr. Williams' work as Jimmie Hallet. Even Director Scardon admitted the set was all that could be desired. Which is praise from Sir Hubert.

Films for Catholic Church

Norman W. McLeod, president of the Unique Film Corporation, 1402 Broadway, New York, is authority for the announcement that his concern is starting productions of a series to be called the "Catholic Truth Films." Signor Camiller, chief director, formerly of the Italia Films, Turin, Italy, produced among other spectacles "The Fall of Rome" and "La Tosca," and has for years been closely associated with Catholic authorities at the Vatican and throughout Italy, where he has arranged many religious pageants.

Mr. McLeod states that he has been working on the Catholic film plan for many weeks, and has received most enthusiastic support from leading ecclesiastical authorities. The first production will be called "A Dream of Empire," based on happenings between the Emperor Napoleon and Pope Pius VII. As will be the rule in all these Catholic productions, the author is a prelate—His Lordship, the Right Reverend Bishop Joseph G. Anderson, auxiliary to His Eminence, Cardinal O'Connell of Boston, who will personally supervise the details of ceremonials, pageantry and costuming of the production. As will be the case in each of the series, the story is one with strong moral features and inspirational in nature.

The second production will be an eight-reeler, to be called "Christianity." The author is the Right Reverend Monsignor Francis C. Kelley, D. D., L. L. D., president of the Catholic Church Extension Society of the United States of America, and editor of *Extension Magazine,* which has half a million Catholic readers.

The distribution of the films will be always in connection with Catholic churches in each diocese, and the larger territories will be handled directly by the corporation as will some of the foreign countries. When states rights are sold, the various church arrangements entered into for exhibition will be turned over as part of the rights buyer's contract.

All subsequent films, during production, will in addition to the prelate authors' assistance, be directly supervised by an officially appointed censor, under the control of the archdiocese of New York. Approval of the plan for the Catholic Truth Films, and official censoring arrangements, were made with His Lordship, Bishop Hayes, auxiliary to His Eminence, John, Cardinal Farley, and the Very Reverend Monsignor Dunn, Chancellor of the Archdiocese of New York and head of the Society for the Propagation of the Faith, through the good offices of Monsignor Kelley of the Chicago Archdiocese.

Chaplin in "The Cure"

The title of Charles Chaplin's next production, which is No. 10 of the series he is producing for Mutual, was announced as "The Health Resort." The title has been changed to "The Cure."

Exhibitors Congratulate Mutual

L. Coyle, manager King George Theater, St. Catherines, writes: "'A Dream or Two Ago' is a fine picture. We had another record house on Friday and Saturday. Let me say that the Mutual are to be congratulated on the class of pictures they are putting out."

John C. Green, Temple Theater, Galt, Ontario, writes: "'A Lass of the Lumberlands' is the best serial the Mutual have released yet."

Selig Gets "Caleb Conover"

William N. Selig has secured the rights for the picturization of the famous stage play and novel by Albert Payson Terhune, "Caleb Conover." Production will be started immediately at the Selig studios, Los Angeles. George Fawcett, who originated the title roll and starred for a number of seasons in the stage version, will again be seen as the iron-willed Caleb, whose rise from a poor boy to the owner of a huge railroad system and the arbiter of the fortunes of so many of his fellow creatures is so graphically related in the story. Others who will be seen to splendid advantage besides George Fawcett are Tom Santschi, Fritzi Brunette, Eugenie Besserer and Harry Lonsdale.

Contest for New Players

Frank Powell, director general of the Frank Powell Producing Corporation, has inaugurated a Screen Opportunity contest with *Picture Play Magazine.* This contest, which is open to residents of the United States and the Dominion of Canada, will afford opportunities for twelve aspirants for screen honors to appear before the camera under Mr. Powell's direction in real parts—not merely as extras—in support of such noted stars as Marjorie Rambeau and Nance O'Neil. The pictures in which the winners of this Screen Opportunity Contest will appear, will be distributed by the Mutual Film Corporation.

The contestants are to be judged for their photographic possibilities as shown by pictures submitted and for their general fitness for motion picture acting, as described by themselves in a two hundred word letter. Full details of the conditions governing this Screen Opportunity contest are to be found in *Picture Play Magazine* now on the news stands. The contest is now open; it will close on May 20.

Association "Love" Reel Out Soon

The first completed reel of the 1917 edition of the "Review of the Great Motion Pictures of All Time," which will be issued shortly by the National Association of the Motion Picture Industry, has been shown to President William A. Brady and a selected party at the projection room of the World Film Corporation. This was President Brady's first screening of the Review, the reel which he saw being that on "How the Great Stars Make Love."

In this, the first reel of the series of five, there are nearly twenty scenes, from different film plays with different stars, from Mary Pickford down to the tragic vampires. It starts with a "designing cupid" sharpening

his arrows at an old-fashioned grindstone, and ends with a true cooling of Love's ardor when a big wave envelops a lovely embrace on a rocky promotory—for which mishap the man, as ever, is roundly scolded.

A partial assembly of the reel on Great Fights of the Films," was also run off. The other three reels, "With the Funny Stars," "Daredevil Stunts of the Films," and "Great Moments in Great Plays," are being assembled, and the whole series will be ready for states rights purchasers to examine within a fortnight.

"Collaboration"

By Edward Sloman

Director American-Mutual Studios.

Not the author alone, or the director alone, but a friendly collaboration of the two brings the best results in the finished production, is my firm conviction. The author has a right to resent it if his photoplay is so entirely changed that he does not recognize his own brain child on the screen, but at the same time most writers do not fully understand dramatic values, neither do they fully appreciate the limitations of the presentation of ideas in photoplays.

The directors, however, are very prone to think mainly of the purely dramatic situations and forget the thought underlying those situations. It is only fair, therefore, that the director should first read the manuscript and then consult with the author and thoroughly discuss the logic of the thought and action and see if that thought can be properly transmitted to the screen so that the audiences can follow both the thought and action clearly.

The objection to this method is that the director may be in one part of the country and the author in another. In this case the director should be allowed to read the original synopsis as well as the continuity handed him, so that the continuity writer cannot wholly depart from the original—which is so often done. Many a good theme has been entirely spoiled this way, and a thoroughly good story turned into an ordinary motion picture, written from the continuity writer's angle.

The hard feelings against the directors on the part of writers, and the constant objections by the director against the dearth of good ideas are due to the fact that so many stories are "rehashed" in the scenario department. I have always found that the author is only too glad to discuss his play with the director, for he knows the result is for the benefit of the production.

Edward Sloman, capable Mutual-American director.

More co-operation is necessary between the director and the author as well as more confidence between the director and his artists. An experienced artist will often give valuable suggestions and the director who refuses tc allow "an artist to dictate to him" (as so many put it) is oftentimes suffering from too much application of the personal pronoun.

In other words, more co-operation between the makers of the photoplay will help the finished product, and this applies to the invaluable cameraman, without whose help no good motion picture is possible.

"The Black Stork" Selling

H. E. Smith of Detroit has purchased the exclusive rights to market "The Black Stork," the eugenic photoplay in which Dr. Harry J. Haiselden is the star, in the state of Ohio for a period of twenty-four weeks. Mr. Smith paid to the Sheriott Pictures Corporation, which owns the picture, $20,000 for the Ohio privilege. In discussing his purchase Mr. Smith said:

I expect to burn up the state of Ohio with this picture, and if I do break the record of the state for long runs I will be very much surprised. I will open within thirty days and will start with an intensified newspaper and advertising campaign.

The picture will be shown for a quarter—nothing less. And my idea is that it will just pack them in at this price.

While my agreement calls for but a twenty-four-week run on one print, I expect to have four or five working almost immediately. If the picture goes as I feel it will, I certainly will make every effort to get the perpetual rights for Ohio on it.

The Sheriott Pictures Corporation expects to announce within the next few days the name of the purchaser of the state rights for Illinois, Indiana, Kentucky and Wisconsin. Through an error the Chicago daily papers made the announcement that Zambreno and Dunn of the Unity Photoplays Company, had acquired these states. The announcement was premature.

One of the largest theatrical booking circuits in the country has made an effort to purchase the rights for the entire country on the picture but Manager Mazur, of the Sheriott Pictures Corporation, rejected the offer owing to the short booking dates. The schedule, as outlined, provided for a one day showing in some cities where the picture will pack a good sized house for several weeks.

Seven Stars in "Seventh Sin"

Because of the enormous size of the production, McClure Pictures has decided to release "The Seventh Sin," last of Seven Deadly Sins, the series of features, in seven reels instead of five.

Ann Murdock, Holbrook Blinn, Nance O'Neill, Charlotte Walker, Shirley Mason, H. B. Warner and George Le Guere are presented in this photo-spectacle which tells a complete story of a young's girl's life, from girlhood to motherhood. No producer ever before presented so many big stars in one play.

The story of "The Seventh Sin" is a mystery and the secret will be kept until the first showing of the drama. McClure Pictures divulge only the fact that it is the biggest of all Seven Deadly Sins and brings the series to an end with a feature of tremendous drawing power and appeal.

The sin which is the theme of "The Seventh Sin" is the one described by Dante as the greatest of all sins, the one upon which all other sins feed. Through

her six battles with the other sins Shirley Mason is strengthened for her victory over the greatest sin of all.

McClure Pictures promised exhibitors that each of Seven Deadly Sins would be better than the one before and it is in carrying out this promise that "The Seventh Sin" is to present seven stars in seven reels.

Dustin Farnum in Fox Play

Dustin Farnum's first picture since the famous star of stage and screen enrolled under the William Fox standard, will be released for the week of March 26.

Probably the most appealing character that Mr. Farnum has presented in his entire photoplay career is "Roaring Bill" Wagstaff, the hero of "North of Fifty-Three," his premiere Fox feature.

Bertrand W. Sinclair's romantic novel of the great northwest has gained, not lost, through being put into the films. The snowy landscapes around Truckee, Cal., never showed to better advantage than in this screen drama. Homer Scott was the photographer in charge.

Chief in support of Mr. Farnum is the petite Winifred Kingston, who also makes her debut as a Fox player. In the supporting cast are William Conklin, Edward Alexander, Rex Downs, Frank Lanning and Jode Mullally.

The story tells how "Roaring Bill" clears away the gossip concerning the girl from the East whom he has married, and of his winning fight to gain her love.

McClure Head Sees Exhibitors

Frederick L. Collins, president of McClure Pictures, producer of "Seven Deadly Sins," has gone to Los Angeles, where he will investigate motion picture conditions. On his tour he will stop in many cities to discuss motion picture conditions with exhibitors. Mr. Collins says:

My trip will be broken both going and coming by stops in various cities where I am making appointments with exhibitors who are showing "Seven Deadly Sins." I want to meet as many as possible of the exhibitors who have booked it.

I want to find out just what the exhibitor wants and how business is with him, and why. I know that in "Seven Deadly Sins" we have satisfied every man who booked it but I want to learn whether the exhibitors can suggest any ways in which we can improve our system of selling and our system of producing when we make our next series. We want to more than satisfy them.

Mr. Collins is rapidly completing his plans for the next McClure series of five-reel features, which will be ready for release when "Seven Deadly Sins" finishes its run. If conditions are favorable for opening a studio in Los Angeles, he will remain there until work is under way.

"The Birth of a Race"

The late Booker T. Washington before his death became interested in the possibilities of motion pictures as a medium for portraying in a sympathetic, authentic, effective manner, the race story of the negro. His idea has been the starting point for a more comprehensive one, and it is proposed to construct a drama in the spirit of the original idea of Mr. Washington which will embrace the other races and peoples of the North American continent, with the purpose of tracing all the factors in the life of America which have contributed to making the American people almost a race in themselves apart from the many races of their parentage.

The Birth of a Race Photoplay Corporation, with offices in Chicago, at 29 South La Salle street, is arranging for the production of a feature to have the name, "The Birth of a Race." Edwin L. Barker, formerly associated with the Essanay Film Company and the Kinemacolor Company, is the president and organizer of the new concern. Announcement is made that the production will be filmed by the Selig Polyscope Company. The Chicago brokerage firm of Giles P. Corey and Company is associated with Mr. Barker in the enterprise.

Another Musty Suffer Series

Kleine-Edison-Selig-Essanay announce that beginning Saturday, March 24, a third series of ten pictures, one reel each, "The Mishaps of Musty Suffer," will be offered the trade. Harry Watson, Jr., is featured in these comedies, which, since George Kleine first put them on the market almost two years ago, have been in constant demand. These pictures are released one each week.

The entertainment in "The Mishaps of Musty Suffer" lies chiefly in the fact that Watson has an original film mannerism that defies duplication and is of a character that provides amusement for adults as well as juveniles. Watson, in "The Mishaps of Musty Suffer," has splendid support in Della Connor, H. H. McCollum, Maxfield Moree, Dan Crimmins of Crimmins & Gore, and Wm. Thomas, Jr.

Widespread Advertising Campaign

In connection with the issuance of "The Inspirations of Harry Larrabee," the initial offering of the General Film Company's new Fortune Photoplays, the first weekly four-reel feature service by the way, the most comprehensive advertising campaign through the media of magazines will be inaugurated in connection with an aggressive and widely conducted newspaper propaganda. The General Film Company has secured the screen rights past, present and future to all of the stories published in Street & Smith's famous magazines, among them being novels and stories that have caused international comment and aroused interest everywhere. Each one of the Street & Smith publications will carry weekly or monthly, as the case may be, a page devoted to the Fortune Photoplays with results that cannot help but make this series of four-reel features one of the biggest things that has come the exhibitors' way for a long time.

Director Jack Conway is directing and playing the lead in "The Little Belgian," written by H. O. Davis, vice-president of the Universal Company.

Piquant Doris Kenyon in the new Pathe feature, "The Empress."

Alice Joyce in New Drama

Alice Joyce and Harry Morey are co-starred in a thrilling new drama written especially for them by Perry N. Vekroff. "The Third Party," the very descriptive title Mr. Vekroff has given his story, is now in course of production at the Brooklyn studios of the Vitagraph company. Mr. Vekroff is directing the production.

Mary Maurice and William Dunn, who was seen to splendid advantage in "The Secret Kingdom," the recent Vitagraph serial, have prominent parts in the new Alice Joyce-Harry Morey production. It is a small-cast picture, with the action involving, mostly, four principals played by the actors named.

"The Third Party" is Miss Joyce's first picture since her little vacation to Palm Beach, which followed a year of extremely hard work in "Womanhood, the Glory of the Nation" and "Within the Law," special features, neither as yet released, and in "Whom the Gods Destroy" and "The Courage of Silence," both of them Blue Ribbon features.

Unusual Moss Feature Coming

"In the Hands of the Law," which B. S. Moss presents as a timely story of circumstantial evidence, dealing with the subject from a new angle, and without the veil of propaganda, is now complete in five reels, with Lois Meredith as one of the stars, and ready for release on Moss's favorite territorial plan.

The story of "In the Hands of the Law" visualizes the merciless inner workings of the present-day criminal court with unhesitating pointedness and possesses a love story of more than conventional interest, involving complications in which the heroine convicts the hero on circumstantial evidence, brought out in new and unexpected treatment.

"In the Hands of the Law" will present Lois Meredith for the first time as a Moss star, after her successes in Pathe, Mutual and Metro productions, and she will be supported in part by such well known favorites as Eugene Strong, Lucille Dorrington, Arthur Morrison, George Moss, Baby Lorna Volare, and Henry King. It took no less than three months to complete this film, and "care" was the byword of Director Ben Goetz.

Theaters After Blue Ribbons

J. S. Hebrew, manager of the Philadelphia branch of Vitagraph-V. L. S. E., has closed contracts with six out of the eleven Atlantic City theaters which are open, whereby Greater Vitagraph features will now be shown in those houses.

At the present time the Cort, Colonial, Virginian, Bijou, Criterion, Royal, Cozy, Central, Liberty, Park and City Square are the only Atlantic City theaters running pictures. Vitagraph Blue Ribbon features are now the chief attraction in six of these, the Criterion, Cort, City Square, Royal, Central and Liberty.

"Glory" Special Unity Release

As a special feature to inaugurate its new policy of offering to its exchanges at least one special feature per month, Unity will release during the early part of the year a most attractive drama, under the title of "Glory," starring the charming Juanita Hansen and the well-known comedians, Kolb and Dill. Miss Hansen plays the delightful role of a young girl who has the entire Western village Glory as her parents.

H. B. Warner of McClures

H. B. Warner, famous for his portrayal of "Jimmy Valentine" in "Alias Jimmy Valentine" and other roles just as popular, is to be seen as the star in "Wrath," one of McClure Pictures' "Seven Deadly Sins."

H. B. Warner, born in England, now with McClure's.

Mr. Warner, born in England, is a son of Charles Warner, the wonderful artist who toured the United States in that most successful play "Drink."

H. B. Warner grew up in the atmosphere of the stage and first appeared with his father in "The Streets of London." After making a name for himself in England, Mr. Warner came to this country in 1906. In New York he appeared in "Nurse Marjorie," and "The Battle" before he created the part in "Alias Jimmy Valentine" that made him a genuine star. After appearing in "The Ghost Breaker," Mr. Warner went into motion pictures and quickly became one of the most popular Triangle stars.

He has been starring in such photoplays as "The Raiders," "The Ghost Breaker," "The Beggar of Cawnpore," "Shell Forty-Three," "The Market of Vain Desire" and "The Vagabond Prince."

In "Wrath," Mr. Warner plays a dual role and makes entirely convincing double exposure scenes, in which he appears talking to himself. Double exposure tests an actor as no other part of motion picture work and Mr. Warner's capabilities make "Wrath" one of the finest things he has ever done. He is supported by an excellent cast, including Shirley Mason and George Le Guere.

Mack Sennett on Censorship

Mack Sennett, head of the Mack Sennett-Keystone company, while perhaps one of the least to be affected by censorship, is nevertheless utterly opposed to it, and when asked for his ideas on the subject, had this to say:

Wickedness is a relative term. There are occasions when the female form unclothed is quite bereft of evil; others where a stocking hanging on the line has evil potentialities.

It is utterly impossible to lay down any rules that would bring about the results desired by the censors.

Wicked ideas in motion pictures, as in all kinds of literature, depend entirely upon the context. The wickedness lies in what goes before and what comes after. Any single portion of a film, taken alone, would probably be found innocent enough, even in the worst pictures.

In my opinion a great evil is sure to come from this censorship. Little boys pass through an age where they snicker at every other word as being a "bad break." You can't help it.

The greatest argument, however, against organized censorship, is that it is unnecessary. If you let the public alone, tough pictures will be taken care of.

Pictures are not like the few big girl shows which are

famous for their licentiousness. These shows appear in only a few of the rich and blase centers, and at high prices.

The picture game is altogether different. Pictures have to be universal in character. They must please Broadway and also Newton Center. Broadway might drool at the mouth over a certain type of picture, but Newton Center mothers would not let the children go.

After all, the only effective censors in the world are Pa and Ma, and they usually do a pretty good job of it.

Experience has shown that the motion picture exhibitor can beat the censors in the courts nine cases out of ten. The whole American legal system—the whole American theory of life—is opposed to censorship.

But the exhibitor cannot beat Pa and Ma, especially Ma, and that is all the censorship the motion pictures need.

PICTURES IN GERMANY

Best Comedies Come from Uncle Sam—Exchange System Not Perfected—Other Interesting Facts About Films in Der Vaterland

German producers devote their energies almost entirely to drama and light comedies, according to *Commerce Reports*. Some feature films have been made, with the scenarios written around special events in early German history or legends of the early centuries. Such pictures have been very successful, but the most popular today are detective stories, of which several series are now being widely shown. These films are known by the name of the character represented and not by the name of the individual actor.

The best comedy pictures seen in Germany come from the United States, and these are always very pleasing to the audiences, as are also the American wild west films. The manufacture of natural-history pictures, in which the French producers have been so successful, has not yet been attempted here. German producers, like those in the United States, purchase scenarios from the authors ouright or on a royalty basis, retaining always full control over the film.

Method of Distributing

The system of releasing new films that has been so highly perfected in the United States is not in force in Germany, although the reels are generally disposed of through an agency or film exchange, which in many instances is at the same time the owner of several theaters. Numerous film exchanges which are distributed through the large cities serve not only their own theaters but also others in their immediate sections. When a new film is ready a date is set for its initial showing, and the exchanges and agents are notified in order that their representatives may be present and, after seeing the picture, submit their offers for it. The right to produce or license is sold chiefly with a monopoly for certain sections of the country, but also at times for the whole of Germany and occasionally for the entire world, the purchaser then being obliged to look after the further sale. Display printing matter and other advertisements are supplied by the producing firms, but not on such a lavish scale as in the United States.

Each new film requires the approval of the Government censor, and after being censored is exhibited as soon as possible. A specified time for the first performance or general release of a film is very seldom fixed, and first performances may take place in different theaters and cities at different times, but each exchange always endeavors to have the first exhibition of a new film in the large cities of its district at the earliest possible date. A further delay is sometimes caused by the necessity of obtaining the approval of a local censor.

Pathe Offers War Bid

J. A. Berst, vice-president and general manager of Pathe Exchange, has made an offer to President Wilson to co-operate with the government in the event that the United States should be drawn into war with Germany.

Mutual Feature Postponed

The fourth of the Margarita Fischer series of Mutual Star Productions, "The Devil's Assistant," scheduled for release on March 5 has been postponed until April 2.

This has afforded the Mutual Film Corporation an opportunity to use this date for the release of "The Girl from Rector's," a film version of the Broadway success which in dramatic form had a record breaking run at Weber's Theater, New York City.

Ruth McTammany plays the lead in the film story, many scenes of which are taken at Rector's famous restaurant in New York City.

Calls Censor Laws Futile

That state censorship legislation is without doubt a fallacious and futile method of settling the censorship question, was the belief which speakers expressed and their hearers affirmed, at the Open Table of the National Arts Club, recently in New York.

Cranston Benton, chairman of the national board of review, and Campbell McCulloch scenario manager of the Triangle-Fine Arts Film Company, spoke on the subject by invitation of Dr. O. F. Lewis, member of the Club, who holds a place on the general committee of the national board of review. Rufus Steele, scenario writer, gave a graphic description of his work.

Mr. McCulloch emphasized the necessity of the development of the motion picture upon intelligent and artistic lines.

Mutual Aids Poster Art

Mutual has installed a special department of poster art as a part of its policy of big stars only, and adherence to only the bigger and better productions of motion picture art. It is the purpose of this department to give special attention to the poster as an important advertising aid for the exhibitor.

It is of interest to exhibitors to know that every Mutual poster is required to pass a veritable jury which includes representatives of the sales department before it is permitted to go to the trade and the public.

Howard Turrill, in charge of the department of poster art, declares that to speak of successful posters can mean only the posters which help the exhibitor get the money. He says that making posters for motion pictures is like editing a newspaper—everybody knows all about it and everybody can not be pleased.

In "Burning the Candle," a new Essanay feature, Mary Charleson again appears as Mr. Walthall's leading woman. She will be happily remembered by photoplay theater patrons as the dauntless little nurse in "The Truant Soul" and other recent Walthall productions. In "Burning the Candle" she portrays the role of the inebriate's bride.

"The Poor Little Rich Girl"

Six-Reel Artcraft Release for March, Featuring Mary Pickford. Reviewed by George W. Graves

A PICTURE of unsurpassed audience appeal is this latest Mary Pickford offering, in which the fascinating star assumes the role of Gwendolyn, the neglected and love-thirsty little heroine of Eleanor Gates' book and play. Radically removed from the usual Pickford type of characterization, this role brings out the real genius of the star and plants her the more firmly in the place that

Mary Pickford in "A Poor Little Rich Girl."

popularity has accorded her. Those who have been waiting for their favorite star to appear in a play really worthy of her talents will be highly elated over this latest Artcraft release. In her short dresses and curls the star not only acts to perfection, but looks the part of the eleven-year-old girl with whose experience the film vitally concerns itself. "Little" Mary never appeared so petite, so much at home and so alluring as she does in "The Poor Little Rich Girl." The story not only provides her with innumerable chances to register the mannerisms for which she is famous but it gives her a part of real sympathy, a sympathy which transcends that of any role she has portrayed for months.

The paramount thought of the story, representing cold riches crowding out affection, is at all times sharply drawn by the director, Maurice Tourneur. The latter's sets are impressive, and needfully so, to emphasize the idea of elegance and the superabundance of material luxuries which characterizes the Wall Street magnate's dwelling. The delirium scenes which occupy the latter half of the picture, are vivid portrayals of the objectified dread images of a child's wandering mind. Many viewing these will no doubt recall just such childish nightmares. Some may protest about the length of the visualization of Gwendolyn's delirium, but there is no denying its effect, an effect of its kind seldom equalled on the screen.

The first three reels of the picture are punctuated with delightful, true-to-life bits of comedy, every one of which is calculated to oust dull care from the spectator's mind. The formidable array of servants, the most comical being the sour-faced tutors, form a constant source for comedy to draw upon. It is pathetic, but at the same time funny, when poor Gwendolyn, longing for companionship and love, meets with nothing but the austere looks of her straight-laced tutor, who with great precision points to the chart upon which is inscribed such cold and unfeeling declarations as, "History is the essence of innumerable biographies," and "Veracity is the heart of morality." The first welcoming words of the little snob who comes to visit the little rich girl, "My father is richer than your father," are true enough to life. These words, together with some overbearing acts on the part of the little visitor, incite Gwendolyn's indignation and contempt. The result is a typical "kid" quarrel.

A very memorable piece of comedy in the picture is a mud fight which is staked in the spick and span conservatory. The line-up is Gwendolyn vs. a band of street urchins. The conservatory looks like rainy weather in Russia when the conflict subsides upon the arrival of the ever-present servants, the momentary abandonment of whose strict vigil has been made the most of. Laughs came from all over the house at the bath-room episode in which the little "rich girl" lets her long-stifled playfulness out into high speed. It should be said that the child's slight insubordination is fully justified under the unbearable treatment she receives at the hands of the unfeeling tutors and servants.

The lighter part of the story merges into the serious side when one of the servants, in order to have a "night out," gives poor Gwendolyn an overdose of a narcotic. During the delirium which this induces, in which the grotesque images of the girl's wandering fancy are shown upon the screen, the tender life hovers near the brink of death. All this is symbolized in the dream. At the bedside, her father and mother realize their unpardonable neglect, so when the doctor finally brings the child "to," a radical change in the care of Gwendolyn is instituted by the contrite parents. The father having lost in speculation, moves his family to the old homestead in the country, where Gwendolyn can have all the freedom she craves and make all the mud pies she feels inclined to.

Maurice Tourneur's direction of "The Poor Little Rich Girl" is so near perfect in conviction and artistry that one would not hesitate to give him his full due for the picture's success. Atmosphere was highly important in making the story felt, the atmosphere of this production being just another instance of Mr. Tourneur's justly-noted handsome work.

It is a matter of opinion whether or not "The Poor Little Rich Girl" is Mary Pickford's best picture. We only remember one that comes up to its level and is therefore susceptible of comparison. Important in the star's support are Madeline Traverse, Charles Wellesley, Gladys Fairbanks, and Frank McGlynn.

"A Love Sublime"

Five-Reel Triangle-Fine Arts Release. Reviewed by H. D. Fretz

"A LOVE SUBLIME" is an appealing play with a nice flavor of romance that pleases one's fancy. The theme is woven around a big-hearted Greek laborer whose part is remarkably well played by Wilfred Lucas. His love for a little French waitress knows no bounds. Even though he believes her to be dead, he still visits her room and each night plays "La Boheme" beneath her window on his flageolette.

Like "Orpheus," who lured his sweetheart from hades by his playing, Philip in his sincerity is reunited to his sweetheart in "A Love Sublime." There are plenty of heart interest and thrills in the play. It is a picture quite up to the Triangle standard. An extraordinarily fine cast appears in support of Wilfred Lucas. They are Carmel Myers, Fred Turner, Alice Rae, George Beranger, Jack Brammall, James O'Shea and Bert Woodruff.

Philip falls in love with a little French waitress. She refuses to accept him, as she is in poor health, and fears she will be more of a burden than a helpmate. Leaving a note for him, she goes to a nearby city to work. Philip follows, finds his love, and, seeing that she is too ill to work, decides to take care of her. He engages a room for her and sees that she receives proper treatment.

One day while he is working on the docks, a sculptress sees

A convincing scene in "A Love Sublime."

him and admires his strength. She persuades him to pose for her as the central figure in a group of Greek fishermen. At the studio he meets "The Little Red Doctor" and he tells him about

his sick sweetheart. Upon seeing the girl the doctor orders her to the hospital for treatment. Philip calls each day to see her.

At the hospital one morning he is told that his sweetheart died the preceding night. The Greek is wild with rage at the way he has been treated. He attacks the interne, is arrested and is sent to jail for two months. In the meantime, however, the girl recovers and, on being told that Philip had gone back to Greece, stays on at the hospital as a probationer.

Released from jail, Philip goes back to his old rooming house and takes the room the girl had occupied, hoping that some day she might come back to him. As in the days gone by he plays to the window where his love died. Some gangsters attack Philip, but are badly beaten by friends of the sculptress, who come to his rescue. The Rat, one of the gang, is badly hurt and is taken to the home of "The Little Red Doctor."

The Rat recognizes Philip as the sweetheart of the little girl who befriended him when he was a patient in the hospital. He tells the sculptress and she goes to the hospital to learn all about her. There she meets the girl, who has become a nurse. Her reunion with Philip follows and the story ends happily.

"The Barricade"

Metro Pictures Corporation Release of March 5. Reviewed by Hazel D. Fretz

THE delightful star, Mabel Taliaferro, has the leading role in the new Metro picture produced by Rolfe Photoplays, Inc. She is the loving daughter of a weak old man who invests beyond his means. The play is a vivid portrayal of human emotion. Stirring scenes are shown of the stock exchange, how big business is lost or won in a moment's time. It is well illustrated in the case of Amos Merrill, who fails and in the rise of a young westerner, John Cook.

The splendid talent of Mabel Taliaferro enables her to do full credit to the part of Hope Merrill. Clifford Bruce acting the part of the Western millionaire, does excellent work. Frank Currier, as Amos Merrill and Robert Rendell, as Gerald Hastings have important parts in the cast. The picture was directed by Edwin Carewe and photographed by John Arnold.

The president of the United Securities Company, Amos Merrill, has been speculating with the company's money. He suddenly finds himself displaced by a young man from the west by the name of John Cook. Hope Merrill attends a ball where she meets the millionaire. Knowing that he is to take the place of her father, she takes pains to snub him. While the ball is going on, Merrill learns that he has been discovered.

When he returns home the butler is suspicious of the queer way he is acting. Hope arrives home and the butler tells her his fears. They break into her father's room and are just in time to prevent him from commiting suicide. Fearing to lose his daughter's respect, he tells her that Cook has ruined him. Hope urges her father to take courage as she is determined to avenge the wrong done him.

Cook, feeling sorry for the aged man, makes good the

A peppery little spot in "The Barricade," with Mabel Taliaferro.

deficit, and gives him three months to repay him. Hope soon wins Cook's affections, though unaware of the noble nature of the man she is endeavoring to ruin. The two are married. Hope loses no time in informing her husband that she did not marry him for love, but in a spirit of revenge and intends to be a wife in name only.

Gerald Hastings, a business rival of Cook's, is constantly in the company of the young wife. They conspire together and plot the downfall of Cook. Hope uses her knowledge of her husband's movements and interests, studies the stock market and blocks his every move. Finally Cook is entirely ruined, his fortune is now in his wife's hands. Her father returns after a vacation. When she tells him what has happened, he is terrified and realizes that it has all come from the lie he told. Merrill explains to his daughter that instead of Cook being his enemy he is the best friend he has.

Hope is overcome with grief and sees what a terrible mistake she has made. She reaches home just in time to prevent him from leaving for the west. The barricade is raised and the two at last are happily united.

Two Essanay Short Ones

"Black Cat" and "Is Marriage Sacred?" Released. Reviewed by Genevieve Harris

"ALADDIN UP-TO-DATE" is a "Black Cat" play of thirty minutes' duration, featuring Bryant Washburn, and its theme recalls two of Washburn's feature successes, "The Breakers" and "Skinner's Dress Suit," for in this story the hero be-

Since he didn't have the money, he must have rubbed Aladdin's Lamp.

comes innocently a tool of a criminal and also carries out a succesful business deal because he has suitable clothes.

The play is a clever offering, as a whole well done. It is up to the standard of the series and is satisfactory for any theater. The acting and technical details are good. Patrick Calhoun has the second important role.

The Story: James Scovill (Washburn) comes to Chicago to raise capital for a mine he owns in the West. He finds this a hard task and when at last he meets a financier who is interested, his money is nearly gone and his clothes too shabby to give the impression he wishes to make. He returns to his hotel despondent, and finds in his room boxes containing a complete outfit of high priced clothes. All are in his name and paid for. Although puzzled, he wears the clothes and accepts the financier's dinner invitation. He wins his point and the man agrees to back the mine. Then Scovill is arrested, charged with passing bogus checks on clothiers. But the mystery is explained when the real swindler, seriously injured by an automobile, confesses that he had used Scovill's name and that the accident prevented him from working out his scheme. Chance had thus aided Scovill and he in turn aids the crook to "go straight."

"THE PALLID DAWN" is a very good number of the "Is Marriage Sacred?" series. It is bright and pleasing and its story is a surprise. It begins in a gloomy problem-like fashion and ends with every one, and this will include the audience, in a happy frame of mind. And this happy ending is not achieved by conventional twists. When a wealthy youth marries a chorus girl as a conclusion to a gay mid-night party, conventional stories provide the young people with overwhelming troubles. In this story, for a change, they prove equal to their fate, overcome their handicap and have the last laugh on those who predicted disaster.

The usual cast, Marguerite Clayton, Edward Arnold, Sydney Ainsworth and Ernest Maupain, enact the roles capably. The story is well produced.

The Story: When, in the spirit of a "dare," their friends suggest that Ralph Goodwin, heir to a fortune, and Grace Temple, chorus girl, marry, the reckless young people, to show they are "game," do so that night. The next day Ralph's family disown him and he is inclined to regret his hasty marriage. But Grace, instead of deserting him when his fortune is gone, proves loyal and true. Ralph goes to work, proves that he has inherited his father's ability and becomes a force in the financial world. He works against his father and at last the latter goes to his son to ask mercy. Ralph declares that he is guided by his wife's advice and when she pleads for the father, there is a general family reconciliation.

"Sister Against Sister"

William Fox Drama in Five Reels, Released March 5. Reviewed by George W. Graves

VIRGINIA PEARSON is featured in this melodrama in a double role, portraying two diametrically opposite characters —two sisters, who, through environment, have been moulded into strikingly different types. One, as the prologue to the story indicates, has been brought up in wholly pure and virtuous surroundings, while the other has been forced to thrive as best she might in a sordid atmosphere of debauchery, with the result that she becomes a glittering vampire at the beck and call of whatever pernicious interests may employ her. The differentiation which Miss Pearson maintains between the two characters is the remarkable thing of the picture. The star is supported ably by Walter Law and Irving Cummings, both of whom win new laurels for themselves. Little Jane Lee figures prominently in some "kid stuff," which provides excellent diversion from the picture's sensational melodrama.

The story is based on the "environment" theme, bringing in the question of child labor as having a bearing on this. The two sisters in whose lives fate plays such a strange part, become the center for some novel and strong situations. During the whole course of the story each knows nothing of the operations or identity of the other, although both, through strange coincidence, figure in the life of the man who is running for governor. The latter, through force of circumstance, can do no other than accept the two characters as one. Although at the outset of the story one sister is working to ruin the lawyer's reputation, while the other is working just as hard to uphold it, the efforts of both finally take the same course, for the vampire, through the tortures of a guilty conscience and a growing love for her near victim, ultimately confesses to the murder of her ally, an unscrupulous manufacturer, for which the young nominee for governor is being held. Of course, a happy ending sees the clearing away of many troubles, with the child-labor champion marrying the fortunate sister. The vampire sister meets an untimely end.

The picture has plenty of live action, a large portion of it being sensational to a high degree. An even tenor of interest is held throughout the story's telling, maintained all the better through striking production and entertaining bits of side-play. Between the two roles played by her the star attracts most of the sympathy. Some of the scenes in which she is shown writhing under mental stress and the effects of a guilty conscience will appear overdrawn to many, but they will "get over" with those who like the sensational. "Sister Against Sister" is calculated to go strong in theaters catering to middle class audiences.

"Wrath"

McClure Photoplay in Five Reels; One of the "Seven Deadly Sins." Reviewed by George W. Graves

THE work of H. B. Warner, playing a dual role, makes this release of the "Seven Deadly Sins" worth seeing. He gives his usual polished, effective rendition. The story concerns itself with "Russian intrigue, Turkish treachery and American honesty." Theodore Marston directed the piece in such a way as to get the most effectual results from a cast of uniform good merits and to emphasize the exotic trend of the story through the creation of suitable atmosphere. Supporting Mr. Warner in his virile interpretation we have the ever-popular, forceful little actress, Shirley Mason, who has appeared in all the "Sins" to date. Edith Hallar, whose apportionment of scenes is even greater than Miss Mason's in this, gives a very natural rendition of her role. Besides George Le Guere, whom we all know well by this time, Charles Wellesley, Thea Talbott, George Arvine and John Nicholson complete the cast. The offering was tastefully photographed by Charles Gilson.

Like its predecessors, the keynote of "Wrath" is action. This favorable element, together with a story whose interest holds in good measure and an efficient cast, ranks this "sin" alongside of the best of this series as a box-office attraction.

Feodor, son of the Grand Duke, governor of Transcaspia, a Russian province, refuses to marry Olga, daughter of Count

H. B. Warner and Shirley Mason in "Wrath."

Nikoli, but becomes wedded to the woman of his own choosing, Evelyn, an American. The two try to reach America, but Feodor is captured and put in prison for attempting to leave his post. In New York a child is born to Evelyn. Sixteen years later Feodor comes to America to buy munitions, but is prevented from doing so by the girl who owns the factory, Eve, who is in reality his own daughter. Although Feodor believes his wife dead, Evelyn is alive enough to see him with Olga and misunderstand their relation. The scene finally shifts to Russia where, after many exciting events, Feodor's contemplated marriage with Olga is averted and Eve and her mother, Evelyn, are restored to the happy Feodor.

"My Fighting Gentleman"

Six-Reel American Mutual Play with William Russell. Released March 12. Reviewed by Genevieve Harris

EXHIBITORS report that audiences generally do not care for costume plays, are tired of war plays and are specially weary of the Civil War period. This offering sets out with the handicap of seeming to be just that sort of a play. Its chief drawing power lies in the popularity of William Russell, unless the exhibitor takes care to present its other attractions to his public. And for many districts the play will merit and will need extra advertising. It is not a war play, for it deals with the after-effects of the war, the reconstruction period. This is a point to be played up in the advertising. Also it is an unusually beautiful picture in photography and settings, and it is very exciting and interesting in story. It is seldom that a plot contains so much spirited action that it requires not a foot of padding for six reels. Nell Shipman, the author, has a lively creative imagination and there are a number of very original touches in her story.

While the first impression may not be as favorable as the play deserves, this is not in itself a defect and can be overcome as suggested by clever advertising, but there is in the play one really dangerous element and that is the introduction of the race question. For this reason, while the play is in many respects fine, being elaborate and interesting, it is one an exhibitor should review before presenting to his patrons. If he thinks that the handling of the negro question will not arouse any racial antagonism in his audiences, then he will be justified in advertising strongly an unusually beautiful, very thrilling picture with a popular star supported by a capable cast.

However, one regrets that Miss Shipman and Director Edward Sloman did not content themselves with the more pleasing phases of the story, the hero's loyalty to his home land, his gallant fight to regain the confidence of his former friends and companions and win again the love of the girl he had been engaged to marry, and avoid using quite so un-

pleasant a melodramatic situation as the one in which the villains force a negro to attempt an attack upon a white woman. Some other situation could have been used as effectively which would have been less revolting and less dangerous for general presentation.

William Russell is well cast in the leading role and his work is as usual very satisfactory. Francelia Billington, a newcomer to American plays, plays opposite Mr. Russell for the first time and as the Southern girl is pleasing. Others in the cast are Charles Newton, Jack Vosburgh, Clarence Burton, Harry Von Meter, William Carroll and Sid Algier.

The Story: At the outbreak of the Civil War, Frank Carlisle, the young son of the Carlisle family of Virginia, has just returned from West Point and decides to aid the northern cause. His father enlists in the southern army. The war period is passed over rapidly in the story, only a brief flash of a battle scene being given, a vision of Mrs. Carlisle's when she receives word that her husband has been killed. The real story begins when Frank returns home after the war and finds himself hated by his former friends. Virginia Leighton, the girl he loves, turns against him, although she cannot entirely conquer her affection for him.

Frank determines to aid the southern community and sets to work to repair the destruction of the war. Eventually he wins the respect of the upright citizens who nominate him as senator. He is opposed by a former friend, Huntley Thornton, who is supported by northern "carpet-baggers."

Frank saves Virginia's life when her horse runs away and he becomes the hero of the hour. Then his political enemies plan to arouse the negroes against him. They terrorize a negro boy until he agrees to attack Frank's mother, for they know that Frank will then kill him and arouse the anger of the blacks. Through a complicated set of circumstances, their plans miscarry and Thornton shoots the negro but Frank assumes the blame since he thinks his own servant committeed the murder to save Mrs. Carlisle.

Frank learns the truth later and after a number of exciting events in which he nearly loses his life, he forces a confession from the real criminals. In his fight he now has Virginia's aid for he has again won her love. The villains are discredited and Frank is assured of the election.

In spite of his mother's plea, Frank refuses to leave the South.

"Castles for Two"

Lasky-Paramount Comedy-Drama, Five Reels. Released March 12. Reviewed by George W. Graves

TO the class liking pictures constructed wholly with a view to provide clean enjoyment, unsullied by the shadow of anything in the least morbid, this picture makes its appeal. Its plot is slight, but, worked out in colorful style, redolent with humor of a sure audience appeal, and given exquisite production, the effect is wholly satisfying. Marie Doro is seen in a part necessitating the exercise of more vivacity than usually accompanies her roles, impressing the story's humor the more on the audience. Miss Doro is cast in the role of an American girl blessed with both beauty and riches, so, to a foreign mind, a typical American girl. The star furnishes a lavish supply of pulchritude, while the scenarioist, with a couple of curls of the pen, brings on the necessary wealth. Miss Doro's noted soulful eyes mirror forth more buoyancy, more sparks of humor than is usually their wont.

The roguish maiden who takes advantage of opportunities to have sport with her lover, at the same time solemnly weighing his motives, whether they be pecuniary or no, is not new to the screen, but a plot of which this is the essence, developed with an accompaniment of amusing atmospheric incidents, always has its appeal. "Castles for Two" has been evolved with a goodly portion of comedy punch. The situation where we find Patricia covertly watching her lover's attempts to propose to her old-maid secretary (whom the penurious lover with a title thinks is the heiress) is one of these effective comedy combinations, however trite it may sound in words. Brian's telling Patricia (who is impersonating her maid) in confidence that he is forced to marry the wealthy American to save his estates, is another. Brian's triplet of straight-laced sisters are "three in one" as far as their sentiments go. Their vigorous efforts to force Brian into a proposal are ludicrous. The sisters' contention is that a rich American girl always falls head over heels for a titled foreigner.

During this scene you could pinch every one of your fans and only two per cent of them would feel it.

Elliott Dexter as the sister-pecked Irish youth, holds well to the requirements of his part. Mayme Kelso, as the secretary who becomes a working part of Patricia's practical joke, is very convincing. The sisters three are Jane Wolff, Harriett Sorenson and Lillian Leighton, all happily picked for the parts. Others aiding in the picture's enactment are Julia Jackson, Horace B. Carpenter, Billy Elmer and Marie Mills.

"Blood Will Tell"

Triangle-Ince-Kay Bee Drama. Reviewed by H. D. Fretz

THE plot of this story is one that has been used time and again, but nevertheless will doubtless please most audiences. It is full of many convincing situations and thrilling incidents. William Desmond is featured in this picture and does very good work. He is well supported by Enid Markey in the part of Nora North, a chorus girl of the home loving type, a rare species. She is really the salvation of the lad and it is through her that he makes a man of himself.

The play is artistically interwoven with love and finance. The photography and settings are excellent. It was directed by Charles Miller and supervised by Thomas H. Ince. Others having important parts in the cast are: David M. Hartford, Howard Hickman, Margaret Thompson, Charles Gunn and J. Frank Burke.

For two generations the Oakley's have been building a vast financial machine, "The Midway Atlantic, Gulf and Pacific Railway." Founded by Samson Oakley, known as "Old Stone Face," it had been handed down to "Old Marble Heart," the second Samson Oakley. Through him it had reached the highest point of efficiency.

Samson Oakley, the third, a high-spirited young man, is

forced to leave college because he refuses to testify against one of his friends. Proving a failure there, not possessing any business instinct, his father gives him an allowance to keep him away from the office. With nothing to do and many friends,

"Blood Will Tell."

Samson leads a life of idleness. Soon he becomes infatuated with a chorus girl and later marries her.

The father tries to bribe the girl to obtain a divorce, but she refuses, and he determines to have nothing to do with them. The young man finds employment in a factory and learns what work is. The father falls into a plot to bring about his ruin in the stock market. Following the advice of his physician, who is connected with the plotters, the elder Samson goes on a sea trip.

During the great financier's absence havoc reigns in Wall street. Things are in an uproar when a rumor appears in the papers saying that the powerful Samson Oakley had died at sea. Young Samson, realizing the condition his father's affairs will be in without someone as the head, takes possession of things. The way in which he handles the situation proves that he really has inherited some of the business cleverness of the family.

He is the means of rescuing his father from ruin and the conspirators. The family name has been saved. The father realizes that he has underestimated his son and has treated the latter's wife unjustly, and gives the young couple his blessing, making them supremely happy.

Standard Film Shipping Case

A standard film shipping case which will make possible the shipment of reels, paper, stills and electros in one case, instead of two or three, has been worked out by the transportation committee of the National Association of the Motion Picture Industry. The specifications have been turned over to shipping case manufacturers, and the new cases will probably be adopted by all the members of the association (which included all the big distributors) as fast as the cases at present in use wear out.

The work was done by a sub-committee consisting of J. S. Clark, of the William L. Sherry Feature Film Company, G. J. Schaefer, of the World Film Corporation, and P. H. Stilson, of the Paramount Pictures Corporation. The final details were decided upon last week and the specification presented to the General Metal Box Company and Sharlow Brothers, who had made up sample boxes of various sorts. Both of these companies have agreed to manufacture these standard boxes and to market them at a small advance on the price of the simpler forms.

The new cases are made of the regulation weight of metal, fiber lined, and differ from the present form of telescope box only in size and in the compartment for photographic stills which is inserted. The inside measurements of the bottom section of the case are 11 inches by 10½ inches for the film compartment, taking 10-inch reels in containers and leaving room for electros at the corners. The compartment for photographs is one inch wide and 11 inches long. The depth of the lower section of the case is 8½ inches, giving plenty of room for 8x10 stills.

The upper section of the case has an inside measurement of 11½x12½. This allows a poster sheet of standard size (22x48) to go in comfortably with three foldings, which make the poster sheet's dimensions 11x12.

The outside dimensions of the box, which will hold six reels and paper and stills, will be 12x13x9 inches before packing. It will be fastened with a single web strap 1½ inches wide, iron bound at the corners of the lower box.

The use of this standard box by all exchanges and exhibitors, will do away with the separate shipments of paper and photographs, as the Interstate Commerce Commission regulations permit the shipping of paper inside the shipping case, but not attached to the outside. It is also possible that the National Association will place large orders for these boxes, to be delivered to members as desired, thus securing a lower price.

How Films Uplift Race

By Benjamin B. Hampton
President General Film Company

Not only is the motion picture industry of fundamental importance to our people here at home in the sense that it provides them with entertainment and education at a price within their reach, but the international influence of American pictures is a matter worthy the serious consideration of statesmen.

America cannot justly claim to lead the world in many of its industries, but in motion pictures America is conceded by all nations to be the leader.

American pictures prior to the world war were rapidly spreading into every nook and corner of the inhabitated globe. All the civilized nations look to America for the best in motion pictures.

What American is not thrilled at the story of American pictures in Russia? For centuries the people of this great empire have been struggling toward the light. An autocratic government has steadily repressed the common man's yearning for education and freedom. Schools and universities are restricted and even religion must come from the government. It remained for the American picture producers to bring to Russia the first great ray of light that has ever come to that dark country.

Prior to the war picture houses sprang up all over Russia and American pictures were the most popular in these houses. It requires no great imagination to predict the growth of enlightenment in Russia once the picture habit is fixed on its people.

Pictures are a universal language. No man needs education to understand the message they bring to him. No man can see pictures without a quickening of the mind, and the mind once aroused will find a way towards education and progress. American picture producers are genuine missionaries to millions of illiterate Russians. They will respond to the quickening influence of the movies and minds thus aroused will find the way to education and to the happiness and comfort of modern civilization.

And so it is all over the world. American pictures are everywhere spreading the influence of American life, habits of living and point of view.

This tremendous service is not now understood by our people—simply because the facts are not generally known—but I venture the assertion that the historian of the future day will say that this is one of the greatest movements in which Americans have ever participated.

A crowd standing outside is always the best possible advertisement for a theater. Maddox & Boyd, of Cincinnati, Ohio, show that they appreciate this in the following message sent to the Mutual Film Corporation:

"'A Lass of the Lumberlands' going good—best serial ever booked in this house. Had them standing out last night."

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Released Week of February 26.

C	A Four-Cent Courtship	Essanay	
C	A Flyer in Flapjacks (Ham and Bud)	Kalem	2000
D	The Screened Vault (George Larkin) (Grant Police Reporter Series)	Kalem	
T	The Battle of Somme		
D	The Redemption of Red Mullin	Selig	
D	For Reward of Service (Geo. Fawcett)	Selig	
D	The Great Treasure (Gasson Ferguson)	Selig	
D	A Brother's Sacrifice	Selig	
C	Seeing Double	Vim	
C	Harry's Pig	Vim	
D	The Meeting	Vitagraph	
D	The Gang (Dangers of Doris Series)	Vitagraph	
T	Selig Tribune No. 14	Selig	
T	Selig Tribune No. 15	Selig	

Released Week of March 5.

T	The Battle of Somme (Second Episode)		
D	The Invisible Web	Essanay	
C	Tiny Slim and Fat	Essanay	
D	The Vanishing Woman (Marguerite Clayton) (Is Marriage Sacred Series)	Essanay	
D	The Five Dollar Bill	Essanay	
T	Canimated Nooz Pictorial No. 26	Essanay	
D	The Pulse of Madness (Is Marriage Sacred)	Essanay	
D	In the Path of Peril (Helen Gibson) (First Episode in "A Daughter of Daring")	Kalem	
D	The Mirror of Fear (Grant Police Reporter Series)	Kalem	
C	Efficiency Experts (Ham & Bud)	Kalem	
D	The Black Rider of Tasajara ("The American Girl" Series)	Kalem	
D	An Actress' Romance	Selig	2000
C	No Place Like Home	Selig	1000
C	The Newlywed's Mistake (Geo. Larkin)	Vim	
C	Art and Paint	Vim	
T	Selig Tribune No. 16		
T	Selig Tribune No. 17		
D	Dimples' Baby (Lillian Walker)	Vitagraph	

Released Week of March 12.

T	The Battle of Somme (Third Episode)		
D	The Phantom Mine (Marin Sais) (Second Episode of "The American Girl" Series)	Kalem	
D	The Registered Pouch (Helen Gibson) (Second Episode of "A Daughter of Daring")	Kalem	
D	In the Web of the Spider (George Larkin) ("Grant Police Reporter" Series)	Kalem	
C	Bulls or Bullets (Ham & Bud)	Kalem	
D	The Borrowed Engine (Helen Gibson) ("A Daughter of Daring" Series)	Kalem	
C	Melies	Vim	
C	This Is Not My Room (Ethel Teare)	Vim	
C	Dimples the Diplomat (Lillian Walker)	Vitagraph	
D	Up and Down (Dangers of Doris No. 8)	Vitagraph	
D	The Old Fourth Ward (Dangers of Doris, No. 9)	Vitagraph	
T	Selig Tribune No. 18		
T	Selig Tribune No. 19		
	The Fire		

V. L. S. E. Program

1-15	The Hon. Mr. Oxenham (Fourth Episode of the Secret Kingdom)		5,000
1-22	Her Right to Live (Peggy Hyland)		5,000
1-22	Capt. Jinks' Trial Balance (Frank Daniels)		1,000
1-22	Capt. Jinks' Nephew's Wife (Frank Daniels)		1,000
1-29	Blind Justice (Benj. Christie)		5,000
1-29	Captain Jinks' Better Half (Frank Daniels)		1,000
1-29	Captain Jinks' Dilemma (Frank Daniels)		1,000
2-26	Masks and Mishaps (Hughie Mack)		1,000
2-26	Captain Jinks' Explosive Temper (Frank Daniels)		1,000
2-26	A Goat Without Horns (Tenth Episode of The Secret Kingdom)		5,000
2-26	Arsene Lupin (Earle Williams)		5,000
3-5	The Intrigue (Peggy Hyland)		5,000

Mutual Program

Sunday.

C	3-4	A Rummy Romance (Paddy McQuire)	2, Vogue	05352–53
T	3-4	Reel Life	1, Gaumont	05354

Monday.

D	3-5	Shorty Traps a Lottery King (Shorty Hamilton, No. 8)	2, Monogram	05355–56

Tuesday.

T	3-6	Mutual Tours Around the World	1, Gaumont	05357

Wednesday.

T	3-7	Mutual Weekly, No. 114	1, Mutual	05358
	3-7	See America First	Kartoon Komics	05359

Thursday.

C	3-8	The Flying Target (George Ovey)	1, Cub	05360
T	3-8	Reel Life	1, Gaumont	05361

Friday.

	3-9	Title Not Given	3	05362–63–64

Saturday.

C	3-10	His Bogus Boast (Ben Turpin)	2, Vogue	05365–66

Monday.

D	3-12	Shorty Trails the Moonshiners (Adventures of Shorty Hamilton, No. 9)	2, Monogram	05367–68

Tuesday.

T	3-13	Mutual Tours Around the World	1, Gaumont	05369

Wednesday.

T	3-14	Mutual Weekly No. 115	1, Mutual	05370
T	3-14	See America First (Kartoon Komics)	1, Gaumont	05371

Thursday.

C	3-15	Jerry's Triple Alliance (George Ovey)	1, Cub	05372
T	3-15	Reel Life	1, Gaumont	05373

Friday.

D	3-16	The Lonesome Mariner (Ed Coxen)	1, American	05374
C	3-16	A. Ram-Bunctious (Endeavor) (Wallace Reid)	1, American	05375

Saturday.

C	3-17	A Matrimonial Shock	2, Vogue	05376–77
V L S E	3-12	The More Excellent Way (Anita Stewart)		5,000

Universal Program

Sunday.

	3-4	No Release This Week	Rex	
D	3-4	Tangled Threads (Larimar Johnston)	2, Imp	02215
C	3-4	Mr. Fuller Pep	s, Powers	02216
	3-4	The Land of Buddha	s, Powers	
D	3-4	Buried Alive (Wallace Reid)	1, Big U	02217
D	3-4	The Purple Mask (Episode No. 10, The House of Mystery) (SPECIAL)	2, Universal	02218

Monday.

C	3-5	A Bundle of Trouble (Eddie Lyons)	1, Nestor	02220

Tuesday.

D	3-6	"Desperations"	3, Gold Seal	02221
C	3-6	Good Morning Nurse (Eileen Sedgwick)	1, Victor	02222

Wednesday.

	3-7	No Release This Week	Laemmle	
C	3-7	Fatty's Feature Fillum (Fatty Voss)	2, L-Ko	02223
	3-7	Animated Weekly, No. 62	1, Universal	02224
D	3-7	A Soldier's Dream	1, Big U	02225

Thursday.

	3-8	No Release This Week	Victor	
D	3-8	Good For Nothing Gallagher (Wm. V Mong)	1, Big U	02226
D	3-8	The Amazing Adventure (Roberta Wilson)	2, Rex	02227
D	3-8	The Tempest Sea (Margarita Fischer)	1, Laemmle	02228

Friday.

D 3-9 The Perils of the Secret Service (Kingsley Benedict) .....2, Imp 02229
(No. 1—The Last Cigarette.)
3-9 No Release This Week.....Rex
T 3-9 Universal Screen Magazine (Issue No. 9)..... 02230
C 3-9 The Beauty Doctor (Billy Mason).....1, Victor 02231

Saturday.

D 3-10 The Drifter (Harry Carey).....2, Bison 02232
3-10 No Release This Week.....Laemmle
C 3-10 Wanta Make a Dollar (Gale Henry).....1, Joker 02233

Sunday.

D 3-11 It Makes a Difference (Dorothy Davenport)....1, Rex 02234
3-11 No Release This Week.....
C 3-11 Mr. Fuller Pep (His Day of Rest).....s, Powers 02235
T 3-11 The Mysterious City.....s
D 3-11 The Man of Mystery (King Baggot).....2, Imp 02236
D 3-11 The Purple Mask No. 11 (Grace Cunard and Francis Ford) .....2, Universal 02237
(The Garden of Surprise) SPECIAL.....

Monday.

C 3-12 Some Specimens (Eddie Lyons).....1, Nestor 02239

Tuesday.

D 3-13 The Common Sin (Helen Gardner).....3, Gold Seal 02240
C 3-13 A Woman in the Case (Eileen Sedgwick).....1, Victor 02241

Wednesday.

D 3-14 Where Glory Waits (Allin Holubar).....2, Laemmle 02242
C 3-14 Love on Crutches (Hank Man).....L-Ko 02243
T 3-14 Animated Weekly No. 63.....Universal 02244
D 3-14 Sins of a Brother (Herbert Brenon).....1, Imp 02245

Thursday.

C 3-15 The Hash House Mystery (Harry Myers)....2, Victor 02246
3-15 No Release This Week.....Big U
3-15 No Release This Week.....Powers
D 3-15 For Honor's Sake.....Big U 02247

Friday.

D 3-16 The Clash of Steel (Perils of the Secret Service) (Kingsley Benedict) .....2, Imp 02248
C 3-16 Summer Boarders (Phil Dunham).....1, L-Ko 02249
T 3-16 Universal Screen Magazine No. 10..... 02250

Saturday.

C 3-17 Roped In (Neal Hart).....2, Bison 02251
3-17 No Release This Week.....Laemmle
C 3-17 Art Aches (Gale Henry).....1, Joker 02252
D 3-17 Racing Death (Robt. Leonard).....1, Laemmle 02253

Sunday.

3-18 No Release This Week.....Rex
3-18 No Release This Week.....Imp
3-18 The Mystery of the Noisless Soup.....s 02254
Palaces of the Forbidden City.....s
D 3-18 The Hidden Danger.....2, Big U 02255
D 3-18 The Purple Mask, No. 12 (The Vault of Mystery) (SPECIAL) (Grace Cunard and Francis Ford).... .....2, Universal 02256
D 3-18 The Voice on the Wire, No. 1(The Oriental Death Punch) (Ben Wilson and Neva Gerber).2, Universal 02257

Miscellaneous Features

Artcraft Pictures

3-5 The Poor Little Rich Girl (Mary Pickford)..... 5,000

Art Dramas

2-22 The Moral Code (Anna Q. Nilsson).....Erbograph 5,000
3-1 Pride and the Devil (Alma Hanlon)..... 5,000
3-8 The Cloud 5,000

Bluebird Photoplays, Inc.

2-19 The Man Who Took a Chance (Franklyn Farnum).Bluebird 5,000
2-26 The Saintly Sinner (Ruth Stonehouse).....
3-5 The Boy Girl (Violet Mersereau).....
3-12 Mutiny (Myrtle Gonzalez) .....Bluebird 5,000

Fox Film Corporation

Released Week of
2-19 There's Many a Fool (Hank Mann)..... 2,000
2-26 A Child of the Wild (June Caprice) 5,000
2-26 The House of Terrible Scandals (Lehrman and Billie Ritchie) 2,000
3-5 Sister Against Sister (Virginia Pearson)..... 5,000
3-12 North of Fifty-Three (Dustin Farnum)..... 5,000
3-12 The Siren (Valeska Suratt)..... 5,000
3-12 The Tale of Two Cities (Wm. Farnum)..... 5,000

Kleine-Edison-Selig-Essanay

Released Week of
2-26 Max Comes Across (Max Linder) .....Essanay 2,000
3-5 Burning the Candle (Henry B. Walthall).....Essanay 5,000
3-12 Little Lost Sister.....Selig 5,000

McClure Pictures

2-26 Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason, George Le Guere) 5,000
3-5 Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, George Le Guere)..... 5,000
3-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason) 5,000

Metro Features

Released Week of
3-5 The Belle of the Season (Emmy Wehlen).....Rolfe 5,000
3-5 A Modern Romance (Max Figman).....Metro-Rolma 5,000
3-5 The Barricade (Mabel Taliaferro).....Rolfe 5,000
3-12 Locked Out (Mr. and Mrs. Sidney Drew).....Metro 5,000
3-12 The Beautiful Lie (Frances Nelson).....Rolfe 5,000
3-12 The Mortal Sin (Viola Dana).....Columbia 5,000

Mutual Master-Pictures

Released Week of
2-5 The Girl from Rector's (Ruth MacTammany).....5, Mutual
2-12 Damaged Goods (New Edition) (Richard Bennett)..... .....American 7,000
2-19 The Gentle Intruder (Mary Miles Minter)....5, American
2-26 The Greater Woman (Marjorie Rambeau)..5, Powell-Mutual
3-12 My Fighting Gentleman (William Russell).....American 5,000

Mutual Serials

2-25 Stage Struck (Dorothy Gish).....Fine Arts 5,000
The Meeting (Perils of Our Girl Reporters, No. 11) (Zena Keefe and Earl Metcalf)..... 2,000
3-12 Outwitted (Perils of Our Girl Reporters No. 12) (Zena Keefe and Earl Metcalf).....

Paramount Features

Released Week of
2-19 Winning of Sally Temple (Fannie Ward).....Lasky 5,000
2-22 On Record (Mae Murray) .....Lasky 5,000
2-26 Some Doctor .....Klever Comedy 1,000
2-26 Exquisite Lake Louise..... Burton Holmes 1,000
2-26 The Fortunes of Fifi (Marguerite Clark)....Famous Players 5,000
3-1 Those Without Sin (Blanche Sweet).....Lasky 5,000
3-5 Castles for Two (Marie Doro).....Lasky 5,000
3-5 The Yoko Valley .....Burton Holmes 1,000
3-8 Out of the Wreck (Kathryn Williams).....Morosco 5,000
3-12 Sapho (Pauline Frederick).....Famous Players 5,000
3-12 On the Great Glacier.....Burton Holmes 1,000
3-15 The Prison Without Walls (Wallace Reid and Myrtle Stedman) .....Lasky 5,000

Pathe

Released Week of
3-11 Pearl of the Army No. 15 (Pearl White).....Astra 5,000
3-11 Patria No. 9 (Mrs. Vernon Castle).....International 2,000
3-11 The Empress (Holbrook Blinn) .....P. P. & Players 5,000
3-11 Hooey Heroes .....Mittenthal 1,000
3-11 Florence Rose Fashions No. 22.....Rose 500
3-11 Birds of Gay Plumage.....Pathe 500
3-14 Hearst's Pathe News No. 22.....Pathe 1,000
3-17 Hearst's Pathe News No. 23.....Pathe 1,000

Red Feather Productions

Released Week of
2-26 The Girl and the Crisis (Dorothy Davenport)..... 5,000
3-5 The Gates of Eden (Claire McDowell)..... 5,000
3-12 The Girl Who Lost (Cleo Madison)..... 5,000
3-12 Border Wolves (Neal Hart)..... 5,000

Triangle Film Corporation

Released Week of
3-1 Done in Oil.....Triangle Komedy 1,000
3-4 Betty's Burglar (Constance Talmadge).....Fine Arts 5,000
3-4 Her Cave Man.....Triangle Comedy 1,000
3-4 Back of the Man (Dorothy Dalton).....Kay-Bee 5,000
3-4 Her Circus Night (Ora Carew).....Keystone 2,000
3-11 A Love Sublime (W. Lucas).....Fine Arts 5,000
3-11 Caught With the Goods.....Triangle Komedy 1,000
3-11 The Little Brother (Enid Bennett).....Kay Bee 5,000
3-11 Hobbled Hearts .....Triangle Komedy 1,000

Unicorn Program

Released Week of
12-20B Lost in the Shuffle.....1, Hippo 1146B
12-21 The Voice in the Night.....2, Utah 1147A
12-21 Blowing Up Broadway.....1, Jockey 1147B
12-22 The White Man's Squaw.....2, Hiawatha 1148A
12-22 Algernon's Affinity.....1, Gaiety 1148B
12-23 Shackles of Conscience.....2, Supreme 1149A
12-24 Some Girls Do and Some Girls Dont..... 1, Judy 1150A
12-24 The Prodigal Son.....2, Buffalo 1150B

Unity Sales Corporation

Released Week of
12-1 Land Just Over Yonder.....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

World Features

Released Week of
2-12 The Red Woman (Gail Kane).....World 5,000
2-19 A Square Deal (Carlyle Blackwell).....World 5,000
2-26 A Girl's Folly (Robert Warwick).....World 5,000
3-5 The Web of Desire (Ethel Clayton).....World 5,000
3-12 The Dancer's Peril (Alice Brady)..... 5,000

Brief Stories of the Week's Film Releases

General Program

The Battle of the Somme—The War Series—Third Episode.—Showing the delivery of mail at the front, and the hoisting of guns into place; transporting the wounded, mining the trenches, and the bursting of shrapnel.

Up and Down—Danger of Doris Series.—Doris appears from a basket of flowers at Bob's farewell bachelor dinner, shocking those present, breaks her engagement with Bob and escapes down the fire-escape. She goes into a room below, where she is captured by four conspirators. Bob frees her and they escape to the roof, where their thrills begin. First they take to the wires, then hand over hand down a rope, on a ride to the sky in a coal bucket, then hanging to a police boat. Finally the conspirators are captured and Bob receives a wet kiss, and the engagement is on again.

The Lucky One—Essanay—(Fifteen Minutes Screen Time).—A $500 reward is offered for a lost ring and scores join the search. The corner fakir drops his ring near each searcher, and pretending to be unaware of the reward, sells the fake rings to them for high prices. He trades one for a horse and buggy and wins the girl away from her sweetheart. But the latter finds the real ring and the fakir is driven out of town. "In the Beef and Butter Country," (Western Canada) shares the reel.

The Pallid Dawn—Essanay—Is Marriage Sacred Series—(Screen Time Thirty Minutes).—Marguerite Clayton, Edward Arnold, Sydney Ainsworth and Ernest Maupain are in the cast. Reviewed in this issue.

Aladdin Up-To-Date—Black Cat Feature—Essanay—(Thirty Minutes Screen Time).—Featuring Bryant Washburn. Reviewed in this issue.

The Registered Pouch—A Daughter of Daring Series—Kalem.—Featuring Helen Gibson. Jimmy, the son of the section boss, has found a registered mail pouch, dropped from the train, while he is fishing. He has been a student of telegraphy, taking instruction from Helen, much to the delight of Dad Kinney. Jose, Mexican track hand, reports for work drunk and is fired by Kinney. He and his friends plan to take the pouch from Jimmy. Helen locks it in the safe. While Jimmy is in charge of the station the Mexican and his friends bind him, take the pouch and leave him upstairs where Helen's private wire terminates. By some contortions he reaches the wire and telegraphs the alarm to Helen. A hobo has seen the gang board a freight and helps Helen put a hand car in shape for the chase. She sees a switch and tumbles off in time to throw the switch and sideswipe the handcar on which the Mexicans are attempting to escape. The pouch is recovered and Helen makes sure that Jimmy is rewarded with a good job.

The Borrowed Engine—Kalem—A Daughter of Daring Series.—Featuring Helen Gibson. Dick Patterson saves Superintendent Cummings' daughter, Grace, from drowning. She invites him to a party. When he is to attend a test train is run to cinch a big freight contract. Dick is impressed to run the train. Graves, business agent of a rival line, determines to delay the train, instructing one of his lieutenants to empty the Lone Point water tank. Grace overhears the plot and warns Helen. She tries to save the day but is caught and imprisoned on top of the tank. Dick's train comes rushing in and he takes Helen down from her prison. The tank is empty and so they take an auto that is near by and rush to the rival road. They flag a special, and by a ruse induce the engineer and fireman to leave the cab. They run off with the engine, take a cross-over switch and the day is saved as Dick continues his test run with a borrowed engine.

The Phanton Mine—Kalem—American Girl Series.—Featuring Marin Sais. Jake Barstow visits King's San Remo ranch and endeavors to interest Roger King in his Greenback mine. King instructs his young superintendent, Larry Kerwin, to visit the mine and if it is worth the money to pay Barstow $10,000 for a half interest. Barstow has an idea that Larry will carry the money on his person, but it has been left in trust with the local bank. On the way up Larry slits one of the oats bags and by this Madge and her father trail them to the mine, after becoming alarmed for his safety. Chuck, the guide, and Piute Charley open fire on them. Barstow also takes a hand in the game, but Madge gets the drop on him and disarms him. He then boasts that they will never see Larry alive as he has lighted a fuse leading to a lot of explosives in the mine. Madge hastens to the rescue and saves Larry, not a second too soon.

Bulls or Bullets?—Kalem—Featuring Ham and Bud. The two Kalem fun-makers are between two fires. A band of threatening cowboys run them out of town against two Mexicon bull fighters. Choosing the bull fighters of their prey they put them to ight and don the holiday regalia that is left behind. Going across the desert they reach the Mexican settlement where there is to be a bull fight. They are entertained like conquering heroes and are petted by the beautiful senorita for whose hand they are to battle as an added attraction. At last the great bull is turned loose in the arena, and when Ham is about to ram his trusty blade home a voice coming from the bull pleads for mercy. The bull fight degenerates into a tango tea, and when the dethroned bull fighters enter it is exit Ham and Bud.

In the Web of the Spider—Kalem—Grant, Police Reporter Series.—Grant's boss, Brule, and owner of the Chronicle, instructs Grant to investigate a series of bond thefts reported by the president of the Merrimac Trust Company, where his son Harry is employed. Grant gets a job as clerk in the job department and before long discovers, with the aid of a pocket mirror that Harry is stuffing the bonds in his pockets. He follows him and in a flashy restaurant Harry meets a dark haired adventuress. They enter a taxi and he follows in another. When they alight at a dark alley, the girl blindfolds Harry. Grant has such a fright with two darkies that he loses sight of them. Inside the house Brule meets the "Spider," a master criminal who is trying to swing a big bond steal. When Grant has done some roof climbing of a dizzy kind, and let himself into the "Spider's" quarters the birds have flown, but there are proofs involving a well-known bucket shop proprietor, who has all the stolen bonds. He confronts this man and obtains the bonds. The affair is hushed up and Harry has learned a good lesson.

This Is Not My Room—Vim Comedy.—Featuring Ethel Teare. "The thoughtful husband" decides that wifey is in need of a vacation and therefore sends her away to a quiet summer hotel. Upon her arrival her hand baggage is placed in the wrong room by a "dime-novel crazed" bellboy, who at the same time places another guest's baggage in her room. The similarity of the numbers "66" and "99" is the cause of the error, and when Ethel, a newlywed, arrives to meet her husband she is escorted to her husband's room, but to her astonishment finds a woman's wearing apparel thrown about the room. Ethel decides to make more trouble and therefore removes the lingerie and places it in room 99, where it is discovered by "the thoughtful husband," who has also arrived in response to wifey's telegram. In the wee small hours of the morning "the cabaret rounder" returns to the hotel, and when he attemps to retire in Ethel's room a general mixup ensues, which ends in a pink pajama parade and the satisfactory adjustment for everyone.

Dimples the Diplomat—Vitagraph—(Two Reels).—Featuring Lillian Walker. Dimples goes to her father's friend's house to live. The Saunders family she finds very unhappy and squabbling all the time. Through her tact Dimples wins the friendship of all, reuniting Grace Saunders and her fiance. She cures Jack of his indulgence in alcohol, saves Mr. Saunders from financial ruin, and eventually finds Jack is the ideal partner of of her future life.

Selig-Tribune No. 18.—New York, N. Y.—Thousands of women and children invade City Hall Park and clamor to see the Mayor. New Orleans, La.—The seven mile young men's gymnastic cross country race is won by Alex Norman. Goose Creek, Tex.—Prospectors are rewarded when the first "deep pay" gusher is struck at a depth of 4,000 feet. New York, N. Y.—Three hundred thousand dollars worth of dogs are benched at the forty-first annual show of the Westminster Kennel club. San Francisco, Cal.—"Death Valley Bill," driving 20 mules, leaves on a cross country trip to New York. Lake Bluff, Ill.—One thousand public school teachers visit the Great Lakes Naval Training Station. Palm Beach, Fla.—Miss Elaine V. Rosenthal wins the Florida women's championship. New Orleans, La.—This city is given over to the fun-loving patrons of the Mardi Gras celebration. New York, N. Y.—Germany's U-boat policy results in tying up thousands of loaded freight cars in Eastern yards. Oakland, Cal.—Oakland's fair sex don overalls and begin growing potatoes. Columbus, N. M.—Our punitive expedition into Mexico is photographed in a government aeroplane near Columbus, N. M. Omaha, Neb.—The business section of this city is visited by a fire which destroys many buildings.

Selig-Tribune No. 19.—Palm Beach, Fla.—Miss Gladys Ballard, of New York, and Miss Elizabeth McNaughton, of Chicago, have an exciting gallop on their sea horses. Waverly, Mass.—Many spectators find much amusement in the annual game of the Belmont Springs Country Club. New Bedford, Mass.—The steamer Sankaty goes ashore off the end of Sconticut Neck. Camden, N. J.—Chief Bender proves his versatility by winning the clay pigeon match against Grover Alexander, making 99 kills out of a possible 100. Philadelphia, Pa.—Strike breakers on their way to work in the Franklin Sugar Refineries. New York, N. Y.—The American liner Philadelphia reaches port safely. San Francisco, Calif.—General Funston's body arrives in San Francisco and is taken to the City Hall. New York, N. Y.—The New York Giants leave for Spring practice at Marlin, Texas. New York, N. Y.—The sculptor, Joe Davidson, finishes his bust of President Wilson. San Francisco, Cal.—Ten thousand school children assemble in a novel flag drill. Palm Beach, Fla.—Society finds great sport in watching the annual Mid-winter Field Day event.

Mutual Pictures

The Tell-Tale Arm—American—(One Reel)—March 9.—Featuring Wallace Reid. Ben Hary, a youthful mining expert, arrives in the mining town and promptly seeks out pretty Mablel Whitaker and her mother, who have inherited a map purporting to lead to a gold deposit. They determine to look at the deposit but are warned by Jim Halliday, a bad man. That night Mabel sees a hand slowly steal through the window and grasp for the map. She plunges a knife through the arm and it is hastily withdrawn. The next day Ben sees Jim Halliday near the gold mine and sees that he is nursing a wounded arm. Ben overcomes the bandit and has him jailed.

Shorty Trails the Moonshiners—Monogram—(Two Reels)—March 12.—Shorty is called upon by Anita to come into the mountains of Kentucky and break up a band of moonshiners. Anita is trapped by the moonshiners, who are running a roadhouse, where the signs tell the traveler that soda water and ice cream are sold within. She is imprisoned in the cellar, which is just over an aqueduct leading to a deep reservoir. Shorty arrives in the mountains just in time to save the moonshiner's daughter from a band of incensed people and she is the means of rescuing Anita from the hands of her father. The moonshiners are captured and Shorty takes Anita into his arms.

Mutual Tours Around the World—(One Reel) Gaumont—March 13.—Picturing the Oasis of Gabes, in the Sahara and Koursk-Siberia.

See America First—(One Reel)—Gaumont—March 14.—Showing scenes along the Mississippi from New Orleans to Baton Rouge. On the same reel with Kartoon Komics.

Outwitted—Niagara Films—(Two Reels)—Perils of Our Girl Reporter Series—March 15.—Jim Adams, son and heir of a wealthy New Yorker, is left a fortune in a will provided that he is married before a certain date. He wakes the morning of the fatal day and realizes that he has forgotten to get married. He advertises in the papers for a wife and is besieged. Beth Alden, a young newspaper reporter, is sent to cover the case and when she arrives Jim will not listen to her story. He thinks that she has come in answer to the advertisement and so carries her off to the minister's where they are married and he gets his fortune.

Jerry's Triple Alliance—David Horsley Studios—(One Reel)—March 15.—Featuring George Ovey. Jerry is in love with Tiny, whose father prefers Bill, who unknown to him is a bad man. Tiny is captured by Bill and placed in a deserted cabin. She manages to let Jerry know of her predicament and he determines to use his pet elephants, Ena and Lulu to rescue the girl. Tiny climbs on the back of one of the elephants, while Jerry gets on the back of the other. They ride into a restaurant where the elephants start in to do the tango and then they sit down to their dinner.

Reel Life—(One Reel)—Gaumont—March 15.—Magazine reel showing "New Police Club Rifle," "Making the Cactus Useful," "The Fluid of Life," and "Gold Mining in Alaska."

The Lonesome Mariner—(One Reel Feature) — American — March 16. — Featuring Edwin Coxen. An old sailor tells his young companion the tale of his life. He tells of a party of tourists visiting the fishing village. He falls in love with

one of the girls, but her parents refuse to let them wed. The girl pines away and finally becomes delirious. She calls for the fisherman but he arrives too late and she dies in his arms calling his name.

A Ram-Bunctious Endeavor—(One Reel Featurette) — American — March 16. — Featuring Wallace Reid. Jim had been away for a long time. Marjie heard that he was returning from college and so dressed up for the occasion. Jim dons his cowboy outfit however. The boys decided to give him a party. This was the inspiration of Chick, who tells his sweetheart Polly about it. Jim in his exuberant spirits kissed Polly and was seen by Chick. A riot follows and Chick was thrown into a corrall with a vicious ram.

A Matrimonial Shock—(Two Reels)—Vogue—March 17.—Featuring Lillian Hamilton. Lillian Hamilton is the young heiress, who with her colored maid goes to a fashionable summer resort. There she is seen and admired by John and Owen, who set out to win her. She is locked out of her room one night and so dons her brother's clothes. She is seen by John, who thinking she is a boy, plans a trick on Owen. John goes up to Lillian's room and there he sees Lillian's maid, heavily veiled and dressed in Lillian's clothes. Thinking it is Lillian he drags her downstairs and there is astounded when she unveils. Meanwhile Owen marries Lillian.

Universal Program

Universal Animated Weekly No. 62—March 7.—Seventeen hundred school ma'ams visit students at naval training station—Lake Bluff, Ill. Rear-end crash in fog results in death horror in telescoped cars.—Mount Union, Pa. Storekeeper presents "costly" onion to every purchaser.—New York City. Hard job to demolish old city building to be replaced by recreation center.—San Francisco, Cal. Great Britain bending every effort to rush ammunition to front.—Somewhere in England. Captor of Aguinaldo and Army hero is honored by thousands.—San Francisco, Cal. Japanese steamer "Hudson Maru," taken by sea raider and used to carry ashore prisoners from other ships.—New York City. Chief executive of nation is inaugurated with impressive ceremonies. Washington, D. C. Let's all be Americans now. Cartoons by Hy Mayer.

Some Specimens—Nestor—March 12.—With Eddie Lyons, Margaret Whistler, Lee Moran, Edith Roberts and Mrs. Witting. Mrs. Willoughby and her daughter, Bess, meets Mrs. Montgomery at a society card party. They decide to have their sons, Walter and Percy, meet. Wallie is a student of minerology and Percy of botany. In the meantime the two boys have a fight over a couple of chorus girls. The next day Percy and Walter meet. They give a rake lecture to their mothers, who think their knowledge amazing.

The Oriental Death Punch—Episode 1 of the Voice on the Wire—March 12.—With Ernest Shields, Ben Wilson and L. M. Wells. Alvin Van Cleft, a wealthy man, is killed one night while out in a taxi with a chorus girl. Some time later his son Howard, is notified by a mysterious voice that his father has been murdered. He is the third victim—two others who had been interested in chorus girls having preceded him. John Shirley, interested in criminology work, Professor Montague, a prominet physician, and Detective Cronin start working on the case. They arrive at the conclusion that Van Cleft was murdered by the Japanese death punch. Many thrilling incidents take place in this installment. It is finally brought to a close by the professor overpowering two thugs and taking them to the police station.

The Vault of Mystery—Episode 12 of the Purple Mask—March 12.—With Grace Cunard and Francis Ford. Kelly determines to apprehend the "Purple Mask" and goes to "The House of Mystery." He is outwitted by Pat and finally finds himself many miles from town. Pat decides to enter upon another adventure. Johnson, a man suspicious of banks, has constructed a submerged vault, completely surrounded by water. When Pat learns that he is the head of a vice syndicate, she decides to attack his vault and distribute the money among the poor. The episode closes with Pat surprising Johnson in his vault counting the day's haul. The girl throws a purple cloak over Johnson's head, while two men render him helpless.

A Woman in the Case—Victor—March 13.—With Eileen Sedwick, Ralph McComas and Milton Sims. Eileen told every one that she would never marry a man who had a mother living. She fell in love with Ralph and he saying he had no mother, she married him. Eileen was a terrible cook and her husband was desperate for food. Finding a letter addressed in a woman's handwriting in her husband's pocket, she forces the messenger boy to lead her to the house from which he received the letter. Through the window she sees her husband in the arms of a woman. She enters and begins to beat Ralph. The woman faints. After quite a chase Eileen learns that the woman is Ralph's mother.

The Common Sin—(Three Reels)—Gold Seal—March 13.—With Helen Gardner. Sheba, the most beautiful woman of the gypsy camp, was betrothed by her father to Carlo, a member of the tribe. She meets George Lattimer, a city man, and gives her heart to him. George induces her to leave with him. He soon tires of her and she returns to the gypsy camp, to bear her child. She dedicates the little girl with her last breath to the task of vengeance. Many years afterwards, Lattimer and his wife visit the place. They meet Eldora, and her grandmother recognizes the man. She tells the girl the story of her mother. She plans to carry out her mother's wish. The girl returns to town with the couple and Lattimer soon becomes attached to her. In the meantime, David, a gypsy boy, sets out for the city to make Eldora return with him. One day Lattimer makes open love to her. She tells him who she is and the man is terrified. At this moment David breaks in, stabs Lattimer and drags Eldora away with him. Later we see them restored to happiness in the forests.

Sins of a Brother—Imp—March 14.—With Herbert Brenon and William Shay. Will, a detective, has a younger brother who is going crooked. One day he catches him trying to hide some stolen jewelry. John confesses to have taken it from a peddler. Thinking that a prison sentence might bring him to his senses, Will handcuffs him and sends for the police. Their mother begs Will to give his brother another chance. Just as the police are about to enter, Will puts a chair through the window and tells the officers that the thief escaped. John promises to go straight.

Summer Boarders—L-Ko—March 14.—Featuring Phil Dunham. A call comes from a summer hotel for a decorator. The boss arrives with his assistant, Phil. The proprietor's wife is of a flirtatious disposition and her husband is very jealous. He suspects her of casting eyes at the boss paperer. Phil is hard at work pasting wallpaper on the desk, chairs, sofa pillows and other places except where it really belongs. The proprietor starts a chase. Several people are covered with paste and Phil, as usual, is the chief sufferer.

Where Glory Waits—(Two Reels)—Laemmle—March 14.—With Allen Holubar and Fritzi Ridgeway. The young king was sadly dreaming of his college days, when cares of state were unknown to him. His reveries were brokn by the learned counselors informing him that a marriage of state had been arranged with a certain dignified princess. It brought to his mind the laughing face of a sunny, curly-haired girl, the daughter of the university president. He rebelled at the hard responsibilities before him, and abruptly left the palace to wander in the forest. There he found a girl chopping wood and learned that she was the sole support of her bedridden mother and four young children. He was greatly impressed when she did not quarrel with her fate. She had taught him a wonderful lesson. Some days later Scylla received a purse of gold and a message from the king. The king married the haughty princess and when a girl was born to them, he insisted on calling her "Princess Scylla."

Dorothy Dares — (Two Reels) — Victor — March 15.—Featuring Ruth Stonehouse. Dorothy is in love with Harold Mason, a clerk in a haberdashery store. She is sent away to a girl's seminary, but is too love-sick to study. One day when she was very lonely she wrote home to her parents saying she couldn't live any longer. Harold gets a leave of absence to go to see his sweetheart. He sends Dorothy a note telling her he will be in her room at ten that night. The girls are unaware what to do as they are to be initiated into the Sigma Phil Sorority at that time. When Harold arrives he is put in the bedroom. There is quite an exciting time when the girls come. Harold is nearly discovered but is successful in eluding them. Dorothy's parents rush in and ask the meaning of the letter. Dorothy explains that she had a nightmare and wrote the letter in her sleep. All was again peace.

Universal Screen Magazine—Issue No. 10—March 16.—The first subject is the Government Weather Bureau at Washington, D. C. An interesting study of the armadillo, the little creature of the cactus country, is the next. Mrs. A. Louise Andrea shows us how to make chocolate creams. A timely subject is the testing of Government torpedoes, which cost $10,000 a piece. A few minutes of animated sculpture closes the reel.

For Honor's Sake—Big U—March 15.—Harry and Joseph are hunting together. They quarrel over a rabbit. Joseph strikes down Harry at his gate and thinking he has killed him, rushes into the woods. Gertrude, Harry's wife, finds him and brings him to. Harry tells her the story of the blow. Joe's wife hears of it and goes into the woods to hunt for her husband. She finds him overcome with grief at having killed his friend. Telling him Harry is not dead, he returns with her and begs forgiveness.

Love on Crutches—L-Ko—March 16.—With Hank Mann. Bill and a young interne of a hospital have a fight over a pretty nurse. Bill is left for dead. A policeman finds him and takes him into the hospital. In the ward an anarchist offers to stand treat. Bill steals his bottle. The nurse is sweet to him which arouses the ire of the anarchist. The anarchist puts a bomb under Bill's bed. The nurse sits on the bed, and the horrified anarchist tries to get her away. The bomb is discovered and the entire hospital force tries to get rid of it. In the end the anarchist and Bill are blown through space by the explosion.

The Tail of Thomas Cat—Animated Cartoon.—The cat is rocking in a chair. His tail becomes caught in the fence. A chicken grabs it in its beak and pulls it. The cat goes over the fence to settle with the chicken. They fight and the cat thinks the chicken dead. The chicken comes to. It goes through the fence and pulls the cat's

"Burning the Candle." *"The Vanishing Woman."* *"The Pulse of Madness."*

Attractive new Essanays that ought to be good box office tonics.

The first two scenes are from "The Dangers of Doris" series, featuring Mary Anderson and released for Vitagraph by General. The last picture is "Missing," marketed the same way.

tail right out. The cat cries. A dog comes along and laughs at the cat. Then a boy ties a tin can on the dog's tail. The cat is consoled. It sees that tails are no good after all.

'Art Aches—Joker—March 17.—With William Franey and Gale Henry. The only one who receives Bill, a vendor of pictures, is Gale. She wants him to paint her as "December Afternoon." She poses with her feet in a basin of water for realism. Bill has to make good his bluff of being an artist. He enlists the aid of her maid, Lillian. She snaps the model and takes the negative out to have it developed. As revenge upon her mistress, Lillian changes the enlarged portrait for that of a donkey. A reception is held for the ceremony of unveiling the picture. When the substitute is discovered, Bill is kicked out. Gale gives up the patronage of art.

Racing Death—Laemmle—March 17.—With Robert Leonard and Betty Schade. The child of an auto mechanician is seriously ill and may require an operation at a moment's notice. He has to run the car in a race for a big prize for his employer. On the day of the race the child becomes worse and the parents know that an operation is necessary. The doctor cannot be reached. He takes the child, jumps into the car. Though he is the last to start in the race, he drives with such reckless speed that he comes in first. Not waiting to receive the congratulations from the crowd, he drives to the hospital. The child's life is saved.

Roped In—(Two Reels)—Bison—March 17.—With Bill Gillis and Countess Du Cello. All the boys on the ranch clean up for the arrival of their new boss, only to find it is a woman. She is very dignified and the boys are filled with awe. The next day she makes them clean up the place. The boys decide that one of them must propose to her so that the others can work the ranch. They draw matches and "skeeters," the foreman, wins. All he can stammer out is something about the day's work. He is ordered out of the house. "Hi Pockets" thinks that maybe he can turn the trick, because the boss has always liked him. He figures that if he marries her, he can be boss of the ranch and have the boys working for him. The boss accepts him and the wedding takes place. After the ceremony he orders his wife to get to work, while he takes it easy. The boys see that it is useless to protest when they are ordered around. They are a sadder but a wiser bunch, while "Hi Pockets" remains king of the situation.

The Clash of Steel—Adventure No. 2 of the Perils of the Secret Service—(Two Reels)—Imp.—With Kinsley Benedict, Jay Belasco, Claire Du Bray and Jean Hersholt. Princess Seraphina, taking her son Prince Paul, flees from her husband, Prince Feodor. The following day Count Stefan convinces Feodor that he should divorce the princess and marry Princess Sofia Anoria. Plans are laid to gain reasons for divorce. A great many exciting scenes take place, in which Norry, the secret service agent, figures. The picture is brought to a close with Norry rescuing the princess from the trap that has been made for her. When the prince learns of the past events, he realizes his own folly and pleads forgiveness. The princess pardons him on account of the boy.

The Hidden Danger—(Two Reels)—Big U—March 18.—With Mona Darkfeather. The Americans are sent out to subdue the rebelling Indians. They capture all the Indian squaws. Then the braves attack the fort to rescue the women, especially Minato. A great battle occurs, but the Indians are finally repulsed and driven back to their own lands.

Foreign Legations in China—(Split Reel)—Powers—March 18.—With Dr. Dorsey. First is shown the Imperial Palace, where the president of China now resides. Next we see the foreign quarters, with the legations of various countries. The Japanese, Dutch, German, Belgian, British and American legations are seen. The Russian legation and bank and the French cathedral. At the American legation the Marine Guard is being reviewed.

Feature Programs

Blue Bird

The Gift Girl—Bluebird—(Five Reels)—March 12.—An English baby, found deserted in a Persian forest, is taken into the childless home of Usun Hassan, a native prince. The infant grows into a beautiful girl, and is promised in marriage to a wealthy old merchant whom she dislikes. Malec, wooing her devotedly, gains a promise of an elopement, which, however, is frustrated by the prince's guards. Rokaia escapes to the harbor, where she takes passage on a steamer, eventually arriving alone in Paris. A motor accident introduces her into the home of the Marquis de Tonquin, whose son is sowing wild oats at the university. Deciding that the young man should settle down, and mistaking Rokaia's character, the Marquis pays her a salary to go to the university to be Marcel's "companion." The young man realizes the girl's innocence, and establishes her respectably in his boarding house. The two are fast falling in love when Malec appears, abducting Rokaia to a foreign quarter of the city. From this den the girl is rescued by Marcel, who gains his father's consent to their marriage.

Christie Comedies

His Flirting Ways—Christie Comedy—(One Reel)—March 12.—Billie Rhodes, Neal Burns and Ethel Lynne, in the cast. Neal is a flirt, and though his wife, Billie, is the most patient of wives, he is in the hands of fickle fate. Wifey gets a delayed telegram from a girl friend, Ethel, containing the news that she will arrive for a visit. On his way down town Hubby sees a pretty girl and starts a flirtation. It happens to be Ethel and the excitement begins. When Ethel arrives at Billie's home, the picture of friend husband is shown and Billie informs her that Neal is a gay dog. "He is," says Ethel. "He tried to flirt with me." The two girls decide that Neal needs a lesson. Ethel continues the flirtation and Neal takes her to dinner. Billie garbs herself in the clothes of a "bad man" and follows them to the cafe, where she appears before them. "My husband" gasps Ethel, just as Billie shoots and Neal runs. The girls hurry home and Billie, properly dressed, greets him. Ethel appears later and blackmails him. He gives her a hundred and later goes into the hall to find them dividing the money. He sees that the joke is on him and when told of the masquerade of Billie, thinks her too clever to be left alone nights, so decides to stay home.

Fox

Sister Against Sister—(Five Reels)—William Fox—March 5.—Featuring Virginia Pearson. The story tells of the operations of two twin sisters, who, all unknown to each other, are working both for and against the same man. A plan to discredit a nominee for governor in the eyes of the public fails, and the perpetrators, together with their accomplice, the erring sister, suffer.

Metro

The Barricade—(Five Reels)—Metro.—Starring Mabel Taliaferro. Amos Merrill tells his daughter that Cook, a rising young westerner, has ruined him. Hope Merrill plans to revenge the wrong. Cook, discovering Merrill's misappropriation of the company's money, gives the man another chance. Hope wins Cook's love and marries him. Now she is ready for revenge. With the help of Gerald Hastings the affairs of Cook are at last in the hands of Hope. Merrill informs his daughter that it was not her husband but himself that had been in the wrong. Hope is overcome with grief but goes to her husband and begs forgiveness. The barricade is raised and the two at last made happy. Reviewed in this issue.

The Woman and the Game—Episode 10 of "The Great Secret"—March 12.—Featuring Beverly Bayne and Francis X. Bushman. Dr. Zulph brings about the capture of Detective Sears, but is not smart enough to keep him imprisoned, and the great sleuth escapes by a wily scheme. Meantime Dr. Zulph plans to get control of Beverly's securities. To further his scheme he uses his dupe, Sara Loring. This girl calls upon Strong to have her portrait painted, and in furtherance of her scheme she faints while posing. While Strong and Wee Wee are hunting medicine Sara is hunting for the Clark fortune and discovers the hidden treasure. She is still seemingly in a coma when Strong returns. He tries vainly to revive her and is still bending over her in his efforts to bring her back to consciousness when Beverly enters his studio and sees him. One look is enough. Beverly closes the door and retires. Thereby has Strong fallen considerably in the eyes of Miss Clark.

Mutual Star Production

My Fighting Gentlemen — (Five Reels) — American—March 12.—Featuring William Russell. Reviewed in this issue.

Red Feather

Border Wolves—(Two Reels)—Red Feather—March 12.—With Neal Hart and Janet Eastman. McGowan is the head of an organized band of gun-runners. Joe tries to make love to Tina, but McGowan orders him to keep away from her. The "Bum," wandering through the country, arrives at Snakehead. Joe hires him to help them. One evening Joe approaches Tina, the girl struggles with him. Her father rushes out, knocks Joe down and tells him that after tonight they part company. Joe warns the other men that McGowan is going to double cross them and that they will have to beat him to it. The "Bum" notifies the Rangers that the gun-runners are ready to carry out their plans. An exciting conflict takes place, but the bandits are finally taken prisoners. The "Bum" is found to be the best Ranger in the service.

The Girl Who Lost—(Three Reels)—Red Feather—March 12.—With Cleo Madison and Daniel Leighton. Mary was a chorus girl but didn't belong to the "fast" set. After her work was finished she hurried home to her sister, Frances, whose one ambition was to go on the stage. At the close of the season, Mary goes "on the road," and leaves her sister in care of the landlady. Frances become dissatisfied and seeks work. She enters the employment of Andrew Van Holt. Soon she has sacrificed her honor. Mary hears of this and plans revenge. She makes the acquaintance of Van Holt's son, who is engaged to Millicent. When she has won his love, Mary goes to Van Holt and tells him if he does not marry Frances, she will marry Hayden. Andrew decides he will right the wrong that he has done. Mary has really learned to love Hayden, but gives him up in order that her sister may be happy.

Triangle

Blood Will Tell—(Five Reels)—Triangle-Ince-Kay Bee.—Featuring William Desmond. The Oakleys for years have held a prominent place in the affairs of Wall street. Young Samson, proving a failure at college and knowing nothing of business, is given a large allowance and left to find pleasure where he can. He be-

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Featuring BOBBIE BOLDER as the Champion Pest Squelcher. Single reels that are reely funny You can purchase one or all. Beat your competitor to it. Write us for particulars. Our Studios Can Be Rented by the Day or Week.
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comes infatuated with a chorus girl and marries her. The father is furious and casts him off without a cent. The young man finds work in a factory and in this way supports them. The elder Oakley goes on a voyage. His enemies take advantage of his absence and attempt to cause his utter failure. Knowing what this will mean to his father, Samson junior takes charge and manages to rescue his father from the conspirators. The young couple is forgiven. Reviewed in this issue.

A Love Sublime—(Five Reels)—Triangle-Fine Arts.—With Wilfred Lucas. Philip, a powerful Greek, is in love with a little French waitress, but they are unable to marry on account of the girl's poor health. She is taken to the hospital to receive proper care and Philip goes to see her every day. One day he is told that she is dead. He starts trouble, is arrested and sentenced to two months in jail. After he is released he plays beneath the window of the hospital each evening. Many incidents occur and at last Philip learns that the girl did not die. They are reunited in "a love sublime." Reviewed in this issue.

Ultra

The Woman Who Dared—California—(Five Parts)—March 10.—Featuring Beatriz Michelena. The story opens in Rome where the Princess Beatrix is appearing as Marguerite in the opera Faust. She is much sought after socially. She becomes engaged to Count d'Olli, an Italian diplomat. A secret treaty has been made between Italy and Russia and has been given to the Count for safe keeping. Beatrix's brother, Henri de Rohan, French ambassador to Italy, appeals to his sister to help him secure the treaty so that he can send it to Paris for examination and then return it before the Count misses it. Beatrix secures the treaty and it is forwarded to Paris by special messenger. Noel Bren, a rich young American, who is in Rome, falls in love with Beatrix, but upon learning of her engagement leaves for Paris. Count Grozzi, an Italian diplomat, learns of the theft of the treaty from one of his spies and desires to get hold of it in order that he may secure a hold upon Beatrix by threatening to disclose the facts in the case. The messenger with the treaty is attacked by one of Duke Grozzi's hirelings and is about to be robbed of the treaty when the young American, Brent, appears on the scene, knocks the messenger's assailant unconscious and is given the treaty with instructions to deliver it to Beatrix. At the finish Brent's sacrifice of himself to save Beatrix's good name results in the dismissal of Count d'Olli and the winning of her hand by her American lover.

New Universals

The Universal Film Manufacturing Company offers on the program of March 12, instead of the customary five-reel Red Feather production, a double attraction, presented under this brand. The five reels include "Border Wolves," a three-reel heart-interest drama, with the scenes laid in the southwest.

The Red Feather double attraction is released Monday, March 12. "The Girl Who Lost" is one of the subjects. On the same day appears the Nestor comedy "Some Specimens."

Second in importance to the Red Feather double attraction is the release of the first episode of "The Voice on the Wire," the new Universal serial, founded on the novel by Eustace Hale Ball. The title of the first episode is the "Oriental Death Punch." The chief offering for March 13 is a Gold Seal three-act drama. The other release of this date is the Victor comedy, "A Woman in the Case."

Herbert Brenon will appear in the leading role in the Imp drama, "Sins of a Brother," March 14. The Laemmle two-part drama "Where Glory Waits," the L-Ko comedy "Summer Boarders," and the Universal Animated Weekly, are the other comedy releases.

"Dorothy Dares," a Victor two-part comedy, written and produced by Ruth Stonehouse, who also plays the leading role, is the feature offering for March 15. The other release of this date is the big U drama, "For Honor's Sake."

The second of the George Bronson Howard series, "The Perils of the Secret Service," entitled "The Clash of Steel," featuring Kingsley Benedict, appears March 16. The Universal screen magazine number 10, and the L-Ko comedy, "Love on Crutches," are other Friday subjects.

A Bison western comedy drama, "Roped In," is the feature release of March 17. The Joker comedy, "Art Aches," and the Laemmle drama, "Rac-

Scene from prologue of "Johnny Get Your Gun," a Broadway show giving a comical version of life in a motion picture studio. In the center is seen Mr. Wilson, a freak director, who is said to be patterned after some eccentric director now enjoying prominence in the film business. Picture folks in New York are trying to guess the identity of the original character.

FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	75	85
Biograph Company.	5	14
Famous Players-Lasky Corporation.	95	110
Lone Star Corporation, pref.	97	100
Lone Star Corporation, com.	35	39
Mutual Film Corporation, pref.	30	34
Mutual Film Corporation, com.	22	24
North American Film Corporation, com.	21	25
States Film Corporation, com.	24	30
Randolph Film Corporation, pref. (with 50% com.)	60	75
Thanhouser Film Corporation	1¼	2¼*
Universal Film Manufacturing Company	150	..
Triangle Film Corporation	1⅞	2¼*

*Par $5.00.

(Exclusive to Motography)

Douglas Fairbanks Company—The stock of this company was all sold privately to friends of this actor. There is some demand for stock but none for sale.

Greater Vitagraph Company—Has made arrangements to greatly increase the capacity of its Los Angeles plant.

General Film Company—No trading is reported and preferred stock is still quoted nominally around 40. This company is now releasing a number of plays from the works of O. Henry.

Lone Star Corporation—Bookings continue large. Trading in stock has been moderately active around 35 to 37 for common and 98 to 99 for preferred.

Mutual Film Corporation—A few transactions have been reported at 20 to 23 for common and 31 to 32 for preferred. It is rumored that there will be developments shortly that will improve market for securities. Reports that Charlie Chaplin had signed up with another company seem to have been premature, as the Mutual people are still figuring with him and are making satisfactory progress towards a new contract.

Metro Pictures Corporation—Has arranged to produce five feature pictures of five reels each by Francis X. Bushman and Beverly Bayne.

States Film Corporation—A little trading in this stock has been reported between 25 and 30.

Thanhouser Film Corporation—Has engaged Richard R. Neill as leading man in new play by Lloyd Lonergan.

Vogue Films—There is considerable stock of this company on the market from 105 to 115, but not much demand. Profits are believed to be large, but no figures are obtainable by stockholders. Some reports have been circulated that dividend of 6% will be declared in April.

ing Death," are other Saturday offerings.

The Big U two-part Indian drama, "The Hidden Danger," with Mona Darkfeather, and the Powers split reel, "The Mystery of the Forbidden City," a Dorsey educational, are for release Sunday, March 18.

"The Vault of Mystery," the twelfth episode of "The Purple Mask," with Grace Cunard and Francis Ford, will be released during the week.

Pathe Program for March 18

Pathe states that its program for the week of March 18 is one of the best that the company has ever released. It includes "Pots and Pans Peggie," a Gladys Hulette feature; the first episode of "Mystery of the Double Cross," the first two-reel "Lonesome Luke" comedy, and the first of Pathe's combitone scenics. "Pots and Pans Peggie" is the story of a little Irish girl who has to support her brothers and sisters by "working out."

"The Lady in Number Seven," is the title of the first episode of "Mystery of the Double Cross," in which is introduced a novel character, the Masked Stranger. The Astra Film Corporation is the producer of the serial, which was made under the direction of William Parke, with Molly King as the star.

The tenth chapter of "Patria," featuring Mrs. Vernon Castle, is entitled "War in the Dooryard."

"Lonesome Luke's Lively Life," is the title of the first two-reel Luke comedy in which Harold Lloyd is coat boy in a white light cafe. Luke does an exhibition dance with Beebe Daniels as his partner and the bouncer-like proprietor trying to reach him.

The twenty-third release of the Florence Rose fashions shows thirteen beautiful advanced styles which are in the reach of every American woman.

In "Nomads of the North—Lapland," released on the same reel with the fashion picture, there are intimate views of the natives of Lapland and views of a herd of reindeer.

"Know America, the Land We Love," is the title of the Combitone scenic picture released in one reel. This is the first of these pictures made by Westgard and Hochstetter and contains scenes of Arizona and New Mexico. There is also an International cartoon and scenic, split-reel, and Hearst-Pathe news numbers 24 and 25 complete the program.

PUBLICITY MAN LEADS MARCH

H. H. Van Loan, publicity manager for Universal, has been asked to lead the grand march at the carnival and ball to be given by the Brooklyn Motion Picture Aid Society at the Labor Lyceum on April 8. Violet Mersereau will be Mr. Van Loan's partner. This publicity gentleman has proved so graceful and efficient as the leader of grand marches that he receives invitations to serve in this capacity almost daily. It has been rumored on Broadway that he is to appear on Fifth avenue at the head of a parade in the near future. This is only a rumor, however, and we merely offer it as such.

HARRY ENNIS WITH ART DRAMAS

B. P. Fineman, advertising and publicity manager for Art Dramas, Incorporated, resigned last week from that position to accept a similar post with another producing organization. Harry Ennis, who has been motion picture editor of the *Clipper* for some time heretofore, was appointed to succeed Mr. Fineman.

Mr. Ennis was for a long time employed on daily newspapers in New York City and elsewhere. He has been associated with the motion picture industry since its earliest days, having started the picture department of the *Clipper* over six years ago. Before that, Mr. Ennis acted as advance man for a number of touring attractions.

SOL LESSER IN NEW YORK

Sol Lesser, president of the All Star Features Distributors, Inc., of San Francisco, is again in New York City on what is said to be the biggest and most important of his eastern visits.

It is Mr. Lesser's intention to consummate a number of important purchases for big features for his western territory of which early announcement will be made.

This young western film man has long been an object of undisguised interest in the film world owing to his unusual and successful activities in exploiting independent features; hence his future movements are being watched with a great deal of interest.

DON'T forget to send your dimes for the Varner Fund. MOTOGRAPHY asks you to help in presenting a suitable token of recognition to the man who saved millions of dollars to the exhibitors of the country through his successful fight against the proposed tax of one-half of one per cent on the gross receipts of motion picture theaters.

Edward Warren's One Hundred Thousand Dollar Cast

The cast chosen for the new Edward Warren productions. The names are given in the story.

THE accompanying picture shows the carefully selected cast for the coming Edward Warren productions. It also shows a picked cinematographic staff and stage crew. These people earn more than a million dollars a year. Each one has either a stage or screen reputation. Edward Warren has produced some of the biggest state right money-makers. The camera man has photographed some of the best pictures released on the film market, and the technical staff has been associated with productions like "The Daughter of the Gods," "Neptune's Daughter," and "War Brides," and other attractions that run up into seven figures.

From left to right, sitting, are: Sheldon Lewis, featured with Pearl White in "The Perils of Pauline," and the "Iron Claw"; Edward Warren, producer and director; Lillian Warren, art director; Marie Shotwell, featured in "Enlighten Thy Daughter," and the "Witching Hour"; Theodore Friebus, of the Fox Stock Company, and well known on the stage; Charlotte Ives, a Morosco star recently associated with E. H. Sothern in the Vitagraph picture "The Man of Mystery;" Walter Hampden, the recognized interpreter of the Good Samaritan, who formerly starred in "The Servant in the House." Standing, from left to right: Louis Plunion, chief property man and paper-mache expert, formerly with Herbert Brenon; Henry Conjager, formerly with Thanhouser, Edison, and responsible for the photography of the "Deemster;" Richardson Holmes Perkins, assistant camera man; Thomas Tremaine, head of the mechanical department; George Fitch, technical director, formerly with Herbert Brenon, responsible for the technical management of "The Daughter of the Gods," "Neptune's Daughter" and "War Brides," and ten or twelve other features released chiefly by Fox and Selznick; Harry Hadfield, Mr. Warren's assistant, formerly with Lasky; Harry Benham, featured with the "Twenty Million Dollar Mystery," after five years associated with Thanhouser; and Mary Moore, sister of Tom and Owen Moore. The business management is under the supervision of H. Z. Levine, formerly of Triangle.

The organization, early in March, will move from the Herbert Brenon studios

to the South, where quite a number of spectacular and elaborate scenes will be taken. It is estimated at this time that the entire production, which is known by the working title of "The Transgressor" will cost more than $200,000.

ATLANTIC COAST NOTES

Studio

Cedric Ivatts, who was drowned on the Laconia when that vessel was sunk by a German submarine, was closely connected with Pathe Freres. Mr. Ivatts was the brother of **E. A. Ivatts,** for many years chairman of the board of directors of Pathe Freres in France, and was for several years the general manager of Pathe Cinema, Ltd., of London. He leaves a widow and two daughters who are engaged in ambulance work in France. Mr. Ivatts has recently been representing American concerns in England.

Ethel Clayton was recently the recipient of a handsome diamond ring from **Joseph Kaufman,** her husband. The occasion was their third wedding anniversary.

In a special match game of handball, played at the New York Athletic Club, recently, **Robert Warwick** and his partner, **James Hanley,** defeated **Ripley,** sports cartoonist of the *Evening Globe,* and **"Bugs" Baer** of the *Evening World.* The scribes made so few points in both games that they have conveniently forgotten how many. Mr. Warwick, however, gives them credit for having scored about ten points in both contests.

Edna Hunter is reading several stories in an effort to find one suitable for a five-reel story, in which she is to be featured.

Madge Evans, who has played child parts with **Ethel Clayton, Robert Warwick, Holbrook Blinn,** and other stars of equal prominence, has been offered a contract by a California producing company.

Marguerite Snow, preparing to leave for a year's solid work in Toronto, Canada, is having photographs taken by all the leading photographers of New York. She wants to have a year's supply before leaving.

E. K. Lincoln's dogs won ten out of sixteen prizes at the recent dog show in Philadelphia.

Montagu Love was in Washington for the inaugural ceremonies and sketched the president taking his oath of office for a well known magazine.

Ethel Clayton's picture has been chosen from a list of over 1,800 subjects for the 1918 calendar for Pillsbury's flour.

Two Metro players, **Kate Blancke** and **Edwin Holt,** have been engaged by **Oliver Bailey** for his stage production called "The Innocent Sinner" which has begun a tour of the country. With the Metro company Miss Blancke played in "The Pretenders." "The Brand of Cowardice," and "The End of the Tour," Mr. Holt in "The Wheel of the Law" and "The Pretenders."

Ralph Kellard lately finished his contract as a Pathe star. Mr. Kellard's contract with the Pathe company has covered a period of fifteen months, during which he starred in "The Precious Packet," and in the two Pathe serials, "The Shielding Shadow" and "Pearl of the Army."

PACIFIC COAST

The collection of saddles and bridles is a hobby of **Marin Sais,** Kalem actress. She possesses nine, five of the saddles having been given her by the big-hearted cowboys who have admired her fearless riding, four are costly purchases, one wonderfully tooled saddle being bought from a convict.

Lamar Johnstone is a stockholder in the company which is making the big feature, "The Planter," starring **Tyrone Power.**

Henry King, who has been directing little **Mary Sunshine,** is directing and acting with **Kathleen Clifford** for a change.

Winnifred Greenwood, formerly with the American Company, is now with Balboa.

Robert Weycross, Balboa character man, is a reel cosmopolitan. In his time, he has played every nationality under the sun.

The little Indian wife, "Lithe Willow," in "The Captain of the Gray-Horse Troop," is played by **Neola Mae,** a Winnebago Indian.

Oscar Apfel, the director, has left the Yorke-Metro company.

Edward Sloman, the American director, is producing a story of a taxi-cab with **William Russell** starred and **Francelia Billington** playing opposite him. The photoplay is a comedy-drama.

From the Antipodes comes an appreciation for **Chester Conklin,** Keystone comedian. A correspondent from Perth, western Australia, tells Conklin he has taken the town by storm and is a rousing favorite there.

"Shorty" Hamilton, Mutual, used to be a real cowpuncher.

Tsuri Aoki and **Tamaki Miura,** the little Japanese nightingale of the Boston Grand Opera Company, had a pleasant seven days together during the opera company's last week's engagement in Los Angeles.

William V. Mong, the actor-director, is resigning from the Universal.

George Ovey, Mutual-Horsley funny man, writes his own comedies.

Myrtle Stedman, the Pallas star who has been ill, has sufficiently recovered to take automobile rides and to pay a visit to the studio.

William D. Taylor, the director, has severed his connections with the Fox company.

Edna Goodrich, Mutual star, has a house at Teddington-on-the-Thames in England.

Ben Turpin, Vogue-Mutual comedy, leads the choir in a Los Angeles church on Sundays.

George Fisher, playing opposite Mary Miles Minter (Mutual) was born in Milwaukee.

Grace Cunard is taking a very well earned rest. For years she has acted, written scenarios and even directed without any holiday.

After an illness of several days **Helen Holmes** is again at work at the Signal studios in the featured role of the serial, "The Railroad Raiders."

May Allison, of the Lockwood-Allison, Yorke-Metro Company, received an attractive offer from a well-known theatrical manager to reappear on the stage as the star of his new musical extravaganza. Miss Allison was at one time in comic opera.

Chicago News

B. H. BASKIN is now booking "The Great Secret" in the Chicago territory for Metro.

The elite of the South Shore Country Club brought Sarah Bernhardt to Chicago, via the screen, for the first American presentation of "Mothers of France."

Gerda Holmes, the World player, came to Chicago lately to visit her mother. She has been indulging in her first vacation in over a year.

American Standard has signed up Richard C. Travers, erstwhile Essanay star, and the popular actor will begin work in Chicago immediately on a special feature.

The sub-committee of the city council has again postponed action on the proposed ordinance increasing theater licenses, owing to the death of City Clerk John Siman.

Lubliner & Trinz have purchased the Illinois rights for the big multiple reel feature, "Ramona," which had its first presentation at the Auditorium Theater last season.

Most Chicago film men knew Billy Aronson, formerly manager of the College Inn. He has now ascended to the position of business manager of the Yorke-Metro studios.

Ralph O. Proctor, of Art Dramas, and president of the Reel Fellows' Club, returned last week from a ten days' business sojourn in the big village on the eastern seaboard.

Al Cohn, formerly with *Photoplay Magazine,* at 350 North Clark street, is now located in Los Angeles. He is still associate editor of that splendid publication and is also acting as its Pacific Coast representative.

Frederick L. Collins, president of McClure Pictures, is expected in Chicago during the course of his tour over the country. What about that banquet, Mr. Montgomery, for the exhibitors who are showing "Seven Deadly Sins"?

Joseph Skirboll, Metro district manager, spent two days in Chicago early in the month. His journeys over his territory take him through a circle of cities which includes Pittsburgh, Chicago, Kansas City, Des Moines and St. Louis.

W. J. Wienold has been appointed assistant to General Manager M. G. Watkins of the American Standard Company. The Great Photoplays Company will begin soon the production of two six-reelers for American Standard.

In connection with the probe into the activities of the gang of film thieves supposed to be operating hand in hand in several cities, the trial of Abram Abramovitz, alias Abrams, was called a few days ago before Judge Robert E. Crowe in the criminal court. The defendant failed to appear. He is charged with stealing six reels of Chaplin films from the offices of the Mutual company in Chicago. The films were consigned to an agent in Sioux City, and $150 was paid for the consignment. It is said

Abramovitz was formerly an employe of the exchange.

Senator Guy Guernsey, who introduced the censorship bill in the Illinois legislature, which was described in Motography of March 3, invites the expression of opinion by exhibitors and film men on the merits of the measure.

J. L. Friedman, of the Celebrated Players Film Company, is thoroughly an optimist. He says advisedly that the best days are ahead for exhibitors. At present he is busy with the convention plans of the F. I. L. M. Club, of which he is president.

The introductory Chicago run of Mary Pickford's new picture, "A Poor Little Rich Girl," begins March 10, at the Auditorium Theater. The Artcraft management engaged the house. Admissions will be twenty-five and fifty cents during the stay at the Auditorium.

Mr. Le Mont E. Snell has been doing the handshake among the exhibitors on the south side. If he has his way about it they will all begin running Paramount pictures seven days a week. He recently joined the selling organization of the Famous Players Film Service.

B. McElroy, of the firm of Fitzpatrick & McElroy, who operate a number of theaters, mostly in the state of Michigan, made a business trip to Detroit last week accompanied by Emory J. Miller, vice-president of the company. The concern has taken over a couple of new houses in Michigan.

The meeting of the national executive committee of the Motion Picture Exhibitors' League of America, which was set for March 2, was postponed for one week and was held on Friday, March 9, at the Sherman Hotel. The whole story of the actions taken will be given in next week's issue.

Judge A. P. Tugwell, national vice-president of the Motion Picture Exhibitors' League, arrived in Chicago March 1. He came from Los Angeles to attend a meeting of the national executive committee of the M. P. E. L., scheduled for March 2. The meeting was postponed until March 9.

The Rev. M. P. Boynton, pastor of the Woodlawn Baptist Church, appeared as a witness before the superior court recently at a hearing on the Universal Company's appeal from the censor board's ruling against "The Sins of the Sons." In a sermon the Rev. Mr. Boynton defended the producer and declared the official ruling of the censor board was stupid. He approved the decision of Judge David, setting aside the ban put on the film by the Chicago censor board.

H. Gimbel, formerly proprietor of the Strand and Republic theaters, returned to Chicago for a few days during the last fortnight. He is associated with Bluebird Photoplays at Indianapolis. He promises to write a letter to Motography readers giving the confessions of an exhibitor who has turned salesman.

Aaron J. Jones, of Jones, Linick & Schaefer, is one of the incorporators of the Business Men's Association of Madison Street, which has been formed to further the plan for lighting Madison street in the loop. Harry C. Moir, John Z. Vogelsang and Leonard R. Adams are associated with Mr. Jones as incorporators.

J. D. Williams, Australian exhibitor, spent several days in Chicago recently. He visited the leading picture palaces and made notes on features of construction which he expects to incorporate in theaters which he plans to build in Sydney and Melbourne, Australia. He is making a tour of American cities accompanied by his wife.

T. C. Montgomery, McClure representative, ran his finger down a list of theaters and counted one hundred and twenty-five Chicago houses which are showing "Seven Deadly Sins." There are enough not included in the list to raise the number to one hundred and fifty. Exhibitors come to the office daily to book the series.

The officers of George Kleine and the Kleine-Edison-Selig-Essanay Service have been removed to the seventh floor of the College building, 207 South Wabash avenue. The entire seventh floor has been occupied by Manager Jenner and his staff. The Kleine Optical Company remains at the former address, 166 North State street.

Freeman Owens, of Essanay's commercial department, can hardly keep from roasting during this warm weather. He shortly returned from Alaska, where he and an assistant shot up a lot of scenery, picturing up some 15,000 feet of film or more. Mr. Owens states that Alaska is more progressive than people imagine, but that there are but two seasons there—winter and July.

The management of the Alfred Hamburger theaters has closed arrangements with Selznick-Pictures to show all Selznick releases. Through Manager Brockell, of the Selznick-Pictures branch, Mr. Hamburger has booked all Clara Kimball Young releases, Norma Talmadge in "Panthea" and "Idle Wives," "The Masque of Life," and the Robert Warwick features, including "The Argyle Case."

Manager J. E. O'Toole, of the Fox Chicago office, deserted his desk for the afternoon and acted as host to the two smallest and youngest stars of the William Fox aggregation, the Misses Jane and Katherine Lee. The children were accompanied by their mother. With Jack O'Toole piloting the party, they visited the Studebaker Theater to see "A Daughter of the Gods," in which the Lee children played.

The industrial motion picture committee of the Chicago Advertising Club has asked T. T. Maxey, advertising agent of the Burlington railroad, to exhibit the club's series of films, "Seeing Western America," in connection with other Burlington pictures. The pictures were made by the Rothacker Film Manufacturing Company of Chicago. Edward H. Philippi is chairman of the committee of the Advertising Club.

Walter L. Hill, until recently with the Famous Players Film Service at Pittsburgh, in charge of the exhibitors' service bureau, has accepted a commission with the Paramount in Chicago. He has become publicity manager for the Famous Players' distributing organization in the Illinois metropolis. When Mr. Hill and Miss Florence Higley get their heads together, things are sure to happen in the publicity line.

C. A. Rehm, president of the Atlas Educational Film Company, has in hand a communication from Martin Beck, of the Orpheum vaudeville circuit, notifying him that the Atlas thousand-foot scenic, "The Royal Gorge," will be shown in all Orpheum theaters. Mr. Rehm is arranging to produce a reel this summer on the growing of corn, beginning with the planting in the spring and ending with the harvesting of the crop.

A lively and enthusiastic meeting of the sales force of the local Paramount branch was held in the offices in the Consumers' building on the evening of March 3, with Manager Rutledge and Sales Manager Elliott in charge. S. I. Stoughton, of New York, the newly appointed middle western Paramount representative, talked to the men. Particular pep was generated in connection with the coming Fatty Arbuckle comedies.

The American Theatrical Hospital recently elected officers for 1917. Several prominent Chicago exhibitors serve as officers. All executive officers and members of the board of directors were re-elected. They are as follows: Hon. Charles N. Goodnow, president; Alfred Hamburger, vice-president; Hon. John P. McGoorty, treasurer; Miss Lillian M. Cody, secretary. The members of the board of directors are Messrs. Goodnow, McGoorty, Hamburger, George W. Sello, Walter F. Driver, Aaron J. Jones, Joseph Hopp, Edward Shayne, Fred C. Eberts, Frank J. Warren, J. Gartenstein, E. F. Borre, U. J. Hermann. The new hospital on Irving Park boulevard, on the north side, will be opened sometime in April.

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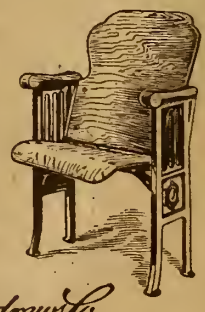
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, MARCH 24, 1917 No. ~~15~~ 12

More Than 9,000 Exhibitor Circulation Guaranteed

MAXINE ELLIOTT

A pre-eminent beauty, a talented and internationally-known artist, who will make her first appearance on the screen as a Goldwyn star. Her loveliness and the charm of her personality have challenged world-wide attention for years.

Hundreds of important newspapers have congratulated Goldwyn on bringing this notable woman into motion pictures. Here you may read a few of their comments:

PITTSBURG DISPATCH: "Maxine Elliott is one of the most beautiful women of whom the stage can boast. Goldwyn captured her."

BOSTON RECORD: "Miss Elliott will be a great favorite in New England. She is the most beautiful woman New England has ever given to the stage."

CHICAGO JOURNAL: "In bringing Miss Elliott to the screen Goldwyn has discovered a Gold-mine."

CLEVELAND PRESS: "Goldwyn succeeded where others failed. Miss Elliott is a big prize for the picture producers."

PORTLAND OREGONIAN: "Miss Elliott will appeal to a tremendous following."

DETROIT TIMES: "We cannot imagine there is a man or woman who will not hasten to see the beautiful Maxine Elliott on the screen."

THE SEATTLE TIMES: "Maxine Elliott . . . one of the most brilliant of all the stars."

FT. WORTH STAR-TELEGRAM: "Miss Elliott's entry into pictures for Goldwyn is one of the big events of the year."

Exhibitors will notice that Goldwyn's Big Stars represent Box-office Attraction at its Highest Point of Development.

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A tense moment in "The More Excellent Way," a society drama in which Vitagraph presents Anita Stewart and Charles Richman.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, MARCH 24, 1917 No. 12

Picture Theaters Are Decreasing

CHICAGO SHOWS 29,000 DECLINE IN TOTAL SEATING CAPACITY

NOT only is the number of motion picture theaters decreasing all over the country, but the total seating capacity per city is also decreasing, according to figures submitted to the joint New York state legislative committee which is sitting at the Murray Hill Hotel, New York, to investigate the motion picture industry with a view to determining its status as a subject of special taxation.

The figures, which were submitted by William A. Brady, president of the National Association of the Motion Picture Industry, covered twenty of the chief cities of the country of which thirteen showed a decrease in the number of theaters, six an increase and one no change.

Chicago Shows Surprising Figures

New York, Philadelphia and Chicago showed a most decided decrease, and in Chicago, where there were exact statistics, the decrease in seating capacity totaled 29,000, indicating that as the number of theaters was decreasing, the size of those remaining was, contrary to the general impression, also decreasing. Not only is the number of small theaters falling off, but the total seating capacity, representing more accurately the business done in each city, is also on the decline.

The figures were submitted in support of the contention of Mr. Brady and other officers of the National Association who are important producers and distributors and who have testified before the legislative committee that the business is ceasing to be the "gold mine" of earlier days and as such is not a proper subject for taxation as a producer of wealth without corresponding investment of capital and effort. President Brady and his associates are unanimous in their belief that the motion picture business should not be singled out for special taxation, but should be considered in this connection only as every other trades business from groceries to the railroads or automobile industries.

Especial attention is called in the table which follows to the showing in New York State, where, of the chief cities, only Albany and Utica show slight increases in the number of theaters, while New York, Buffalo, Syracuse and Rochester show decided decreases.

Interesting Figures on Theaters

The table submitted to the legislative committee follows:

Figures compiled for the motion picture tax investigation committee of the New York Legislature by the National Association of the Motion Picture Industry.

Showing increase and decrease in the number of theaters in twenty important cities of the United States.

CITY		1913	1914	1915	1916	1917
Buffalo	(Dec.)	..	80	87	83	74
Albany	(Inc.)	..	18	20	..	..
Utica	(Inc.)	..	9	12	13	14
Syracuse	(Dec.)	..	..	44	41	38
Rochester	(Dec.)	56	44	42	40	34
Chicago*	**(Dec.)**					
St. Louis	(Dec.)	..	194	150	157	139
Minneapolis	(Inc.)	..	..	..	61	64
Portland		..	..	..	52	52
Washington, D. C.	(Dec.)	..	76	76	68	..
Kansas City	(Inc.)	..	116	101	111	Est.120
Philadelphia	(Dec.)	237	259	234	197	167
Cincinnati		..	..	..	75	72
Seating capacity		..	..	..	38,787	37,761
Cleveland	(Inc.)	..	..	164	167	..
Detroit	(Dec.)	..	154	141	126	..
Boston	(Inc.)	..	..	..	60	61
Portland, Ore.	(Dec.)	..	275	237	..	..
						Up to 3/3/17
New Orleans	(Dec.)	..	89	83	80	47
Seating capacity		..	21,045	13,868	20,425	24,077
Revenue		..	$6,725	$5,767.50	$6,252.50	$8,000
San Francisco	(Dec.)	..	87	90	81	..
Revenue		..	$8,675	$9,000	$8,100	..
New York	(Dec.)	Decrease in 1917 over 1916, 140 theaters				

Twenty cities reported.

Number showing increase in theaters	6
Number showing decrease in theaters	13
Number showing no change	1
	20

*** 1916 loss over 1915, decrease of 83 theaters; decrease of 29,000 seating capacity.**

Censor Bill in Connecticut

A bill was introduced into the Connecticut legislature recently which provided for a commission of three persons at $2,000 a year salary to examine and approve films in the state. According to the terms of this bill, the commission could appoint deputies, there being no limitation placed upon either the number or salary. Nor was there any limitation placed upon the character of the film which might be excluded from circulation; such as whether it was indecent, obscene or immoral. It simply said that all films should be examined by it before exhibition. It also provided that the rate for examination should be 1 cent a foot which means $10.00 a reel. This would cost the motion picture industry, assuming that all the photoplays produced are shown in Connecticut, at least $100,000 a year. This is the most unreasonable bill which has been presented to any legislature for action.

Despite the character of this bill only three persons were at the hearing before the judiciary committee to oppose it. They were an exhibitor from Hartford, B. J.

Salvini; an exhibitor of New Haven, who was represented by an attorney; and Cranston Brenton, chairman of the National Board of Review. The unreasonable character of the bill was drawn to the attention of the committee and following the hearing it was believed that the bill would not be reported favorably.

ENDING DEPOSIT TROUBLES

Northwest Exhibitors Submit a Substitute for Advance System and Ask Producers to Aid Plan to Abolish Practice

The Motion Picture Exhibitors' Corporation of the Northwest has worked out a proposition that will be submitted to the exchange managers of the Twin Cities and to producers, under which it is hoped the advance deposit system can be relegated to the scrap heap for worn-out business methods. D. G. Rodgers, chairman of the committee which evolved the idea, presented a report of the plan at a recent meeting and the Northwest exhibitors voted their approval of the proposition unanimously.

The memorandum which the exhibitors are putting up to the exchanges for their approval stipulates that any member of the Motion Picture Exhibitors' Corporation of the Northwest shall be entitled to credit on films, providing his standing at the bank is good. It also states that all money that shall have been paid as advance deposits at the time an agreement shall be reached, shall be returned to the exhibitors.

Cancel Bookings on Ten Days Notice

Upon giving the exchange ten days' notice any exhibitor shall be entitled to cancel his bookings for a film, by the terms of the tentative proposition. If an exhibitor has been running a serial he cannot discontinue showing it, except, it is provided, if there is marked falling off in attendance at the last. Then, upon the customary ten days' notice, he may cancel the film.

If an exhibitor happens not to be in good standing at the bank and therefore is unable to satisfy the credit requirements of the exchanges, he shall be entitled to offer a surety bond or a cash guarantee, according to the committee's recommendations.

Charles H. Hitchcock, of the Princess Theater, Minneapolis, has become secretary of the organization to succeed William Koenig, who was obliged to resign the office on account of the pressure of business at the two theaters with which he is connected. Mr. Hitchcock resigned as chairman of the grievance committee to take the secretaryship. William Watson was named chairman of the grievance committee.

Corporation Holds Midnight Show

The Minneapolis exhibitors have arranged for a midnight show to be held March 27, at 11:30 o'clock, at the Pantages Theater. Tickets are selling at fifty cents each, the proceeds to go to the treasury of the Exhibitors' Corporation. Acts will be furnished by Minneapolis theaters.

The following new members have been enrolled:

George Carrisch, manager of the Third Ward Theater, North Minneapolis, 350 seats; Odell & Harris, managers of the Royal Theater at Hopkins, 300 seats; Aspin Larson, manager of the New Home Theater, North Minneapolis, 350 seats; W. A. Steffes, of the Northern Theater. Mr. Steffes was formerly secretary of the Northwest Exhibitors' Association.

ST. LOUIS PLANS BALL

Exhibitors of Centennial City Arrange Big Affair for City's Picture Goers—Mayoral Candidate Addresses Association

The Theater Managers and Motion Picture Exhibitors Association of St. Louis will hold a motion picture ball at an early date. A delegaation of five attended the recent function at Kansas City and gathered a few ideas on the quiet for a similar event in St. Louis. President Joseph Mogler, Secretary Hector M. E. Masmezolglu, Barney Rosenthal and Messrs. Baker and Floyd Lewis journeyed up the Missouri to attend the motion picture ball held in the sister city to the west.

The news of the exhibitors' organization is set forth in a newsie, interesting manner in the bulletin of the association, in which appears the minutes of the meetings. Mr. Pasmezoglu is the capable editor. He requests all members to mail to him any local news that might be of general interest.

A recent bulletin mentions that Howard Sidener, Republican candidate for the nomination for mayor in the primary election, addressed the association in reference to his candidacy and requested the association's support. Mr. Sidener assured the association that he stands for clean pictures, and that the charge against him that he is for censorship is false. He further asserted that he is against the closing of picture theaters on Sundays.

The application of John Sweeny of the Central Theater, for membership was approved at a meeting held early in the month.

It was reported by President Mogler that the joint committee of the exhibitors and exchangemen of St. Louis who went to Jefferson City in February to appear before a committee of the legislature to protest against censorship and tax measures then pending, succeeded in having both bills reported unfavorably. He stated that the McClintock Bill, Number 79, would probably never be reported out of committee.

Chicago Exhibitors Meet

A special meeting of the Chicago local branch of the M. P. E. L. of America was held on Friday, March 16, for the purpose of discussing and taking some action on the question of advance deposits for film rentals, and to discuss the Guernsey censorship bill which has been introduced in the Illinois state legislature. The latter bill provides for a state censor and purports to do away with all local censorship.

Thomas Furniss of Duluth and other prominent exhibitors were invited to be present and express their views on the questions. A complete story of the meeting will be found in next week's issue of Motography.

Baker Moving Picture Company, Lockhart, Texas, has been incorporated. Capital stock, $10,000. Incorporators, A. D. Baker, W. B. Swearingen and O. L. Swearingen.

Hasn't "Found Anything Wrong"

Dear Editor:

I have been reading Motography for about a year. I haven't found anything wrong about it. And "The Man Inside Booth" department is sure good for any operator to read.—*Operator Family Theater, Reynoldsville, Pa.*

Keeping the Screen Clean

NEW YORK COMMISSIONER TESTIFIES BEFORE WHEELER COMMITTEE

PREVENTING the showing of salacious and suggestive pictures in the theaters of New York City is one of the jobs of License Commissioner Bell of Manhattan. He has been answering some questions on objectionable pictures for the Wheeler committee of the New York legislature which is preparing a report on the question of taxing the motion picture business. There is no place for licentious pictures, declares Mr. Bell.

As one man, three witnesses summoned to testify in the interest of exhibitors, producers and distributors, commended the methods of Commissioner Bell and each reaffirmed the commissioner's dictum that salacious pictures must go.

Asks Producers' Opinions of Bell

Walter W. Irwin, general manager of the Vitagraph-V. L. S. E. distributing organization, one of the witnesses whose testimony conclude the investigations of the tax committee, was called upon for his opinion of the statements made by Commissioner Bell. Benjamin B. Hampton, president of the General Film Company, in answer to a similar question, gave his unqualified indorsement to Commissioner Bell and his manner of keeping the screens of New York theaters clean. William A. Brady, head of the World Film Company and president of the National Association of the Motion Picture Industry, declared that Commissioner Bell has worked out the most efficient and satisfactory method of censorship that he had ever seen.

As one who deals with exhibitors and knows their problems and knows what the public wants in pictures, Mr. Irwin declared that Commissioner Bell speaks the thought of the picture loving public. Vile and indecent films must be kept off the screen, said the distributor.

He said that he concurred with Commissioner Bell and Mr. Hampton, the two witnesses preceding him, in almost every particular, but he objected to a statement that the continued production of salacious pictures would put the industry out of business. Mr. Irwin said:

> The public does not want vile films. It already is beginning to differentiate between the producers of such productions and those who make clean pictures. In time the sensational manufacturer will lose so much patronage that he will be forced to alter his policy or close up. But only the latter man will be hurt.

Keeping New York's Screens Clean

Commissioner Bell went into details on the question of objectional pictures and said he believes the public backs his department against them. In this connection he said he had recently stopped the showing of five films considered indecent, and that the Exhibitors' League of Brooklyn and other organizations had sent congratulatory messages as a result.

Large manufacturers, said the Commissioner, are producing better pictures than three years ago, but there is still trouble with the small house manager. The penal provision which forbids the admission of children without their elders is still often violated, he said.

Commissioner Bell said he believed there should be one day's rest in seven, particularly for moving picture operators. For that reason, he believed in the Sunday observance, although he thought it was foolish to permit certain shows on Sunday and prohibit others.

He guessed the average daily attendance as about 600,000 in New York theaters and thought fifty per cent of the afternoon audiences consist of children, and that about ten per cent of the evening crowds are children.

Proper regulation by the state, under a commission that would follow the methods developed by Commissioner Bell in New York City, according to Mr. Hampton, would protect the industry against large losses that now occur through thefts and as a result of mutilation through inexperienced operating. He strongly indorsed the plan of having in every state a commission based on the ideas of Commissioner Bell. He expressed the view that all amusements and sports should come under such a control if the system could be extended with practical results.

Advises Against Tax on Exhibitors

Care must be exercised before any tax is imposed, said the witness, not to further burden the exhibitor, particularly the small exhibitor, because he is a necessity to the public and the producer. What is needed, he added, is a state machinery, imposing a small tax, which will keep clean the industry and drive out the licentious picture. He believed the short film, crowded out by a surfeit of features, would soon return.

Mr. Brady also advocated a system of state regulation based on Commissioner Bell's methods. On the subject of taxation he repeated his earlier contentions that the industry is not at this time in a condition to bear added tax burdens. He said:

> We are willing to do our share as citizens of the state, if only the entire amusement field is made to do its share. Baseball, the opera and the cabarets are far more able to bear a burden than we are. If you tax us we will have to let the courts decide whether this is discrimination, but your attitude has been so fair that we have lost all fear of you.

Licentious and vile pictures cannot by any chance survive public condemnation, Mr. Hampton stated at one point in his testimony. The unanimous avowal of the four witnesses to the same effect, which is the equivalent of saying that the manufacturers of objectionable films are dragging themselves and the exhibitors who show their pictures toward inevitable business ruin, marks the close in the investigations of the Wheeler committee. The report of the committee on the tax question is expected soon.

Urges Operators' Examinations

J. H. Hallberg, manufacturer of film projection machines, recently went into detail as to the reason of faulty projection and the damage done to prints. He explained that in most cases it was due to the carelessness or incompetence of the operator, and advocated a state examination and regulation for that branch of the trade. The operators' unions, he added, were doing a great deal to raise the standard of men employed in this occupation.

Association Directors Meet

The quarterly meeting of the board of directors of the National Association of the Motion Picture Industry was held in the association's headquarters in the Times Building, New York, on Thursday, March 15. The directors held monthly meetings in September, October and November during the first days of the association and this is the first meeting at which the accumulated

business of three months came up. The executive committee, which has been meeting at least every two weeks, on call, has full power to act, but considerable matter necessarily goes over to the board of directors. Motography will carry a complete report of the meeting in next week's issue.

INDIANA LAW INVALID

Error in Omission of Two O'clock Amendment in Sunday Bill Causes Governor to Veto It After Once Signing It

By a slip that went unnoticed for twenty-four hours, the Indiana law legalizing picture shows on Sunday, after being passed by the legislature and signed by the governor, went to the printer with an omission which has rendered the law inoperative. The newspapers on March 8 announced that the film men had won their fight for Sunday performances. It was true. They had won the struggle of weeks duration and Governor James P. Goodrich had affixed his signature to the bill.

Then it was discovered a day later that the house amendment stipulating that theaters could be opened at 2 o'clock on Sundays had been omitted in the haste of the closing session of the joint committee of the house and senate which considered the amendments.

Governor Goodrich Regrets the Error

As it stood the bill would have permitted all-day Sunday shows and, while the governor had announced that he favored Sunday pictures with restrictions contained in the bill, he was unwilling to let it become a law without the house amendment. Accordingly he vetoed it, expressing regret at the same time that he regarded such action as warranted and necessary.

The bill originated in the senate and to amend it to meet the approval of the governor it was necessary to have the senate refuse to concur in the house amendments, which included the 2 o'clock provision. The desired amendment was endorsed by the conference committee, but failed to get into the revised bill through an oversight.

President Frank J. Rembusch of the Indiana Motion Picture Exhibitors' League has issued a statement announcing the intention of the exhibitors to renew their endeavors, in which he says:

Naturally Indiana exhibitors are disappointed but not discouraged. The whole industry make take inspiration from the possibilities. Our proposition was a clean-cut one; we proved that the people want pictures on Sunday if the pictures are especially clean and wholesome. If a particularly clean program is exhibited on Sunday in a short time every city in the United States will have Sunday pictures if they want them.

We apologize to no one. We demonstrated that the best people were in favor of it, even some ministers. The showing of pictures would give the business that impetus needed at the present time by adding one day. It would have made $5,000 more film rentals in Indiana and a quarter of a million dollars more to the exhibitors in box office receipts.

All the exhibitors of America need to do is to stand on their rights and do right; work to uplift the industry rather than degrade it, and we will all be more prosperous and better thought of.

Theaters and Women Co-operate

By William Noble
Special Correspondent for Motography.

Fourteen managers of motion picture theaters have agreed with the Collegiate Alumnae at Kansas City, Missouri, to exhibit at Friday night shows only pictures recommended and censored by the women. The agreement followed a long series of conferences between the alumnae, Frank L. Newman, proprietor of the Royal and Regent theaters, who will assist the women in obtaining the films, and the theater managers.

Under the agreement, fourteen approved films will be obtained by Mr. Newman. They will be run on Friday nights in the theaters in the "pictures for the family" pact. After that they will be interchanged to furnish each theater with a new program each Friday night. All obstacles that for a time threatened the plan have been overcome. The only great issue in the conferences was the first-run dispute between the theater managers. This is now settled, and fourteen managers are working enthusiastically to present clean and uplifting pictures.

Friday night was chosen by the Collegiate Alumnae because it is then that school children attend in greatest numbers. The managers say that for them and the parents or adults who accompany the children, they are going to do their best.

This Makes Us Feel Fine

Motography, Chicago:

My subscription has expired, but I do not want to "drop out" without expressing my sincere appreciation of your paper.

I never spent any money in my life which brought me as much value; I learned more than all the books and papers combined had taught me before, and I take the greatest pleasure in recommending your paper to all my friends.

You have my very best wishes for your continued success.—*M. E. Weaver,* Farmersville, O.

ACTORS' BENEFIT BAZAAR

Fair to Be Held May 12 to 21 at Grand Central Palace to Raise Funds for Relief Work Begun Thirty-Six Years Ago

The Actors' Fund of America, organized thirty-six years ago by the great men of the theatrical profession, among them Edwin Booth, Joseph Jefferson and others as well known and now deceased, is being maintained with difficulty, and to increase its resources, the officers are arranging to hold a benefit bazaar at the Grand Central Palace, New York, May 12 to 21.

The actor is the first to enlist his services in behalf of other charities by performances such as have yielded millions of dollars sent abroad to relieve the sufferers disabled in the war zone. Now the actor stands in need of aid.

It has been the custom every five years for the Actors' Fund to hold a bazaar by which its treasury was sufficiently replenished to aid in the financial activities to carry on this work, but these plans were abandoned when the war broke out, in order that the public's attention in connection with fairs and bazaars might be given directly and generously to the needs of the nations abroad, in which the theatrical profession itself has aided so largely. The present fair, it is hoped, will arouse sympathy and interest in all parts of America.

Ella Hall, plays the title role in a five-reel comedy-drama, "The Little Belgian," written by H. O. Davis, vice-president of the Universal company.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

The Girl Philippa, with Anita Stewart, (Vitagraph)—"Audiences very well pleased and business good."—S. Trinz, Covent Garden Theater.—*High class audiences.*

Ramona, (Clune)—"The audiences went wild about the beauty of this picture and business was big. We ran it two days."—S. Trinz, Covent Garden Theater.—*High class audiences.*

A Son of Erin, with Dustin Farnum, (Paramount)—"A very pleasing picture liked by all my patrons. Brought fair business."—E. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

Each to His Kind, with Sessue Hayakawa, (Lasky-Paramount)—"A fairly pleasing picture which brought fair business. The star is very good."—E. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

The Heir to the Hurrah, with Anita King, (Paramount)—"This well acted picture, with a good story, pleased my patrons. Business was fair."—E. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

The Wax Model, with Vivian Martin, (Paramount)—"A picture which pleased the audiences very much. The star is becoming very popular and was well liked in this. Brought good business."—E. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

The Little Brother, with Enid Bennett, (Triangle)—"This offering pleased. It made an especially good Sunday show."—E. Dlouhy, Vitagraph Theater.—*Middle class audiences.*

The Little Brother, with Enid Bennett, (Triangle)—"Pleased the patrons and brought good business."—H. C. Miller, Boston Theater.—*Downtown house.*

The Promise, (Metro), Harold Lockwood and May Allison.—"This picture pulled big business for us. Both of the stars are attractive and very well liked here."—Charles E. Hagen, Kenmore Theater.—*In a well-to-do apartment house neighborhood.*

One of Many, (Metro), Frances Nelson.—"Here is another very good Metro feature. It was a good bill for our box office."—Charles E. Hagen, Kenmore Theater.—*In a well-to-do apartment house neighborhood.*

Patria, (International-Pathe serial), Mrs. Vernon Castle.—"Number three was an especially well liked chapter. People keep coming just to see Mrs. Castle."—Charles E. Hagen, Kenmore Theater.—*In a well-to-do apartment house neighborhood.*

The Child of the Wild, (Fox), June Caprice.—"This is one of the best box office attractions we have had in a long time. Any manager that books 'The Child of the Wild' can be sure that he is going to have a feature that is going to make him good money."—Charles E. Hagen, Kenmore Theater.—*In a well-to-do apartment house neighborhood.*

Love's Law, with Joan Sawyer, (Fox)—"Did not go over very well. Business poor."—H. C. Miller, Boston Theater.—*Downtown house.*

The Princess of Patches, with Vivian Reed, (Selig-K. E. S. E.)—"Every patron in the house went away satisfied. If there is any manager who does not satisfy his audience with this picture, I don't care what class he is catering to, I certainly sympathize with him. He has a hard job on his hands and had better not try."—Eugene Saunders, Palace Theater, Harvard, Illinois.

Idle Wives, with Lois Weber and Phillip Smalley, (Universal)—"Although it was shown since the beginning of Lent and there were union revival meetings being conducted here, we did the biggest business that the Palace has ever done with a matinee."—Eugene Saunders, Palace Theater, Harvard, Illinois.

Passion, with Shirley Mason, (McClure series, "Seven Deadly Sins")—"Business was poor and the patrons did not care for the picture."—S. Trinz, Covent Garden Theater.—*High class audiences.*

The Black Wolf, with Lou-Tellegen, (Paramount)—"Business only ordinary and the picture did not satisfy."—S. Trinz, Covent Garden Theater.—*High class audiences.*

Hulda from Holland, with Mary Pickford, (Famous Players-Paramount)—"A very clever production which went over big. Well liked by patrons. From a box office standpoint, great."—Chris. C. Taylor, Rialto and Dreamland Theaters, Kewanee, Illinois.

Miss Jackie of the Navy, with Margarita Fischer, (Pollard-Mutual)—"An excellent comedy drama which gave excellent satisfaction."—Chris. C. Taylor, Rialto and Dreamland Theaters, Kewanee, Illinois.

The Great Secret, with Francis X. Bushman and Beverly Bayne, (Metro serial)—"Our patrons do not care for Bushman in this serial and it has little drawing power.

I have lost many of my steady patrons since I have begun it."—S. K. Leen, Ruby Theater, Jamestown, North Dakota.

Kitty MacKay, with Lillian Walker, (Vitagraph)—"I have received a great many compliments on this production. Lillian Walker is always well received."—S. K. Leen, Ruby Theater, Jamestown, North Dakota.

A Daughter of the Poor, with Bessie Love, (Triangle)—"An ordinary production which played to fair business."—S. Trinz, Covent Garden Theater.—*High class audiences.*

The Little Brother, with Enid Bennett, (Triangle)—"Good business."—S. Trinz, Covent Garden Theater.—*High class audiences.*

The Dancer's Peril, with Alice Brady, (World)—"Brought good business and was well liked."—S. Trinz, Covent Garden Theater.—*High class audiences.*

The Winning of Sally Temple, (Paramount), with Fannie Ward.—"We ran this for two days, Monday and Tuesday. It was only a fair drawing card. Our people don't seem to care a great deal for these old style costume plays."—De Luxe Theater.—*Drawing from a critical class of people.*

The Girl Philippa, (Vitagraph), starring Anita Stewart.—"This is sure a mighty good picture—one of the best we have run in a long while. We kept it on two days to very good business. Any man who books this will make his box office happy."—De Luxe Theater.—*Drawing from a critical class of people.*

The American Consul, (Paramount), Theodore Roberts.—"This brought us a fair amount of trade, although we didn't hear any comment from patrons on it one way or the other."—De Luxe Theater.—*Catering to a critical class of people.*

The Gentle Intruder, (Mutual), Mary Miles Minter.—"That was a fine picture and it did a mighty good business for us. The people we have like Mary Miles very much and her name always pulls 'em in."—De Luxe Theater.—*Catering to a critical class of people.*

The Accomplice, (Art Dramas), with Jack Sherrill and Dorothy Bernard.—"We did an unusually good business with this feature. It was very well produced and made a good impression on our audiences."—Charles E. Hagen, Kenmore Theater.—*In a well-to-do apartment house neighborhood.*

A Tale of Two Cities, with William Farnum, (Fox)—"Audiences are pleased with this and say it is great. It is playing a full week at the Rose Theater and attracting very good business."—H. C. Miller, Rose Theater.—*Downtown house.*

The Barricade, with Mabel Taliaferro, (Metro)—"Proved a good attraction and was well liked."—H. C. Miller, Boston Theater.—*Downtown house.*

The Empress, with Holbrook Blinn, (Art Dramas)—"The patrons say they like this picture. Business good."—H. C. Miller, Boston Theater.—*Downtown house.*

Those Without Sin, with Blanche Sweet.—"This does not draw because it is a war play. The majority of patrons do not care for this subject and they have complained of this offering. The theme is the only thing they can complain of in this, however."—M. J. Weil, Castle Theater.—*Downtown house.*

A Square Deal, with Carlyle Blackwell, (World)—"Gave very good satisfaction. Business pretty good."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

One of Many, with Frances Nelson, (Metro)—"Went over fairly well with the audience. Most of them liked it. Business was fair."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

One Touch of Sin, with Gladys Brockwell, (Fox)—"The people seemed to like this. Business fairly good."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Darling of Paris, with Theda Bara, (Fox)—"Went over very well with the audience. Brought good business and the patrons were pleased."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Back of the Man, with Dorothy Dalton, (Triangle)—"Played to very good business and well pleased audiences."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Betsy's Burglar, with Constance Talmadge, (Triangle)—"This is not the sort of a picture my patrons like. Business was only medium because they were not attracted by the title. Those that came stated that they did not care for the picture."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Love and Hate, with Bertha Kalich, (Fox)—"This picture did not appeal to the audience for they did not care for its foreign theme."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Vermont Exhibitors Form League

Exhibitors in Vermont have responded to the recommendation of Ernest H. Horstman, president of the Exhibitors' League of Massachusetts, that a state organization should be formed to combat harmful legislation against the industry in their state. The efforts of Mr. Horstman have led to the formation of a state league in Vermont. Application has been filed with the Motion Picture Exhibitors' League of America for a state charter.

The president of the new organization is E. R. Hutchinson. J. J. Whalen has been named vice-president, and A. W. Kinne, treasurer. All are exhibitors of Burlington, Vermont.

The first problem tackled by the New League was the censorship situation. Vermont, like other states, is subject to legislative onslaughts against the business.

A meeting was held recently at Montpelier and officers elected for 1917. The following are members of the executive committee: A. Mariani, of Barre; E. F. Farrington, of Brattleboro; G. Valley, of Winooski; J. E. Leland, of Montpelier; A. J. Carpenter, of Windsor.

T. E. Crozier with Paramount

T. Emmett Crozier, formerly assistant city editor of the *Kansas City Star,* has just been appointed assistant director of publicity, under L. D. Balsley, in the Kansas City Paramount Exchange, of which A. D. Flinton is the head.

FOR THE YOUNGER PATRONS

National Board of Review Selects Pictures From the Month's Releases Well Suited for Boys' and Girls' Entertainment

As part of its monthly reports, the National Board of Review of Motion Pictures sends out a list of films suitable for children. Exhibitors interested in pleasing the youngsters of the neighborhood and their parents and teachers may be interested in this selection.

The latest list, together with an explanation follows:

This is a list of films selected for children from the pictures reviewed by the National Board during the past month. Those interested in providing programs for children may select from these lists the pictures especially suited for the particular group of children who are to see them. As the National Board reviews for the children of the entire country, the needs of any particular group cannot be considered. That must be left to those who know the needs of the particular group for whom programs are to be provided. (No. 12 means 12-16.)

GENERAL FILM COMPANY.

	Name	Brand	Reels	Star	Character
‡12	Hazards of Helen—The Side-tracked Sleeper	Kalem	1	Gibson	R. R. Serial
‡12	Grant, Police Reporter — The Trap	Kalem	1	Larkin	Serial
‡12	The Saddle Girth	Selig	1		Rough Rider Story
‡12	A Strange Adventure	Selig	1		Comedy
	Caninated Nooz No. 24	Essanay	½		Cartoon
	American Travel Scenes	Essanay	½		Scenic
‡12	Efficiency Experts?	Kalem	1		"Ham" Comedy
‡12	For Reward of Service	Selig	1		Business Xmas Story
	Caninated Nooz No. 25	Essanay	½		Cartoon
	American Travel Scenes	Essanay	½		Scenic
‡12	A Daughter of Daring No. 2—The Registered Mail Pouch	Kalem	1	Holmes	R. R. Serial
‡12	A Brother's Sacrifice	Selig	1		R. R. Story

MUTUAL FILM CORPORATION.

	See America First No. 74—Mississippi Coast	Gaumont	½		Scenic
	Komic Kartoon	Gaumont	½		Cartoon
	Mutual Tours No. 14—Holland. Luxor, Dalmatia	Gaumont	1		Travel
	Mutual Tours No. 15—France, Morocco, Italy	Gaumont	1		Travel
	Reel Life No. 41	Gaumont	1		Magazine
	See America First No. 75—Los Angeles, Cal.	Gaumont	½		Scenic
	Taming Tony	Gaumont	½		Cartoon
	Reel Life No. 42	Gaumont	1		Magazine
‡12	The Gentle Intruder	American	5	Minter	Domestic Story
	Mutual Tours No. 16—Heidelberg, Monte Carlo	Gaumont	1		Travel
	See America First No. 76—Vicksburg, Miss.	Gaumont	½		Scenic
	Polly's Day at Home	Gaumont	½		Cartoon
	Reel Life No. 43	Gaumont	1		Magazine
	Mutual Tours No. 17—Vienna, Sweden, Spain	Gaumont	1		Travel
	See American First No. 77—Chickamauga, Chattanooga	Gaumont	½		Scenic
	The Elusive Idea	Gaumont	½		Cartoon

UNIVERSAL FILM MANUFACTURING COMPANY.

	Name	Reels	Star	Character
	Avarice	1		Story
	The Good Fairy	2		Melodrama
	Her Great Desire	1		Drama
	His Family Tree	1		Broad Comedy
	Toto Takes a Hand	1		Comedy
‡12	Reformation of Tombstone Flat	1		West'n Comedy
	Grizzly Gulch Wakes Up	1		West'n Comedy
‡12	Man from Bombay	1		Comedy
‡12	Raiders	3	J. Eastman	West. Romance
	Tacky Sue, or The Little Warrior	2		Domestic Story

FEATURES.

‡12	The Deemster — Arrow State Rights	9	Caine	Manx Tragedy
‡12	Mutiny — Bluebird	5	Gonzales	Sea Story
‡12	Hearts and Saddles — Fox	2		Comedy
	A Child of the Wild — Fox	5	June Caprice	Rural Story
‡12	Tale of Two Cities — Fox	7	Farnum	Dickens' Tale
	Rex Beach in Central and South America — Grand Feature Film Co.	14		
‡12	The Collie Market — Greater Vita.	2		Comedy
	Diary of a Puppy — Greater Vita.	1		Comedy
	The Little Strategist — Greater Vita.	2		Comedy
‡12	Intrigue — Greater Vita.	5	Hyland	Romance
‡12	Skinner's Dress Suit — Ess'y K.E.S.E.	5	Washburn	Society Story
‡12	Max Comes Across — Ess'y K.E.S.E.	2		Broad Comedy
‡12	The Promise — Metro	5	Allison	Lumbering Romance
	Pictograph No. 54 — Paramount	1		News
‡12	Fortunes of Fifi — Famous Players.	5	M. Clark	French Drama
	Pictograph No. 57 — Paramount	1		News
	Pots and Pans Peggie — Thanhouser	5	Hulette	Romance
	Vicar of Wakefield — Thanhouser	5	Warde	Goldsmith's Tale
‡12	Stagestruck — Fine Arts Triangle	5	D. Gish	Stage Romance
‡12	The Little Brother — Kay Bee Triangle	5	E. Bennett	Story
‡12	A Girl's Folly — World	5	Warwick and Kenyon	Motion Picture Studio Story

LISTED WITH DIFFERENCE OF OPINION.

‡12	Grant, Police Reporter—Winged Diamonds — Kalem	1		Serial
‡12	Winning of Sally Temple — Lasky Paramount	5	F. Ward	17th Century Story
‡12	Stars and Bars — Keystone Triangle	2		Broad Comedy
‡12	Sunshine and Gold — Balboa Pathe	5	Osborne	

To Make Screen Debut

Sylvia Bremer is the latest addition to the acting forces of Thomas H. Ince, and will make her first appearance on the Triangle program next month when she will appear as the heroine of the new baseball drama by C. Gardner Sullivan, starring Charles Ray.

Like Enid Bennett, Miss Bremer is a native of Australia, twenty years old. She is a brunette of unusual beauty and stands well above the average height. Patrons of the Triangle program will be accorded a pleasurable surprise in the screen debut of Miss Bremer, it is said, as she exhibits every quality essential to film success.

Screenshine

By Mel Ody

FOR the finest and most authoratitive analysis of moral questions one would naturally turn to a board of picture censors, who have a great deal of practice in drawing fine distinctions. In fact some of their distinctions are so fine that there is difficulty in seeing them.

Here is a splendid example of the workings of the officially moral mind:

The title of one of the McClure's Seven Deadly Sins serics is "Passion." The Chicago censorial submarine didn't like that title. "It'll have to be changed," he frowned. And he suggested as a harmless substitute the title, "Indulgence."

It took a good deal of argument to convince him that he had added a bucket of red to an already rosy name.

There's one thing sure.

The Chicago Exhibitors' League is *live*.

The appointment of a new exposition chairman in Chicago can stir up more enthusiasm than some branches develop in a year.

PREPAREDNESS

Tell your wife right now that you'll have to take a trip over to Chicago for the big convention in July. Ver-r-y important.

HE SERVES WHAT IS SERVED

One of the most popular men in the Reel Fellows Club is Mr. C. W. Jones, former manager of Harry Miller's Rose.

There is at least one actor who sticks for censorship. He is Judge Newcomer, of Chicago, who appeared in "The Sins of the Sons."

The judge did his acting, he said, with the understanding that the film would not be shown unless passed by the New York and Chicago boards of censors.

But another judge has granted a writ ordering the city to permit the showing of the film, in spite of the censor board's objections.

And now the "acting judge" swears the movies will never catch him again without a regular Charlie Chaplin salary.

THE HOTEL CLERK COLLAPSED

When William Nigh's company of Fox players were in Chattanooga, Tennessee, recently, they found need for a large bag of stage, or more properly, "movie" money. Before retiring one night, Mr. Nigh gave the bag to the hotel clerk and cautioned him to be exceedingly careful of it, as it contained the salaries of his staff. Then he engaged the clerk in conversation, while a confederate made off with the "money," which was reposing in the open safe. The clerk closed the vault without noticing that the bag was gone.

The next morning, when he discovered the theft, the clerk phoned the police then collapsed.

They broke the truth to him after all the cops at the central station were on their way to the scene of the crime.

Introducing Yerza Dayne

There is a brand new motion picture leading lady out at Los Angeles, California. She is an unusual brand of leading lady as well, for she does not need to worry about her wardrobe or her pay check for a taxi to go from the Bryson Apartments, where her sumptuous rooms are located, to the studios of the Monogram Film Company, where she works every day.

Yerza Dayne. Yes, that's it—Yerza Dayne, daughter of a Montana millionaire, who plays leads in Mutual's Shorty Hamilton series.

When she needs a new gown, or a set of different furs, another hat or a pair of boots, all she does is to order her blue and gold limousine to the shop of one of the city's most exclusive outfitters. Then, when she is inside, she wanders about from one counter to another helping herself at will. There are no charges made nor no questions asked.

Yerza Dayne, the strikingly beautiful leading woman of "Shorty" Hamilton's series of adventures which is being released through the Mutual Film Corporation, is the wife of M. C. Levee, owner of the exclusive shop from which the actress pillages her wardrobe, and she is the daughter of one of Montana's influential millionaires.

Before her marriage to Los Angeles' wealthy merchant, Miss Dayne, as she has chosen to call herself professionally, was Miss Roze Hirshkowitz, one of the most sought after young women of the west. Today she is one of the favorite younger matrons of California society.

Miss Dayne is of an exceptional type of beauty. She is fascinatingly dark, with luminous brown eyes, regular features, and hands so unusually expressive that they have attracted a great deal of attention in the first few pictures of "The Adventures of Shorty" series—including "The Yellow Ring," "The Tiger's Den," and "Shorty at College"—which have been released.

Offers Reward for Film Thieves

Urged by the frequency and alarming increase of thefts of valuable films, the General Film Company has organized a detective bureau especially to overcome this growing evil and apprehend those responsible for it. Other large concerns combined to battle with the conditions complained of, but the General is the first large firm to wage organized warfare upon the film crooks.

A notice issued by the company offers a reward of $500 for the apprehension and conviction of "any party or parties guilty of receiving property stolen from this company or its producers."

A $100 reward is also offered for information which will lead to the arrest and conviction of the guilty parties. The General Film has asked the cooperation of its employes, exchanges and exhibitors in general to co-operate with it in stamping out a practice which has become a menace to the business.

SUBMIT FILMS TO JURIES

Reel Fellows of Kansas City Devise Substitute for Nebraska Censor Bill by Which Courts Review Protested Pictures

Instead of state censorship in Nebraska, the Reel Fellows Club of Kansas City, Missouri, and others interested in the problem propose that a law be passed providing that complaint may be made against a picture by a group of citizens who consider the picture immoral or objectionable, and that the case shall be decided by trial before a jury, which shall review the film.

Rose Tapley, the Vitagraph star who is making a tour of the United States, visiting legislatures in many states to speak in defense of the motion picture interests, aided in framing the amendment which the Reel Fellows Club offers in place of the pending state censor law in Nebraska. She has written a letter to the office of Vitagraph-V. L. S. E., explaining the details of the substitute measure. She says:

I had the good fortune last week to be a guest of the Reel Fellows in Kansas City and to come in contact with the men who are instrumental in preventing a drastic censorship bill going through the Nebraska legislature. They were among the framers of a bill substituted in its place.

The substitute is practical and is, after all, only what every community should permit.

Upon the sworn complaint of twenty-five reputable citizens, the manager of a theater showing a picture which these twenty-five citizens consider immoral or injurious to the public welfare shall, within two weeks, show this picture to a jury of twelve men, chosen in the regular way, and the jury shall decide whether the complaint is just.

Thus the manager is given the same right to his property, as it were, as any other citizen would have—the right of trial by jury and of appeal.

This amendment was approved unanimously by the committee and reported to the legislature favorably.

Seeking Exhibitors' Opinions

Vitagraph-V. L. S. E. requests exhibitors all over the country to give their opinion of a new style of poster used to advertise "Apartment 29," in which Earle Williams is starred.

These "Apartment 29" posters are different from the usual one, three, and six-sheets issued on Blue Ribbon features. As always has been the vogue with Vitagraph-V. L. S. E. paper, the likenesses of the players have been preserved in the "Apartment 29" posters, but the backgrounds, costumes, and minor points are treated in a flat poster style. It is not the intention of Vitagraph-V. L. S. E., however, to make the "Apartment 29" paper the set fashion for all of its feature program releases. Exhibitors should address replies to P. N. Lazarus, of the Vitagraph-V. L. S. E. advertising department, 1600 Broadway, New York.

Director George Marshall is filming "When Piousface Struck Paris Green," a Universal western comedy in two reels.

Plans Made for Coming Convention

DEPOSIT SYSTEM DECISIVELY CONDEMNED BY NATIONAL EXHIBITORS' COMMITTEE

IT is a conservative statement to say that the National Convention and Exposition to be held by the Motion Picture Exhibitors' League of America in Chicago, July 14 to 22, will be the biggest gathering of its kind the industry has ever seen.

It will also undoubtedly be the most important meeting ever held, due to the large number of measures affecting the industry pending in the legislatures of the various states, and due to the necessity of settling a large number of matters which have an important bearing on the future of the business.

Louis H. Frank, owner of the Coronada Theater, Chicago has resigned as exposition chairman, which position he held last year, and Ludwig Schindler, a well known film man of Chicago, has been appointed to succeed him. As is well known in local circles, this change was made with a number of difficulties. But with the pending injunctions dismissed and the national and local executive committees pulling together as they are at present, the road is clear for the biggest show the picture business ever staged.

The selection of the new exposition chairman was accomplished by the national executive committee of the M. P. E. L. at its meetings at the Hotel Sherman, Chicago, March 9 and 10. The following members of the committee were present:

Alfred Hamburger, Chicago, chairman; Lee A. Ochs, New York, president M. P. E. L. of America; Thomas Furniss, Duluth; William J. Sweeney, treasurer Chicago local; W. Eisenberg, Greenville, Mississippi; Ernest Horsman, Boston; Judge A. P. Tugwell, Los Angeles; Peter J. Jeup, Detroit; Samuel Trigger, New York.

Deposit System Condemned

Other important actions taken were the official declaration against any and all forms of censorship and the passing of a resolution condemning the deposit system. The resolution reads:

Whereas, under this system the distributors of film have collected in deposits a total sum estimated at more than $5,000,000 from the motion picture exhibitors of the United States, and this money is supposedly held in trust by distributers and manufacturers of film as a guarantee of fulfillment of contracts on the part of exhibitors, and, in fact, is used to finance various manufacturing and producing enterprises, thus placing in jeopardy his money.

And whereas, the exhibitor of motion pictures, himself required to guarantee by absolute advance payment, the fulfillment of his entire contract, has come from the distributor no guarantee whatever of fulfillment of contract.

And whereas, the increasing rental price of film has forced the amount of the individual exhibitor's deposit with the various film companies with which he has business relations to an exorbitant figure.

And whereas, the expense of theater operation has risen out of proportion to the rapidly advancing cost of living, forcing exhibitor after exhibitor out of business, large houses and small houses; and the very nature of his business has prevented the exhibitor from advancing his prices in proportion to increased expenses.

And whereas, the deposit system has contributed to this condition within the industry.

"Deposit System Menace to Industry"

And whereas, more and more exhibitors are facing bankruptcy and more and more theaters are dark as a result of the narrowing margin of profit.

And whereas, the deposit system is, for the reasons set forth herein, unnecessary, unfair, unjust—a hardship on every exhibitor and a serious menace to the entire industry.

And whereas, in no other organized industry does such a system exist.

And whereas, if a condition ever existed in the motion picture industry which excused the establishment of the deposit system, that condition has been eliminated.

Therefore, be it resolved, by the national executive committee of the Motion Picture Exhibitors' League of America, in special session in Chicago, this ninth day of March, 1917, that the deposit system be condemned as unjust, unfair, vicious and dangerous.

And be it further resolved that this committee demand that the manufacturers and distributers of motion pictures act at once in the interests of the entire industry, to abolish the deposit system.

And be it further resolved that this committee calls upon the exhibitors within and without its organization to act unitedly and forcefully to eliminate the deposit system; to act unselfishly and with courage against this menace to their welfare.

Be it further resolved that a copy of these resolutions be sent to the secretary of each state branch and local of the Motion Picture Exhibitors' League of America, to the head of each manufacturing and distributing company and to the trade press.

All Oars Pulling Together

One of the most satisfactory results of the national executive committee meeting was that it adjusted matters in the official circles so that everybody is pulling at the oars together with one intention—the progress of the motion picture "ship of state."

"Everybody is working together now," said President Joseph Hopp of the Chicago Exhibitors' League to MOTOGRAPHY. The alleged differences of opinion are cleared away. All the forces are now adjusted in harmony and everybody is working to make the coming exposition a big one that will outdistance all that have been held before.

Exposition Finance Committee Appointed

An exposition finance committee was appointed, consisting of Peter J. Schaefer, Nathan Ascher and Joseph Trinz. This committee will supervise all financial matters relating to the exposition. Both the convention and the exposition are to be held this year in the Chicago Coliseum. Last year the executive sessions took place in the Sherman Hotel.

During some of its deliberations the national executive committee co-operated with the local executive committee, consisting of Robert Levy, Alfred Hamburger, M. S. Ludick, Max Schwartz, M. S. Johnson, George P. Hopkinson and John Frundt.

The two important committees, representing hundreds of exhibitors throughout the United States, also enjoyed luncheon together on March 9 at which the following were present, besides the members of the above mentioned committees:

A. Karzas; N. D. Burford, Aurora; Edgar Hopp, Louis Frank, Maurice Choynski; Sid Smith, secretary Chicago local; H. W. Ricker, H. A. Hill; Fred W. Hartmann, former member Chicago executive committee; Fred W. Schaefer, chairman political action committee; C. W. Brown, *Trade Review;* A. E. Curtis, MOTOGRAPHY.

English Embargo Exempts Pictures

Much interest has centered about the recent embargo announced in England, which has been said to cover the importation of motion pictures into Great Britain. A contradictory report was received in New York last week from reliable sources to the effect that

although this embargo specifies photographic materials, it does not include motion pictures under this classification.

Improvement in Express Service

As a result of a conference held March 6 between the traffic managers of the big express companies and the transportation committee of the National Association of the Motion Picture Industry, it is announced that the Adams and Wells Fargo companies will put into immediate effect the same method of handling shipments of films which has been in use by the American Express Co. for some time. This is a system which keeps a full record of every transfer of the package from the time it leaves the shipper until it is delivered to the consignee. Heretofore, except in the case of the American, film shipments were not recorded from the time they left the shipper's office until it was delivered at the other end, and if lost, there was no way of tracing it. This method of handling shipments of film has heretofore been applied only to valuables, but it has proven both important and vital to the express companies and the exchanges and exhibitors and as a result of the representation of the National Association, the practice will now be universal. It is one of the greatest steps yet made to solve the transportation problems of the industry.

Present at this conference were E. E. Bush, traffic manager of the American; J. Edward Cronin, traffic manager of the Adams; G. S. Lee, traffic manager of the Wells Fargo; F. G. Airy, secretary of the express conference; William L. Sherrill, chairman of the transportation committee of the National Association; Frederick H. Elliott, executive secretary of the Association; P. H. Stilson, of the Paramount Pictures Corp., and J. S. Clark, of the William L. Sherry Feature Film Co.

Another important improvement which will be considered is the collection of all the films from one exchange by one wagon, to be separated for shipment of the various express companies after collection. This will apply particularly to New York City, Chicago and other large exchange centers.

The attention of the exchange men and exhibitors was called to the fact that the color of the labels on the packages indicated whether or not charges had been paid, white indicating "Collect" and yellow meaning "prepaid."

"Butterfly," the equine Anettekellerman, leaping into a tank to make one of the thrillers in a recent Triangle Keystone chuckle film.

A. H. WOODS TO PRODUCE

Capitalizes New Motion Picture Concern for $1,000,000—Will Present Many of His Former Legitimate Stage Successes

And now A. H. Woods is in the game.

The A. H. Woods Motion Picture Corporation, with a capital of $1,000,000, has just been organized. According to the present plans of the new concern both an Eastern and a Western studio will be opened in the near future.

Mr. Woods has been studying motion picture conditions for several years. On various occasions he has been on the verge of merging his interests with one of the large established film companies, but has finally decided to take personal charge of his motion picture producing.

The chief purpose of the new company is to present on the screen the accumulation of plays which have been produced by Mr. Woods in the past. Among those scheduled for filming are "Common Clay," "The Yellow Ticket." "Innocent," and "Cheating Cheaters." Prominent stage stars will be employed in each picture.

So far as his activities on the regular stage are concerned, Mr. Woods will confine his efforts chiefly to the larger cities. He will continue to produce at the Eltinge and Republic theaters in this city, and at the new house now building for him in Chicago. He does not believe, however, that there remains much profit in the traveling attraction in small towns. When his plays have outlived their popularity in the large cities Mr. Woods says he will transfer them to the screen, and book them for tours of the country as films.

Vitagraph's Feature Program

The features which will be released in the next eight weeks from the Vitagraph studios are of unusual interest in the diversity of their stories, their splendid casts, and the magnificence of their staging.

"Aladdin from Broadway," featuring Edith Storey, Antonio Moreno, and William Duncan, will follow on March 18.

Anita Stewart and Charles Richman are co-starred in "The More Excellent Way," which will be released on March 26. Incidentally, Anita Stewart really does get married in this picture—and the bridal scenes are unusually sumptuous.

"Babette," with Peggy Hyland and Marc MacDermott, follows on April 2. Then comes "Apartment 29," showing Earle Williams in an unusually fascinating dilemma. "What Shall It Profit?" co-starring Alice Joyce and Harry Morey, will be released on April 16.

These features make a splendid array of story and dramatic talent in the Blue Ribbon pictures for the next eight weeks, and there is promise of unusual attractiveness to the theater-going public in all of them.

Lesser in Chicago

Sol L. Lesser, president All Star Features, of San Francisco, was in Chicago the week of March 5 in consultation with William N. Selig, president of the Selig Polyscope Company. The All Star Features control the territorial rights for Selig's "The Garden of Allah" for California, Nevada, and Arizona. Mr. Lesser is planning an elaborate premier for "The Garden of Allah" in Los Angeles and elsewhere.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Growth of Chicago Firm

THE Orpheum Theater on State Street, Chicago, occupies a unique position in the amusement world. It was the first of a brood of theaters hatched by Messrs. Jones, Linick & Schaefer and being their first child immediately became their favorite one. This most particularly owing to the fact that the Orpheum in its twelve years of motion pictures has never made a yearly profit of less than $142,000. The unique position referred to is the fact that the Orpheum became the nucleus of the vast holdings of this trio of successful Chicago showmen.

From the profits of the Orpheum and the inspiration of its success, arose the desire to conquer the amusement business of this city. After capturing single handed outlying theater situations, Messrs. Jones, Linick & Schaefer vaulted into the loop and tacked their name onto McVicker's and Colonial Theaters. Soon they added the Studebaker and La Salle and they have just erected and opened to the play-going public, Chicago's newest $600,000 playhouse—the Rialto. All this came from the Orpheum Theater in the beginning.

Incidently, Jones, Linick & Schaefer operate a theatrical booking agency and are the proprietors of the Central Film Corporation which is distributing the Selznick pictures in this community. The Orpheum is the only daily change, first run picture playhouse in Chicago. It is securing the biggest features produced on pro-releases with an entire change of program every day. Incidently, George N. Moore, who began his career as house officer of the Orpheum twelve years ago on meager wages, is now manager of that house and receiving one of the highest salaries paid to theatrical managers in Chicago.

Portland Oregon Crystal Theater

The People's Amusement Company of Portland, Oregon, built the Crystal Theater four years ago, and it is one of the few theaters in that locality to make money and to weather the motion picture boom, and has remained when surrounding theaters closed.

The seating capacity is 400, all on the lower floor, is fireproof construction and is equipped in first class manner throughout. The projection is furnished by two motor-driven Edison machines.

Henry Harcke, manager up to several weeks ago, has gone East, leaving the management in the hands of Mrs. W. Ashworth.

Parent-Teachers' Association Stages Film Show

On a recent Saturday afternoon the Parent-Teachers' Association of Seattle, which has been trying for the past few weeks to make arrangements to run special programs regularly for the children, booked the version of "Snow White" in which all the parts are taken by children, and put it on at the Moore theater. The showing was very well attended, but might have been even more successful had it been better advertised.

The Parent-Teachers' Association of that city has been trying out the plan of giving special motion picture matinees in the residential theaters of the different localities about Seattle, but their lack of funds has somewhat handicapped them in getting good children's films. These are not so easy to find, anyway, on account of the very few releases intended specially for child audiences. The Association was very much pleased when A. T. Lambson, of Lambson Film Company, obtained this child picture of "Snow White" and offered it to them at a very reasonable rental. Mr. Lambson is now making a specialty of children's films, and the problems of the Association will be somewhat simplified.

Exhibitor Uses Novel Advertising Methods

Mr. Pittmon, the proprietor of the Rosebud Theater of Portland, Oregon, believes in advertising the productions shown at his theater in a way that will startle the attention and keep the people talking.

Peeps at Australian theaters. The Crystal Palace is on the left and the others are views of the Lyceum. All are in Sidney. Photos especially for MOTOGRAPHY.

While playing Pathe's "The Shielding Shadow" he ran a slide reading as follows:

"Watch the way the wind blows Saturday." Then each Saturday he sent up a dozen balloons with passes to his theater attached to each one, and naturally the children all over the neighborhood would chase the balloons far and wide in order to get the passes as they came down.

Another "stunt" which he used was as follows: He ran a slide to the effect that all children under the age of 15 would be admitted to the opening matinee of "The Shielding Shadow" on whispering in his ear the password which was "The Shielding Shadow."

By such means as these he had the entire neighborhood talking about the serial and in consequence his attendance was most noteworthy.

Cooling Theater Costs $15 Daily

The management of the West End Theater, a new and commodious theater located in an outlying residence section of Chicago, will spend as much for ice next

$15 a day to keep it warm; the same to keep it cool.

summer to use in cooling the theater as it spends in winter for coal to heat the building.

With coal prices mounting to unprecedented figures, the theaters of Chicago have been paying prices forty per cent higher than last winter. It costs the West End Theater approximately $15 a day to heat the house at the present cost of coal. It will cost about $15 a day for ice next summer to make the West End one of the coolest houses in the city. It is one of the houses of the Lubliner and Trinz chain.

Adjoining the operating room is an enclosed chamber which was not originally utilized for any purpose in designing the building. The owners instructed the architect to make allowance for the installation of a fan and air duct, with an intake, and the linking up of the air duct with the ducts of the heating system. Ice will be stored in the closed chamber and fresh air from outdoors drawn through the chamber by the fan. The intake supply of air to the heating plant will be shut off and the cooling system connected up in its place. The air will enter through registers placed in the floor and the cool air intake will take the place of the intakes which would be necessary otherwise as part of the ventilating system. When heating the theater, the incoming air passes over steam coils before entering the hall.

It is estimated that the daily requirements for ice in hot weather will amount to 1,500 pounds. At one cent a pound the ice will cost about $15, or nearly the same as coal at war prices.

Wades Through Fire and Failure

J. Louis Rome, manager of the Broadway Theater, Baltimore, Maryland, speaking at the luncheon given to the Baltimore exhibitors by George M. Mann, manager of the Famous Players Exchange, Washington, D. C., gave some very interesting ideas as to the success of the Broadway Theater. He said:

I had a peculiarly hard proposition to handle. In the first place I am a lawyer and I did not know anything about exhibiting pictures, but the owners of the theater seemed to think I was the man to tackle a losing proposition so I divided some of my time during the day putting the ideas that came to me into execution. All of my competitors were charging a nickel. I determined to raise my price to ten cents at the very start, with the result that for at least six weeks our regular patrons would come up to the window, see the ten-cent sign and pass down the street to some other house. In fact, owing to this policy and other conditions, I played to a losing business in this house for something over six months.

Just as we were getting so that we met our expenses the theater burned down and we had the disheartening experience of building the house over again with the added necessity of again establishing our clientele. At this time I started a house organ which not only contained a program of the coming productions, but *I offered to print in this house organ signed contributions which were sent in by my subscribers.*

If I had known how much work this house organ would have entailed and what it would cost me in the way of time, labor and postage, I think I would not have had the courage to go into it, but once I started I could not stop because there was so much interest in this publication. My postage per week at the start cost me $60. I could not seem to delegate to anyone else the responsibility of getting up and continuing this publication so I attended to it myself, *but it paid.* I now have a constantly increasing mailing list, and I am getting advertisements from all over town for this little publication. People are becoming correspondingly interested in the Broadway Theater.

Two points of special interest are the personal touch with the patron through the printing of their communications in the house organ and the courage of the manager in standing a loss for six months until the principle of increased prices had been demonstrated to the financial satisfaction of his stockholders and himself.

New Albany Theater

One of the largest theaters in Albany, New York, is the Arbor on North Swan street, owned by James B. Dolan and William F. Reilly. The seating capacity of this theater is 1,000 persons.

The color scheme of the interior is light and dark brown. The screen is attractively painted on either side. The lighting system is indirect light. A $5,000 Wurlitzer organ is used. The management of the theater has been given to William H. Buck.

"Dimples' Baby" is to be the first subject of General Film's new Vitagraph two-reel comedies featuring Lillian Walker. This picture will give Miss Walker exceptional opportunity, showing her as a young girl full of maternal instinct, whose adoption of a baby brings happiness to all concerned.

Mark Twain's historical romance, "Joan of Arc," is said by the authorities of the New York public library to be more in demand at the present than any other book. The reason for this increased interest, they say, is undoubtedly the exhibition in that city of the motion picture play representing the life of France's warrior-maid and saint.

Director W. W. Beaudine, of Joker, is filming a one-reel comedy, "What the —?"

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

A BILL is pending in the Texas legislature which provides for placing a special tax of four per cent on the gross receipts of all picture shows in the state.

Rudyard and Engardine, Michigan, may soon have motion picture theaters. These towns are on the Soo line.

The Grand Theater of Eau Claire, Wisconsin, was packed for three matinees and night performances when Mary Pickford in Artcraft's "Pride of the Clan" was exhibited.

The Strand Theater of New York offers for the week of March 11 Pauline Frederick in a photo-dramatic adaptation of Alphonse Daudet's "Sapho," produced by Famous Players.

Anticipating a capacity run for the New York Rialto during the run of "Mothers of France," the Sarah Bernhardt feature, the theater opens its doors at ten o'clock daily.

A committee which was chosen to circulate petitions for Sunday motion pictures in Orange, California, reports that the sentiment against Sabbath shows is too strong and that it would be useless to circulate the petitions.

Harry Edel, managing director of the New York Strand, announces that the gross receipts of the theater on the afternoon of March 21 are to be donated to the American Jewish Relief Committee.

A jury at Huntington, Indiana, returned a verdict against the Huntington Motion Picture Company for operating Sunday pictures. The court ordered the company to pay a fine of $100 and costs.

The Irwin Theater of Goshen, Indiana, a motion picture house owned by Judge Francis E. Baker of the United States circuit court of appeals, was burned recently at midnight, an hour after 1,000 persons had left. The loss was $30,000.

A motion picture machine has been installed in the City Temple church at Fort Worth, Texas, by the pastor, the Rev. J. Frank Smith. He expects to show pictures in the church every Friday night. The reels will include religious dramas and educational pictures.

The city commissioners at Fort Worth, Texas, have just appointed a motion picture censor board to serve for the ensuing two years. The members of the new board are John B. Rawlings, Mrs. J. W. Kuykendall, Mrs. J. V. Brewer, Miss Margaret McLean and A. C Wilson.

Herschel Stuart of Dallas, Texas, for several years in charge of the checking and publicity departments of the Hulsey Amusement Company, operating a chain of theaters over Texas, was promoted recently by General Manager E. H. Hulsey to the position of assistant general manager. Mr. Stuart has had charge of all of the publicity and advertising work of his concern. His company now operates ten theaters as follows: Old Mill and Queen, Dallas; Grand Opera House, Queen, Crystal Number 1 and Crystal Vaudeville, Galveston; Queen, Zoe and Liberty, Houston; and Hippodrome, Waco.

W. W. Cole, manager of the Krug Theater, of Baltimore, Maryland, has resigned, and the management has been turned over to the musicians, stage hands, bill posters and engineers in consideration of discharge of obligations amounting to $500. The theater is to be managed by a committee of union men.

Manager Gross of the Columbia Theater, Dayton, Ohio, issued a limited number of season tickets for the seven weekly installments of "Seven Deadly Sins." The tickets were sold at fifty cents and were good only until six o'clock on days that the "sins" were shown. A Dayton druggist disposed of the tickets.

B. S. Moss, who says that a place of public entertainment is not suitable for patriotic demonstrations and flag waving, announces that "The Star Spangled Banner" and the American flag will no longer have a place on the vaudeville and motion picture programs of the Moss Theaters.

The Suburban Motion Picture Exhibitors' Association has been formed in New Orleans, Louisiana, with N. I. Ehrlich, of the Isis Theater, as president. B. F. Brennan is secretary and treasurer. The purpose of the organization is to escape what are said to be the excessive state and city licenses.

A parade and band concert were held on the occasion of the opening of the new Godard Theater at Sacramento, California. The entertainment was given under the auspices of the J Street Improvement Club, through its committee on street demonstrations. The Godard Theater fronts on J street.

As a result of a private showing prior to the performation of "20,000 Leagues Under the Sea," the Old Mill Theater at Dallas, Texas, secured the opinions of educators, ministers, public officials and business men, who consented to the use of their comments of approval for advertising the picture.

The uniformed staff of the Strand Theater, New York, is drilling one hour every morning on the roof of the theater building, learning the manual of arms. A picture showing the Strand boys drilling is flashed on the screen in the theater as part of the program during the week of March 11.

A city ordinance forbidding picketing by labor unions in front of places of business in Oklahoma City, Oklahoma, is rendered null by a recent decision in the case of the Lyric Theater of that city against Eva Swietzer, the defendant in a test case instituted in connection with a strike of Oklahoma City theater employes. The defendant was arrested and fined ten dollars in the police court on a charge of acting as picket in front of the Lyric Theater. Justice Rutherford Brett of the criminal court

of appeals has written an opinion, concurred in unanimously by the appeals court, declaring that labor has the right under the constitution to organize and use any peaceable means to protect its interests.

A committee from the chamber of commerce of Pullman, Washington, co-operating with officials of the college Y. M. C. A., teachers, and the Y. W. C. A., has presented a petition to the city council asking that an ordinance be passed providing that only the films approved by the national board of review be shown in Pullman.

At the instance of patriotic organizations of Seattle, Washington, two measures have been introduced in the city council, one of which prohibits the use of the flag in theaters merely for the purpose of gaining applause. The other is to prohibit the playing of "The Star Spangled Banner" except as a separate piece, and the players and audience must stand.

Three large rooms on the third floor of the Rialto Theater building, New York, have been appropriated by Manager Samuel Rothapfel for use each week in preparing his presentation of the program for the week following. One room will be used for projecting the scores of films which are submitted constantly for his consideration.

The Strand Theater at Minneapolis held a benefit performance for soldiers' families upon the return of the First Minnesota infantry from the border recently. Bryant Washburn attended in person and entertained the Strand patrons at an informal reception. The feature of the day was the Essanay production, "Skinner's Dress Suit," in which Bryant Washburn stars.

Geraldine Farrar in "Joan the Woman" greets Chicago audiences March 28 at the Colonial Theater, where David W. Griffith's "Intolerance" completes its long run March 24. Jones, Linick & Schaefer, who operate the Colonial, have purchased the state rights for Illinois and Indiana for "Joan the Woman." The consideration to be paid for the rights in the two states is reported to be $150,000.

A woman at Lawton, Oklahoma, not having the proper change to admit her to a local picture show, presented a large potato at the ticket window and was given a ticket. Realizing the great worth of the potato, the proprietor eagerly accepted the spud as the price of admission and announced that in the future "spud matinees" will be given occasionally for school children.

A majority of the Court of Criminal Appeals at Austin, Texas, in a ruling in the Fort Worth motion picture cases, affirms the decision of the lower courts, that motion pictures are amusements and cannot be operated on Sunday, and that the Fort Worth ordinance permitting motion picture shows to operate from 2 p. m. to midnight on Sundays is in conflict with the state law.

At Okmulgee, Oklahoma, the motion picture theaters give children's motion picture performances every Saturday morning. "Snow White" was recently exhibited at five cents admission. Other pictures that have proven popular subjects at Okmulgee are: "Little Lord Fauntleroy," "Hiawatha," "Rumpelstiltskin," "Enoch Arden," "His Majesty the King," "The Love Girl," "Little Mary Sunshine," "Alice in Wonderland," "The Right to Be Happy," "The Nature Man," "Jewell," "Little Sunset," "A Prince of Yesterday," "Salisbury," "Wild Life in America," "Joy and the Dragon," and "Little Mary Sunshine."

That the mayor should call out the fire department and the members of the police force to appear in a parade given in honor of a motion picture actor who recently visited Kansas City, Missouri, while scores of actors on the stage come and go without such honors being paid them, started a fuss in the city on the banks of the Kaw. A handful of complaints were printed in the newspapers, addressed to the mayor by indignant citizens who resented the apparent discrimination.

Kansas City's second movie parade in little more than a week took place March 6 at noon, when the film stars who took part in the motion picture ball in Convention hall rode down from the Union station. There were about thirty cars and floats filled with girls and men connected with the local film exchanges. The stars were Vivian Rich, Crane Wilbur and Mary Miles Minter. Rose Tapley and Don Meaney were unable to take part in the parade.

The Mothers' Club and Parent-Teachers' Association of Kansas City, Kansas, have completed arrangements for special children's programs to be given in six motion picture houses in all parts of the city. Each show will give the educational program Saturdays under the supervision of the women, who will select the films. The theaters co-operating with the mothers' clubs are the Electric, Grubel's, Gene Gauntier, Twelfth Street, and the Lautz.

Loss of life in a fire which broke out suddenly in a picture house at Ottawa, Kansas, was prevented by the presence of mind of a pianist, Harry Mapes, who played throughout the panic that followed the discovery of the flames, and by the work of several men in the audience who assisted in quieting the women and children. About 250 people were in the theater when the flames started near the operating booth. The audience escaped through the three exits in safety. The loss is estimated at $6,000.

None but productions handled under the state rights plan will be shown in the future at the New Center Theater, of Kansas City, Missouri. Beginning with the recent showing of "The Crisis," the management abandoned the program system and announced that only the notable motion picture spectacles produced on a generous scale and not released on the regular programs, will be booked. The change means a departure from the ten-cent admission also, which has been the rule at the New Center in the past.

W. E. Lang, manager of the Scenic Theater, at Sioux City, Iowa, was repaid for the time and effort expended recently in devising a few unusual advertising stunts by the biggest box-office receipts in several weeks. He began by sending a banner through the streets bearing the name of the attraction, "Damaged Goods," recently released by Mutual. Then in several places where he knew crowds would be passing he placed barrels on which were signs reading "Do not look in this barrel." Scarcely any one passed without looking inside. In the barrel were broken beer and whiskey bottles and the sign "Damaged Goods."

Not only have a number of large distributing organizations recognized the logic of Chicago's location and facilities as a distributing center but the Windy City is gradually becoming a producing center also.

This roomy structure now houses the Emerald Motion Picture Company of Chicago. It is splendidly equipped and has many modern appliances which are lacking in the studios of some of the older and bigger producers.

Emerald Completes Chicago Studio

NEW PLANT CONTAINS 35,000 FEET OF SPACE—MAKES DRAMAS AND INDUSTRIALS

By Genevieve Harris

EFFICIENTLY prepared to turn out pictures of the highest technical standard, completely equipped to do the work well and economically, the new studio and laboratory of the Emerald Motion Picture Company of Chicago is finished and ready for use.

In a building well chosen for the purpose of picture making, and most conveniently located for picture taking, the plant leaves little to be desired in the way of practical utility for the work that is soon to begin. Careful planning is evident in the construction and arrangement of each department, from employment desk to shipping room, and even in minor details such as the working out of the telephone system, efficiency has been the watchword.

The Emerald plant, which is at 1717-1729 North Wells street, is a three-story building containing 35,000 feet of working space. Executive offices, laboratories, carpenter shops, studios, store-rooms, etc., are all arranged in the most practical and useful fashion. "Economy, and efficiency" is the slogan of the organization.

The stage floor of the studio is 125 feet by 70 feet, large enough to furnish working space for at least six companies. Twenty scene sets can be operated at one time. The height of the studio is fifty feet and the lighting system is arranged so that advantage may be taken of this unusual height. The electric installation and artificial lighting, which is up to the minute in every respect, was furnished by the Cooper-Hewitt Electric Company and the Chicago Stage Lighting Company, and installed by the Electric Service Construction Company.

Efficiency in Equipment

Efficiency has been the watchword generally in equipping the studio, from the mechanical contrivances for the handling of scenery to the arrangement of the dressing rooms, which are built to accommodate three hundred players and extras. All facilities for interior picture making have been provided in the studio, while for exterior scenes the plant has an unusually fine location, close to a beautiful residence district, one block from Lincoln Park with its picturesque and varied scenery, and with Lake Michigan to provide background for sea pictures.

But the efficiency which has perfected the studio departments reaches even a higher point in the extremely important technical division, the laboratories. The Emerald Company states that its laboratory, by its equipment and efficient arrangement, will save thirty-three to forty per cent in the cost of each release. A careful examination shows that the builders have made every effort to eliminate waste time and effort and that everything has been provided for swift, thorough work. The advantage in the close connection between laboratory and studio will be at once apparent, since the success or failure of a scene may be tested in record time and any necessary re-takes ordered at once.

Laboratories Can Handle 40,000 Feet Per Day

The laboratories are equipped to handle 40,000 feet of film a day and the company guarantees the high standard of the output. The Eagle Tank Company and the U. S. Cinematograph Company have supplied the laboratory equipment. The fire-proof rooms were furnished and installed by the U. S. Gypsum Fireproofing Company, and the fire prevention apparatus by the Pyrene Manufacturing Company.

This motion picture plant, in short, has been constructed according to plans carefully worked out so that each minute detail has received consideration. Waste of effort, of time or material has been as watchfully guarded against as in any manufacturing plant running under the alert attention of an efficiency expert. The

plant is compact, yet spacious, well built and adaptable. It is like a well constructed machine, each part fitting smoothly into the work of the whole.

The purpose of the Emerald Motion Picture Company is to produce pictures for independent companies.

Where paint houses, paint trees and paint rooms are built. Chicago Emerald studio.

Industrial motion pictures will form much of the output, but features and shorter length dramas and comedies will also be made, although definite announcement regarding these cannot be made at this time.

Frederick J. Ireland, President

The men who are most active in carrying out these plans are Frederick J. Ireland, president of the Emerald Motion Picture Company, and M. E. Oberdorfer, secretary and treasurer of the company. Both are experienced in all phases of the motion picture business. Mr. Ireland was long associated with the legitimate stage before turning his attention to the pictures. His standards are of the highest and finest. He has given much thought to the problems of picture making, both from the artistic and technical standpoints.

Industrial films and their wonderful future especially interest Mr. Oberdorfer. The manner in which industrial, educational and advertising films may be united and the system by which exhibitors, manufacturers and public may share in the benefit has engaged his attention particularly. The value and the need of high class educational pictures for schools and colleges as well as for the general public of the motion picture theater, is generally appreciated but in many respects not fully met by the present output.

Develop Industrial Films

On the other hand, industrial films may be made with such skill that they are at once an excellent advertisement of a plant and of unusual educational interest and value. These, Mr. Oberdorfer declares, are sure to become more and more important. This is a phase of the industry which has received too little attention, and it is one of the most fascinating in its possibilities. To the making of these films, therefore, Mr. Oberdorfer believes in giving as much attention to artistic details as in feature productions. He also advocates the introduction, whenever possible, of the story and human interest element.

With the efficient equipment of the well-located plant, backed by the experience, skill and enthusiasm of the management, the Emerald Motion Picture Company is in a position to do unusually good work which will not only measure up well with the best the industry has produced but may set new standards of achievement. It has everything in its favor for the production of a high grade product, both in the industrial and educational and the amusement fields.

Children Will Like This

Ena and Lulu, two elephants, are the latest addition to the Cub Comedy players. These two pachyderms have the most important roles, next to George Ovey and Claire Alexander in "Jerry's Triple Alliance," released through Mutual on March 15.

The elephants first rescue the imprisoned lovers, then calmly enter a restaurant, scatter all the guests and proceed to have a good time themselves. Lulu does a tango to the accompaniment played by Ena on the bass drum; they help themselves to dinner, and after the last course Ena takes a smoke with her big pipe. One of the elephants is wounded in a fight in the restaurant but manages to romp around on a peg leg in the final scenes of jollification.

Exhibitors who are running special programs will find this combination of stunts performed by animals and a comedy a great drawing card with the kiddies.

A pair of glimpses into the splendid interior arrangements of the new Emerald studio at Chicago.

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Volume XVII CHICAGO, MARCH 24, 1917 Number 12

Outgrowing the Every-Day Patron

BEFORE motion picture days there was no class or kind of entertainment that attracted the same people night after night. Two shows of any sort in a week was regarded as mild dissipation. The picture, therefore, is directly responsible for the development of the every-night fan, and he remains a peculiarity of this business.

We have no statistics to prove that the number of every-night fans is diminishing, but we believe it is. The five cent show was most conducive to the development of the species. The general raise to ten cents put a little strain upon those of scant means, especially when attendance meant the purchase of two or three tickets.

That there will always be a good many ten cent shows and some five cent ones we still hold. It is desirable that there should be. The service of the cheap show to mankind has been incalculable. To those who have poverty thrust upon them—particularly the women of the poor—entertainment is a necessity where to the affluent it may be but one of many luxuries. So long as it is possible to show pictures at the minimum price to those who have no more than that to spend, it would be cruel to remove them.

But the business end of this industry is intent upon the production of constantly better films at better admission prices. Already a fifteen cent admission price is accepted without comment, and the twenty-five cent picture house in every sizable community is but a year or so away. Its advance guard, indeed, is here now.

We pay no idle compliment to the industry when we say that the logical twenty-five cent program is even now available to every exhibitor. The pictures, in that respect, have run ahead of some of their theaters. It is a safe bet that the exhibitors who are now successful in getting fifteen cents (and some of them who are getting ten) could get twenty-five cents without changing their film service in one particular. A little better advertising, perhaps a little more careful projection, possibly the addition of one usher to the payroll, and most important of all MUSIC, and the trick would be done.

But there is one point about the twenty-five cent house—and it applies with equal logic to the fifteen cent show—that is apt to be overlooked by the exhibitor to whom the usual system has become second nature. The point we mean is the frequency with which the program is changed.

The daily change system in a house charging more than ten cents is of no value. In a house charging more than fifteen cents it is not only useless but actually harmful.

The only possible virtue of the daily change is that it encourages the daily patron. That particular type of patron was, as we said before, made especially for this business, and it seems a shame to discourage him. But we cannot avoid the thought that show-going every night is unnatural, and a business dependent upon the continuance of such devotion is unstable.

Even granting that the every-day fan will remain loyal to the shows within his means, it is quite evident that the fifteen to twenty-five cent show is beyond his means as a daily diet—that is, any worth-while quantity of him.

The higher-price exhibitor, once he has got the daily visitor out of his mental system, can proceed to the contemplation of business possibilities with a clear head. It will then be apparent to him that tomorrow night's crowd is not the same people who came last night, and tonight's patronage will be still different. There is no reason why they should all see different programs. There is very good reason why they should all see the same program.

When our next door neighbor tells us what a good picture he saw at the Rialto last night, we are moved by a desire to see it ourselves. But we are not allowed to see it. It is gone. Tonight's show may be equally good; but what we particularly want to see is last night's show. It has been "sold" to us by word-of-mouth advertising—and sold to hundreds of others the same way. But the goods we are eager to pay for have disappeared.

When we consider the untold value of this word-of-mouth advertising to the motion picture industry, we can conceive of nothing more illogically extravagant and wasteful than the daily change system. We might almost call it a plan of paying a higher service price for the privilege of disappointing patrons and losing the asset of their praise.

It costs a lot of money to get as much advertising by way of the print shop as may be had gratis through the words of pleased patrons. And it must be realized that the pleased patron talks to his friends not about the theater or the piano player or the pretty cashier, but about THE PICTURE HE SAW LAST NIGHT.

A few weeks ago we said, in discussing this same subject, that the time for the elimination of the daily change was not yet ripe. But it will be ripe as soon as the exhibiting industry escapes from the fetish of the every-day patron—and that time is coming soon.

We still refuse to recognize any one law as good for all classes of theaters. The theater whose patronage is naturally limited must continue to rely upon the daily change to get full capacity. But the first class house in a good neighborhood is throwing away money at both the purchasing and the selling ends of its business by denying patron number two the article that patron number one bought and recommended.

Statistics of the National Association show not only that the number of theaters is decreasing all over the country, but that the seating capacity is also decreasing. Twenty important cities show a total decrease in one year of 378 theaters. New York and Chicago alone show a decrease of 223 theaters. Chicago shows a decrease in total seating capacity of 29,000—a loss to the industry, at ten cents a seat, of over two million dollars a year in one city.

That condition can only be met by higher admission prices. And higher admission prices can only be successful when the exhibitor forgets the every-day patron and takes advantage of the millions of dollars' worth of word-of-mouth advertising he is now throwing away.

A Duty to the Nation

THE real European war picture that occasionally reaches our shores has assumed a new function. In 1915 it was but a "topical"—an interesting, educational bit of current history. In 1917 it is a warning. It gives us, as no writer can do, however expert, a terrible glimpse of what we ourselves may yet face.

It is only when war threatens that one realizes the state of idealism in which the American people live. Preparedness is but a term of rhetoric—they are asleep. If newspaper editorials would awaken them, we would have had an army and a navy before this. The only alarm clock that can arouse them is the motion picture.

In this time of need, the picture has a value beyond the box office. Presented not merely as an emotional piece of visual fiction, but as an object lesson in the duties of citizenship, the war film can do more for the United States than any other agent of truth.

Every exhibitor who believes in preparedness should do his part in awakening his audiences to the actualities of life. The future of America rests in his hands to an extent he does not yet realize. Just as it is a newspaper's duty to convince its readers of the truths they cannot appreciate in their sheltered circles of existence, it is the duty of exhibitors to show the people with the unanswerable logic of demonstration the necessity for preparation.

And it is not a thankless duty, because the war films and the preparedness films are good attractions, even from the most sordid of commercial viewpoints.

"Aladdin from Broadway," Vitagraph Blue Ribbon for March 19, is full of shivery Oriental stuff. Edith Storey, Antonio Moreno and William Duncan furnish the dramatic dynamite.

GREATER VITAGRAPH'S GROWTH

Increase in Producing Facilities at West Coast Studio Become Imperative by Reason of Larger Clientele of Exhibitors

The response of the public month after month at the box offices where theater patrons are accustomed to seeing the advertisements of Vitagraph Blue Ribbon features has at last made it imperative that the Vitagraph Company once more add to its studio facilities. The upbuilding of the producing branches of the Vitagraph organization to match the growth in the selling division, goes forward under the guidance of President Albert E. Smith.

President Smith has journeyed to Los Angeles to spend three weeks, the purpose of his trip at this time being to arrange for the contemplated increase in the producing facilities and resources of the California studios, with particular regard to Blue Ribbon program features. Productions released under the Blue Ribbon brand will be distributed as heretofore solely through Vitagraph-V. L. S. E.

Presenting Players in New Settings

The increase in the number of persons who see the Blue Ribbon features on the screen and the regular releases of Vitagraph that are handled through the Vitagraph-V. L. S. E., of which there is evidence in the growing number of theaters which use these films, has made it advisable for the company, now that the Brooklyn studios have been placed on a firm schedule of production, to increase the western studios likewise.

The Vitagraph Company acknowledges that much credit is due to Walter W. Irwin, manager of the selling organization, for building up the clientele of exhibitors who use Blue Ribbon features, and their public, which patronizes the theaters using the Vitagraph-V. L. S. E. service.

Consequent upon the re-alignment of Vitagraph stars in new and permanent teams, it is expected that the eastern and western Vitagraph studios will be so conducted as to permit of the stars working in the east to be sent west and those in the west to be brought east, from time to time, so as to present these players in new surroundings and locations.

Upon the completion of "The Maelstrom," in which Dorothy Kelly and Earle Williams are co-starred, Anita Stewart and Mr. Williams will begin the resumption of their co-starring productions, as arranged for by Mr. Smith.

Four Teams of Blue Ribbon Players

Alice Joyce and Harry Morey, Peggy Hyland and Marc MacDermott, and Dorothy Kelly with Evart Overton, with Anita Stewart and Mr. Williams, will then constitute the four teams in Vitagraph's eastern studios.

Charles Brabin, director of a number of Vitagraph successes, has returned to the scenes of his former en-

deavors. His latest production is "Babette," in which Peggy Hyland and Marc MacDermott are seen. Mr. Brabin has begun work with Miss Hyland and Mr. MacDermott on "The Sixteenth Wife."

Perry N. Vekroff remains as a Blue Ribbon feature director. He is both author and director of "The Third Party," now in course of production, in which Alice Joyce and Harry Morey are co-starred.

TRIANGLE MAKES OFFER TO U. S.

Secretary of Navy Accepts Ince's Offer to Make Pictures for Instruction of Army Recruits and Volunteers

That the motion picture is destined to play a highly important part in the United States preparation for war, is clearly indicated in the prompt acceptance by Secretary of the Navy Daniels, of Thomas H. Ince's telegraphed offer placing himself, his studios, equipment, and skilled camera men at the service of the Government for the making of films for instruction of recruits and student officers.

Mr. Ince sent the following telegram to the President:

To the Honorable Woodrow Wilson, President of the United State, Washington, D. C.

Sir: I hereby offer to our Government as my contribution to the emergency that has arisen with Germany, the facilities and skilled employes of my studio in the preparation of moving pictures suitable for the rapid instruction of the great numbers of army and navy recruits that will be needed. I believe that the motion picture is of great value and rapid assistance in presenting the standardized instruction, and I desire to place at the service of my country whatever skill and experience I have attained in this development of modern industry.—Very respectfully, *Thomas H. Ince.*

Mr. Ince also sent the telegram to Secretary of the Navy Daniels, and received this immediate response:

Navy Department expresses its hearty appreciation of your generous offer of thirteenth instant placing at its disposal all facilities of your studio for making films of training of recruits. The Department accepts your offer and has directed Captain Durrel, Commandant Naval training station, San Francisco, to confer with you and to make necessary preparation for taking pictures of recruits under training at his station.—*Josephus Daniels.*

"I believe that films can be prepared that will save much valuable time in the instruction of recruits and in visualizing the actual practice of war in the field," said Mr. Ince. "Good teachers, having the gift of instruction, are always rare, drill instructors and army and navy specialists are urgently needed for the actual duties confronting us in our national emergency. To withdraw them for purposes of instruction means—to just that extent of withdrawal—the handicapping of the work for which they have been training and are specialists. Much of this can be done independently by the visualization on the screen."

Officers have been designated by the Navy Department to confer with Mr. Ince regarding a program of pictures of this type, and the best facilities of the Navy are to be used in the preparation of the series. The first conferences have already been held in San Francisco to map out a detailed program.

Coming Fox Play

A really brilliant cast and story have been furnished George Walsh for "High Finance," the athletic Fox star's newest production, which William Fox will release for the week of March 26.

The principals in the picture, besides Mr. Walsh, are Doris Pawn, the young screen beauty who has been re-engaged to play opposite the star in his forthcoming features; Charles Clary, the distinguished "heavy;" Rosita Marstini, the Madame de Farge of "A Tale of Two Cities;" William Marr, a newcomer to Fox Films; and the ever-good Willard Louis.

Special Cast for Ten-Reeler

Supporting H. B. Warner in "God's Man," coming ten-reel super-photoplay production of George Bronson Howard's remarkable story of New York's Broadway and night life, Director George Irving has assembled a remarkable cast of favorites.

Mr. Warner plays the role of "Arnold L'Hommedieu," heir apparent to the pastorate of a village church, and completing "the trio" or modern "Three Musketeers," which play a most important part in the story, are Edward Earle, the former Edison and Metro star, who plays "Archie Hartogensis"; and Walter Hiers, the jovial star of Thanhouser pictures and featured player with Metro, who plays "Hugo Waldemar."

Jack Sherrill, who is rapidly assuming a position as one of the screen's most popular juveniles, will be seen as "Pink," one of the "Sons of Subterranea" and as his colleague "Beau," Dan Jarrett, Jr., has been cast.

Of the fairer sex, beauty seems to run rampant with beautiful Barbara Castleton playing "Bobbie" and Betty Bellairs to be seen as "Bertie," two of the "Scarlet Host"—Barbara Gilroy plays "Eunice Chasserton," a waif of the city's wiles, a loser in the bitter fight for sheer existence; Jean Stuart as "Sonia," a co-worker of "Pink" and "Beau," and Marion Forche delineates Carol Caton, the pampered daughter of mock aristocracy.

Sherman-Elliott Open Chicago Office

The Sherman-Elliott, Inc., of which Harry A. Sherman is president, has opened Chicago offices at 611 Schiller Building, from which all of the state rights purchases of the corporation will be handled for the state of Illinois.

Minneapolis is the headquarters of Sherman-Elliott, Inc. The corporation now has offices at 218 West Forty-second street, New York City, which are in charge of M. E. Mazur, the Chicago office is temporarily in charge of Nat S. Stronge, and Jack Elliott is in charge of the Minneapolis office.

Jack Brahaney, the widely known theatrical and motion picture man, is general manager of the corporation under the direct supervision of President Sherman, who spends his time almost equally divided between the three offices.

The trade has heard rumors for some time that Sherman-Elliott, Inc., has plans for extending its operations to such an extent that its ramifications will be country wide. When the corporation purchased the world rights to "The Crisis" a spreading of operations was forecast. President Sherman says that the time is not ripe to let the industry in on his plans, but he expects to be in a position to make some announcement within a few weeks.

The Chicago office has started a campaign to handle "The Crisis" in Illinois. An option has been obtained on one of the large loop theaters. A huge advertising campaign has been arranged to assure the exhibitors good box office returns.

Goldwyn Publicity Encircles World

ADVERTISING COVERS ALL CONTINENTS—MARY GARDEN WILL PLAY IN "THAIS"

THE Goldwyn Pictures Corporation does not stop at boundary lines. Whatever the language, wherever the land, if motion pictures be known there at all, the advertising and publicity campaign of the Goldwyn Corporation extends there and is preparing the peoples of all continents for the advent of Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy in the cinemagraphic creations of the new producing company.

Not as some in America might suppose has the Goldwyn advertising been confined to the motion picture journals of this country. For the first time in the history of the industry a promotional campaign has been projected into all languages simultaneously and the productions and stars of the new company given an introduction simultaneously in all the populous regions of the globe. Heretofore the foreign campaigns have followed months, or even years, after the original introduction of productions in the United States.

We don't need to tell you that these celebrated faces are those of Goldwyn stars.

The trade press of the motion picture industry in all the scattered lands of the British domain, of Japan, China, and the far East, of Spain, Italy and the other nations, has become a vehicle through which to spread the announcement of Mary Garden's appearance in Goldwyn pictures around the world; to let the exhibitors on every continent know that Mae Marsh has joined the Goldwyn group of stars with Maxine Elliott, Jane Cowl and Madge Kennedy.

Pictorial campaigns for all of the Goldwyn stars are being made in the British publications and throughout the British colonial possessions. In London, Manchester, Leeds, Birmingham; in Adelaide, Sydney, Victoria, Wellington, Brisbane, Christchurch and Pretoria and Johannesburg as well as in the principal cities of Canada, the great population centers are being told of the Goldwyn celebrities and of the Goldwyn plans for them. Out in the east the campaign is under way in Manila, Honolulu, Tokio, Shanghai, Peking and in the greater and lesser cities of the East both the English language publications and native press are co-operating with the Goldwyn organization.

Mary Garden has just admitted that her first Goldwyn picture will be a camera version of the powerful operatic masterpiece of Anatole France, "Thais." As exhibitors in the United States first learn the fact, their fellow exhibitors in countries abroad read the announcement in foreign languages.

In line with the world-wide promotional publicity of the Goldwyn Pictures Corporation, the statement is authorized that Goldwyn, after negotiations by cable and with his agents in New York, has bought the complete world rights to "Thais" from Anatole France, the French author.

Miss Garden made both the opera and its title role sensationally famous throughout the world. When produced, "Thais" was the sensation of two continents, and it helped make this famous woman one of the most talked about stars in the entire realms of music and drama.

"Thais" has been chosen by "referendum." The selection was determined upon only after the tabulation of thousands of letters received from motion picture patrons and theater owners in every section of the

United States and Canada, and from South American and British exhibitors. The letters came in such volume that newspapers adopted the plan of shipping the mail in large boxes by express.

"Salome" Third Choice in Balloting

"Thais" was not selected without competition from the other famous operatic vehicles in which Miss Garden has appeared. The pathos and beauty of "The Juggler of Notre Dame" appealed to hundreds of persons who cast their vote for it. "Salome" came third in the voting.

A few minutes before Mary Garden sailed for Europe she talked of the result of the balloting and said: "I think that there are many more who would prefer to see me in 'Salome' but who would perhaps be too embarrassed to sign their names to the request for it."

Miss Garden told a New York editor, who came to the boat to see her off, that while in Paris she will evolve a sensational new dance for her production of "Thais" that will be one of the most astounding things ever done in pictures.

Goldwyn announces to exhibitors and the public that the "referendum" method of appealing to picture lovers will be adopted in the selection of Miss Garden's other pictures and that the management will be guided entirely by the public's choice.

Samuel Goldfish Recovers from Injury

Samuel Goldfish, president of Goldwyn Pictures Corporation, is recovering rapidly from his recent accident, which resulted in the fracturing of the bones of his left ankle. While playing handball at the City Athletic Club, Mr. Goldfish turned abruptly and his ankle gave way. His physicians assure him that in a few days he can go out.

During his confinement both distributors and exhibitors from all sections of the United States have had conferences with him at home.

"Silas Marner" Appeals to Schools

In most of the cities and towns of the country, "Silas Marner," that masterpiece of fiction written by George Eliot, is studied by high school pupils. They as well as their parents and teachers will be very much interested in the Mutual Film Corporation's screen version of "Silas Marner," with Frederick Warde, the Shakespearean actor, in the title role. This story was produced for Mutual release a year ago.

At the General Federation of Women's Clubs in New York last spring, one woman, a Chicago teacher, got up at a meeting of several thousand women held to discuss motion pictures and said that she considered "Silas Marner" not only an unforgettable masterpiece, but an actual blessing to the teacher of English literature.

Mutual's "Silas Marner," with Frederick Warde.

FORUM FILMS, INC.

Locked Five-Reel Program of Conquest Pictures Will Be Distributed in Twenty Cities by Edison-Hodkinson Exchanges

Exchanges are to be established shortly in about twenty cities by the Forum Films, Inc., through which the distribution of Edison Conquest Pictures will soon be commenced. Kenneth L. Hodkinson, general manager of the company, has just opened offices in New York in the Times building. The exchanges elsewhere are expected to begin business by April 1.

Conquest pictures, made possible by a coalition of the Edison and Hodkinson interests, and the organizing of the Forum Films, Inc., for the purpose of releasing a series of well known books in features of 3,000 feet, will have as its initial production, Ralph Henry Barbour's "The Half Back," one of the most popular high school novels of recent times, in which Yale Boss, known as the greatest boy actor a few years ago, will venture forth to conquer leading juveniles as completely as he has his boy roles in former days.

Thomas A. Edison serves on the advisory board and promises to give what attention he can to the work of production. W. W. Hodkinson, formerly president of the Paramount Pictures Corporation, is president of the Forum Films, Inc. Mr. Edison is vice-president, and Raymond Pawley secretary and treasurer. Mr. Pawley has been associated with Mr. Hodkinson in the past while they were with Paramount.

Forum Films, Inc., will release its pictures in what is called a locked program. The program will be shown in its entirety and will consist of subjects contained in five reels. A feature in three or four reels will be supplemented by something of a comedy or scientific and educational nature. Mr. Hodkinson states that the primary desire of the company is to furnish a clean, balanced program that will please right-thinking people and arouse no sentiment against motion pictures.

The exchanges to be opened at once will be located in New York, Buffalo, Philadelphia, Pittsburgh, Washington, Boston, Portland, Me., Detroit, Cincinnati, Chicago, Atlanta, New Orleans, Dallas, Kansas City, Salt Lake, Denver, Minneapolis, San Francisco, Los Angeles and Seattle.

Third "Fortune Photoplay"

Ruth Roland, who has few peers for popularity upon the screen, stars in the General Film Company's third "Fortune Photoplay," "The Devil's Bait." The scenario of this striking photo-dramatic presentation of the ruby mines of India and the drawing rooms of modern society was written from the original story by Will M. Ritchey, chief of staff of the Balboa Company's scenario department. Miss Roland plays the character of Doris Sheldon, a beautiful young girl who inherits a passion for jewels (the devil's bait) which almost wrecks her life. It affords her a splendid opportunity to display her marked emotional gifts in a portrayal that is strikingly powerful and convincing.

In Miss Roland's support appear William Conklin, Edward J. Brady, Lucy Blake, Henry King, Myrtle

Reeves, Gordon Sackville, Lucille Serwill, Zada Marlo and Charles Dudley.

NEW MUTUAL SERIAL

"Jimmie Dale" Series a Prescription of Thrills—Deals With Adventures of a Bold Modern Robin Hood

Made to a success formula of sure fire material "Jimmie Dale, Alias the Grey Seal," a series of sixteen two reelers, will be released by the Mutual Film Corporation weekly beginning March 23.

The "Jimmie Dale" series was admittedly and avowedly made a popular product—for mass consumption.

The "Jimmie Dale" series is full of the biff, bang, bing.

Thousands of rounds of ammunition are fired. Heroes leap. Heroines dare and suffer. Villains scheme. Plotters plot. Roughhouses and battles abound.

Complications come thick and, of course, fast.

There is something doing all the while. Troubles multiply.

Suspense suspends with remarkable and unending endurance.

They "Get the Money"

"Made for the exhibitor as 'get the money film,'" is the description offered by Jules Burnstein, of Monmouth Film Corporation, the producing concern. The pictures present E. K. Lincoln, stage and screen star of fame. They were made under the direction of Harry McRae Webster, president of Monmouth.

The plays are built about the burglarious adventures of Jimmie Dale, a millionaire socialist, whose obsession a la Robin Hood or Raffles, is robbing the rich to provide for the poor, an enterprise carried out by the polite malefactor with such extraordinary skill and adroitness that he escapes capture while the police and secret service departments of two continents are hot on his trail.

Each of the sixteen plays constitutes a complete episode and every one, from the first, "The Grey Seal," to "The Victory," last of the series, is a succession of thrills involving hairbreadth escapes from capture in wild riot or car chases with the police often right on the heels of the handsome fugitive.

Mr. Lincoln, "that handsome devil," as he is called in the studios, has for leading woman charming Edna Hunter who made such a hit in "The Common Law."

Other distinguished actors in the supporting company are Paul Panzer, who played the heavy villain in "The Perils of Pauline," and Doris Mitchell, the famous vampire lady.

Edna Hunter Opposite E. K. Lincoln

Mr. Lincoln made much of his fame as the star in George Barr McCutcheon's famous romance, "Graustark," and in that equally popular production "The Million Bid," another Broadway production that enjoyed a tremendous run. It was after the latter success that Mr. Lincoln organized the E. K. Lincoln Players, a combination that achieved great celebrity.

In the "Jimmy Dale, alias The Grey Seal" series, Mr. Lincoln has an opportunity to display that subtle genius of interpretation which permits him to portray characters whose normal social status is ostracism, not only without offense with withal so fascinatingly as to disarm criticism and inspire enthusiastic approval.

While the plays all deal with the adventures of a burglar, Mr. Lincoln's burglar is so odd a freak of his own strange philosophy—so palpably not a robber for profit and so plainly a philanthropist at heart, that after spending an hour in his company one does not accuse one's self of having compounded a felony, but is forced to admit having been thrillingly entertained.

There is something uncanny yet vastly fascinating about the four-cornered grey seal which Jimmie Dale always leaves to identify his work. It is a defiance to the police and a bold bad man is invariably popular.

"TWIN KIDDIES" BREAKS RECORD

Stillman Theater, Cleveland, Arranges Novel Contest in Co-operation with Leading Department Store and Big Newspaper

Baby Marie Osborne, Pathe's child star in "Twin Kiddies," recently broke the matinee attendance record at the splendid Stillman Theater, Cleveland. The picture was run for a full week at a top admission of fifty cents.

In connection with it a splendid stunt was arranged with Stern's department store, the best in Cleveland, which is next door to the Stillman. A window display showing all sorts of toys for children, including a number of very attractive dolls, was arranged with a card announcing that the store would give first, second and third prizes in the contest conducted by the photoplay editor of the *Cleveland Plain Dealer* for the best letter of not more than 150 words written by children under ten years of age telling what they would do if they were Baby Marie Osborne. The Stillman put on an especially fine lobby display.

Induce Your Paper to Do Likewise

The contest pleased every child in town and naturally interested all the grown-ups too.

The following extract from the *Cleveland Plain Dealer* will give a complete idea of the newspaper end of the contest:

Only two days remain for children under ten years of age to compete for the dolls, tools and guns, etc., in the Baby Marie Osborne contest. Write your letter of not more than 150 words telling what you would do if you were Baby Marie Osborne or a famous young star and send or deliver it to the Baby Marie Osborne contest editor, Stillman Theater, so he will get it not later than Saturday night, when the contest closes.

Yesterday afternoon Baby Marie Osborne in "Twin Kiddies" broke the record matinee attendance of the Stillman Theater. Hundreds of children took advantage of the holiday to see their tiny favorite. The unanimous opinion of the child contestants has been that Marie makes children and grown folks happy, a great work for a little child.

Other theaters throughout the country can use this idea to advantage. Baby Marie Osborne is just becoming one of the best drawing cards on the screen. Such showmanship as this cannot but reap full benefit.

New Ethel Clayton Picture

Ethel Clayton's next picture play for World-Brady is now titled "Man's Woman," in place of "The House Cat." The change was made by Director General William A. Brady to eliminate speculation to the effect that the play might be a dramatized domestic zoo. In reality it is a powerful drama in which a loving wife is sidetracked in favor of business until she finally revolts. Rockcliffe Fellowes is "featured" in the cast.

Goldwyn Captures Robert Harron

ROBERT HARRON has signed the artistic pledge with Goldwyn. The former Triangle star has already started work in the second Mae Marsh picture. It is expected that he will also play opposite Miss Marsh in other features.

The signing of Harron by Goldwyn reunites "Bobby" and "Mae," who have worked together since early Biograph days. The boy star is added to the notable Goldwyn list including Mary Garden and Maxine Elliot.

COMING VITAGRAPHS

April, May and June Blue Ribbon Releases in Vitagraph-V. L. S. E. Weekly Program—Big Range of Subjects

The Blue Ribbon feature releases in the Vitagraph-V. L. S. E. program for April, May and June can now be definitely announced. They include a tremendous range of subjects, with intense drawing-room and outdoors drama in the preponderance. In some instances the productions were made before the new teaming of Vitagraph stars had been arranged by Albert E. Smith, president of the company.

"Babette," whose first showing to the sales force of Vitagraph-V. L. S. E., while the production still was in the rough, evoked unstinted praise and applause, will be released on April 2. Peggy Hyland, the little English actress, and Marc MacDermott are co-starred in this unusual story of modern life, with a delicious French atmosphere, dramatized from the novel by E. Berkely Smith.

Earle Williams Feature, April 29

"Apartment 29," an intense drama starring Earle Williams, with Ethel Grey Terry as his leading woman, follows on April 9. Alice Joyce and Harry Morey come next, in "The Third Party," a strong modern story of western and eastern life, written and directed by Perry N. Vekroff. "The Third Party" will be released on April 16.

"Caste," a film version of the famous stage play which for almost thirty years has been the subject of all-star speaking stage revivals, in which the most famous of English and American actresses and actors have appeared, features Peggy Hyland as the little wife of the aristocratic British soldier. "Caste" will be released on April 23.

"The Hawk," with Earle Williams playing the role used by William Faversham in a recent New York presentation of this electric play, will follow on April 30. Ethel Grey Terry plays the role, opposite Mr. Williams, in which Mlle. Dazian appeared first on the Paris and then the New York speaking stage.

Lillian Walker's last appearance as a Vitagraph feature star is made in "Sally in a Hurry," which will be released on May 7.

Edith Storey and Antonio Moreno are co-starred in a spectacular film version of "The Captain of the Grey Horse Troop," which is a stirring story of western American life a few years ago, when even to railroad the continent was a great adventure. It will be released on May 14.

Peggy Hyland and Marc MacDermott make their re-appearance next in "The Sixteenth Wife," which will be released on May 21. This is a story wholly different from anything Miss Hyland ever has done, and Mr. MacDermott, as a sort of Terrible Turk, also has a role unique in his long and unusually varied screen experience.

"A Son of the Hills," starring Antonio Moreno, will be released on June 4. Then comes, a week later, "The Maelstrom," co-starring Dorothy Kelly and Earle Williams. "The Maelstrom" is the production with which it had been intended to mark the return of Anita Stewart and Earle Williams as co-stars, an intention which came to naught owing to Miss Stewart's nervous breakdown.

Many of these pictures are already scheduled for their premier New York appearance at the Rialto Theater, where Samuel L. Rothapfel uses the Vitagraph-V. L. S. E. Blue Ribbon feature program as the basis of his whole entertainment. Probably the first of these forthcoming Vitagraph releases to be shown there will be "Babette."

More Skinner of Dress Suit

There will be more of Mr. Skinner of the dress suit. Following the great success which met "Skinner's Dress Suit" in film form, President George K. Spoor has contracted with Henry Irving Dodge, the author, for three more features dealing with the great moments in the life of the clerk who bought a dress suit and found himself. The titles of the forthcoming features are: "Skinner's Big Idea," "Skinner's Baby," and "Skinner's Waterloo."

Bryant Washburn will be featured in all of them and will be supported by the identical cast which helped him make such a hit of "Skinner's Dress Suit." Harry Beaumont, who directed the first, will direct the new plays.

"Skinner's Dress Suit" was taken from Henry Irving Dodge's famous story in *The Saturday Evening Post*. Critics were delighted with Essanay's film version and that their attitude was shared by the general public is proven by the extensive bookings recorded by the picture.

Lasky Engages Tourneur for Year

One of the most important directorial acquisitions made by any member of the Paramount group was announced today when it became known that Jesse L. Lasky has engaged Maurice Tourneur, the celebrated French director, for at least one year. Mr. Tourneur's first picture for Paramount will have Mme. Petrova as its star and he will also direct the famous Russian actress's second Lasky production.

Mr. Tourneur will direct nine pictures during the year for Lasky, work on the Petrova photoplay beginning within the next two weeks.

FAIRBANKS ANNOUNCES PLANS

Will Stage Two Artcraft Subjects in New York and Others in Wyoming, California and Honolulu —First Release in April

Douglas Fairbanks announced his plans for the immediate future which involve trips to Wyoming, California and Honolulu. The title of the initial Fairbanks-Artcraft release now being staged at the temporary studio on West Fifty-fourth street, New York City, has been changed to "In Again, Out Again." This is a story dealing with the spectacular career of a young New Yorker who goes through many trials and tribulations to win the girl of his choice, portrayed in the typical Fairbanks style. There are several twists to the story which are being kept secret in order to affect the desired surprises when displayed.

This will appear in April, following George M. Cohan's initial screen play, "Broadway Jones" which will be first given its public showing on March 26.

John Emerson, director of Sir Herbert Beerbohm Tree in "Macbeth," as well as various Fairbanks successes, will supervise the production of the forthcoming Fairbanks-Artcraft pictures. Anita Loos, the authoress of "In Again, Out Again," and many other Fairbanks hits will be responsible for all the stories.

She Vamps "De Luxe"

Louise Glaum, the "vampire de luxe," soon will return to the Triangle program in a new and startling characterization, when she is presented by Thomas H. Ince in "Sweetheart of the Doomed."

"Sweetheart of the Doomed" is described as being a cyclonic chapter from the life of a siren, whose contrition God rewarded in her hour of need. It narrates the heart-throbs of Honore Zonlay, a French adventuress, who, nursing a bitter hatred of all mankind for men pay.

Vitagraph Promotions

Under the supervision of A. E. Smith the eastern Vitagraph studios have been divided into seven main departments. Victor Smith is, as before, the studio manager, in charge of the whole plant. W. P. S. Earle becomes production manager. Eugene Mullin is editor-in-chief of the scenario department. R. F. Van Velzer is the factory manager. John Ickes remains the purchasing agent, Walter Bunyon the manager of the accounting department, and J. B. French the superintendent.

Art Dramas Booming in Middle West

Art Dramas are hitting the high spots in the middle west, recent reports from the territories embracing Ohio, Kentucky, Michigan, Illinois and Indiana indicating that exhibitors are rapidly waking up to the opportunities for profitable bookings presented by the new program. The uniform merit of all of the productions released by Art Dramas is causing widespread comment throughout this section of the country, as it has everywhere else where pictures are shown.

As an instance of how the wise film showmen of the city of Detroit alone have grasped the Art Dramas idea, no less than fifty-three houses are presently booking into the service. In view of the fact that the inception of Art Dramas is of such recent origin and that competition in Detroit is particularly keen the unusual booking record is highly significant. The smaller cities throughout Michigan are likewise reported as booking the Art Dramas program heavily.

While the audience appeal of the productions of the Art Dramas program has been the primary reason for its speedy success a surprising number of requests for photographs and publicity matter pertaining to the popular screen artists appearing in these consistently entertaining photodramas, plainly evidences that picture players such as Alma Hanlon, Jean Sothern, Anna Q. Nillson, Viola Dana, Marion Swayne, Bigelow Cooper and Leo Delaney possess drawing powers that mean much to that unerring indicator of real merit—the box office.

"Big Grin" Douglas Fairbanks, Anita Loos, his scenario writer, and Director John Emerson are over at the right.

On invitation by Frank Lascelles, director of the new Photoplay League, and Walter E. Greene, president of Artcraft, society viewed Mary Pickford in "A Poor Little Rich Girl" at the Sonora Studio on Fifth Avenue, New York. The group includes: Lord Aberdeen, ex-governor general of Canada, Lady Aberdeen, Mrs. Chas. Dana Gibson, Mrs. Marcus M. Marks, Hy de Coppett and Viscount de Coppett, Louis Keller, Frank Lascelles, Waldo J. Morse, Chas. Wade, Dr. Stephen S. Wise, Chas. Phelps, Schuyler Warren, Mars Hamilton and Henry Fairfield Osborn.

High Lights in "Fighting Gentleman"

The atmosphere of the South fifty years ago is most carefully carried out in "My Fighting Gentleman," the latest Mutual-American production in which William Russell is starred. Clever comedy scenes are

William Russell is at his best in "My Fighting Gentleman."

introduced showing the life of the care-free, happy negroes with their dances and music and ready laughter.

William Russell is afforded a splendid opportunity to show his ability as a fighter when he stands alone against a mob of angry negroes urged on by the carpetbaggers. Led to believe he has killed one of their number on no provocation they are clamoring for his death, but he managers to keep them at bay until his arm is shattered by a bullet.

The same mob figures in a very exciting scene when, evading his pursuers, the bloodhounds are brought out to try to trail Russell, and a spectacular chase through the swamp ensues.

Francelia Billington makes her first appearance in American productions in "My Fighting Gentleman." She makes a most charming little leading lady.

Exhibitors to Get "Deemster" Dates

Dr. W. E. Shallenberger will shortly made announcements of release dates for "The Deemster." This production has attracted great attention among state rights buyers who have been quick to realize that this photo-drama will possess exceptional drawing power from the fact that it is a picture version of a novel that has been read by people throughout this country during the past thirty years.

A well-known book-seller, in estimating the probable number of readers of this story, has stated that it cannot have been read by less than ten million people during the past thirty years. The author, Hall Caine, has been constantly before the public.

The Arrow Company has made a wonderfully artistic production of "The Deemster," and in the interpretation of its leading character presents Derwent Hall Caine, an actor who, in youth and personality and in dramatic interpretation completely fulfills the conception of the character gained by the reading of the book. As the son of the author of the story his acting of the character of Dan possesses additional interest.

Exhibitors are displaying a great deal of interest in this picture, and not a day passes but what many inquiries reach the Arrow office asking when and from whom bookings can be made. A statement as to these points in connection with territorial rights will not be made until the entire country has been disposed of, and then every exhibitor will receive direct information from whom to book "The Deemster" for his city or town.

JAXON FILM CORPORATION

Enters Field to Distribute Features on Open Market. First Production "Strife" Starring George LeGuere Ready for Release

The Jaxon Film Corporation, the newest of the film companies to enter the producing field will distribute its productions through the medium of independent exchanges, according to an announcement given out by the company at its New York offices in the Candler Building, 220 West Forty-second street. The first production to be released by this company is a five-reel picture starring George LeGuere, who is also being starred in the McClure series, "The Seven Deadly Sins." The picture which is to be released under the terse, yet compellingly dramatic title "Strife," was produced at the Jaxon studios in Florida, under the direction of Lambert Hillyer. Supporting George LeGuere in the production is a cast of well-known players that includes Jean Stuart, Herbert Bostwick, Dean Raymond, Martha Burlingham, Alfred Swenson, Malachi Kelley, Katherine Patch and Frank Andrews.

Speaking of the entrance of the Jaxon Film Corporation into the film industry, one of the officials of the company made the following statement:

The only new thing about our company is the name. Our organization is composed entirely of experienced people, each one a specialist in his or her particular branch of the business. It will be the policy of our company to take the greatest care in the selection of stories. Popular players, whose names mean something at the box office, will be featured in Jaxon Films. The engagement of George LeGuere in our first production "Strife" is a good example of what this company means by the phrase "a popular player." Mr. LeGuere has received more advertising and publicity recently than almost any other male star now appearing before the public, and his work on the "Seven Deadly Sins" series has firmly established him as a screen favorite.

Jaxon Films will be distributed on the open market through the medium of independent exchanges.

Triangle's President on Tour

W. W. Hodkinson, president of the Triangle Distributing Corporation, has left New York on a tour which will take in all the big cities of the west. Mr. Hodkinson's first stop will be Chicago, and from there on he will visit all of the Triangle western exchanges, and most of the important exhibitors using Triangle pictures.

It is his intention to take up matters of vital interest to the development of Triangle service along original and progressive lines, and to inculcate a spirit of co-operation in the various branches.

Mr. Hodkinson first came into prominence as an exhibitor in Utah, Idaho and California, and no figure in the industry is better known or better liked in that part of the country.

It was Mr. Hodkinson who made it possible to show the first big features on the Pacific Coast at a standard price, and any movement for the betterment of conditions and the improvement of film service as a whole that bears the stamp of his inception will be sure to gain an impetus that will insure its success.

"A Poor Little Rich Girl" Praised

That Mary Pickford's latest Artcraft release, "A Poor Little Girl" presents the crowning achievement in the brilliant career of this famous little actress is the unanimous expression of the many thousands of screen patrons who have already seen the production throughout the country as well as the press and the profession in general.

Douglas Fairbanks, the newest Artcraft star, highly praised the picture and lost no time in sending the following wire to "Little Mary" at Los Angeles. "Saw private run of 'A Poor Little Rich Girl.' Think it perfectly bully. One of the best feature films I have ever seen. Your acting is marvelous. Never once did you look more than twelve years of age in your finished characterization." The New York dailies gave Miss Pickford's new picture unusual display space despite the fact that no more than the usual amount of advertising was placed. Every criticism was of a laudatory nature. The *Evening Mail* headed its review: "'Little Mary' Charming in Eleanor Gates' Play. 'A Poor Little Rich Girl' Shows Miss Pickford in Her Best Screen Part." The *N. Y. Sun* said: "There seems to be no limit to the illusion of extreme youth which Miss Pickford is capable of producing." The *Times* said: "Miss Pickford has never given a finer performance than in this role." The reviewers on the trade papers also extended themselves in praising the work of Miss Pickford and the picture in general.

Speed in Dorothy Gish Play

In the Triangle-Fine Arts production "Her Official Fathers," Dorothy Gish, in the leading role, has an exciting episode in an attempt to rescue her suitor, who is in apparent danger of arrest through misrepresentation. Miss Gish does some daring stunts in a Stearns Eight, and after safely driving the car over the roughest roads in the country, eludes her pursuers. But in the joy of the moment Miss Gish speeds up as she nears home and Fred Hamer, the motorcycle cop, gives chase. The cop earns his money, for Miss Gish leads him a merry chase; in fact, Mr. Hamer took a peach of a header over his handle bars in his haste to nab the speeders, and his cyclometer registered 115 miles when the chase was over.

Elmer Clifton and Joseph Henabery are co-directing this production, the scenario of which was adapted by Roy Somerville from a story written by Hugh S. Miller, entitled "A La Arabella."

Special Music for Mutual Pictures

Coincident with its establishment of the "big stars only" policy, the Mutual Film Corporation under President John R. Freuler has begun a campaign of special service to the exhibitor. A part of this service is a music cue sheet, or musical suggestion schedule representing more than ordinary effort.

The Mutual's music cue sheets, the first of which was issued in connection with the release of "The Greater Woman," are prepared by Joseph O'Sullivan, a composer and operatic expert who has been added to the staff for the purpose.

The Mutual's music cues have no strings tied to them—that is they are not a part of the promotion of any music publisher and the cues are so indicated that the picture can be presented with the numbers available in any reasonably well equipped orchestra library.

Texas Metro Agency Sold

By William Noble

One of the largest deals ever made in the motion picture field of the Southwest was completed at Dallas, Texas, last week when Albert Russell and David Reed sold the Metro Picture Corporation of Texas to I. C. Rickel and others of Oklahoma City for a cash consideration of $50,000. The corporation distributes feature films in Oklahoma, Texas and Arkansas.

Fine Arts Director Elmer Clifton, Cameraman Karl Brown and their crew in action with Dorothy Gish during the creation of "Her Official Father." In the big calico tent is Winifred Westover of the Fine Arts constellation.

Above is the sparkling Sylvia Bremer, Triangle Ince star.

Dorothy Kelly. *Edith Storey.* *Anita Stewart* *Alice Joyce.* *Peggy Hyland.*

A feminine quintette of very well known and very charming Vitagraph stars. Any one of these faces on your screen means a well satisfied cash box.

"Fatty" Arbuckle Closes Big Tour

Finishing one of the biggest publicity stunts ever pulled off in the film industry, "Fatty" Arbuckle, will long remember the cylonic finish he had at Boston, March 6. He has been dined and wined and entertained in every large city from the Pacific to the Atlantic, by the big men in each city both in the exhibitors' ranks as well as big men and women in political, social and business life. As he himself remarked he never knew until this trip was at an end how well known and popular he was, for it seemed to him as if it was a sort of perpetual "Old Home Week," from the time he left California, February 17, until he was tucked away in his berth, March 7, about 3 a m., at Boston.

The Boston Arbuckle reception and banquet was one which will long be remembered by the New England exhibitors, and the guests of honor who were sumptously entertained by the Famous Players Film Company of New England.

Among the entertainers at the big banquet for "Fatty" was manager Johnson of the Globe Theater, who rendered many fine selections. After the tables had been cleared, speaking was in order. The toastmaster of the occasion was the Hon. Joseph Levenson, and among the speakers were Attorney General Henry C. Atwell, president of the Massachusetts state senate; Hon. Henry Wells; Hon. Charles F. Wright, member of the governor's council; Hon. Edward F. Slattery, secretary to Mayor Curley; Adolph Zukor, Jesse L. Lasky, Hiram Abrams, Walter E. Greene, Harry Asher, Marcus Loew, Emil Ludwig, attorney for Paramount Pictures Corporation, and last but not least Mr. Arbuckle.

Exhibitors from all over New England were present and all said nothing was lacking. But perhaps "Fatty" voiced best the sentiments of his own party, "Some start, some trip, some finish."

New Mary Charleson Play

Reports from trade showings of "Satan's Private Door," indicate that this feature is one of the strongest productions put out this season by Essanay. It was released through the Kleine-Edison-Selig-Essanay Service, March 19.

Mary Charleson, who has been seen as Henry B. Walthall's leading woman in many of his recent successes, is featured for the first time under Essanay's banner in this picture. Those who have found her past work pleasing will be doubly delighted with her in "Satan's Private Door," for it is said her role here is much stronger, offering a far wider field for tensely dramatic acting.

Miss Charleson is pictured as a pious little girl—innocent of the ways of the great city—who finds herself unexpectedly plunged into a maelstrom of evil. Webster Campbell, of the University of Michigan, makes his debut in Essanay feature production in the role of Joe. Hazel Daly, who played opposite Bryant Washburn in "Skinner's Dress Suit," is the spitfire Anne. U. K. Houpt and John Cossar are other well known actors in the well-balanced company. J. Charles Haydon directed the production. "Satan's Private Door" has a screen time of one hour twelve minutes.

Brenon Film at Broadway Theater

"The Eternal Sin," Herbert Brenon's second Selznick-Picture, will be shown at the Broadway Theater, New York, for two weeks beginning March 18. In this magnificent photodrama, the star is Miss Florence Reed, who has created a furore in New York this season by her acting in the spectacular production of "The Wanderer." The Broadway run of "The Eternal Sin" has been limited because of previous bookings for that house. The dollar scale of prices which has ruled at the Broadway ever since the Selznick-Brenon-Laemmle regime began, will continue for this engagement as well.

"The Eternal Sin" will be still another demonstration of the broad scope of the Brenon genius. It is in marked contrast to "War Brides," in that it goes back to the most magnificent period in the history of the world, the Italian renaissance, and tells a story of love and intrigue in the court of the notorious Borgias.

The central figure is Lucretia Borgia herself, a name synonymous with "poisoner" in the minds of everyone. This story, however, is taken from the great drama by Victor Hugo, which sheds a new light upon this remarkable woman's character. The better side of her nature is brought to the surface through her affection for a mysterious youth, but her motives are misinterpreted, and in self-defense she takes dire vengeance upon her enemies. The manner in which her deeds recoil upon the head of the young man in whom she takes so deep an interest, provides one of the most terrific tragedies ever presented upon the stage or the screen.

Mr. Brenon will not be able to be present at the premiere of his production, as he has already left for New Orleans to begin work on his next Selznick-Pictures offering, "The Lone Wolf," adapted from Louis Vance's "best seller."

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

I see that you also are an Indiana operator or rather were formerly. I am having considerable trouble with the breaking of condensers. I am running a Power's 6 B with A. C. current 110 volt and run on an average with 60 ampers. I have tried several makes of condensers but they all break the same place, that is up and down. Can you suggest anything that will help me to remedy the trouble?

Are there any Unions in northern Indiana? If so can you give me a little information on the subject?—*Harry Evans, Albion, Indiana.*

There are several causes for condenser breakage but I don't believe that anyone could give you all the causes, but I will try and give you a few of them and how to remedy the trouble. Lens fitted too tight in the mounts. Lens clamped against metal mounts. Too much heat in the lamphouse, caused by poor ventilation of the lamphouse or allowing a draft to strike the hot condenser. Never allow a fan to be turned direct on the lamphouse or have a window open at the rear of the booth where the draft will come direct upon the rear of the lamphouse. Operators using the round mounts should be sure that the condenser fits so that there is at least one-sixteenth of an inch play between the condenser and the mount.

If there is not that much play, take the lens and grind down the edge on a grindstone. Lens that fit too tight in the mount expand with the heat and that is the cause of the breakage. In mounts like those used in the Power's machines be sure that the lens fits loose under the clamps. If they do not fit loose, then take a pair of pliers and bend the clamp out enough so that the condenser will fit loose in the mount.

It is a very good idea to put an asbestos ring next to the condenser mount and a small piece of asbestos under each one of the clamps. This keeps the condenser from coming in contact with the metal of the mount. Cut the asbestos rings from a sheet of one-eighth-inch asbestos. Cut the ring 4½ inches in diameter on the outside and 4 inches in diameter on the inside. Keep the wire gauze in the top of the lamphouse clean and free from dirt. Keep the door on the far side of the lamphouse open about two inches. Too much heat in the lamphouse and the sudden cooling of the condenser is the main cause of condenser breakage.

There are several I. A. T. S. E. and M. P. M. O. Locals in northern Indiana. There is an operators' local at Ft. Wayne, Ind., Local No. 466, and another one at Michigan City, Local No. 616.

Address a letter to the secretary of the nearest one of these two locals and I am sure that he will give you the information that you desire. I am still an Indiana operator and my headquarters is at Indianapolis. I have visited the following cities this week and find the operators all working and very little to complain about: Peru, Kokomo, Elwood, Muncie, Anderson and Frankfort.

Praises "Man Inside the Booth" Department

I have been reading MOTOGRAPHY for about one year. I have not found anything wrong with it. And "The Man Inside the Booth" Department is sure good for any operator to read. My machine is running in good order. I think it is the way that I handle it. It is about three years old and is a Nicholas Power's 6B. It has a motor drive. I have had five years' experience on a Power's 5 and 6B, but there is one question that I would like to ask: How many revolutions does the fly wheel on a Power's 6B and a shutter make in a minute? I hope to see an answer in MOTOGRAPHY real soon and thanking you for the shutter and fly wheel suggestion and then I know it all about operating.—*P. A. D., Operator, Family Theater, Reynoldsville, Pa.*

Your welcome letter at hand and you may rest assured that I am very glad to hear that you have not found anything wrong with MOTOGRAPHY and that you think that the projection department is a help to any operator. I am also glad to hear that you keep your machine in such good running condition. You are surely a valuable man to your manager and he should be very proud of you. I believe, though, that you have made one mistake in your letter and that is where you say that you are running a Power's 6B machine and it is three years old. I will have to correct you there, for the Power's 6B has only been on the market since April, 1915. No doubt your machine is a Power's 6A.

In asking the question as to how many revolutions the fly wheel and shutter shaft make a minute you fail to state how fast the machine is running, so I take it for granted that you meant at the average speed, which is from sixty to sixty-five revolutions a minute of the crank. At sixty revolutions a minute of the crank, the fly wheel and shutter shaft will make nine hundred and sixty revolutions a minute. The fly wheel and shutter shaft make sixteen revolutions to the crank's one, so you can figure out the number they make a minute by the speed of the crank. I hope that the above information will be of great help to you and that it will complete your knowledge on projection and make you a more valuable man to the profession and that you will continue to contribute to the projection department of MOTOGRAPHY from time to time with your interesting letters.

I am having light trouble and would like your assistance. Am using ⅝" soft cored carbons top and bottom and am using 110 volts 50 amperes A. C. current and the arc travels around the carbon and the light gets dim and remains so for a minute or more, then returns to its proper stage and at times the carbons burn flat on each side instead of in front and the light is poor and shows blue streaks on the curtain. What shall I do to overcome this trouble and where is my trouble?—*A. E. PERCIVAL, Operator, Strand Theater, Nevga, Ill.*

The first place to look for your trouble is in the setting of the carbons. Have your carbons set so that

the bottom carbon projects about one-eighth inch in front of the top carbon and be sure that the carbons are in line with each other as you look at them through the condenser opening. I believe that you will find this the best way to set carbons on A. C. as well as D. C. current. After setting the carbons as suggested above, try them out and if you still have trouble with your light you will find that the carbons you are using are too soft or that you are using more than 50 amps. of current. Five-eighth-inch carbon will carry as high as 60 amps. of current but when you go over that you should use larger carbons. Try a three-quarters-inch carbon in the top with a five-eighths-inch in the bottom and see if that helps you. Possibly the brand of carbons that you are using are not of the best grade. There are some good carbons on the market and then there are some awful poor ones, too.

Be sure that all connection from the switch to the machine are tight and making a good contact and that the terminals at the lamp are clean and making a good contact. Keep the jaws of the lamp clean by taking them apart and filing them and the clamps so that they both make a perfect contact with the carbon. Nearly all of the operator's troubles with the light is caused from loose connections and bad carbon jaws. Have your local electric company test the voltage and amperage at the lamp so that you will know just what you are getting in the way of current. Possibly you are not getting enough voltage; do not guess at the voltage or let the company guess, either; make them give you a correct reading and then you know exactly.

Here is a good example of a simple, inexpensive and effective program cover. It was printed in black from a zinc cut made from a simple pen and ink drawing. One of its chief virtues is its avoidance of "fancyness." This program is issued by Max Schwartz general manager of the Chicago Cinematograph Company, which owns and operates the Halfield, Beach and Harper Theaters. If you would be interested in a similar cover write Motography, *Chicago, and we will give you cost figures.*

Improve "Stills" for Lobbies

In an effort to give exhibitors the best possible "still" pictures for lobby display, the Rolfe and Columbia studios of the Metro Pictures Corporation have retained Clark W. Thomas as supervising technician of photography and lighting and have instructed him to work out several ideas now in the experimental stage.

One of the first innovations that will be inaugurated in the Metro studios under Mr. Thomas' supervision will be the making of "action stills" that will be just what the term implies. The "still" picture as now obtained is especially posed. In a short time the "still" pictures will be made during the action of the scene while the motion picture camera is at work.

It is Mr. Thomas' plan that each of the cameramen or his assistant shall have a specially devised camera with him, and will take all the big moments in the play. Mr. Thomas and Edward J. Shulter, technical director of the Rolfe and Columbia studios, of the Metro group, are co-operating in the experiments.

Another important departure occurs in regard to the development of films. When the sets are ready for photography, Mr. Thomas is consulted, and the lighting that is used by the cameraman is known by him. Many different light effects may be made on the one strip of film.

Something New in Hell

Ralph Godfrey, technical director, and Max Alexander, scenic artist, of the Pollard Picture Plays Company, are responsible for the statement that "something different in 'Hell' styles has been the rage for some years." They believe, however, that in "The Devil's Assistant," fourth of the Margarita Fischer series of Mutual Star Productions they have created a set which will be a mark for some years for other creative geniuses to work to. By the aid of paint and canvas these two men built a reproduction of the popular conception of the infernal regions which was more realistic than is possible to believe. So many of these "imitation hells" are built to look realistic but have no photographic qualities. This latter feature was kept uppermost in the building of this set, and the care and thoroughness with which they worked resulted in a piece of artistic reproduction that will puzzle most of the well informed picture makers and will remain a mystery to the layman.

"Dare-Devil" Riding in Fine Arts Play

A number of dare-devil riding scenes are features of the Triangle Fine Arts western drama, "Hands Up," directed by Tod Browning and featuring Wilfred Lucas. Colleen Moore, who plays the leading feminine role opposite to Lucas, is kidnapped and rushed down a mountain side on the back of a broncho in truly western style. These scenes were staged in Santa Ynez Canyon and one of the steepest parts of the canyon were utilized for staging this scene. Monte Blue, who plays the heavy, rides along at full speed and leaning from his saddle grasps Colleen Moore and swings her bodily in front of him on the saddle. He then gallops up this steep hill with the utmost speed, performing one of the most thrilling scenes of its kind ever staged.

Colleen Moore is a new addition to the Fine Arts studio, recently coming here from Chicago. After the scene was taken, during which time Miss Moore was shaken up considerably, she said she had one of the best

times she had had for a long while. Monte Blue, who is an expert horseman, does some spectacular riding stunts in this production.

Al Artcraft Lichtman

One of filmdom's best known pioneers, Al Lichtman, has played an important part in the advancement of the big-time photoplay. His sales and exploitation methods have won him wide recognition throughout the trade and there are few persons representative of any branch of the industry with whom he is not personally acquainted.

Al. Lichtman, general manager, Artcraft.

Upon the formation of the Artcraft Pictures Corporation he was immediately offered the important position of general manager and that he is largely responsible for the rapid strides which this organization has evidenced during the short time it has been in business is readily appreciated by all who are familiar with the activities of virile and rapidly growing concern.

Mr. Lichtman's keen sense of equity in all his dealings with exhibitors has made him countless stanch friends among the film showmen throughout the country. The best test of a man's merit and capabilities is displayed in what his business associates and employees have to say about him. Everyone who comes in contact with "Al" has a good word to say about his progressive business ideas as well as his genial personality and there is not an employee in the Artcraft office that would not be glad to go far out of the way to please him.

Open Booking for Keystones

R. W. France, general manager of the Triangle Distributing Corporation, has the following statement to make regarding the relation between the Triangle Program and the Keystone Comedies:

There seems to have been a misapprehension in the minds of some exhibitors to the effect that they cannot book the Mack Sennett Keystone comedies except in connection with the Triangle program. We desire to make the situation clear so that every exhibitor may understand that he is entirely free to book the Keystone comedies irrespective of whether he uses the entire Triangle program or not. We are satisfied that both the Triangle program and the Keystone comedies will stand alone on their own merits. We believe that we are supplying in our Triangle program the best balanced and most acceptable program which it is possible to obtain. In addition to the five-reel features we are supplying two one-reel comedies each week to complete our program.

The Keystone comedies, however, are quite distinct from our program and can be booked separately by any exhibitor without reference to whether he books the Triangle program or not. These Keystone comedies have attained a unique reputation for themselves. They are the premier feature comedies that have set the standard in the industry, and exhibitors throughout the country are booking them with great rapidity to feature them as they deserve.

Our plan of distribution on these comedies is so regulated that any exhibitor can ultimately get them at a price which will fit the conditions of his theater and his pocketpook.

We had an interesting indication of the great popular demand for these comedies during the past week. A circular containing a return postal card went out to a list of about 17,500 exhibitors. Within three days from the time that the circular letter left our office over a thousand replies had been received, and they are still coming in daily.

Ultra Sets High Standard

The tendency of the entire country seems to be in the direction of better and higher grade feature productions. The public has been gradually educated to the point where they are not to be satisfied with an average production but insist that the particular exhibitor which they patronize give them the best there is in the market.

The Ultra Pictures Corporation has taken advantage of this opportunity and will release only the very best features that can be secured. Judging from their initial release "The Woman Who Dared" they are setting a high standard for their following productions but with the facilities with which they have equipped themselves they will not only keep up the pace but will go beyond.

First O. Henry Picture

Much interest has been created by the General Film Company's announcement of the first of the O. Henry series of photo-drama, "Past One at Rooney's," a photoplay based upon one of the most famous of this most famous author's stories. Made by the Broadway Star Features Company, it details the adventures of one "Cork" McManus, a gangster, who is falsely accused of attempt to murder. Then he meets a girl who is the most wonderful being on earth to him. "Cork's" regeneration follows but not till the course of the screen drama has led through an inextricable chain of plot, counterplot and sudden surprises such as one always expects in O. Henry stories.

Lou Tellegen Becomes Director

Lou Tellegen, celebrated stage and screen star, who has appeared recently in numerous Lasky-Paramount productions, and husband of Geraldine Farrar, will hereafter change his relations with the camera and forsake the screen to become a director. The announcement comes from Jesse L. Lasky that the action was taken at the suggestion of Mr. Tellegen who has long desired to take up directing on this side of the water.

Though the distinguished actor is chiefly known in America both on the screen and on the stage simply as an actor, he was as a matter of fact one of the first directors of successful photoplays on a large scale in Europe. It was Mr. Tellegen who directed Sarah Bernhardt when the great French tragedienne made her debut on the screen in the Famous Players Film Company's adaptation of "Queen Elizabeth" in 1912.

Griffith to London?

David Wark Griffith, who is said to have directed some motion picture plays, has, according to the New York press, sailed for London on the Baltic.

Mr. Griffith did not officially announce his departure, it is said, and little is known of the purpose of the game of tag with the U boats.

Nell Shipman Off for West Indies

Nell Shipman has sailed for Cuba and the islands of the Caribbean Sea where she will absorb sufficient local color to work into a romance of the Danish West Indies which is already bespoken by a New York publisher. Before returning to New York Miss Shipman will burn quite a big hole in a fat check recently paid her by a leading film company for a special ten-reel feature. Miss Shipman stated that she was pledged not to divulge the name of the company nor the theme of the photoplay.

FROM MUTUAL STUDIOS

Crane Wilbur Leads Mutual Releases for Week of March 19—"Jimmie Dale" Series Starts March 23

Crane Wilbur will make his reappearance as a star in the Mutual array during the week of March 19. The vehicle selected for his return is "The Painted Lie."

The exhibitor who knows that Crane Wilbur has a strong following among the patrons of his theater can make capital of the fact that this is entirely a Crane Wilbur feature and is marked by his personality from every angle. The scenario was written by Mr. Wilbur, he directed the production and also is the starred player.

"The Painted Lie" deals with a subject which always starts an argument pro and con wherever mentioned—circumstantial evidence. It shows the great wrong that can be done and how lives are wrecked through too hasty condemnation of a person with no proof of their guilt. It is a play which will send the people away thinking, a play that presents a strong moral and will make every person in the audience ponder over their own shortcomings in not giving the other person a fair chance to explain his seemingly wrong actions.

Shorty Hamilton as a Real Detective

Jewelers Suffer Great Loss! Several Bars of Bullion Disappear on Way From U. S. Mint to Manufacturing Jewelers! Small Boy Furnishes Clue to Thieves and Their Method of Securing Bullion! Statements such as these put in an advertisement in a newspaper or a theater program will arrest the attention of every person in the town and arouse their interest in No. 10 of the Mutual "Adventures of Shortly Hamilton" series, "Shorty Bags the Bullion Thieves." This two-reeler will appeal to every amateur detective and boy in the town as well as the older people. There is a fascination for almost everyone in watching a mystery unravelled by the secret service and having the clever methods of thieves explained to them.

Girl Reporter Foils Political Crooks

The idea of getting behind the scenes and seeing how things are really done always appeals and one reason for the great success which has been attending "The Perils of Our Girl Reporters" series is that the audience like to find out how the stories which they read in a newspaper are really obtained. Story No. 13 of this series "The Schemers" not only gives inside information adventures which befall the the newspaper woman when she starts out to get information which will help in the campaign for the elimination of crooked politics, but also some of the schemes which are hatched by these political gangs in the lower wards of the cities.

New Series Starts March 23

The first of a new series "Jimmie Dale alias the Grey Seal," will be released on March 23. This series consists of sixteen two-reel detective story pictures, each complete. These stories are the sort that will make the people sit on the edge of their chairs and hold their breath. The exhibitor who gets the people to see the first story will be sure of their attendance for sixteen weeks on the night he shows the Grey Seal. Give these stories a good start and they will carry themselves.

These pictures are an adaptation of the stories written by Frank L. Packard and now appearing in *Peoples Magazine* under the title of "The Professional Adventures of Jimmie Dale." They afford the exhibitor a splendid chance to co-operate with the local news dealer in advertising both the magazine stories and the film.

An all star cast plays in this series. E. K. Lincoln has the role of Jimmie Dale, supported by Edna Hunter, Paul Panzer and Doris Mitchell.

The Cub Comedy, featuring George Ovey, will be released on March 22. The title of this "funny" is "Minding the Baby." The Vogue comedy for the week, ready March 24, is "A Studio Stampede," and Ben Turpin is the principal laugh manufacturer.

Topicals for Fillers

On March 20 comes "Mutual Tours Around the World," giving views of three nations. Mutual Weekly No. 116, the news reel, comes to the screen on March 21. Because of its foreign connections through the Societe des Etablissements Gaumont, the Gaumont Company is able to supply this reel at the earliest possible date with important news pictures from all over the world.

Reel Life, the magazine of the screen, ready March 22, is made up of five subjects—"Making Food Cheaper," "Artificial Exercise," "A Snail Race Under Water," "Pineapples Under Glass," and "A Winter Outdoor Pageant in California."

These topicals are serviceable for exhibitors who are running special programs for children and they are recommended for this purpose by the Parent-Teachers Associations and Women's Clubs, and likewise are very popular with the children.

"His Father's Son," by Channing Pollock and Rennold Wolf, will be the March 19 release of Metro Pictures Corporation, with Lionel Barrymore and Irene Howley as stars.

Essanay Star at Theaters

Exhibitors in and around Chicago who are running Essanay's feature, "Skinner's Dress Suit," are making a big hit with their patrons by having Bryant Washburn, the star, appear in person during the shows. Mr. Washburn, attired in the "original Skinner's Dress Suit," stands with the proprietor of each theater in the lobby meeting the patrons as they enter and, following each run of the picture, makes a short address to the crowds. Having advertised extensively beforehand that the screen star positively would appear at the showings, it is needless to say that exhibitors fortunate enough to obtain Mr. Washburn have been enabled to run return dates on "Skinner's Dress Suit." E. C. Bostick, proprietor of the Merrill Theater, Milwaukee, "put over" this stunt, and in one day drew 8,490 admissions—2,000 more than the previous house record.

Art Dramas Add Two Exchanges

Due to the ever increasing volume of bookings on Art Dramas, the Standard Film Corporation of Kansas City, distributers of the new program throughout Iowa, Nebraska, Missouri and Kansas, announces the opening of additional exchanges in St. Louis and Des Moines. The St. Louis exchange of the Standard is already established in the Empress Theater building in that city and the Des Moines exchange will be installed in a central part of the town in a few days. While arranging for permanent quarters in Des Moines the Standard Film Corporation is doing a record business in its temporary offices.

New Helen Holmes Chapter Novel

The first chapter of the new Helen Holmes photo-novel, "The Railroad Raiders," will go to the public on April 9. Each of the fifteen chapters will be in two parts and will be released weekly through Mutual.

J. P. McGowan is directing this production which promises to even surpass "A Lass of the Lumberlands," the last Mutual-Signal serial which has been bringing crowded houses wherever shown and meeting the demands of the public in every respect.

"The Railroad Raiders" deals with the operations of two separate gangs of crooks each acting independently of the other, and each thinking it is getting away with the haul. It is a case of "Greek meeting Greek," and offers many comedy as well as dramatic situations.

This new chapterplay promises even more than the usual quota of sensational happenings expected in a Helen Holmes picture. Mr. McGowan has worked out a number of unusual and spectacular scenes taken at night in and around a railroad train and during severe storms presenting a weird spectacle of trains traveling through blackness with only lighted car windows, the steam of the engine and the glare beneath it showing.

Helen Holmes in her new Mutual serial, "The Railroad Raiders."

Stars Protest Re-Issues

There is shortly to be launched a campaign against certain producing organizations, by some of the best known stars of the screen and a number of prominent directors, asking that the practice of re-issuing of pictures of four years or more vintage be discontinued, as is now being carried on by several large film corporations.

The movement found its birth at a recent luncheon at which J. Warren Kerrigan, the noted star and one of the pioneers of the silent drama, was the guest of honor. It was his suggestion which furnished the food for considerable discussion and resulted in the promise of others present to back him up in any procedure on the re-issuing subject.

According to Kerrigan and his colleagues, the method now employed by producers in re-issuing films of aged vintage is an injustice to the public, and on the other hand very unfair to the star and all persons connected with such pictures.

Products which were first exploited as far back as six years ago are being floated on the market under the mask of a new title.

Doris Kenyon with Wharton

Miss Doris Kenyon has been recently engaged by Wharton, Inc., of Ithaca, N. Y., to star in their first super-feature production, "The Great White Trail." The company is now at Saranac Lake taking some of the winter scenes. Leo. D. Wharton is personally directing the work assisted by a picked staff from the Wharton studios.

"The Great White Trail" will be the best of releases of the Whartons under their policy of one super-feature each month. Miss Kenyon will have exceptional support in Thomas Holding and Paul Gordon. About two weeks will be required to finish the work at Saranac Lake and then the company will return to Ithaca to complete the picture at the studios.

Big New Chicago Concern

As another proof that Chicago is fast becoming a film center, there has just been organized in that city a new $250,000 motion picture concern.

It is to be known as the Mena Film Company and was incorporated in New Jersey by Dr. L. W. Jones of 4100 Michigan avenue and others who are interested in the project with him. Motography will print full details regarding the new company as soon as they are available.

Milwaukee's Regent Theater O. K.

Newspapers, it seems, are human-made and bound to err betimes. Even trade journals have been known to deviate from the hair line of scientific accuracy and the intricacies of fine tooth facts. So when several newspaper clippings were sent in to Motography last week from Milwaukee concerning a theater and censorship a story was written to serve the readers of this journal which did not give the whole truth and nothing but the truth. Newspapers reported that the Regent of Milwaukee had been closed on account of protests from the

public and press on a certain film which is supposed to have been booked.

The president of the F. I. L. M. club of Milwaukee states to Motography there was nothing in the story. We are glad to report that Milwaukee's beautiful Regent was not concerned in such an affair and is continuing to serve its public in its usual praiseworthy manner.

FOX OFFICIAL RETURNS

Winfield Sheehan, General Manager Fox Film Corporation, Back from London, Makes Enlightening Report on Film Conditions Abroad

Winfield Sheehan, general manager of the Fox Film Corporation, after a five weeks' trip to England, returned on the Carmania, which, after eluding a cordon of German U-boats around Great Britain, arrived without incident.

Winfield Sheehan, general manager, Fox Film Corporation.

Mr. Sheehan went abroad to inspect the foreign offices of the corporation and to introduce to the British exhibitors "A Daughter of the Gods," with Annette Kellermann. On his return he said:

"A Daughter of the Gods" was most enthusiastically received in London. The trade and newspaper press praised the production most highly, and the *London Times* for the first time in its history devoted space to a review of a cinema production. The Kellermann production will be shown in a theater near Piccadilly about May 1.

Motion pictures are rapidly growing in favor throughout Great Britain. Attendance in all theaters is large, and it now appears to be the chief form of entertainment.

Owing to the reduction in train service, and the increased rates of fare on all British railroads, the touring companies have abandoned routes, and as a result the larger theaters are filling in with film dramas. William Fox pictures are firmly established.

In France the motion picture business is not so good as in England. Because of the necessity for utilizing electricity in the manufacture of munitions the motion picture houses are only allowed to open three nights a week.

Fox Version of Shakespeare Praised

The committee in charge of the celebration at Stratford-upon-Avon of the anniversary of Shakespeare's birth, April 23, 1564, viewed all motion picture productions of his plays and selected the William Fox production of "Romeo and Juliet" with Theda Bara as the most excellent. In this production Miss Theda Bara plays the part of "Juliet." It will be shown in the Shakespeare Cinema during the celebration.

Their selection of "Romeo and Juliet" is not only a great compliment to the Fox Corporation, but also to Director J. Gordon Edwards. The entire production was made in the Fox studios at Fort Lee, New Jersey, yet the committee found that in accuracy of detail it was not approached by any other pictures of a Shakespearean play.

The Fox production of "Carmen" with Theda Bara is to be shown in Madrid and Saville during the coming season.

There were just thirty-one passengers returning on the Carmania, and in consequence each passenger had about 750 tons of ship to themselves. Conditions in the dining room were reversed. Ordinarily there are seven passengers to each officer at table, but on this trip there were seven officers to each passenger.

Exhibitors Strong for Mutual

Exhibitors of Des Moines, Iowa, are enthusiastic in their praise of Mutual productions. Here are a few comments received in the last week:

"The Margarita Fischer productions are pleasing the patrons of our house and have considerable drawing power. All comments are most favorable and always have a number of inquiries when the next production will be seen. Personally, I think they are exceptionally fine offerings."—Manager Tom Arthur.

"William Russell in 'The Twinkler' is sure a fine picture. But then, they are all good, so what's the use telling you how good each one is."—Vogt & Maylan.

"We ran the 'Pearl of Paradise,' featuring Margarita Fischer, here January 28 to capacity houses. Every patron went away well pleased."—Edward Awe, manager.

"Regarding the picture, 'Pearl of Paradise,' with Margarita Fischer star, it pleased my people. I may say that it proved a sure fire audience pleaser."—Fletcher Russell, manager F. A. R. Theater.

"Regarding the Mary Miles Minter productions, wish to say that I consider them excellent, and on the nights we play same always see an increase of business, so from this and from the many comments heard from patrons I think I can safely say that the productions are more than pleasing. They please and get money for me and therefore am personally strong for them."—Manager Tom Arthur.

"I played Margarita Fischer in 'Miss Jackie of the Navy,' some few weeks ago, and it was well received by my patrons; in fact, it went so well that I have been thinking of securing it for a return showing. I, myself, think that it is the kind of comedy that the larger per cent of the show-going public are wanting."—R. W. Morton, manager G. O. E. Amusement Company.

Inaugural Film in Dramas

Five cameramen accompanied William A. Brady to Washington for the inauguration ceremonies, which the director general of the World Film Corporation attended with a two-fold purpose in mind. First, Mr. Brady, being a personal friend of Mr. Wilson and a strong supporter of the president, desired to be present for the ceremony. Second, as a motion picture producer, he has some ideas for bringing the actual scenes of such events as the inauguration into the dramatic productions of the World Film Corporation. Mr. Brady speaks of his idea as follows:

Many persons would doubtless be drawn to see our Washington photographs merely as a series of illustrations, but I aim to give them a greater value to the public by employing them as the background of one of our strong dramatic plays of the moment, the story of which is laid in Washington.

When I determined upon this action for the inauguration events it was only as a part of a general plan for future World pictures, that is to say, to visualize all really great public happenings as added features for our plays, particularly those happenings which lend themselves to adaptation of this kind.

I can see no reason, for example, why any scenario of Washington life should not be made to take in the inaugural episodes, as in the present instance. The plan appears to me to be readily applicable to the motion picture business, and I will certainly try it out.

F. F. Nine Wins Promotion

Forrest F. Nine, for some time city salesman in the Kansas City exchange of Vitagraph-V. L. S. E., has been promoted to the branch managership to succeed W. C. Cookin, who recently resigned in order to return to the business in which he formerly was engaged. Mr. Nine is known as having built up his company's bookings until he had reached that rare state in the industry, of a salesman exceeding the quota allotted him by his branch manager. Mr. Cookin, in retiring, points out that the Kansas City exchange of Vitagraph-V. L. S. E. has increased its annaul contracts considerably in the last three months and that

it is now exceeding, in actual daily and tri-weekly shipments, any other branch in that city.

David Powell Supports Ann Murdock

David Powell, with his most recent characterization now attracting the attention of motion picture first-nighters viewing "The Price She Paid," in which his work as the hero of Clara Kimball Young's latest vehicle is receiving the unstinted praise of critics in all parts of the country, is working upon what is probably the most interesting role of his brilliant career as a leading man—the part of Geoffrey in the Charles Frohman stage success, "Outcast," which is now being produced in pictures by the Empire All Star Corporation for Mutual release with Ann Murdock as the star.

At the same time, Mr. Powell is scoring high as Mary Pickford's leading man in "Less than the Dust" and is also frollicking through the chapters of "Gloria's Romace" with Billie Burke. It was his remarkable success in support of these stars, added to his former record as a stage and screen favorite, which led to his selection as an important member of Ann Murdock's company.

Ann Murdock in "The Outcast" with David Powell and a strong supporting cast, is rapidly nearing completion at the Empire-Mutual studios at Glendale, Long Island, under the direction of Dell Henderson.

Rotogravure Weekly for Triangle

There is no more attractive publication issued by a film company for the use of exhibitors and theater patrons than the *Photoplay Weekly Mirror,* which is gotten out by the Triangle Distributing Corporation.

Eight large pages, printed by the Rotogravure process, are filled each week with portraits of stars and striking scenes from Fine Arts, Ince and Keystone releases, selected and captioned with unusual discrimination by Don W. Bartlett, who would soon make the other art editors in this field look to their laurels if he should devote all of his time to the task. However, Mr. Bartlett holds down a good job in the Triangle scenario department, and editing the *Mirror* is the form of relaxation he likes best.

Exhibitors report that this Triangle publication is the most popular souvenir they have been able to offer their patrons up to date.

Marguerite Clark in "Sub-Deb"

Another distinguished American writer was added to the list of those who have contributed to the motion picture screen, when arrangements were completed by which Marguerite Clark is to be starred by the Famous Players Film Company in an adaptation of the celebrated "Sub-Debutante" stories written by Mary Roberts Rinehart and now current in the *Saturday Evening Post.* Mrs. Rinehart is one of the few successful American authors who has thus far refused to permit any of her works to appear on the screen.

Buys Rights to Beach's Play

The Central Film Company of Chicago, through Aaron Jones and Nathan Ascher, has purchased from Sol L. Lesser, the rights for Illinois, Indiana and Wisconsin for "The Ne'er Do Well," Rex Beach's power-

Ida Netia Brenner, a new Vitagraph player who will vamp in an early Blue Ribbon release.

ful feature picture made by Selig which recently has been exploited by Vitagraph. The spirit of competition ran the bid to a large figure.

The company releases the picture beginning March 16. Ten prints have been secured for the campaign in these three states.

Liquid Air Pictured

The stir created in scientific circles when air was first liquefied has not yet subsided, and even the layman has been unable to appreciate some of the wonderful things which can be done with liquid air. The Gaumont Company has caught some of these for the screen in its highly entertaining and instructive picture called "The Air." A goldfish swimming in a bowl is dropped into a liquid air bath and immediately removed so hard that it is broken with a hammer as if made of marble. The same process is repeated with the blossoms of flowering plants. Other experiments with air show how one can be asphyxiated with his own breath, how nitrogen is a diluent of the oxygen in the air, and how a substance burns in pure oxygen. The pictures are in "Reel Life" No. 38.

Another entertaining subject on the same reel visualizes the orange industry in California. There is a view of a 6,000-acre orange grove, and then follow pictures of the processes of picking and handling. It may come as a surprise to some that the oranges are given a bath and disinfected before they are sorted.

Midwestern Amusement Company, Ardmore, Okla., has been incorporated with a capital of $25,000. The incorporators are Harry Lowenstein, et al., all located at Ardmore.

Linder in California

Max Linder has gone to the California coast to produce the remainder of his Essanay comedies. The noted European comedian's second American-made fun film, "Max Wants a Divorce," has been completed and will be released March 26.

The Thomas H. Ince studio at Culver City, Calif., has been obtained and Max is ready to start production of his third comedy at once.

Max and his company got away from Chicago in three private cars. He took with him his entire supporting company which appeared in "Max Comes Across" and "Max Wants a Divorce."

The real reason for Max's departure was gleaned from Essanay officials at the train. It was pressure for floor space at the Chicago studio.

Since Max has been at the Chicago plant, one of the three big studios there has been held solely for his use. This left but two other studios available for other producing activities at Essanay. Essanay is putting out two or three features and twelve short productions each month—in addition to the Max Linder comedies, for which all available floor space is needed.

"Max Wants a Divorce" is being given trade showings at all branch offices of the Kleine-Edison-Selig-Essanay Service.

"God's Man" Coming

The Frohman Amusement Corporation's ten-reel super-photoplay production of Anthony P. Kelly's adaptation of George Bronson Howard's remarkable novel of New York's elite underworld, its night life and wild old Broadway, which the author has most comprehensively entitled, "God's Man," is rapidly nearing completion under the direction of George Irving, the Frohman supervising director, who was also at the helm of production of "The Witching Hour."

It is probable that "God's Man" will have a special showing prior to its release, in New York City.

Triangle Cancels Booking Contract

R. W. France, general manager of the Triangle Distributing Corporation, has given out the following statement at the offices of the Triangle Company.

The Triangle Distributing Corporation has cancelled the contract with the Philadelphia Booking Company for distribution of Triangle films in Philadelphia. We have taken this action because we believe that it is to the interest of our exhibitors that we should deal with them directly through our own exchange. Hereafter exhibitors in Philadelphia who desire to do business with us will have the opportunity to do so without the intervention of any intermediary whose methods of booking and general methods of conducting their business we are unable to control.

Audiences are now enjoying Lenore Ulrich in Paramount's "Her Own People."

$35,000 FOR "BLACK STORK"

Special Sheriott Eugenics Feature Purchased for Illinois by C. J. Bulliet—Ohio Rights Sold to H. E. Smith

C. J. Bulliet, widely known in the motion picture industry for his publicity and promotion work, has formed a co-partnership under the name of "The Black Stork Company of Illinois," and has purchased the Illinois rights for Dr. H. J. Haiselden's eugenic photoplay, "The Black Stork," for the record price of $35,000.

Immediately upon closing the purchase from the Sheriott Pictures Corporation, which holds the country rights for the photoplay, Mr. Bulliet began dickering for a loop theater in Chicago at which to exploit his picture.

Unlike many state rights purchasers Mr. Bulliet expects to work directly with the exhibitors of Illinois and purposes to give them every assistance in making money after booking the picture. Many state rights buyers spend large sums of money exploiting a picture, and after it has been booked by numerous exhibitors, ceased the advertising campaign. Mr. Bulliet says:

This is all wrong. The exhibitors should be given an opportunity to profit through the original advertising. I not only will let the bookers of the picture in on the original advertising campaign, but will assist them further through the use of billboards, banners and spotters. From every available space "Black Stork" advertising will be conspicuous for the purpose of interesting the fans.

Several of the central west state rights buyers had been dickering for the Illinois rights to the photoplay but had reached their limit at the $25,000 bid. When Mr. Bulliet offered $35,000 the sale was closed immediately.

The other bidders endeavored to persuade Mr. Bulliet that he was offering too much for the picture, but his answer was that he would be very much surprised if Chicago alone did not pay at least $50,000 to see the picture. In this regard Mr. Bulliet said:

Before going into this thing, I made a careful canvass of the women of the territory and discovered, according to the law of percentages, that ninety per cent of the women of Chicago wish to see this picture. All of them remember the hundreds of dollars' worth of free advertising Dr. Haiselden received when he refused to perform an operation to save the life of a deformed baby. To my mind every women in the country is interested in this question. When the picture is released it will cause a sensation, not one particle less than the sensation caused throughout the country when Dr. Haiselden defied medical ethics in refusing to perform the operation.

Mr. Bulliet plans to show the six-reel photoplay at a minimum price of twenty-five cents.

H. E. Smith, who purchased the state rights on "The Black Stork" for a period of twenty-four weeks in the state of Ohio, was requested to screen the photoplay for the benefit of the members of the legislature of Ohio. The request was made by legislators who are endeavoring to force the passage of a eugenic marriage law in the state.

The picture was screened on March 9 for the benefit of the legislators. So far as records show this is the first time a film has been used in an effort to force the passage of any law.

"The Black Stork" will be shown at the Alhambra Theater, Cincinnati, for two weeks, beginning March 31, and the run may be extended.

Direct Advertising for Exhibitors

Harry Day, editor of *Paramount Progress,* the exhibitors' house organ issued weekly by the Paramount Pictures Corporation, has been conducting a campaign among exhibitors, showing them how by the use of proper methods in the "selling of their show," they may greatly increase their box office receipts. His articles are particularly timely and of the greatest interest.

Recently in an article on "What About Direct Advertising?" he has the following to say:

Direct advertising material must make a clear and definite impression upon the minds of the prospects. It must convey the thought to them of what you want them to do and what pleasure and benefits they will receive from doing it.

Before you can consider direct advertising at all, you must lay out your plans as to what you are going to do with it when you get it.

In other words, how is it to be distributed?

Of all the schemes which have been tried out for the distribution of direct advertising, the mailing list has proven in the long run to be the most successful.

The mailing list requires lots of thought. But one doesn't need to get brain fever over it. The one thing you have got to watch is to keep it alive. This can be done by inserting request slips in your mailing matter, using slides on your screen and various other comparatively easy methods.

The second item to screen up on is the actual pieces of mail matter themselves. We can think of a few: House programs, postals, return postals, envelope stuffers, dodgers, news letters.

Of course outside of these there is a wad of special stunts which can be used discreetly and at infrequent intervals; these usually costing more than any of the other or more permanent forms.

From time to time we have discussed the various forms of advertising in progress.

The house program can be news style, magazine or vest-pocket folder.

Postals with illustrations of stars and notices of coming features when well set up and carefully printed are always worth while.

Return postals can be used as a double post card with a request to be placed on your mailing list or in the form of return postal cards inserted in your house program for mailing list and other purposes.

Envelope stuffers is an advertising name for slip inserts used either as an addition to your house program or sent out with your letters or other correspondence which goes through the mail.

The news letter is a modification of the house program and is used only for occasional pictures. Do not get out such a letter unless you make it personal and do it in a high-class way.

The frequency with which you send out your direct-by-mail material should be studied out carefully. If you print and distribute a news style of house program it should go out at regular intervals. The patron gets used to receiving it and considers it as part of his week.

The prospective patron is influenced by the pounding regularity of its appeal—whether consciously or unconsciously. Special advertising matter should be sent only on very special occasions; otherwise it is likely to wear away its effectiveness at some cost to you.

How much to spend on direct advertising is a question that exhibitors and distributors have been puzzling over for years.

Cheap things produce cheap results and too expensive. So your appropriation for this form of advertising has got to strike a middle ground where it will get the best returns.

For months we have watched the exhibitor's house organ and the surprising and sometimes awe-inspiring results accomplished by the exhibitor against almost impossible odds in getting out a house organ of the newspaper style. This form must pay.

Regular programs sufficiently attractive are an asset and a large proportion of them will be taken home.

To our mind the house organ or program should be put on a self-supporting basis by securing local advertising.

Theaters Conduct Contest

The Land Show Association of the southeast will put on a motion picture contest to ascertain which young woman is the most beautiful in appearance on the southeast.

The following tentative details are announced in regard to the contest.

The candidate to be allowed to enter the contest from each city of the southeast are to be selected by some one theater through a popularity contest conducted for two weeks. Only the winning candidates in these contests will be eligible to enter the final contest in Atlanta on the opening day of the Land Show.

Franklyn Farnum has the star role in a five-reel comedy drama, "The Clock," recently filmed at Universal City.

Them Was the Days

Henry Otto, the Metro director, and Harold Lockwood often laugh over the first time they occupied similar positions. It was over five years ago, they had a little money and lots of nerve and not too much experience. They took a little studio at Glendale and put on a one reel picture which Otto wrote, and they sold it to the Great Northern, and then closed shop! Lockwood was a Spaniard and wore a moustache and Otto's mother sat up all night making a velvet suit for Harold. Them was the happy days.

Director George Cochrane of the Universal Company is beginning to believe that, like the proverbial cat, he has nine lives. While at Huntington Lake with his company several weeks ago little Molly Malone, his leading lady, saved him from certain death under a falling giant of the forest.

And this same leading lady killed a rattlesnake which was about to strike at him near Hollywood a few days after the return of the company from the north. For the third time within a few weeks Cochrane's life has been saved, Jack Nelson, who plays opposite Miss Malone, preventing the director from being washed overboard from a launch at Balboa while the company was making scenes for the production, "The Beach Combers," last week.

A heavy sea caught the launch broadside and then swept over the boat, the water killing the engine. Cochrane was on the edge of the launch giving instructions to Miss Malone, who was swimming through the breakers, when the boat commenced to keel over. Nelson leaped to Cochrane's side and seized the director just as he was about to go over the side. At the same time the launch fortunately righted itself. Cochrane, Nelson and Cameraman Peck were drenched to the skin and work had to be suspended until all could secure dry clothes.

"The Whip" Rights Sold

"The Whip" rights for the New England States have been sold to Louis B. Mayer for $25,000.00, who controls "The Birth of a Nation" for the same territory. The picture was given a special showing at the Broadway Theater, New York. It's more than likely that "The Whip" will be housed shortly on Broadway at one of the legitimate theaters where at present a stage production is holding the fort. State right buyers who are aware of the live offerings of the season are making every effort to secure "The Whip" for their territories and according to present indications, it will not be many days before the entire country will be sold.

Lois Weber is filming her own photoplay, in which Miss Weber and Phillips Smalley play the leads.

The Foxfilm, "Her Father's Station" is evidently a comedy in six squeals, with Anna Luther as the attractive support. Some creatures that make hogs of themselves are lucky.

Picture Trade in Southern France

By Vice Consul Paul H. Cram, Marseille, in Commerce Reports.

Marseille has about 50 motion picture theaters, most of which are small. The larger establishments have seating capacities of 800 to 1,100 persons each. The entrance fees in equivalent American currency vary from 2.8 cents to 23 cents, the average being about 5.7 cents. The present volume of business is as large if not larger than that of 1912 and 1913.

Large Paris Firms Maintain Agencies

The trade in motion-picture machines and supplies is largely in the hands of large Paris firms, which have established agencies throughout the provinces. Producers frequently exhibit their films in the Paris offices, which purchase, usually on a cash basis, the greater part of the production. These films are then exhibited to representatives of the theaters. In this city the larger establishments, which usually change their programs weekly, rent films which have not been locally exhibited. The price per meter (3.28 feet) for such films may vary from 0.2 franc ($0.038) to 2 francs ($0.386) per week, the average being about 0.4 franc ($0.077). These films are then rented to small theaters, which generally change their programs twice a week. In such cases, the price per meter (3.28 feet) for three or four days' exhibition varies from 0.05 franc ($0.0096) to 0.08 franc ($0.0154).

Prior to the war the weekly production in France of new films was estimated at 25,000 meters (82,020 feet) to 30,000 meters (98,425 feet), while at present probably it does not exceed one-third of that amount. In consequence French firms are importing films in larger quantities, particularly from Italy and the United States. There is a large and growing demand for American films in comic, sentimental, and detective subjects. Those representing cowboy or frontier life are less popular than formerly.

Two firms in Paris manufacture the greater proportion of the French motion picture machines and supplies sold in this region. Shortly after the commencement of the war prices rose 25 per cent, and at present they are at least 40 per cent above the prices ruling early in 1914.

Extension of American Trade

American firms should either send a competent agent to Paris, with power to appoint subagents in the provinces, or grant concessionary rights to large French concorns. The latter method has already been used with considerable success in exploiting American films. If it is a question of selling not only American films but also machines and supplies, together with the purchase of French films, the former method, perhaps, would be preferable. Films should be packed in tin boxes. Explanatory texts should be in French. The French customs duties on machines and films are as follows, per kilos (220 pounds) net weight:

Articles.	General tariff.	Minimum tariff.
Films:		
Exposed	165 francs ($31.84)	110 francs ($21.23)
Unexposed	300 francs ($57.90)	200 francs ($38.60)
Machines	150 francs ($28.95)	100 francs ($19.30)

American films and machines are subject to the general tariff.

[*Names and addresses of motion-picture theaters, trade periodicals, and dealers in films and supplies may be obtained from the Bureau of Foreign and Domestic Commerce, its district or co-operative offices.. Refer to file No.* 81274.]

Fifty New Lasky Dressing Rooms

Following are the announcements concerning the progress now being made in the additions to the Lasky studio at Hollywood, California:

Concrete flooring has been laid for the fourteen new garages to house the Lasky motor cars. In addition to the garages there will be a complete repair shop and special washing platforms.

Fifty new dressing rooms have been erected at the Lasky studio by the side of stage number three. These rooms will be used to house the minor members of the company.

Plumbing is now being put in the 18 aerial dressing rooms for the principal members of the Lasky Company and they are all drawing to see who will occupy them—the rooms, not the plumbing.

Sarah Bernhardt at Actors' Fair

Sarah Bernhardt is to take an active part in the Actors' Fund Fair at the Grand Central Palace, New York, May 12 to 21. She is to be chairman of a booth to be maintained by French actors.

It was stated that the French actors of New York volunteered to co-operate in the bazaar as a return for the many courtesies they have received from their cousins of the American stage.

Here's Something New

Oscar Day, of Greencastle, Indiana, has invented a device for use on a projection machine that promises to be valuable It is an automatic affair which warns the operator when a film's end is near. It works by electricity and rings a bell. It prevents holes being punched in the film and is a great help to the operator. Mr. Day has been working on his patent for nearly a year and has one working in a local machine.

Current Releases Reviewed

"The Square Deal Man"

Triangle-Ince-Kay Bee Western Drama Released March 18. Reviewed by George W. Graves.

WILLIAM S. HART is again seen as the virile, dauntless type of Westerner in this entertaining story by J. G. Hawks, author of several notable Hart successes. That the author's creative ability still abounds freshly with typical and effective Hart situations is demonstrated by this film. The story is not quite as

Wm. S. Hart in "The Square Deal Man."

probable as some that have gone before, several turns of the action not being convincing as to motive, but it is the hot-right-off-the-griddle William S. Hart stuff all through. The alert Jack O'Daniels, champion gambler and peerless scrapper, shows his proficiency in both respects—by beating a blustering big-money gambler out of cash and real estate and by fighting off a band of Mexican bandits from the ranch of which he is overseer. In one of the exciting scenes Hart picks one of the villainous crew up by the clothing and smashes a table with his body.

The inimitable western atmosphere which one has grown to expect in the Hart offering is as pronouncedly good in this as it was in "Truthful Tulliver" and some of the others. The card game for high stakes between Jack and the cattle dealer is one of the many well-produced scenes. The ending, where Jack holds off a band of bloodthirsty halfbreeds singlehanded until the rangers, madly dashing across the plains to his rescue, arrive, is both thrilling and conventional. Joseph J. Dowling does some delightful character work as the picturesque "Two Spot," while Thomas Kurihara is a superb type and entirely convincing as Anastacio, the slinking, shifty-eyed miscreant. Mary MacIvar's work in the role of Virginia Ransome, the supercilious and unreasoning ranch owner, is impressive. The presence of Mary Jane Irving, a child actress, adds interest to many scenes. Others in a cast which interprets the story capitally are J. Frank Burke, Darrell Foss, Milton Ross and Charles O. Rush. "The Square Deal Man" is sure fine "audience stuff," with the popular star in a characteristic role.

At the outset of the story Gambler Jack's kindness of heart is established. It is shown how he has protected and cared for "Two Spot," his partner, who has not always enjoyed prosperity. The opening scene marks a very unusual event in the history of Hart pictures, in that it shows the popular star indulging in a generous, expansive smile, a happening which, if one stops to think of it, comes to pass only "once in a dog's age" in the stern Hart western portrayals. The star's smile is even more convincing, if possible, than his look of grim determination. But back to the story: Jack O'Diamonds, a shrewd and successful gambling house manager, is known by everyone as on the square. Preaching Dan, the minister, makes him see that the term "gambler" is synonymous with the term "thief."

Jack, honest at heart, is considering seriously the minister's words and thinking of casting about for some new means of livelihood, when into the gambling room comes Colonel Ransome, a cattle dealer, inflated with the returns of a cattle sale. The Colonel insists on a game for high stakes, and Jack's gameness defied, he reluctantly decides to play. The result is that the Colonel loses all his money, together with a deed to his ranch near the border. Inflamed with drink, Ransome accuses Jack of false playing and a general fight is precipitated. Anastacio, Ransome's foreman and enemy, seeing his chance to get even, shoots the Colonel from the window, first shooting out the lights. Jack, in self-defense has shot at the Colonel's gun hand, but in view of the general fracas nobody is apprehended, although Jack is generally suspected.

Jack now decides to take up a different form of life, and leaves at once for the ranch to which he holds the deed. After a violent process of subduing the Mexican menials who have overrun the place, winning the lasting enmity of Anastacio, the foreman, he sends for Virginia, daughter of the murdered Colonel, who is living in the East. The girl turns out to be pampered and snobbish, seeing true worth through a glass darkly. She treats Jack, who has been managing the ranch, as a mere servant.

Anastacio plans a rebellion against Jack intending to both put him out of the way and abduct the girl. The way that the ex-gambler defeats the villainous crew and holds them off until the arrival of the rangers notified by "Two Spot," provides snappy action. The girl is forced to readjust her opinions of her overseer, and the story closes with a mutual love understanding formed, each of the two accepting half-ownership of the ranch, although it really belongs to Jack.

"As Man Made Her"

Five-Reel World Film Subject Released March 26. Reviewed by George W. Graves.

THIS release is a good example of what a well-balanced scenario and good direction will do towards putting over a story with continuous absorbed interest. Besides, the story itself, by Helen Beare, is well calculated to go over big on the screen. It is a society drama, true, but far superior to many plays of this stamp with which the public is surfeited, in that each of the four principal players concerned constitutes an intelligent exposition of character. In other words, the picture does not rely on mere surface action, but delves into deeper, more engrossing realms. Gail Kane has a part of excellent sympathy as an innocent woman whose love is trifled with and who metes out a fitting punishment to the man who has heartlessly and shamelessly deserted her. The portrayal is vivid, exquisitely delicate and fully convincing in the subtler details. It is one of the finest pieces of work Miss Kane has done for the screen.

Supporting the star, Frank Mills, Gerda Holmes and Edward Langford give performances out of the ordinary. Director

This story is well calculated to go over big on the screen.

George Archainbaud supervised the work of the cast intelligently as well as creating a good atmosphere, including restaurant scenes with what appears to be a genuine Hula Hula dancer, etc. With a story of splendid engrossing power, a genuine human type of acting and forceful direction, this offering on the World program

presents about all that is necessary to satisfy an audience. It may be true that people are tired of problem plays, but this one is far more dramatic and far more in rapport with life as it is than the average.

Claire Wilson, an innocent girl just graduated from college, is tricked by Mason Forbes and then left to battle with the world alone, while he marries another woman. In time Claire has a chance to marry Mason's brother, Harold, and she does so to gain her vengeful ends. Neither couple are anywhere near happy, Mason having been disillusioned by a wife whose love is not broad enough to include anything more than her pet puppy. With Claire out of his reach, Mason realizes the love he has scorned and desires her more than ever, while the woman metes out a slow and galling punishment to him. Harold is wrapt up in their baby, but Claire is minus the mother love, which does not appear until the child's life is in danger. But after Claire has learned to love her husband and child, Mason, in a drunken mood, traps and attacks her. Harold arrives on the scene and the brothers clinch in a mortal struggle in which Mason is bested. The result is that the erring brother is turned out by his own wife, sinking lower and lower, where the story leaves him.

"Sapho"

Famous Players-Paramount Drama in Five Reels. Reviewed by George W. Graves

PAULINE FREDERICK is seen as "Sapho" in this picture, based on Alphonse Daudet's novel of the same name, which has as its central character a woman whose love for the elegant and beautiful overshadows the realization, inculcated through a drab, unhappy childhood life unaccompanied by instruction in morals, of what the inevitable cost must be. In producing the photoplay, Director Hugh Ford has excluded much that might prove too lurid and distasteful to the American pictureplay-goer. He has given the star due prominence and put a sheen of exquisite artistry over the whole picture. Miss Frederick charms at all times, and in her work may be found the picture's real attraction. The part is a sympathetic one if one stops to analyze it and consider the things which went to form her character, but otherwise one cannot have any great sympathy for her or her lovers, except whatever sympathy is excited by pitiful human weakness.

Suspense is an element which is exceedingly latent until the fifth reel, when Sapho's downfall is imminent. For much of its length the story takes the form of a procession of events, the full significance of which is not felt until the climax and the interest does not become fully aroused until then. A moderatcly happy ending, prepared for the sake of the American spectator's reputed demands, supplants the unpleasant one of the novel. John Sainpolis and Pedro de Cordoba appear to advantage as the woman's momentarily successful lovers, while Thomas Meighan has the part of the man she really loves, but loses. Hugh Ford fulfilled his duties as director with credit to himself and the picture. As a whole, "Sapho" is not remarkable from a story

Pauline Frederick in "Sapho."

interest standpoint. Its greatest asset lies in the presence of the star, and good acting in general.

At the outset the picture proceeds to make clear the origin of Sapho's biased moral outlook. In the first few scenes we are introduced to her as the model of an elderly French artist. These are followed by a visualization of past events, lasting a reel, showing how the girl has been maltreated at home by a cruel father and how she finally closed the door of her home behind her for the last time. We then see how the girl, with all the innocence imaginable, takes up life at the artist's dwelling and throughout the picture how her insatiable love of finery precipitates dealings with two other men. One of these, whom she learns to love, is sent to prison for forgery. Finally "Sapho" meets the one man on earth calculated to arouse her dormant feelings and pure love—a provincial lad, Jean, who, though already engaged, falls a victim to her brilliant charms. Fearing to lose Jean the woman keeps the past from him, but when he does learn the truth the shock kills his passion. A scene of violent emotion is that in which Jean casts the woman, mad with love, from him. In her frenzy she clutches at his legs—anything, to keep him from going away. The story comes to an end with Jean's return to his simple country sweetheart and Sapho's reformation.

"A Tale of Two Cities"

William Fox's Photodramatic Adaptation of Dickens' Novel. Reviewed by George W. Graves

CHARLES DICKENS' celebrated book has been done into pictures by the Fox producers in a way that is highly satisfying, both with regard to acting and production, all of its deep pathos and high tension situations being made poignantly vivid on the screen. The comprehensiveness of the subject's

William Farnum in "A Tale of Two Cities."

treatment is a new departure in program releases and it can be confidently affirmed that the dignity of Dickens' work has not been vitiatcd. Sevcral of the "mob scenes" are not far behind those of the most pretentious Broadway moving picture successes in magnitude. The story itself, to get to the most vital thing, compels an uninterrupted and ever increasing line of interest in the spectator's mind until the climax, which is heart-rending and gruesome. The fearful rioting, the lawless cruelty which attended the suppression of the poor and their frenzied efforts to gain redress, are delineated in their hideous aspects.

Director Frank Lloyd has secured very remarkable scenic effects. The street in Paris with the gloomy formidable Bastille at the farthermost end, is perhaps the most impressive set. The interiors have been handled with consummate taste also. Whether it is a voluptuous chamber or a dingy, rat-infested dungeon cell, art and realism walk hand in hand. Some of the over-realistic touches could have been foregone without dramatic loss. One of these in particular, where the guillotine is shown smeared with the blood of its victim, is needlessly and abhorrently gruesome as much so, in a degree, as would be a view of the decapitated head itself.

William Farnum plays two roles, each of which are dissimilar characters, as is usually the case. Without the help of artificial make-up Mr. Farnum differentiates nicely the temperaments of the two men, Charles Darnay and Sidney Carton. The star truly sets new records for himself. A thing entirely unusual concerning these roles is that both of the characters are likable and sympathetic.

The novelty of double exposure work has more or less subsided in the eyes of the movie "rounder," but thc latter has something a little different awaiting him in this respect in "A Tale of Two Cities." It is evident that the double exposure

problem was one of the most difficult the director had to deal with. Jewel Carmen is a very appealing figure as Lucie Manette. Charles Clary, as ever, is a villain supreme. Others whose work stands out notably are Herschal Mayall and Rosita Marstini. The complete case includes William Clifford, Ralph Lewis, Josef Swickard, Marc Robbins, Olive White, Willard Louis and Harry De Vere.

"A Tale of Two Cities" is one picture out of many that may be termed real "lump-in-the-throat" stuff. In fact, the tension is so strong in the last few scenes that one feels a satisfied relief when all is over and realizes that after all "it was only a picture." Tense drama by the way, is a not too common cause for post-movie play relief.

"The Mortal Sin"

Five-Reel Metro-Columbia Photodrama. Released March 12. Reviewed by George W. Graves

VIOLA DANA is interesting to watch upon the screen; she is an actress of no meagre power of expression and she photographs well. The actress does some of her best work in this picture, but the story, being a familiar one without the advantage of sufficient new twists to freshen it, lends her only a

Viola Dana in "The Mortal Sin."

faint support. It is the visualization of an author's dream, based on a book he is writing. The "Mortal Sin" concerns a wife's infidelity to her husband in order to secure money to keep him alive in dire sickness. The husband returns unexpectedly from the sanitarium, discovers his wife's infidelity, refuses to credit her explanation and murders her in cold blood. He then goes through trial, is sentenced to death and finally finds himself in the prison death house. At this juncture the author is awakened by his wife and the night-mare is over.

While the climax and the events directly leading up to it have an one-the-surface melodramatic power, the first part of the story is very tedious in its telling, the prolonged and fruitless search for work and all of the girl's misfortunes, while true to life, not interesting the spectator because of a lack of dramatic energy. The picture is not a very satisfactory one, but with the graces of the petite star and a rather good supporting cast it may be called just ordinary movie stuff. Those who come to see Viola Dana will not be disappointed with her sincere work. Augustus Phillips as the libertine, is very acceptable and Robert Walker, the author-husband, gives an adequate performance. Others seen in the film are Lady Thompson, Henry Loone, Louis B. Foley and Ricca Allen.

"Polly Redhead"

Ella Hall in Bluebird Photoplay. Reviewed by Genevieve Harris

THIS is a pleasing play, especially suited for family or children's program. Ella Hall plays a dual child role very cleverly. The story is based on the well known "Pollyooly" stories by Edgar Jepson. They form very interesting photoplay material. Jack Conway directed the play, which was prepared for the screen by E. J. Clawson. There is plenty of action, as well as clever playing. The setting of the story in London and some of the quaint characters introduced add to the interest of the story.

In short, the offering is a delightful one, which should draw because of the following of Ella Hall, the popularity of the stories on which the play is based, and the general attractiveness of a bright, happy story which the whole family can enjoy.

The play is especially well cast and the acting is notably good. Miss Hall seems a genuine little girl. George Webb is well suited for the role of John Ruffin. James McCandless as the young Lord Ronald is clever, and Mrs. L. A. Emmons contributes a very good character sketch as Mrs. Meekin. Others in the play are Gertrude Aster, Gretchen Lederer, Helen Wright, Charles Mailes, Richard Le Reno and William Worthington, Jr., who plays "The Lump."

The Story: Polly Redhead is a little London waif whose ambition is to keep herself and her baby brother, "The Lump," out of the poorhouse. When her aunt dies, Polly takes her place as housekeeper for John Ruffin, a young lawyer. Complications begin when Lady Caroline, a friend of Ruffin's discovers a great similarity between Polly and his own little niece. The parents of this niece have separated and the child's mother, Lady Caroline's sister, is trying to claim her little daughter. Lady Caroline suggests that Polly be exchanged for the niece in the latter's home while the real heiress is smuggled away by her mother.

The plan is put into operation, but in spite of the careful coaching, Polly arouses suspicion. Several exciting situations arise. They are all cleared up at the end when the quarreling husband and wife become reconciled. John Ruffin and Lady Caroline discover their love for each other, while a childish affair between Polly and the young Lord Ronald completes a trio of romances.

"The Money Mill"

Vitagraph Blue Ribbon Feature. Released March 5. Reviewed by George W. Graves

CAPABLE acting and high-tension situations in spots are winning virtues of this play. The interest is attributable to an original plot by Roy L. McCardell, which makes a picture of good general entertainment in spite of a few glaring discrepencies in probability, faults which might be chargeable to either the scenarioist or the director. The natural, convincing acting is the work of a cast at the head of which is the irresistible Dorothy Kelly and which includes Vitagraphers of no less fame than Evart Overton, Gordon Gray, Edward Elkas and Charles Kent. Outside of the few implausible things allowed to creep in, the direction, which involves the producing of some difficult scenes, is capable. "The Money Mill" is an average program release, all told. Neither remarkable nor poor, it hits the indicator on the half-way mark, which might be styled "acceptable." Dorothy Kelly's name, together with that of the story itself, which suggests something exciting, ought to pull in the business.

Helen Ogden, a wealthy young mine owner, becomes interested in charities. She meets a down-and-outer and helps him to the position of reporter. A love interest is conceived between the two, but Jack regards with apprehension the barrier of money that stands between them. Helen's mine is taken from her by a swindling process, and the story deals with the united efforts of

"A picture of good general entertainment."

the lovers to get the goods on the dishonest operators, efforts which are ultimately crowned with success. The girl's inheritance once more intact, the old question of "the barrier" comes up once more, but common sense rules out foolish sentiment this time, and a happy marriage completes the play.

"Mentioned in Confidence"

Second of General Film's "Fortune Photoplays" in Four Reels. Reviewed by George W. Graves

SNAPPY, well-balanced action is characteristic of this four-reel subject, the second of the "Fortune Photoplay" series which inaugurates the policy of less footage and more story per foot. The pictures in this series are based upon fiction stories published in the *Street & Smith magazines*. In response to the

This new "Fortune Photoplay" is "snappy and well balanced."

general cry that few stories are worthy of being stretched into five reels, while many a so-called five-reel story is much more presentable in four reels or less, "Mentioned in Confidence" demonstrates that action may be speeded up in many instances and interest kept more keenly alive through such a process. The selection of good filmable stories and efficient players portends success for these shorter length features.

The story, from the pen of Howard Fielding has been coherently and effectively produced through the joint efforts of Capt. Leslie Peacock, scenarioist, and Edgar Jones, the director. It makes a subject which lends itself advirably to the requirements of the screen, there being no dearth of exciting situations. The story's theme upholds the proposition that the poor man is at least worthy of his rich neighbor's friendship and respect. The melodramatic development at the end is too highly seasoned for the average spectator, the electric chair scene being rather repulsive. Just leading up to this scene and during it there is a high-strung note of suspense, all manner of exasperating things happening to delay the governor's pardon in its passage to the death chamber. The story's only serious weak spot lies in the numerous coincidental happenings.

In the cast are effective players, R. Henry Grey and Melvin Mayo giving finished performances, while Vola Vale makes a delectable, convincing heroine.

"Aladdin from Broadway"

Vitagraph Blue Ribbon Feature in Five Parts. Released March 19. Reviewed by George W. Graves

A WINNING production is this from the audience standpoint, and therefore from the box-office standpoint. Most potent among its various points of merit is the note of novelty, something which, when found to such an extent as it is in this picture, ought to insure popularity everywhere. The story, telling of an ambitious young American's visit to Mecca, the holy city, to prove that he can do anything an Englishman can do, and incidentally win a fifty thousand dollar bet, and the thrilling adventures he has in the Far East in company with an American girl who has been held in captivity since childhood, is filled with interesting developments from first to last. The story, too, has the advantage of a generous sprinkling of legitimate comedy.

Edith Storcy is always the center of attraction, playing the part of a thoroughly alive young miss, who, though in captivity, has a decided mind of her own. In the light and heavy moods of the part Miss Storey is equally charming, again giving proof that she is still one of our best screen actresses. Antonio Moreno is all of a dashing type of a young American such as the part delineates, while Otto Lederer is convincing as Amad, the bewhiskered old diamond merchant who loses his fair prey. The Eastern atmosphere of the play is unsurpassed in beauty and effectiveness. To people who have an eye for art, the picture is worth going to see for the splendid sets alone. William Wolbert directed from a story by Frederick Isham.

This Vitagraph release is a finely rounded product, having the proper ingredients in proper proportions. It can be recommended as a fine attraction for the "high-brow," or the middle class audience. The picture never goes outside the bounds of clean, enjoyable entertainment.

"A Daughter of the Poor"

Triangle-Fine Arts Five-Reel Subject Features Bessie Love. Reviewed by George W. Graves

A WHOLESOME, attractive picture dealing with several very well-defined types of every-day humans, and exhibiting a rich undercurrent of comedy, which is to be expected from the pen of Anita Loos, the author, "A Daughter of the Poor" is a piece of the lighter, more frivolous sort, possessing comedy situations which are dramatic and vice-versa. Bessie Love's work is remarkable in its naturalness, quite eclipsing her previous roles. In her close-ups is this especially noticeable. Her simple ingenuousness ought to rank the dainty star away up around the head of the popularity list. Max Davidson, whose quaint human comedy was a feature of "The Heiress at Coffee Dan's," again appears to advantage as a comedian whose humor is inherent in himself, not forced or even pretended. Mr. Davidson's work

Bessie Love and Roy Stewart in a new story.

is a study in human nature. Others assisting in the story's telling are Carmel Myers, George Beranger, Carl Stockdale and Roy Stewart. Edward Dillon's direction is entirely adequate.

Rose, an orphan living with her uncle, has his queer ideas, together with those of a young friend interested in socialism, engrafted on her young impressionable mind, with odd results. Joe, the uncle, a sufferer from chronic laziness, although he holds the position of janitor in a small factory, is against the rich, individually and collectively, while young Randolph, the socialist writer, shares his opinions. Rose falls in love with a man she thinks is a chauffeur, but who finally turns out to be an aristocrat. She scorns him at first and various complications set in, involving the safety of a publisher whom the fanatic Rudolph attempts to kill for not publishing his book. But misunderstandings are finally cleared up, Rudolph learns that he is at fault and Rose finds that the rich are not such contemptible people after all. So she forgives her lover and all ends joyfully.

"Out of the Wreck"

Morosco-Paramount Drama in Five Reels. Released March 16. Reviewed by George W. Graves

MAUD E. CORSAN'S story, "Out of the Wreck," carries with it a certain conviction of trueness to life. It is a human story constructed around sympathetic characters, and produced with a uniqueness of directorial touches. Its construction depends upon a visualization of the past, after the events of the present have been gone into for half the picture's length, such a construction being effective in this case. The latter part of the

visualization develops some throbbing melodrama, when the wife, after being infinitely patient with a bestial drunk of a husband for months, finally kills him in self-defense.

The dependent visualization within the main story tells of a seamy side of life in a way quite irksome to those familiar with the twice-told plot concerning the helpless worthy wife of the glowering brute husband who forces her to the depths of shame. The reason for taking this look into the past is that the woman, now wife of a candidate for United States Senator, is seized upon by politicians who are eager to "hang something on" her, knowing it is impossible to get anything on the candidate himself. The opposing politicians' agent gets the information he seeks and accuses Agnes of being a murderess, whereupon she tells her story in her own way. The agent, who, in company with Agnes' husband, has heard her story, is so convinced afterward of the woman's purity and justification in defending herself, that he calls up his boss, the political adversary, and tells him that Agnes' past is irreproachable.

Kathlyn Williams acts the part for all the sympathetic power in it, adding more laurels to her screen fame. Miss William's work is better than her average in this. William Clifford and William Conklin give a good character of performance, the former carrying his melodramatic scenes with all the reckless brutality needed. Director William D. Taylor gave the picture's production the very highest that is known to moving picture artistry.

To those who don't go to the movies too often, "Out of the Wreck" will prove interesting.

"The Wifeless Husband"

Release in Essanay "Is Marriage Sacred?" Series. Reviewed by Genevieve Harris

ONE of the pleasing features of this series is its variety. There has been no monotony or sameness about the releases and one never knows whether to expect a grim tragedy or a comedy-drama. This number is distinctly of the latter classification. A caricature of the ultra-modern woman, who prefers to go into business and let her husband carry on the domestic side of the establishment, forms the theme, and this subject always seems to amuse an audience. The story is presented in a gay, clever fashion, sure to "go across" well in any house. The players have caught the spirit of the comedy especially well and work together pleasingly. The result is a clean-cut, rapid comedy sketch, good enough for any program.

The Story: Minerva Stratton and her daughter, Virginia, (Lillian Drew) engage in real estate business, and the latter's marriage to Milton Booth (Edward Arnold) interferes not at all with her business career. She follows her mother's example in putting home life into the background. At last the men rebel. Not only do they block a pet business deal, but they allow their wives to believe they are carrying on a secret flirtation. The scheme works out as the men intend. The women decide to reform their ways and the story ends happily when they discover that their supposed rival is a five-year-old girl one of their friends has adopted.

"The Painted Lie"

Crane Wilbur in Horsley-Mutual Offering of March 26. Reviewed by Genevieve Harris

THIS is one of those productions whose appeal is consistently to one class of audience. In this case it is to the sort of patrons for whom the old "ten, twent', thirt'," melodramas were designed. Many of these patrons, who cannot appreciate delicate character drawing, subtle plots and true humor and pathos, who prefer broadly drawn characters, melodramatic situations and breathless excitement, these will declare the play "great."

There is plenty of excitement and the play does not drag. There is also a military flavor contributed by the introduction of the recent Mexican border expedition. This may be made an advertising point in communities which were particularly interested in these events. The featuring of Crane Wilbur will also win the attention of his followers, and of course the rather sensational, melodramatic nature of the story will attract many.

For only one class of theater, therefore, this production is satisfactory. However, one element in the offering, the use of the nude model and painting should be cut. It is introduced in a clumsy fashion and is in very poor taste. The cast of players, led by the star, greatly over-acts. They fall into distinct types, the very heroic hero, the suave, smiling villain, his discarded mistress, the conventional heroine, etc. But uncritical audiences will overlook this in favor of the swift action and the easily followed, romantic plot.

The Story: Crane Wilbur, as a lieutenant of the national guard, is engaged to marry a social favorite (Mae Gaston). The girl commissions a famous artist (Harrish Ingraham), to paint her portrait. The artist sends away his model (Mae Gaston), who was also his mistress. He tries to win the society girl. When she refuses him, he plans to ruin her reputation by exhibiting a nude painting, using for the head the portrait of her he has done.

The lieutenant learns of the scheme and challenges the artist to a duel. He wins and takes the painting away from the artist, sending it to the girl. Then he leaves with his army for Mexico, where he wins honor for his bravery. The artist in the meantime has been killed by his model. The police, learning of the duel, believe the lieutenant guilty of murder. He is arrested on his return home, but the dying confession of the wronged girl clears away suspicion and the lovers are reunited.

"The Finish"

Recent Number of the Essanay "Black Cat" Series. Reviewed by Genevieve Harris

THIS is as clever a presentation of the surprise ending as the writer has ever seen on the screen. A dramatic situation is built up, smoothly and effectively acted. Then at the tensest moment the walls of the scene tumble down and the audience learns that it has been watching a play in a motion picture studio. This surprise is complete, and we hope no exhibitor in his advertising and billing reveals the secret too soon to his patrons. The picture itself does not give a hint of the surprise, and the first part is as seriously and dramatically acted as in any feature play, or more so.

The morning paper reveals the story to the world.

Ernest Maupain is the particular star of the offering, ably assisted by Mabel Bardine. The directing is fine and the technical details are up to standard.

The Story: Norman Jarret (Ernest Maupain), a man of wealth, becomes suspicious of his wife's friendship for Robert Travis, a young clubman, and employs detectives to learn the truth in the affair. He learns of their intimacy and plots revenge. He announces that he is leaving the city. Returning home unexpectedly, he surprises his wife and the young man in each other's arms. He telephones for a newspaper reporter and gives the story to the public. When the early editions of the paper arrive, the wife learns that the man she loves has committed suicide because of the scandal. She prepares to follow his example. Then a careless property man knocks over the scenery and the scene for a problem picture is ruined.

With the return of Monroe Salisbury, and the engagement of Ralph Lewis, Charles Clary, Henry C. Barrow, Howard Davies and William Eagle Shirt for the rest of the supporting cast, R. A. Walsh has completed the company for Miriam Cooper's first Fox program picture. The players are now in Truckee, Nev., "shooting" snow scenes. Charles Clary will play the role of a hero—an event which is unique in his notable film career.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Released Week of March 5.

T The Battle of Somme (Second Episode).....
D The Invisible Web.....Essanay
C Tiny Slim and Fat.....Essanay
D The Vanishing Woman (Marguerite Clayton) (Is Marriage Sacred Series).....Essanay
D The Five Dollar Bill.....Essanay
T Canimated Nooz Pictorial No. 26.....Essanay
D The Pulse of Madness (Is Marriage Sacred)...Essanay
D In the Path of Peril (Helen Gibson) (First Episode in "A Daughter of Daring").....Kalem
D The Mirror of Fear (Grant Police Reporter Series)... .....Kalem
C Efficiency Experts (Ham & Bud).....Kalem
D The Black Rider of Tasajara ("The American Girl" Series) .....Kalem
D An Actress' Romance.....Selig 2000
C No Place Like Home.....Selig 1000
C The Newlywed's Mistake (Geo. Larkin).....Vim
C Art and Paint.....Vim
T Selig Tribune No. 16.....
T Selig Tribune No. 17.....
D Dimples' Baby (Lillian Walker).....Vitagraph

Released Week of March 12.

T The Battle of Somme (Third Episode).....
D The Phantom Mine (Marin Sais) (Second Episode of "The American Girl" Series).....Kalem
D The Registered Pouch (Helen Gibson) (Second Episode of "A Daughter of Daring").....Kalem
D In the Web of the Spider (George Larkin) ("Grant Police Reporter" Series).....Kalem
C Bulls or Bullets (Ham & Bud).....Kalem
D The Borrowed Engine (Helen Gibson) ("A Daughter of Daring" Series).....Kalem
C Melies .....Vim
C This Is Not My Room (Ethel Teare).....Vim
C Dimples the Diplomat (Lillian Walker).....Vitagraph
D Up and Down (Dangers of Doris No. 8).....Vitagraph
D The Old Fourth Ward (Dangers of Doris, No. 9)..... .....Vitagraph
T Selig Tribune No. 18.....
T Selig Tribune No. 19.....
The Fire .....

Released Week of

The Inspiration of Harry Larrabee.....
Official Government Pictures (Fourth Episode The Great British Navy) .....
The Fate of Juan Garcia (An Episode of "The American Girl") (Marin Sais) .....Kalem
The College Boys (Daughter of Daring) (Helen Gibson) SPECIAL .....Kalem
The Veiled Thunderbolt (Grant, Police Reporter, Episode) (George Larkin).....Kalem
The Bogus Bride (Ham and Bud).....Kalem
Aladdin Up-to-Date (Bryant Washburn).....Essanay
The Lucky One .....Essanay
The Pallid Dawn (Is Marriage Sacred?).....Essanay
A Question of Honesty.....Selig
Everybody Was Satisfied.....Selig
Selig Tribune, No. 21.....Selig
Selig Tribune, No. 22.....Selig

V. L. S. E. Program

1-22 Capt. Jinks' Nephew's Wife (Frank Daniels)..... 1,000
1-29 Blind Justice (Benj. Christie)..... 5,000
1-29 Captain Jinks' Better Half (Frank Daniels)..... 1,000
1-29 Captain Jinks' Dilemma (Frank Daniels)..... 1,000
2-26 Masks and Mishaps (Hughie Mack)..... 1,000
2-26 Captain Jinks' Explosive Temper (Frank Daniels)..... 1,000
2-26 A Goat Without Horns (Tenth Episode of The Secret Kingdom) 5,000
2-26 Arsene Lupin (Earle Williams)..... 5,000
3-5 The Intrigue (Peggy Hyland) 5,000
3-19 Footlights and Fakers (Hughie Mack)..... 1,000
3-19 Captain Jinks, the Plumber (Frank Daniels)..... 1,000
3-19 Shark's Nest (Secret Kingdom, No. 12)..... 5,000
3-19 Aladdin from Broadway (Edith Storey and Antonio Moreno) 5,000

Mutual Program

Thursday.

C 3-8 The Flying Target (George Ovey).....1, Cub 05360
T 3-8 Reel Life .....1, Gaumont 05361

Friday.

3-9 Title Not Given 3 05362–63–64

Saturday.

C 3-10 His Bogus Boast (Ben Turpin).....2, Vogue 05365–66

Monday.

D 3-12 Shorty Trails the Moonshiners (Adventures of Shorty Hamilton, No. 9).....2, Monogram 05367–68

Tuesday.

T 3-13 Mutual Tours Around the World.....1, Gaumont 05369

Wednesday.

T 3-14 Mutual Weekly No. 115.....1, Mutual 05370
T 3-14 See America First (Kartoon Komics).....1, Gaumont 05371

Thursday.

C 3-15 Jerry's Triple Alliance (George Ovey).....1, Cub 05372
T 3-15 Reel Life .....1, Gaumont 05373

Friday.

D 3-16 The Lonesome Mariner (Ed Coxen).....1, American 05374
C 3-16 A. Ram-Bunctious (Endeavor) (Wallace Reid)..... .....1, American 05375

Saturday.

C 3-17 A Matrimonial Shock.....2, Vogue 05376–77
V L S E
3-12 The More Excellent Way (Anita Stewart)..... 5,000

Monday.

D 3-19 Shorty Bags the Bullion Trieves (Adventures of Shorty Hamilton, No. 10).....2, Monogram 05678–79

Tuesday.

T 3-20 Mutual Tours Around the World.....1, Gaumont 05680

Wednesday.

T 3-21 Mutual Weekly, No. 116.....1, Mutual 05681
C 3-21 Cupid and a Button (J. Warren Kerrigan)..1, American 05682

Thursday.

C 3-22 Minding Baby (George Ovey).....1, Cub 05683
T 3-22 Reel Life .....1, Gaumont 05684

Friday.

D 3-23 Jimmy Dale Alias the Gray Seal, Chapter 1.2, Monmouth 05685–86

Saturday.

C 3-24 A Studio Stampede (Ben Turpin) .....2, Vogue 05687–88

Universal Program

Sunday.

D 3-11 It Makes a Difference (Dorothy Davenport)....1, Rex 02234
3-11 No Release This Week.....
C 3-11 Mr. Fuller Pep (His Day of Rest).....s, Powers 02235
T 3-11 The Mysterious City.....s
D 3-11 The Man of Mystery (King Baggot).....2, Imp 02236
D 3-11 The Purple Mask No. 11 (Grace Cunard and Francis Ford) .....2, Universal 02237
(The Garden of Surprise) SPECIAL.....

Monday.

C 3-12 Some Specimens (Eddie Lyons).....1, Nestor 02239

Tuesday.

D 3-13 The Common Sin (Helen Gardner).....3, Gold Seal 02240
C 3-13 A Woman in the Case (Eileen Sedgwick).....1, Victor 02241

Wednesday.

D 3-14 Where Glory Waits (Allin Holubar).....2, Laemmle 02242
C 3-14 Love on Crutches (Hank Man).....L-Ko 02243
T 3-14 Animated Weekly No. 63.....Universal 02244
D 3-14 Sins of a Brother (Herbert Brenon).....1, Imp 02245

Thursday.

C 3-15 The Hash House Mystery (Harry Myers)....2, Victor 02246
3-15 No Release This Week.....Big U
3-15 No Release This Week.....Powers
D 3-15 For Honor's Sake.....Big U 02247

Friday.

D 3-16 The Clash of Steel (Perils of the Secret Service) (Kingsley Benedict) ....2, Imp 02248
C 3-16 Summer Boarders (Phil Dunham)....1, L-Ko 02249
T 3-16 Universal Screen Magazine No. 10.... 02250

Saturday.

C 3-17 Roped In (Neal Hart)....2, Bison 02251
3-17 No Release This Week....Laemmle
C 3-17 Art Aches (Gale Henry)....1, Joker 02252
D 3-17 Racing Death (Robt. Leonard)....1, Laemmle 02253

Sunday.

3-18 No Release This Week....Rex
3-18 No Release This Week....Imp
3-18 The Mystery of the Noisless Soup....s 02254
Palaces of the Forbidden City....s
D 3-18 The Hidden Danger....2, Big U 02255
D 3-18 The Purple Mask, No. 12 (The Vault of Mystery) (SPECIAL) (Grace Cunard and Francis Ford).... ....2, Universal 02256
D 3-18 The Voice on the Wire, No. 1(The Oriental Death Punch) (Ben Wilson and Neva Gerber).2, Universal 02257

Monday.

C 3-19 When the Cat's Away (Eddie Lyons)....1, Nestor 02259

Tuesday.

D 3-20 The Raid (Neal Hart)....3, Gold Seal 02260
3-20 No Release This Week....1, Victor
C 3-20 Black Magic....s, Victor 02261
T 3-20 Landmarks of France....s, Victor

Wednesday.

3-21 No Release This Week....Laemmle
C 3-21 Defective Detectives (Phil Dunham)....2, L-Ko 02262
T 3-21 Universal Animated Weekly, No. 64.... 1-02263
D 3-21 Old Faithful (Leah Baird)....1, Laemmle 02264

Thursday

D 3-22 The Hash House Mystery (Harry Myers)....1, Victor 02265
3-22 No Release This Week....Big U
T 3-22 The Strangest Army in the World....1, Powers 02266

Friday

D 3-23 The Dreaded Tribe (Perils of the Secret Service, No. 3) (Kingsley Benedict) ....2, Imp 02267
3-23 No Release This Week....1, Rex
T 3-23 Universal Screen Magazine, No. 11....1 02268
C 3-23 In Again, Out Again (Eddie Lyons)....1, Nestor 02269

Saturday

D 3-24 Goin' Straight (Harry Carey) ....2, Bison 02270
3-24 No Release This Week....1, Laemmle
C 3-24 Whose Baby? (Gale Henry)....1, Joker 02271
D 3-24 The Boyhood He Forgot (Phillips Smalley)....Rex 02272

Sunday.

D 3-25 The Grudge (Wm. V. Mong)....2, Rex 02273
3-25 No Release This Week....1, Imp
C 3-25 The Love Affair of Ima Knutt ....s, Powers 02274
T 3-25 Artistic China and Japan....s
D 3-25 The Rebels' Net (Grace Cunard)....Big U 02275
D 3-25 The Leap (The Purple Mask, No. 13) (Francis Ford and Grace Cunard) ....2, Universal 02276
SPECIAL
D 3-25 The Mysterious Man in Black (The Voice on the Wire, No. 2) (Ben Wilson and Neva Gerber) SPECIAL ....2, Universal 02277

Miscellaneous Features

Artcraft Pictures

3-5 The Poor Little Rich Girl (Mary Pickford)..... 5,000

Art Dramas

2-22 The Moral Code (Anna Q. Nilsson)....Erbograph 5,000
3-1 Pride and the Devil (Alma Hanlon)..... 5,000
3-8 The Cloud 5,000

Bluebird Photoplays, Inc.

3-5 The Boy Girl (Violet Mersereau).....
3-12 Mutiny (Myrtle Gonzalez) ....Bluebird 5,000
3-19 Polly Redhead (Ella Hall)....Bluebird 5,000

Fox Film Corporation

Released Week of

3-5 Sister Against Sister (Virginia Pearson)..... 5,000
3-12 North of Fifty-Three (Dustin Farnum)..... 5,000
3-12 The Siren (Valeska Suratt)..... 5,000
3-12 The Tale of Two Cities (Wm. Farnum)..... 5,000
3-5 Her Father's Station (Anna Luther)..... 5,000
3-19 The House of Terrible Scandals (Lehrman and Billy Ritchie) 2,000
3-12 Hearts and Saddles (Tom Mix) 2,000

Kleine-Edison-Selig-Essanay

Released Week of

3-5 Burning the Candle (Henry B. Walthall)....Essanay 5,000
3-12 Little Lost Sister....Selig 5,000
3-19 Satan's Private Door (Mary Charles)....Essanay 5,000

McClure Pictures

2-26 Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason, George Le Guere) 5,000
3-5 Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, George Le Guere)..... 5,000
3-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason) 5,000

Metro Features

Released Week of

3-5 The Belle of the Season (Emmy Wehlen)....Rolfe 5,000
3-5 A Modern Romance (Max Figman)....Metro-Rolma 5,000
3-5 The Barricade (Mabel Taliaferro)....Rolfe 5,000
3-12 Locked Out (Mr. and Mrs. Sidney Drew)....Metro 5,000
3-12 The Beautiful Lie (Frances Nelson)....Rolfe 5,000
3-12 The Mortal Sin (Viola Dana)....Columbia 5,000

Mutual Master-Pictures

Released Week of

2-26 The Greater Woman (Marjorie Rambeau)..5, Powell-Mutual
3-12 My Fighting Gentleman (William Russell)....American 5,000
3-19 The High Cost of Living (Mr. and Mrs. Sidney Drew) .... Metro-Drew 5,000
3-19 The Hidden Children (Harold Lockwood).Yorke Film Corp. 5,000
3-19 His Father's Sin (Lionel Barrymore)....Metro 5,000

Mutual Serials

Keefe and Earl Metcalf)..... 2,000
3-12 Outwitted (Perils of Our Girl Reporters No. 12) (Zena Keefe and Earl Metcalf).....
3-19 The Schemers (Perils of Our Girl Reporters, No. 13) (Zena Keefe and Earl Metcalf) 2,000
3-19 The Cure (Chaplin, No. 10)....Mutual 2,000
3-16 The Painted Lie (Crane Wilbur) 5,000

Paramount Features

Released Week of

2-26 Exquisite Lake Louise.... Burton Holmes 1,000
2-26 The Fortunes of Fifi (Marguerite Clark)....Famous Players 5,000
3-1 Those Without Sin (Blanche Sweet)....Lasky 5,000
3-5 Castles for Two (Marie Doro)....Lasky 5,000
3-5 The Yoko Valley ....Burton Holmes 1,000
3-8 Out of the Wreck (Kathryn Williams)....Morosco 5,000
3-12 Sapho (Pauline Frederick)....Famous Players 5,000
3-12 On the Great Glacier....Burton Holmes 1,000
3-15 The Prison Without Walls (Wallace Reid and Myrtle Stedman) ....Lasky 5,000
3-19 The Magic Vest ....Black Diamond 1,000
3-19 Thru Canadian Canyons....Burton Holmes 1,000
3-19 The Dummy (Jack Pickford)....Famous Players

Pathe

Released Week of

3-18 Jerry on the Job (Artificial Flower Making) ..International 5,000
3-18 Pots and Pans Peggie (Gladys Hulette)....Thanhouser
3-18 Patria, No. 10 (Mrs. Vernon Castle)....International 2,000
3-18 Mystery of the Double Cross, No. 1....Astria 2,000
3-18 Florence Rose Fashion, No. 23....Rose S
3-18 Nomads of the North (Know America, the Land We Love) .... Pathe S
3-18 Lonesome Luke's Lively Wife....Rolin 2,000
3-21 Hearst-Pathe News, No. 24..... 1,000
3-24 Hearst-Pathe News, No. 25..... 1,000

Red Feather Productions

Released Week of

3-5 The Gates of Eden (Claire McDowell)..... 5,000
3-12 The Girl Who Lost (Cleo Madison)..... 5,000
3-12 Border Wolves (Neal Hart)..... 5,000
3-19 The Scarlet Crystal (Herbert Rawlinson)....Red Feather 5,000

Triangle Film Corporation

Released Week of

3-4 Her Circus Night (Ora Carew)....Keystone 2,000
3-11 A Love Sublime (W. Lucas)....Fine Arts 5,000
3-11 Caught With the Goods....Triangle Komedy 1,000
3-11 The Little Brother (Enid Bennett)....Kay Bee 5,000
3-11 Hobbled Hearts ....Triangle Komedy 1,000
3-18 A Daughter of the Poor (Bessie Love)....Fine Arts 5,000
3-18 His Rise and Tumble....Triangle Komedy 1,000
3-18 Blood Will Tell (Wm. Desmond)....Kay Bee 5,000
3-18 A Self-Made Hero ....Triangle Komedy 1,000

Unicorn Program

Released Week of

12-20B Lost in the Shuffle....1, Hippo 1146B
12-21 The Voice in the Night....2, Utah 1147A
12-21 Blowing Up Broadway....1, Jockey 1147B
12-22 The White Man's Squaw....2, Hiawatha 1148A
12-22 Algernon's Affinity....1, Gaiety 1148B
12-23 Shackles of Conscience....2, Supreme 1149A
12-24 Some Girls Do and Some Girls Dont.... 1, Judy 1150A
12-24 The Prodigal Son....2, Buffalo 1150B

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

World Features

Released Week of

2-19 A Square Deal (Carlyle Blackwell)....World 5,000
2-26 A Girl's Folly (Robert Warwick)....World 5,000
3-5 The Web of Desire (Ethel Clayton)....World 5,000
3-12 The Dancer's Peril (Alice Brady)..... 5,000
3-19 The Social Leper (Carlyle Blackwell)....World 5,000

Brief Stories of the Week's Film Releases

General Program

Official Government Pictures—The Great British Navy.—The mechanism of the submarine, the loading of deadly torpedoes are shown on this film, ending with a grand view of the Great British Navy, steaming in the North sea, waiting for the enemy.

The Inspirations of Harry Larrabee—Fortune Photoplays—General—(Four Reels).—Margaret Landis, beautiful and talented painter of miniatures, shares the apartment of Mme. Batonyi, a famous singer. Under the same roof lives Harry Larrabee, a young playwright, who now and then has an "inspiration." Harry and Margaret fall in love and the sunshine of happiness beams on them, when a dark shadow falls on the household. Dr. Stettine, a brother of Mme. Batoyni, one day receives a letter from a man he had thought dead —the husband of Mme. Baytonyi, and a famous criminal. In due time the "Wolf," as this notorious criminal is called, arrives. His eyes are soon attracted by the jewels of Caroline. He uses his strange influence over Dr. Stettine to compel him to plot with him to secure the jewels. Their plans go astray and the jewels land in the hands of a taxi driver. Batonyi, under the spell of jealousy, tracks his wife and Stettine, and when his suspicions are realized, he kills Stettine; but, at the same time receives a mortal blow. Then Harry has another of his famous inspirations, the jewels are found and there is a chorus of wedding bells.

The Fate of Juan Garcia—American Girl Series —Kalem.—Featuring Marin Sais. Madge King is photographed on one of her fine Western horses, and the photographer has brought his cameras to the San Remo ranch. Juan Garcia, one of the helpers is told to bring her horse. He in reality is a famous revolutionary leader, and has been killed by Colonel Sarka, who has to give proof of his death to claim a large reward. The photographer, on his way home from the ranch, is held up and forced to enter a house blindfolded and take a picture. By mistake Sarka takes Madge's picture out of the camera, and leaves the one just taken. Madge goes to the photographer's to get the plate, and he has not developed it. She does so, and finds to her horror that the picture is of the dead face of Juan.

The College Boy's Special—Daughter of Daring Series—Kalem.—Featuring Helen Gibson. Bob Cutter and his chums, fresh from college go to Lone Point on a camping trip and give Helen a lively time for a few hours. First Bob tries to kiss her, and in the struggle the plaything of a little child is kicked out on the track. Just as the train thunders by the little child toddles out on the track and Helen saves it. This shames the boys and they are ready to celebrate to show their contrite spirit. They wire for ice cream, which does not arrive and they start after it in an auto. On the way the machine breaks down and they steal a freight car, release the breaks and start coasting for Lone Point. Helen gives chase on a pony and finally saves the runaway car, for which Bob gives her his "frat pin," the highest honor he could pay her.

The Veiled Thunderbolt—Grant, Police Reporter Series—Kalem.—Featuring George Larkin. Grant is sent out by his city editor to get a statement from Mrs. Blanchard, the widow of a powerful stock operator. One of the first things that Mrs. Blanchard shows Grant is her late husband's diary. It intimates that "If the 'Spider' is behind this, I'm done for." Grant insists that the widow accompany him to the private hospital where her husband died. The doctor and the nurse attribute the broker's death to congestion. Grant returns to the hospital to investigate further. Meantime the bogus doctor and nurse have been frantically working to clear away the last vestige of incriminating evidence. They have even ripped out certain electric wiring in the cellar. As Grant finally gains an entrance into the room where the tragedy occurred, he is set upon. Marguerita, the "Spider's" trusted agent, uses electricity with telling effect upon the reporter. When the detectives burst into the room, Marguerita escapes by sliding down a rope ladder. Grant soon recovers from the shock administered to him and is able to write his story.

The Bogus Bride—Kalem—Ham and Bud Comedies.—Ham and Bud decide that they could grab more free eats, more free homesteads and more free goods all around if they used a little team work. A twice-over shave, a little of the cosmetic of the feminine persuasion, and a little Paris style and Presto! Bud qualifies for the job of posing as Ham's wife. The parson is visited and Ham produces a ring, apparently out of the air. They set off for the home donated by the Anti-Aingle League of Pottsville, Crocodile county, where their domestic bliss is disturbed by the propensity of Ham's wife to use tobacco. Ham is thrown into the village lockup, after a fight, and Bud manages to get him out by some adroit flirting. They make for the railroad and get on a passing freight, thereby pulling off Bud's dress, while the chagrined villagers shake their fists wildly.

Animated Nooz Pictorial No. 27. Cartoon with Canadian Scenic—(Screen Time Fifteen Minutes)—Essanay.—Miss Lotta Spuds, the belle of Palm Beach is caught by the Canimated camera rejecting the proposals of a bunch of poor millionaires whose only wealth consists of dollars. Miss Spuds recently inherited 1,000,000 potatoes from her late uncle, Peck O. Spuds. At Hard Tack, Minn., is shown Algernon Percival Van Roquefort, champion baggage smasher of the world. He carries 1,000 trunks on his back at a time. The only thing he cannot handle is his wife. Jacques de Tripe, the famous chef, shows how eggs can be boiled in five ways—provided they are fresh eggs. Loading cotton on a "land scow" for shipment is pictured at Snowball, Ala. The High Cost of Living getting higher and higher in Jinks' family concludes the cartoon. How the arid plains of Alberta, Canada, producing luxuriant vegetation, forms the other half of the reel.

The Wifeless Husband—Is Marriage Sacred Series—Essanay—(Screen Time Thirty Minutes).—Reviewed in this issue.

The Finish—Black Cat Feature—Essanay—(Screen Time Twenty-nine Minutes).—Reviewed in this issue.

The Ham What Was—Black Cat Feature—(Screen Time Twenty-nine Minutes)—Essanay. —Abigail, a trained pig, is the principal attraction of the McNulty's vaudeville act. The jinx seems to follow Tom and his wife, however. They finally get a week's work, but Tom, in celebration, spends his salary in getting "pickled." More than that, he trades off Abigail for more liquor. Maizie, his wife, recovers the pig, but the jinx is still on the job. The McNulty's are on the verge of starvation when a telegram comes offering them another week's work. To celebrate the occasion they make a "square meal" off Abigail. When they arrive for the work, however, they discover that all the manager wanted was the trained pig. They had literally eaten their act.

The Shooting Star—Essanay—(Screen Time Fifteen Minutes).—Comedy and Educational Scenic. The Beau Brummel of the beach sees something attractive and promptly engages in a flirtation. The lady's husband and father-in-law precipitate the gay young man into the ocean, but meanwhile, his wife and mother-in-law handle the girl in the same manner. In the end all of the party have enough of salt water and the flirting pair have enough flirting. Harvesting the wheat crop in Alberta, Can., makes up the other half of the reel.

Meddling with Marriage—Is Marriage Sacred Series—Essanay—(Screen Time Thirty Minutes).—The question of whether Marion Heath shall wed Fred Ransom or Andrew Tavish has divided the Heath home against itself. Marion loves Ransom, who though in moderate circumstances, has good prospects. Socially ambitious, Mrs. Heath prefers Tavish, who has convinced her that he is wealthy. Her father wants the girl to marry the man she loves. The dominating mother finally triumphs, and Tavish leads Marion to the altar. Meantime, however, Ransom has been investigating Tavish's claims to wealth and found he is an embezzler. As the minister prepares to perform the marriage ceremony, Ransom enters the church with an officer. Tavish is arrested and Ransom weds Marion.

Everybody Was Satisfied—Selig.—John McKnutt, a wealthy and eccentric bachelor plays the good Samaritan to Weary Hikes, a hobo, giving him some old clothing, from which he neglects to remove a wallet and some valuable papers. Professor Astor, a fortune teller, is assisted by his sister Sara. Business is anything but good when they read in the papers that John McKnutt will chose a wife in a novel way. Weary visits Astro and Sara, examining the hat believes that the hobo is John McKnutt. Astro, put wise by his sister, tells Weary that the first woman he meets will be wealthy and willing to marry him. Sara plans to meet Weary, but Goldie Lox, a wealthy maiden lady meets him instead. John McKnutt, meanwhile, has missed his wallet and follows Weary to Astro's house. He falls in love with Sara at first sight. He wins her in a card game, while Goldie Lox bestows her affections on Weary Hikes.

A Question of Honesty—Selig.—Jim Wilson, searching for work, sees "Flinty" O'Neal, a crook, take a dollar bill away from Pierre, a crippled beggar. Wilson, after a fierce struggle with O'Neal rescues the beggar's stolen bill. Burns, a wealthy contractor, has seen Wilson rush to the rescue of the cripple, and rewards Wilson with a position in the Burns company.

Jared Keeney, head clerk for Burns, and a sneak, resolves to plot against Wilson, and secure his discharge, for he is jealous of the young man, and of the advancement Wilson wins for himself in Burns' office. He tells Burns that he suspects Jim Wilson of being a crook. Burns is confident that Jim is straight. However, he marks several bills and placing them in the safe, awaits developments. Keeney abstracts several of the bills for his own use, not knowing they are marked. He places the balance in Wilson's coat pocket, denounces him as a thief, and has the satisfaction of seeing Burns convinced that Jim Wilson is crooked. Enroute home that night, Keeney purchases a cigar and pays for it with one of the marked bills. Burns entering the cigar store at that juncture, recognizes the money as some that he had marked, and has Keeney jailed for the real thief. Jim Wilson is exonerated, and made chief clerk, and the little ones at the Wilson home and the faithful wife are rewarded for many hardships that they have encountered.

The Road to Eternity—Broadway Star Features Company—Danger of Doris Series.—Doris gets word that her parents are worrying about her and decides to return home. Bob takes her in his car. They race with another car, beat it, and then begin to descend a steep grade, Doris driving. They hear the whistle of a train, and stop just in time to avoid smashing into a backing freight car and engine, coming off a spur of an old quarry. Doris knows the engineer from her home town, and gets into the engine cab. Later, while the fireman and brakeman are fussing with the refractory spur switch which will not close, and Bob is chatting with the engineer at the gangway, Doris starts the engine so sharply that it breaks loose from the car and takes the switch to the spur, which ends in a washout in the quarry. Bob chases in his car—there is nerve-racking suspense until he catches up with the engine. There is no way to stop it, and the end of the spur is near. At Bob's direction Doris climbs to the running board of the cab, and makes a successful jump to the tonneau. Later, at home, she is told she must give up adventure and marry Bob—"But that's the greatest adventure of all."

Selig-Tribune No. 20.—Poland Springs, Me.—Horse Racing on the frozen lakes, and tobogganing, make Maine winters worth while. Palm Beach, Fla.—Mrs. Octyen's turtle catch weighing 600 pounds and Mr. Fred Woodman who tips the scales at 530 pounds. Boston, Mass.—Mlle. Nile Devi, and Mlle. Madrienne dancing in the snow. New Orleans, La.—Harry Gardiner, known as the "Human Fly," climbs the outside of a 15-story building. Washington, D. C.—Dr. Paul Ritter, Swiss ambassador to the United States. El Paso, Texas.—Local Red Cross unit does some intensive recruiting for dollars.

Selig-Tribune No. 21.—New York, N. Y.—Steeple jack crawls along horizontal flag staff of the Municipal Building, 300 feet above the ground to untwist halyards. Houston, Texas.—A typical Hawaiian scene is enacted when pretty Myrtle Vail gives her interpretation of the hula hula. Boston, Mass.—Hand-cuffed king, crawls out of a straight jacket to the amazement of spectators. Washington, D. C.—Suffragists parade around the White House. New York, N. Y.—Onions are accepted as an admission fee to a movie show. Washington, D. C.—President Wilson is inaugurated a second term.

Mutual Pictures

Shorty Bags the Bullion Thieves—(Two Reels) —Adventures of Shorty Hamilton—Monogram Studios—March 19.—Shorty and Anita are completing plans for their wedding when they receive word from a jewelery firm that they are mystified over thefts of bullion bars from their vaults. Shorty and Anita leave for San Francisco and are there confronted with one of the most mysterious crimes they have ever handled. The gold bullion bars are kept in a vault, which cannot be entered any way at all. After some time Shorty hits upon a plan to catch the thieves. He has a fake gold bar made and into it has a death dealing machine hidden. Anita thinks she has discovered the thieves and sends word to Shorty and then follows her prey. She is discovered and held captive. Later Shorty rescues the girl and just as they escape from the thieve's den, the ma-

chine, which had been stolen, in the supposed gold bar explodes and blows the entire thieving gang into the air.

Mutual Tours Around the World—(One Reel Featurette)—Gaumont—March 20.—Travel reel, picturing Montenegro, Britain's Island of Guernsey and Central Portugal.

Minding Baby—(One Reel Featurette)—Horsley Studios—March 22.—Featuring George Ovey. Jerry, while waiting in the railroad station is asked by a woman to mind her baby. He does and getting tired puts the baby in a basket by his side. Meanwhile an old colored mammy comes up and holds the colored baby. The first mother rushes up and grabs the bundle from Jerry's arms and goes out to meet her husband, who proves to be a friend of Jerry's. They insist that Jerry accompany them home. This he does and when they arrive and discover they have a colored baby, they chase Jerry out of the house. In the meantime a couple of crooks carry off the basket with the white baby and the colored woman goes to the police station to report the loss of her infant. Matters are finally adjusted and we last see Jerry with a crooning infant in each arm.

Reel Life—(One Reel Featurette)—Gaumont—March 22.—Magazine reel picturing "Making Food Cheaper," "Artificial Exercise," "A Snail Race Under Water," "Pine-Apples Under Glass," and "A Winter Outdoor Pageant in California."

A Studio Stampede—(Two Reels)—Vogue—March.—Featuring Ben Turpin. Ben falls in love with Dora Darling, the star in a motion picture. He finds some money and starts for the studios. He is followed by the crooks, whose money he has appropriated. He is put to work in the studio as assistant property man, after giving them some of his money. Ben cannot make any progress with Dora because she and Demon Desmonde are already in love with each other. After many funny situations Ben is blown up by the crooks, but manages to escape alive and the crooks are arrested.

The Schemers—Perils of Our Girl Reporters Series—Niagara Film Studios—(Two Reels)—March 22.—Palmer, a newspaper reporter, is assigned to get an interview with one Richard Hunt, reform politician. Unable to get an appointment with him the girl climbs through the window one night and awaits his arrival. While there, she sees one of the rival candidate's tools, try to steal some important papers. She attempts to thwart the theft and is struggling with the man, when Hunt arrives. Later the girl saves Hunt's life and then he asks her to marry him. Because she felt that he was innocent of an attempt to poison his rival candidate, but because the evidence seems to be against him, the girl promises to marry Hunt, rather than have to testify against him. Later everything is cleared up satisfactorily.

Universal Program

When the Cat's Away—Nestor—March 19.—With Lee Moran, Eddie Lyons and Edith Roberts. Eddie's aunt cuts off his allowance, but asks him to take care of her house while she is away. Eddie and Lee, the butler, put a sign on the house reading, "Dr. Lyon, Specialist in all diseases." Edith is hurt in an accident and goes to Eddie for treatment. He takes entire charge of her. Eddie is worn out with the exertion of keeping the patients from the halls and from each other. Eddie's aunt arrives. Lee tells the patients the house is on fire and sends them down a chute. Edith and her mother are talking with aunty. Eddie comes in and all become friendly.

Black Magic—(Split Reel)—Victor—March 20.—Parson Johnson is preaching to his congregation, when they become distracted by the passing of a load of watermelons. He is inspired and asks the driver to deliver a bag. A small darky has been put in the bag. On the way over he gets out of the bag and throws melons off to the people. When he thinks they have enough, he jumps off and they all have a real party. On the same reel is:

Old Faithful — Laemmle — March 21. — With Leah Baird and William Shay. Gertrude lives with her father, who is the lighthouse keeper. She loves Ned, but is betrothed to John. Ned's ship is on the way to the island and John, knowing this, fails to turn on the light. Gertrude and her father return to the house. John fights the old man to prevent him from switching on the light. They struggle together, John falls down stairs and is killed. Gertrude opens the lamp and Ned's ship is saved.

Defective Detective—(Two Reels)—L-Ko—March 21.—With Charles Inslee and Phil Dunham. Phil is about to graduate at the "School of Detecatufs," and he and the chief are trying the effect of various disguises on each other. A suspicious party is registered at the hotel and the detectives are called in. They dress as porters and busy themselves with the trunks. The trunks are hopelessly confused, each one getting the wrong trunk. Somehow the two detectives find themselves on the roof, where they do stunts with the trunks over the edge. One trunk lands on the telegraph wires, with the detectives and guests after it. There is a battle for the possession of it. At last trunk, detectives and guests fall together in a heap and the comedy comes to an end.

The Hash House Mystery—(Two Reels)—Victor—March 22.—Witb Harry C. Myers and Rosemary Theby. Rufe Eldridge is informed that his aunt has died and left him her boarding-house, "The Broken Shutter." Though ignorant of the ways of managing a boarding-house, Rufe decides to take a chance. Susie applies to him and is hired as a waitress. Rufe gets an idea. With the help of Susie, he poses as a fortune-teller. Many exciting scenes take place. Finally Rufe's old landlord is persuaded to buy "The Broken Shutter," as he thinks his fortune depends on it. Rufe and Susie, with the money thus received, leave to get married.

The Strangest Army in the World—Powers—March 22.—The ski army, fighting high up in the mountains between Austria and Italy, have earned the title of the strangest army in the world. We see them in maneuvers, maintaining a discipline as strict as that in any other body of troops. They ascend and descend the icy mountain slopes. The men are picked for their hardihood, but they sometimes succumb to the intense cold of the Alpine heights. Often they use snowshoes similar to those of the Indians in our country. The sudden snowstorms are more to be feared than an attack from the enemy.

In Again, Out Again—Nestor—March 23.—With Eddie Lyons and Lee Moran. The star reporter failing to get a report of conditions in the State Asylum, the job is given to a "cub." The young fellow falls in love with the warden's daughter, but deplores the fact that she is weak-minded. After a talk with the steward and a secret inspection of the books he makes his escape. The guards persue him to the office of the paper, where he is protected by the editor. The next day the girl calls to return his possessions, except his heart, which is permanently lost.

Universal Screen Magazine—Issue No. 11—March 23.—The growing and harvesting of peanuts starts the reel. Then comes views of the famous "Bill' Snyder of the zoo in Central Park, New York, with many of his friends. A locomotive in the making is shown next, the pictures having been obtained in the Baldwin works at Philadelphia. A few minutes of Animated Sculpture, with Willie Hopkins, closes this issue.

The Dreaded Tube—Adventure No. 3 of the Perils of the Secret Service—(Two Reels)—Imp—March 23.—With Kingsley Benedict, Jay Belasco, L. C. Shumway and Elise Jane Wilson. The Red Brotherhood, an anarchist society, have determined to spread germs of the bubonic plague throughout New York, if one of their members is executed. Rose Lee, secretary to the Governor, in her search for opium, is met by the chief of the society. He promises to secure it for her if she will keep him informed what the Governor intends doing about the Xabra case. Norry and his assistant learn what the brotherhood are up to and determine to prevent them from carrying out the rash act. Norry seeks Rose and finds she is innocent. She declares she will be glad to help them. Rose entices Boissevan to her house and in her struggle with him the tube is broken. The house takes fire and the two perish. Norry tries to save the girl but is unsuccessful.

Whose Baby—Joker—March 24.—With Gale Henry and William Franey. While his wife is away, Bill flirts with Lillian. The baby has been left in his charge so he takes it to a checking station and leaves it. Gale comes upon her husband and Lillian in the park. Bill rushes for his child, leaving Lillian to the tender mercies of Gale. In his haste, Bill grabs the wrong baby. Many complications ensue. Finally the babies are restored to their respective parents.

The Boyhood He Forgot—Rex—March 24.—With Philips Smalley and Antrim Short. Philips is so wrapped up in his business that he neglects his two motherless boys, except to punish them. George, the oldest boy, runs away. This causes the stern parent to reflect upon his own boyhood and its many faults. When a policeman brings back his son, he forgives him without punishing him. They resolve to understand each other better.

Goin' Straight—(Two Reels)—Bison—March 24.—With Harry Carey, Vesta Pegg, Teddy Brooks and Priscilla Dean. Billy Carter, with the help of two Mexicans, smuggle onium across the border into the United States. The authorities are unable to apprehend them, so "Pinnacle" Bill and "Cheyenne" Harry of the Arizona Ranger Service are sent to assist the sheriff in their search. Late in the night they surprise the smugglers as they are about to cross the river. The sheriff's party begin to fire. Billy, trying to get away, is pursued by Harry, who seeing that he is the brother of his sweetheart, allows him to escape. He knows his Ranger badge must be forfeited.

The Love Affair of Ima Knutt—(Split Reel)—Powers—March 25.—Ima Knutt falls in love with a fat woman. She does everything possible to make her thin, but the more she exercises the fatter she grows. At last they find a patent medicine, which she tries. This makes her so thin that when Ima calls her up on the phone, she comes right through the instrument into his room. That is too much for Ima and he determines to remain a bachelor. On the same reel is:

The Grudge—(Two Reels)—Rex—March 25.—With William Mong, Irene Hunt and Alfred Allen. Judge Thurman begrudges the small amount necessary to send his niece to college. He is beartless in his business association and refuses to help Thos. Hardy, president of a bank. This causes Hardy to kill himself. At the college Dora meets Alan Hardy and the two are married secretly. Alan returns home and learns the cause of his father's death. Dora, unable to keep her secret longer, is forced to leave the school and find employment in the city. Alan is successful in his endeavor to break the old man. Later he finds his wife and child at the home of the Judge. At first he is obdurate, but is persuaded by Dora to forgive.

The Rebel's Net—Big U—March 25.—With Grace Cunard and Francis Ford. Curtis, commander of the American forces in a Phillipine village, saves a native girl, who is attacked in her cabin. He is lured by Dolores, sweetheart of the leader of the revolution, to her home. There he finds the girl who he befriended. She tells him of the plot against him and he escapes in time to marshal his forces and quell the uprising. Later the girl saves his life at the risk of her own.

The Raid—(Three Reels)—Gold Seal—March 30.—With Neal Hart, Raymond Whitaker and Janet Eastman. Henry Arthur, with his daughter Evelyn, visit his ranch in Texas. Neal Lawton, foreman of the ranch, immediately falls in love with the girl. She refuses to listen to him, realizing that he can not give her the things she has been used to. At the ranch is a Mexican in the guise of a servant. With his gang of outlaws, he succeeds in taking Evelyn and her father prisoners. Neal and his men trace them to the Mexican camp, where he rescues them from the bandits. The two visitors are soon on the train going East. The next morning Neal receives word that Evelyn has disappeared from the train. He goes out in search of her. At last he finds her in the desert on her way back to the ranch. She tells Neal she had changed her mind and was coming back to him.

Landmarks of France.—Beautiful scenes of La Beaume, in the Rhone Valley are shown. The houses at the foot of the hills are very old and built of stone. The gate and fountain of the old abbey are shown. In this country oxen are still used as beasts of burden. There are picturesque grottoes and cascades in the neighborhood.

The Mysterious Man in Black—Episode No. 2 of the Voice on the Wire.—With Ben Wilson and Ernie Shields. Howard Van Cleft receives a warning that he will be a victim if he does not stop trying to find the murderer of his father. William Grimsby, an aged financier and roue, also receives a warning of death. John Shirley approaches him with a scheme to save his life. He poses as Grimsby and goes to see an actress. He is attacked hy a muffled figure, but manages to escape. Shirley, when he goes back to Grimsby's house, finds him dead. The death warning is sent to Shirley, but he is only more determined to solve the mystery.

Artistic China and Japan—As seen by Dr. Dorsey.—The palaces of the Imperial family in Pekin are shown, with the entrance to the throne-room of the "Son of Heaven," as the Emperor was called. We pass then to views of Japanese craftsmen at their delicate tasks—damascene work, transferring the gold leaf to the prepared design, inserting the wire into the prepared grooves, and tapping it into place. The specimens shown in the picture were later exhibited at the San Francisco fair.

The Leap—Episode No. 13 of the Purple Mask.—With Grace Cunard and Francis Ford. Kelly and his men are released from the room where Pat had trapped them. Suddenly the house is shaken by a violent explosion, Kelly investigates and finds that the Apaches have blown up the safe and taken all the money. Pat leads him a merry chase over the roofs and house-tops, she finally eludes him and once more Kelly is baffled by the clever girl. Pat next hears that some anarchists are going to wreck New York's financial district. The episode closes just as the girl starts on her task of stopping the anarchists from their mission of revenge and destruction.

At the left is "The Mystery of the Rose Gown" and next, "Dimples, the Diplomat," with Lillian Walker. Both are Broadway Stars on the General program. At the right are Director Brinsley Shaw and his company producing two reel Broadway Star features for General release.

Feature Programs

Blue Bird

Mutiny—Bluebird—(Five Reels)—March 12.—Featuring Myrtle Gonzales. When Aaron Whitaker, master of the Alden Besse, decreed that his daughter, Esther, should marry the first mate of his ship, the girl feigned submission to his will and arranged to marry Jacob Babcock when the Alden Besse returned from her forthcoming voyage to China. But the barkentine had barely cleared the harbor bar, outward bound, when Esther married Caleb Tilden, the man of her heart's choice. This action set the stage for a melodramatic twelve-month before the horizon cleared and bride and groom were left to lead a life of happiness. Meanwhile Whitaker, who believed that Tilden died as a result of his blows in a knock-down fist fight, had forced Esther to to sail in the Alden Besse, tried to marry her, at sea, to Babcock and thereby started a rebellion among the sailors to supplement Esther's mutiny of love. Then came a hurricane to wreck the vessel, and toss her upon the cruel rocks, permitting only Esther and her babe of all those on board to escape. Tilden heads the villagers who go to the rescue and is the one who wades into the water and secures a raft upon which Esther and her baby have been lashed by the cook. The reunion follows and the final cruise of the Alden Besse becomes tradition.

Polly Redhead — (Five Reels) — Released March 19.—Ella Hall is featured in a dual child role. An adaptation of the popular "Pollyooly" stories. Reviewed in this issue.

Christie Comedies

Sauce for the Goose—(One Reel)—Christie Comedy—March 19.—Neal and Betty, young and happy though married, have no clouds on their horizon until the Swami Bumba appears and Betty embraces his strange religion—the mysteries of the sacred word "O-o-o-m." Neal's house is the meeting-place for all the "culters" and the Swami drinks up all his liquor when the ladies aren't looking. Then Betty begins feeding Neal exclusively on rice, as the Swami recommends. Neal rebels, but it does no good as Betty is absorbed in the "cult of beauty." Neal has an idea and offers Betty an agreement providing "complete liberty of religious observance" for both parties, which Betty gladly signs. Then Neal goes to an agency, gets a bunch of chorus-girls in Egyptian costume, takes them home and installs there the worship of Isis. The noise of the kettle-drums interrupts the ceremony of Bumba, and Betty rushes into the living-room to find Isis being honored by tinkling cymbals and sinuous dances. She is horrified and indignant, but Neal recalls the agreement. Bumba, seeing the jig is up, decamps with the silver, but a policeman brings him back and one of the Isis priestesses recognizes him as a former husband, who owes her back alimony. Betty is disillusioned and when Neal proposes that Isis and Bumba be fired out together, Betty is more than willing and the agreement is torn up.

Fox

A Tale of Two Cities—(Seven Reels)—March 11.—Featuring William Farnum in a double role. An accurate and satisfying screen exposition of Dickens' famous novel. An excellent cast and production on a large scale characterize the offering. Reviewed in this issue.

K. E. S. E

Little Lost Sister—Selig—(Five Reels)—March 12.—Featuring Vivian Reed. Within the modest home of the Wellcomes, old Tom Wellcome is dying. His electrical device had been stolen from him by John Boland, who has since gained wealth through it. Harry Boland, his son, has met and fallen in love with Patience Wellcome, housekeeper for the little family. Elsie Wellcome, very, very pretty, toils in Millville's button factory. Martin Druce, from the city persuades Elsie to go to the city with him upon a promise of marriage. Mary Randall, known for her welfare work, has become disgusted with the hypocritical attitude of certain vice committees. She surprises the members of the vice committee by saying she is going into action against the wolves of the tenderloins. John Boland owns certain vice properties. Mary Randall becomes his stenographer and becomes armed with knowledge concerning his leases. Miss Wellcome and Patience come to the city in search of little Elsie, and after some heartbreaking scenes, and with the loyal friendship of Harry Boland, they are present at the raid on the Cafe Sinister, which was led by Mary Randall. Elsie, meanwhile, has been forced out onto the streets, and she also returns to the Cafe Sinister, just as the raid occurs. Later, in Millville, the mother wishes for her little Elsie, and raises her eyes to the door to see the Little Lost Sister standing there.

Satan's Private Door—(Five Reels)—March 19.—Reviewed in the next issue.

Mary Charleson—(Five Reels)—Essanay—March 19. Reviewed in the next issue.

Metro

The High Cost of Living — Metro-Drew — March 12.—Featuring Mr. and Mrs. Sidney Drew. The wedding presents of the unfortunate Sidney and his wife, due to the high cost of living, consist of useless bric-a-brac, flowers and well wishes unaccompanied by the material object. The result is that husband and wife have a strenuous time making ends meet with eggs at seventy-two cents a dozen, shoes at twenty dollars a pair, etc. In anticipation of worse times to come Sidney and his wife lay in stores, only to be visited by a burglar. They are rudely awakened in the middle of the night apprehensive of losing their various necessities of life. But to their mutual joy the happy people discover that the burglar has only taken the diamonds; foodstuffs, clothing, shoes, etc., are intact. The comedy is a clever little travesty on life as it pitifully is—or is getting to be.

The Mortal Sin—(Five Reels)—Metro—Released March 12.—This picture, featuring Viola Dana, tells of the sacrifice a wife makes to save her sick husband from passing on, and the way the husband later fails to understand his wife's sincere purity and murders her in a moment of blind rage. The story turns out to be merely the visualization of an author's disturbed dream. Reviewed in this issue.

The Mortal Sin—(Five Reels)—Metro—March 12.—Featuring Viola Dana. The story tells of a wife's sacrifice to gain money to save her sick husband, her death at his hands, and his near execution for murder, which is cut off by the revelation of the whole story as a dream. Reviewed in this issue.

A Daughter of the Poor—(Five Reels)—Fine Arts.—Featuring Bessie Love. A comedy-drama in which a poor girl, brought up by her uncle with a biased outlook on life, especially wealthy "life," falls in love with a man she thinks is a chauffeur, but who turns out to be a son of the rich. The events revolving around the climatic situation are both humorous and dramatic.

Mutual Star Production

The Painted Lie—(Five Reels)—Horsley—Released March 19.—Crane Wilbur is featured. Play reviewed in this issue.

Triangle

The Square Deal Man—(Five Reels)—Triangle-Ince.—Featuring William S. Hart. An entertainingly told Western with the star seen to advantage in a typical role. The story tells of how an ex-gambler saves a ranch belonging to an Eastern girl from the depredations of a band of bandits and how, more important, he saves the girl herself from becoming the victim of their leader. Reviewed in this issue.

Paramount

Sapho — (Five Reels) — Famous Players — Paramount—March 5.—Featuring Pauline Frederick in the title role. The story, based on Daudet's novel, tells of a woman's trifling in love and her final meeting with the first man she has only cared for, only to have her sins find her out. Having important parts in the support are Frank Losee, John Sainpolis, Pedro de Cordoba and Thomas Meighan. Hugh Ford directed.

Out of the Wreck—(Five Parts)—Morosco—March 16.—Featuring Kathlyn Williams. The story tells of an attempt made by unscrupulous politicians to "hang something on" the wife of the opposing candidate for senator, since they can dig up nothing wrong in the past of the man himself. How the attempt seems to become successful through the discovery of something hidden in the wife's past, and how the pathos of her story influences the politician to abandon his method as useless, makes the story. Reviewed in this issue.

The Magic Vest—Black Diamond Comedy—(One Reel)—Paramount—March 19.—The story tells of two wandering sons of rest, thoroughly discouraged, who are about to leave the highway and seek seclusion, when they discover coming down the road, a runaway team attached to a gypsy wagon. A passenger train is approaching, and in a moment the wagon will be upon the track; they hurriedly grasp the horses within two feet of the track, just as the train shoots by. The old gypsy whose life they saved, in gratitude gives them a vest which had been given to his grandfather by a great prophet. This vest was guaranteed to bring great luck to the wearer. This is proven, for Journeying Jim had scarcely donned the vest, when an automobile halts, and they are requested to ride. The luck continues, bringing them many meals, drinks, etc. Finally they meet a discouraged young man who tells them that he has lost his position as cashier of a bank. They secure the position and their efforts to run the bank, the run on the bank and the deposits of millions which restored confidence brings, provide comedy of a wholesome sort. At the end Journeying Jim, seeking relief from the heat, removes the vest and their luck departs.

Vitagraph-V. L. S. E.

The Money Mill—(Five Reels)—Vitagraph—March 5.—Featuring Dorothy Kelly. A story of the rescue of a girl's fortune from the hands of swindlers. "The Money Mill" makes an average program release. The story was by Roy McCardell and John Robertson directed. Reviewed in this issue.

Aladdin from Broadway—(Five Reels)—Vitagraph—March 19.—Featuring Edith Storey and Tony Moreno. A fascinating play transpiring in the Orient. It is replete with interesting developments, both dramatic and of a suppressed comedy nature. Reviewed in this issue.

Mutual-Chaplin Specials

The Cure—(Two Reels).—Announcement of release date later. Featuring Charles Chaplin. Charlie goes to Health Resort to overcome his liking for liquor. His baggage consists of a trunk full of booze, a collar, toothbrush and shirt. He meets Edna and falls in love with her. The hotel proprietor discovers the trunk full of booze and throws it out of the window, the contents landing in the well. Chaplin finds all of the hotel patrons at the well, drinking freely of the water and feeling very gay. He and Edna join the crowd and the result is that all the hotel guests become intoxicated and a fine time ensues.

KITTY KELLY WITH CHICAGO EXAMINER

THE *Chicago Examiner* has announced that Kitty Kelly is now conducting the motion picture department of that newspaper. Kitty Kelly is regarded as an authority on the motion pictures and she enjoys the acquaintance of practically every prominent figure in the various branches of industry. Her work in the *Chicago Tribune* brought favorable comment from every direction.

Miss Kelly enters upon her new work with a broader field and greater opportunity than she has ever before had.

In a recent letter to Kitty Kelly Aaron J. Jones of Jones, Linick & Shaefer said: "I only wish that all critics were like you and would criticise the picture exactly as it is, regardless of whom the manufacturer may be, or in whose theater shown."

Of Kitty Kelly's work David Wark Griffith said, "You have the most remarkable memory of any person I ever met."

Another interesting criticism of Kitty Kelly's work is found in a letter from James R. Quirk of *Photoplay Magazine*.

"Your viewpoint is wonderfully clear and sane, and you always reflect the feelings of the average intelligent movie patron."

Many prominent players have also expressed their appreciation of Kitty Kelly's keen criticisms.

HUNTER BENNETT IN EAST

Hunter Bennett, exchange supervisor of the Mutual Film Corporation, with headquarters in Chicago, is making a trip embracing all of the eastern offices of his company.

Mr. Bennett is holding sales conferences in the various offices he visits, laying plans to inaugurate strenuous sales campaigns in each territory, in accordance with new ideas in exploiting Mutual products.

While in the east, Mr. Bennett is making his headquarters at the Mutual Film Exchange, 71 West Twenty-third street, New York City.

ALL IN A DAY'S WORK

CAREY HASTINGS, who plays Deborah with Frederick Warde in "The Vicar of Wakefield," the Thanhouser-Pathe feature which was shown at the Rialto Theater, New York, recently, gives an appearance of meekness and even timidity that is very deceptive. She is so thoroughly the vicar's quiet wife that no one would ever accuse her of being at all daring, although as a matter of fact she has performed a series of "stunts" during her long association with the Thanhouser forces that would do credit to Douglas Fairbanks.

A few of them are: dropping upon the back of a horse from the roof of a two story house; being hurled from a row boat by collision with a fast motor launch; and then clinging to the overturned boat, despite a swift tide, while the rescuers approach in "background"; climbing across a clothes-line from one tenement window to another, with a nice fifty foot fall if she dropped; jumping on a fast moving freight train with "the chee-ild;" climbing into a coal scoop and being swung high in the air. This last "stunt" was part of a comedy and was supposed to be very funny and the audience laughed uproariously when they saw it on the screen, but Miss Hastings did *not* laugh when the scene was being taken for the scoop started to open when it was high in air above the very dirty waters at the coal deck, and if she had fallen!

So the role of Deborah was quite a change from the usual order of her parts. It is "all in a day's work" in pictures, but Miss Hastings has had some goshawful days.

Adolph Zukor, president of the Famous Players-Lasky Corporation, visiting the Lasky studio in Hollywood during his recent tour. He was just in time to see Margaret Illington in the first scene of her picture debut in the Lasky-Paramount adaption of Basil King's "The Inner Shrine." The other folks are members of the cast.

NEW PUBLICITY MAN

Patrick Kearney, formerly editor of the *Motion Picture Mail* and photoplay editor of the *Evening Mail*, has been added to the publicity department of Art

FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	70	76
Biograph Company.	10	16
Famous Players-Lasky Corporation.	95	110
Lone Star Corporation, pref..	97	99
Lone Star Corporation, com..	35	38
Mutual Film Corporation, pref.	29	33
Mutual Film Corporation, com.	20	23
North American Film Corporation, com.	20	25
Randolph Film Corporation, pref. (with 50% com.)	60	75
States Film Corporation, com.	24	30
Thanhouser Film Corporation	1¼	2¼*
Triangle Film Corporation	2	2½*
Universal Film Manufacturing Company	150	..

*Par $5.00.

(Exclusive to Motography)

American Film Company: Sales of this stock were made recently between 75 and 80. This company is now preparing "Environment" with Mary Miles Minter and George Fischer; "High Play" with William Russell, and "Whose Wife" with Gail Kane in leading role.

Biograph Company: Inquiries for this stock met with but few offerings, all of which were above recent quotations.

Lone Star Corporation: Trading in the securities of this company has been fairly good. Common has changed hands around 36, and preferred around 99. It is now reported that Charlie Chaplin is negotiating with the Lone Star people for a new contract to run one year and to produce only eight comedies instead of twelve which the present contract provides for.

Mutual Film Corporation: The long expected statement showing condition of company as of December 31 has been issued. The figures show a little improvement compared with former statement, but not enough to influence any buying of the stock of the company. Both common and preferred have declined a little since the figures were issued.

States Security Corporation: On January 1 this company had advanced to the Mutual Film Corporation $201,904.18 on feature films. The business seems to have been about up to expectations.

World Film Corporation: This company now has about fifteen completed pictures made under the direction of William A. Brady which have not yet been released.

Unique Film Corporation: This company has been organized to produce pictures for the Roman Catholic Church, under the direction of Signor Cammiller, formerly of Italia Films of Turin, Italy, producers of "Cabiria," "Fall of Rome," etc.

Dramas, Inc., to work with Harry Ennis. Mr. Kearney has had a wide experience in newspaper work, having been special writer, reporter, editor and dramatic critic on numerous magazines and dailies.

AD. MEN HONOR PICTURE MAN

E. H. Philippi, Rothacker Film Manufacturing Co. man, who was honored by Chicago Advertising Association

At a recent meeting of the Board of Directors of the Chicago Advertising Association the following resolution was adopted and presented to Ed. H. Philippi, chairman of the Industrial Movies committee of that club:

"Whereas E. H. Philippi is a member of the Advertising Association of Chicago who has manifested an earnest and untiring interest in the advancement and progress of this organization and by virtue of his actual achievements has materially added, in a most philanthropic manner, to the valuable equipment and possessions of the Association:

"Whereas, his sincere and persistent efforts, to produce high class moving pictures in the Club rooms have been rewarded with success which means much added education and entertainment to the members of aforesaid organization, therefore be it

"Resolved, that the Board of Directors of the Advertising Association of Chicago do here and now express our sincere thanks and appreciation to E. H. Philippi for ourselves and fellow club members, and direct that this resolution be spread upon the minutes and published in the next issue of *Chicago Advertising*.

Mr. Philippi is sales manager for the Rothacker Film Co. of Chicago, and was recently elected an officer.

UNTRUTHFUL INTERVIEWS

By Dick Willis

Howard Hickman—"The cause of the war? Well 'Civilization' is not popular."

Mack Sennett—"Yes, I made all of my money by exploiting speaking-stage stars."

Mabel Normand—"I will appear in one five-reeler every month."

Jay Belasco—"Billie Rhodes and I Mutually agree to playing in emotional dramas."

Mrs. Vernon Castle—"I will never have another photograph taken."

Marguerite Clark—"Oh, gee! I wish I could get some mail."

Herbert Rawlinson—"I want to play tragic roles."

De Wolf Hopper—"Most embarrassing; all the big film concerns are offering me contracts."

Louise Glaum—"I believe in simple raiment; nothing outlandish."

Dustin Farnum—"The very idea of an outdoor life makes me shudder."

William Stowell—"They always pick on little chaps like me."

REPRESENTING LONDON FIRM

One of the most active foreign rights buyers in New York is John Wild, American representative for Fred Bolton of London and his numerous connections. Mr. Wild started in the film business about twelve years ago in Glasgow, Scotland, where he managed the Wellington Palace Theater, a fifteen hundred seat house.

During the next few years his experience in the moving picture industry covered about every angle in the business except production. He took turns at running a projection machine, booking film, selling pictures, and managing theaters. In the fall of 1912 Mr. Wild came to New York as American representative of the New Century Film Service of Leeds, England.

Upon the completion of these transactions, Mr. Wild accepted an offer from the Eclair company. Later he became affiliated with the Gaumont Company. He gave up his position as sales manager of this concern to join the Hepworth-American forces as sales and publicity manager. His next connection was in the serial department of the home office of the Mutual Film Corporation.

When the executive offices of Mutual were transferred to Chicago, Mr. Wild was appointed by Fred Bolton as his sole American representative, having in charge in this country the operation of the Anglo Film Agencies, Ltd., and its affiliations throughout the world.

John Wild, formerly of Glasgow, now representing a London firm in America.

ATLANTIC COAST NOTES

Eileen McCarron, the two-year-old daughter of **Charles McCarron,** the song writer, has been engaged by the Fox Film Corporation for several of their future film releases.

Edwin Carewe, having fully recovered after his recent operation, is again at his post on the directorial staff of the Metro Corporation and will soon begin work on on a feature with **Ethel Barrymore.**

From a football star at Cornell to a "rough and tumble" actor for the screen is the career of **Louis R. Wolheim,** who appears in Metro plays. He was fullback on Cornell's eleven in 1904 and 1905 and distinguished himself as an all-around athlete.

Franklyn Hanna, who plays the part of the physician in "The Great Secret," is a close relative of the late **Mark Hanna.**

Mme. Cora Blakeslee, recently appointed head of the costume department of the Metro Rolfe-Columbia studios, was formerly associated with the costume and designing departments of the International and Universal companies. Before that she toured the country with **Wright Lorimer's** stage production of "The Shepherd King."

Wallace C. Clifton, one of Metro's expert scenario staff, was formerly an advertising man. He began the writing of scenarios as a diversion from his regular work of writing advertising "copy," and soon found it holding his interest and filling his pocketbook. Mr. Clifton made the screen adaptation of "Bridges Burned," "The Secret of Eve," "Extravagance," "The Devil at His Elbow,' "The Spell of the Yukon," and "The Weakness of Strength."

Sybil Carmen, the fascinating dancer in **Flo Ziegfeld's** "Midnight Frolic," will be seen every week in the fashion department of the Mutual Weekly, which is produced by the Gaumont company.

A. L. Davis, the famous Alaskan traveler, **Mrs. Davis** and daughter, with a few other members of the New York Civic Forum, were the guests of **Mr.** and **Mrs. Sidney Drew** at the Metro-Rolfe studios recently and watched their rehearsal.

Burton L. King, director for Popular Plays and Players, has been breaking records of late. In the time elapsing from January first to February eighth he has completed three five-reel pictures—"The Waiting Soul," "To the Death" and "Silence Sellers."

June Mathis, Metro scenario writer, was so busy that she had no time to shop for a spring hat. So she bought one over the telephone. And it proved to be very becoming.

Mrs. Sidney Drew has had her dressing room redecorated at the Metro-Rolfe studios, in a happy combination of blue and jonquil yellow.

The Famous Players studio has lost one of its most frequent and most interested visitors in the departure of **Margaret Illington** for the Lasky studio in California. Ever since she decided to become a photoplayer, Miss Illington has been studying the motion picture at close range and has been given the freed[illegible] the Famous Players establishment.

ATTENTION PATRIOTIC EXHIBITORS and ALL Amusements, **CLOSE EVERY SHOW WITH THE STARS AND STRIPES**—A 60-foot strip (or longer) of a waving flag tinted red, white and blue, at 5 foot intervals, showing dissolves of our three greatest Presidents and closing with the most intense lines of our National Anthem, can be purchased from us at 10 cents per foot. Chicago Exhibitors and those who come to the city for their shows can purchase these flags at the Regal Film Company, Room 315 Mallers Building, No. 5 South Wabash Avenue.
J. E. WILLIS, Pres. & General Manager **AMERICAN BIOSCOPE COMPANY, INC.** 6242 Broadway, CHICAGO

PACIFIC NOTES

Tsuri Aoki has been engaged to co-star with Frank Borzage, and under the direction of the latter, in the Essanay multiple-reel feature being made at the Culver City studio.

Hector Dion, well known in eastern film circles for his work with the Vitagraph and Thanhouser Companies in dramatic leads, has arrived in the Los Angeles film colony.

William V. Mong, the director, is producing a big special feature at Monrovia. Colorado capital is at the back of the enterprise, but the object and subject of the feature is being kept a secret at present.

Director Howard Mitchell, who came out from New York with the Kalem Company, has severed his connection with that firm.

Myrtle Stedman has recovered sufficiently to be able to work before the camera again as soon as she is called on and to consent to sing at a Red Cross concert.

The Pollard Picture Plays will continue to be made at the studio on the Fair grounds at San Diego, for a few months at least, when a permanent studio at San Diego will be built. **Harry Pollard** will continue as director and **Margarita Fischer** as the star.

At the annual meeting of the Los Angeles Motion Picture Directors' Association, **William D. Taylor** of the Morosco company was elected "director"; **Raymond B. West,** "assistant director"; **Murdock MacQuarrie,** "technical director," **Charles Swickard,** treasurer, and **Roy Clements,** secretary.

Al E. Christie has been presented with a Belgian police dog. The animal takes a very keen interest in everything around the studio, and is now studying makeup and having a few tests made preparatory to his film debut.

Neal Burns, featured juvenile in Christie comedies, has just sold his twelfth scenario to **Al E. Christie.** The name of it is "Father's Bright Idea," and it will be a spring release.

Ruth Stonehouse is all settled for the summer in a roomy, picturesque house in the mountains, just one-half hour's ride from Universal City. Ruth's object was that Raymond, the little boy she has adopted, and the stray dogs and cats that Raymond has adopted, may have plenty of play-ground.

That **Dorothy Holmes McGowan,** the adopted daughter of **Helen Holmes** and **J. P. McGowan,** can walk now can be verified when the fifth chapter of "Railroad Raiders" is exhibited. Miss Dorothy appears in one or two of the scenes and goes her stolid way unmindful of the camera or of the actors.

Ruth Ann Baldwin, who directs pictures at Universal City, and **Leo Pierson,** an actor, were married recently.

Waldemar Young, the former San Francisco dramatic critic and later in vaudeville with the sketch, "When Caesar Ran a Newspaper," has joined the scenario staff of the Universal Company.

MABEL CONDON EXCHANGE GROWS

AN annexation just made by the Mabel Condon Exchange of Los Angeles is the distinctive personality of Miss M. E. M. Gibsone, who for the past three years has been manager of the Kalem Company's Hollywood studio. A woman of keen mind, thorough business experience and a wide friendship among west coast studio managers, players, photographers and others in all lines of the picture industry, Miss Gibsone is a decided asset to the photoplay exchange, the object of which is to give both manufacturers and players conscientious service. The exchange itself has been in existence for but a year. Just recently it affiliated with Ouida Bergere of the American Play Company, whose offices are at 33 West Forty-second street, New York. Miss Bergere is a well-known quantity in the eastern end of filmdom. Miss Condon has spent four years in both the eastern and west-coast colonies.

Miss M. E. M. Gibsone, banker, short story writer and former manager of the Kalem studio, who has joined the personnel of the Mabel Condon exchange.

Miss Gibsone brings into the firm four years of wide experience in the industry's every department. From the University of Toronto she went into the largest bank of that city, and for four years managed its woman's department. Two other banks had her services in an executive capacity. Going to New York, she assumed the responsibilities of secretary to the president of the General Electric Company. Possessing a knowledge of law, she undertook special work in the suit of the United States Government against the electrical trust. Retiring from the business world, she spent two years in the study of all angles of the picture industry. It was then that she went to California.

A writer of short stories, Miss Gibsone was able to furnish considerable of the picture material used by the Kalem Company. She also cared for certain personal publicity accounts.

Plans for new offices for the Mabel Condon exchange are under way.

SOME NEW THEATERS

Alabama

Plans have been completed and contract will be awarded in a few days to transform the Bijou Theater at Birmingham into a modern playhouse. Plans were made by Architect Harry Wheelock.

Plans are being drawn by a San Francisco architect for new picture theater which J. M. Seropian is to erect in the near future at J and Merced streets.

Arkansas

Fred Berry and Clyde Hudson have bought the Electric theater at Yellville from E. V. Lay.

Fred Berry and Clyde Hudson have bought the Electric Theater at Yellville.

California

Unless the present plans of John D. Spreckles miscarry, a new vaudeville theater will be built at San Diego to house the Hippodrome shows now playing at the Spreckles Theater. The seating capacity will be 3,400.

Florida

The foundation for H. C. Goldstein's new theater building in Punta Gorda are all in place.

Georgia

Plans for converting the old Mitchell house at Thomasville into a theater have been made.

Illinois

Manager Joseph May of the Grand Theater at Shawneetown gave a benefit performance for the baseball club.

Moving picture theaters of Rockford assisted in the campaign to raise $60,000 for club house for the Boys' club.

Indiana

The old building of the Christian church at Newcastle is being converted by Cicero M. Bailey into a picture theater.

Iowa

J. H. Colvin is the sole owner now of the Orpheum Theater at Essex, having bought out the interest of J. C. Overmeier.

C. C. Cartwright of Paton has purchased the business and fixtures of the Star Theater at Spencer and will continue the business.

Dr. B. H. McKeeby will erect a new theater on First avenue, Cedar Rapids, to cost about $12,000.

Taylor Grimes and Bert Teale of Mt. Ayr purchased the Orpheum Theater at Clarinda from Carl Hamilton and J. W. Burch. Improvements will be made.

Negotiations are now under way for a fine new opera house at Shenandoah, and A. M. Beardsley, who is now operating a picture theater there, will take a long time lease on the building.

Frank G. King has a project in view to have a theater building erected on the corner of Eighth and Lincoln streets, Estherville.

KITTY KELLY

Now Conducts the MOTION PICTURE DEPARTMENT

OF THE

Chicago Examiner

Read what foremost figures in the industry have to say about Kitty Kelly.

Aaron J. Jones, Linick & Schaefer, says:
"I only wish that all critics were like you and would criticize the picture exactly as it is, regardless of whom the manufacturer may be, or in whose theatre shown."

David Wark Griffith says:
"You have the most remarkable memory of any person I ever met."

J. R. Quirk, of Photoplay, says:
"Your viewpoint is wonderfully clear and sane, and you always reflect the feelings of the average intelligent movie patron."

Wm. S. Hart says:
"I want to tell you how easy it makes it all when we know that our efforts are being reviewed and appreciated by such a brainy little lady as you are."

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A. F. WILLIAMS, 168 W. Adams St., Chicago

CHICAGO NEWS

THE Culver Military Academy in Indiana has arranged with the Chicago Metro office to obtain features for use at the school.

Samuel Greenebaum, manager of the Garden, Family, and Casino Theaters at Davenport, Illinois, made some calls to the exchanges of the city recently.

C. W. Price, McClure's active manager in the Chicago territory, wrote from the Pacific coast that he would be back in the streets of the Windy Village this week.

Alfonso Liguori, director of the Wolverine Film Company, which has been producing its first feature at Grand Rapids, Michigan, arrived in Chicago recently with a copy of the company's initial film to arrange for its distribution.

W. D. Hodkinson, president of Triangle, was in the city for two days last week conferring with Manager Seerey of the local Three-cornered office. Mr. Hodkinson is on a tour of all his main exchanges and is working out some efficiency plans and boosting in general.

Mrs. Drum, proprietor of the Princess Theater at Moline, Illinois, made her first visit to Chicago recently. She has been an exhibitor for many years. She paid her respects to Manager Cresson E. Smith of the Metro exchange and others whom she has known only through the mails heretofore.

Charles Hoy, of the Hoy Reporting Service, was in the city from New York for a few days recently. He is assisting the Chicago F. I. L. M. Club in its arrangements for the coming national convention of exchangemen. He says that New York exchangemen are going to be among the liveliest boosters present.

On the wall back of the speakers' table at the recent Paramount-Fatty Arbuckle banquet at the Sherman Hotel, which was attended by about two hundred exhibitors, film and press people, there was a big color reproduction in oil of the familiar features of the plump screen comedian. This portrait was created in record time by the Universal Art Studios of 17 Quincy street.

W. E. Brimmer, who for a year was manager of the General Film Company's branch in Milwaukee and previously conducted the Milwaukee office of Universal, has completed arrangements with McClure Pictures to represent them in that city. He is working in co-operation with the Chicago office. He will have headquarters in Milwaukee at 610 Murray avenue.

Director George L. Cox, formerly producer for the Selig Polyscope Company, and later general manager of the Advance Motion Picture Company, is convalescing from a severe illness at one of Chicago's fashionable hotels. He was hurried to Chicago after an operation for producing a special film for the Rocktonsilitis in New York. He has been efeller Institute.

Although it more than a month yet before the first Mack Sennett Keystone comedy will be released, more than eighty-five contracts, many with deposits attached, have piled up on the desk of C. E. Bond, who is handling the comedies for Triangle. Mr. Bond states that all exhibitors do not understand yet that the comedies can be booked whether the Triangle program is being used or not.

William K. Jenner, who was absent from the manager's desk at the K. E. S. E exchange for several days lately, returns from Milwaukee to say that "Skinner's Dress Suit" was a fit in many ways for Milwaukee theaters. It looked well from the box-office. Mr. Jenner accompanied Benjamin Judell, of the Essanay Company, on a trip northward to give the Wisconsin exhibitors a special showing of Max Linder comedies.

Chicago has a brand new scenario writer, and a very attractive one, too. She is Mildred Considine, of New York, daughter of the well known theatrical manager. She has contributed to the screen a number of feature stories and is now writing the comedies being produced in Chicago by the Sunshine Film Corporation. She has also written a special article on film stories which will appear later in MOTOGRAPHY. It is aimed particularly at exhibitors.

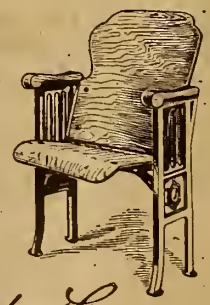
E. Schwartz, of the E. S. Film Service, has purchased the rights in the Illinois territory to the *Chicago Tribune's* war films. He has several four-reel subjects which he has just acquired also, among them "The Triumph of Right," made by the Pan-American Film Company; "The Tyranny of the Mad Czar," produced by the Coigne Feature Company; "Storms of the Heart" with Betty Nansen, made by the Great Northern Film Company.

UNIVERSAL BOOK IT PROGRAM

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - NEW YORK

A SNAP For SOMEBODY



We have on hand a few hundred used chairs. Some veneer—some upholstered. All in good condition. Must dispose of them in a hurry. This is YOUR opportunity Write for description and prices today.

THE A. H. Andrews Co.

115-117 South Wabash Avenue
Dept. M 1 CHICAGO, ILL.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, MARCH 31, 1917 No. 13

LIBRARY MAR 24 1917 MOTION PICTURE DIVISION

BESSIE LOVE, TRIANGLE-FINE ARTS

More Than 9,000 Exhibitor Circulation Guaranteed

MARY GARDEN

A supreme artist, wholly without an equal; one of the world's greatest dramatic artists; a magnificent, vital, regal woman with fire, spirit and zest. She, too, is exclusively a star of Goldwyn Pictures. About what other artist have such things as these been said:

PHILA. EVENING LEDGER: Truly she is "Mary the Magnificent"—a favorite everywhere.

BOSTON RECORD: 60,000 persons wrote to Goldwyn in two weeks naming plays in which they preferred to see Mary Garden starred. . . . There's a fine test of her wonderful popularity.

NEW YORK HERALD: Mary Garden is a heroine of the opera and of the first pages of all newspapers, . . . a vital artist with a genius for keeping before the public.

MOVING PICTURE WORLD: Mary Garden has been regarded by all producers as the biggest woman star holding out against the screen.

CINCINNATI INQUIRER: And Mary Garden, too. What a colossal ambition Goldwyn seems to have for cornering the big-star market.

SALT LAKE TELEGRAM: Mary Garden is the best advertised woman on earth. She is a perfume; a candy bears her name; she is on musical records in hundreds of thousands of homes, thanks to the phonograph; she is a pre-eminent favorite of the opera in three countries and now Goldwyn gets her to introduce her pictorially to the world's millions.

MOTION PICTURE NEWS: Mary Garden has been more widely exploited than any woman in modern history.

LOS ANGELES HERALD: Mary Garden's genius is revealed in her first act for Goldwyn. "Tell me what you wish me to play," she asked the people of America and 60,000 persons wrote her in two weeks. Mary Garden understands the people.

WINNIPEG FREE PRESS: Truly, she is Mary, the ever-interesting. A genius, a wonder and a great artist.

LOS ANGELES TIMES: Miss Garden will have tremendous drawing power as a screen star.

Advisory Board:

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Exhibitors may care to know that Goldwyn has several thousand comments like these from every important country in the world

Goldwyn Pictures Corporation

16 EAST 42nd ST., NEW YORK CITY

Telephone: Vanderbilt 11

TRIANGLE

TRIANGLE PROGRAM

Mr. Exhibitor: You know that "Wid's" reports are not controlled or influenced by any manufacturer or distributor.

We reproduce the "batting averages" (tabulated percentage reports from exhibitors) as published in the last issue of Wid's Magazine, March 8, 1917

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
1525	Triangle	74.1	67.0	317
587	Fox	72.0	69.0	81
435	Metro	71.5	67.8	42
326	Vitagraph	71.1	67.7	63
1683	Paramount	71.9	66.1	293
395	World	67.0	61.1	36

The number *before* the brand name indicates the number of reports received and tabulated on pictures of that brand, according to the following scale: Exceptional 100%, Excellent 80%, Good 60%, Fair 40%, Poor 20%, Bad 0%.

The first column ("P. P.") carries the percentage of pleased patrons. The second column ("B. O.") shows the box office percentage. The figures in the third column ("Repeat") indicate the number of reports which recommend pictures as worthy of return dates.

You will note that Triangle leads in pleased patrons and that there are 317 Triangle repeat recommendations, out of a total of 1525 reports, a *higher percentage* than is shown by any competitor. Draw your own conclusions.

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway - - - - New York City

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

Marjorie Rambeau in a scene from "Motherhood," a Powell-Mutual drama of war and peace. Released March 26.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, MARCH 31, 1917 No. 13

New York Legislators Defer Tax

PROFITS OF EXHIBITORS AND PRODUCERS DO NOT JUSTIFY NEW LEVY

Conclusions

A STATE tax upon the exhibitors of New York, the Wheeler committee reports, would be unjust and detrimental at this time.

* * *

The committee finds that the owners of small theaters, wherever located in the state, are making profits which would be termed exceedingly small.

The average of admission prices for the entire state of New York falls slightly below ten cents. Prices have steadily advanced and still are advancing.

The limitations on profits may be traced to wastefulness in management in all branches of the industry, to cut-throat competition, to the incapacity of some individuals in the business, and to the war.

* * *

None of the three departments of the industry—exhibitor, producer or distributor, is earning sufficient profits at present to warrant the state in levying taxes upon the business.

* * *

The industry is practically on a cash basis as between exhibitor and distributor, the report states. Producers and distributors divide on a percentage basis as a rule, though methods vary.

THE contentions of exhibitors and producers that the motion picture business in the state of New York cannot at this time assume heavier tax burdens, as some have advocated, are borne out by the facts disclosed in the investigations carried on by the Wheeler committee of the New York legislature, which has just submitted a report that virtually exempts both exhibitors and producers from a tax levy by the state, for the present.

But with the return of better conditions following the war and the re-alignment of the business under the stress of readjustments now in process, it is declared advisable to bring the motion picture business, along with the whole amusement world, into the scheme of taxation that has been the object under consideration.

Raises Question of Improper Pictures

Well toward the beginning of the report the committee declares that it has encountered a condition in the producing field, where a few concerns devote themselves to making "improper, smutty and indecent pictures," that is regarded by the committee as a menace to the better element of the business.

To eliminate the traffic in this class of pictures, as well as to promote a more methodical and economical manner of conducting the theaters and exchanges, the committee advises the establishment of a state license bureau with powers and duties similar to the license bureau of New York City, which is headed by License Commissioner George H. Bell. Commissioner Bell was recently a witness before the legislative committee. His methods were indorsed by producers and representatives of the National Association of the Motion Picture Industry. In consideration of the support which men in the industry have given the New York official, the Wheeler committee strongly favors similar regulation of the film business in the state.

Such a bureau would exercise supervision over films with the powers that are extended to the license bureau of New York City by the police ordinance, thus becoming in its actual administration a censor body.

The Advantage of Licensing Operators

In addition, a state bureau would be given authority to license operators. The need of licensing operators is emphasized as an economic advantage to the producer, distributor and exhibitor. Inexperienced and incompetent operators now are the cause of many films being mutilated and rendered useless long before what would be the case if more care was observed in their handling and projection. The findings of the committee

Proposals

THE Wheeler committee recommends the creation of a state license bureau in New York, patterned after that in New York City.

* * *

One function of the state bureau would consist in suppressing the indecent films which appear from time to time with injurious effect on the business.

* * *

Those in the business who desire the advancement of the motion picture and the respect of the public for their profession should be protected against the producers of smutty, indecent pictures.

* * *

Supervision of projection by state authorities and examination of operators by the license bureau would eliminate waste and damage caused by mutilation of films and lengthen the life of films, thus reducing producers' overhead and rental prices.

* * *

The committee is of the opinion that upon the return of normal conditions, following the war, the motion picture business can well be made a partner in the tax burdens which it has not shared heretofore.

in this regard are based on careful analysis of the subject obtained with the assistance of experts.

The important passages of the committee's report are given in full below. It is stated in the concluding section of the report that when present conditions in the business have become readjusted to meet changing conditions and when a normal state of affairs has been restored following the war, a special tax may properly be placed upon the business. The committee says:

Pictures Which Injure the Business

Early in our investigation it developed that two or three comparatively large concerns were engaged quite largely in the production and distribution of improper, smutty and indecent pictures. Some of the best and most representative men connected with the industry testified that the motion picture industry, which they believe to be capable of accomplishing great good, was being substantially injured by that class of pictures, and that while, in comparison with the total output, the percentage of such pictures was small, the evil effects on the industry and upon the public, particularly upon the young, were deplorable. In some instances the producers and distributors of these smutty, immoral and indecent pictures have been able to obtain the support of so-called purists, reformers and uplifters on the ground that such pictures "teach great moral lessons." Careful investigation proves that the audiences who witness them have not gone to see the exhibitions of these pictures for the purpose of being taught a "great moral lesson," and that the effect of such pictures instead of being beneficial is baneful. The necessity for the creation of some means whereby the production, distribution and exhibition in this state of that class of pictures could be prohibited and prevented was so great, both from the standpoint of the industry and of the public, that the committee has given particular attention to that branch of the investigation, in which it was materially aided by representative men connected with the industry, with a view to devising a system of regulation by licenses and license taxes as hereinafter particularly set forth.

Leading men in the industry pointed out that there was a very large loss to the business in the mutilation of and other damage to the film in this operation, and which loss they believed could be substantially lessened by proper supervision of the business of exhibiting motion pictures.

The Short Life of Prints

With proper care and treatment of the film the period during which the prints of a given picture ordinarily continue to earn income from being exhibited varies from one to two years, the income therefrom being much larger immediately after the prints are released and gradually lessening until the picture has covered the territory and exhausted its ability to earn any substantial sum and is therefore withdrawn from exhibition.

The industry is practically on a cash basis as between the exhibitor and distributor.

The method of dividing between the producer and the distributor the gross rentals received from pictures varies, but it is usually on a percentage basis.

The average daily attendance at motion picture theaters in the state of New York is about one million. The average price of admission to such exhibitions is slightly less than ten cents. Such prices have steadily advanced and are still advancing. This advance in price charged by exhibitors has been made necessary by the constantly increasing cost to him of the positive films and the better surroundings required in connection with the exhibition of these pictures. The cost to the exhibitor of the pictures has increased much more rapidly and to a greater extent proportionately than he has been able to increase his price of admission. The committee is satisfied from its investigation that as a rule the proprietor or owner of the small motion picture theater, wherever located, is making an exceedingly small profit from his business, and in many cases none whatever, and that it would be an injustice to him to attempt to impose any substantial additional burden.

Profits Decreased by the Film Cost

The cost of production of motion pictures in the last two or three years, particularly the so-called special feature pictures, has increased enormously, due to the ridiculously high salaries of the so-called "star" actors and actresses, and others connected with the production of pictures.

Taken as a whole the condition of the industry at present, however, is not as spectacularly prosperous as it was a few years ago. This is due in part to wastefulness in management, to reckless cut-throat competition, to the incapacity of many of those who have sought quick profits and also very largely to the European war. The termination of the European war and the establishment of sounder financial methods should bring a return of prosperity.

The committee believes that the public welfare demands the immediate creation in this state of a department or bureau which shall take and have charge of the licensing of the various persons, firms, corporations and associations engaged in this state in the production, distribution, or exhibition of motion pictures, and the operation of the machines used in such exhibitions, and to regulate, as is done in the city of New York, the character of pictures so to be exhibited; and that a suitable license tax or fee be imposed.

Summary of New York Report

THE Wheeler committee closes its report of investigations into the conditions of the motion picture industry in New York with the following statement of its conclusions and recommendations:

"That while in the past enormous profits have been made by concerns engaged in the production and distribution of motion pictures, and while such concerns have not been paying their just share and proportion of the burden of government, and while some are doing well now, yet the conditions due to the present European war, and the transformation which is now going on in the business, make it inadvisable now to single out that particular industry as a subject for special taxation. The committee, however, is of the opinion that upon the return of normal conditions, this industry, as well as the whole amusement field, may well be brought within such a scheme of taxation in this state.

"The committee believes that the public welfare demands the immediate creation in this state of a department or bureau which shall take and have charge of the licensing of the various persons, firms, corporations and associations engaged in this state in the production, distribution or exhibition of motion pictures, and the operation of the machines used in such exhibitions, and to regulate, as is done in New York City, the character of pictures so to be exhibited and that a suitable license tax or fee be imposed.

"The committee also recommends legislation making the theft or intentional mutilation or destruction of any motion picture film, apparatus or device cause for the cancellation of the license of the person guilty of such act.

"In addition to the foregoing matters, the committee calls attention to stock jobbing propositions, with advertising of a fraudulent character, with relation to moving picture machines and profits in the business."

F. I. L. M. Convention May 8

The date of the national conference of exchange managers, to be held at the invitation of the Chicago F. I. L. M. Club with a view to organizing a national exchange managers' body, has been set for May 8. The executive committee at its last regular weekly meeting decided to notify the F. I. L. M. Clubs of other cities that the second week in May seems to be the most suitable time for the representatives from the twenty or more cities interested. The selection of a hotel or headquarters has not been made.

About four hundred exchange managers are expected to attend. The program is now receiving the consideration of the executive committee. Practically every important question with which the manager of an exchange has to meet from day to day will be discussed.

Most of the subjects to be treated upon closely affect exhibitors. Systems of picking up films that are employed in various cities will be considered.

Mayor Stops Sunday Pictures

Mayor James M. Boutwell of Montpelier, Vermont, has placed the ban on Sunday pictures, and at his direction Chief of Police P. J. Connolly served notice on owners to discontinue them.

Mobilize Motion Pictures

ASSOCIATED MOTION PICTURE ADVERTISERS SWING INDUSTRY TO AID UNCLE SAM

MOBILIZE motion pictures!

This is the war cry with which the Associated Motion Picture Advertisers has started to swing the tremendous influence of the great industry into line for patriotism and preparedness. The association comprises the publicity men of virtually all the producing companies, who, when the present national crisis arose, saw in the machinery of the motion picture activities the most powerful and direct appeal possible, to arouse the citizens of the United States to a realization of their privileges and responsibilities. The formation of a National Duty committee followed.

Upon placing the suggestion before the executive heads of the great corporations which they represented, the publicity men were immediately given, not merely endorsement, but *carte blanche* to call upon any member of each of the organizations at any time and for any purpose along the line suggested, for national propaganda. Accordingly President Wilson was notified of the instrument at his command and he promptly acknowledged the association's plan.

One of the designs to be used by the Associated Motion Picture Advertisers for posters, etc., in its national duty campaign.

But, most important of all, for the first time in the history of the world, a government has at its disposal a means of presenting to the most unlettered person a clear and convincing statement of the situation at an hour when the real peril is that the peril may not be understood. The Associated Motion Picture Advertisers believe that the only danger in which the republic may find itself is the same as that which existed in England for almost two years after the great war began—apathy. The first intention, therefore, is to make every man who possibly can be reached by screen, understand that this is *his* country, and if the country is forced into war, it is *his* personal war. Following are the various divisions of the campaign, as outlined:

1. Motion Pictures. The organization of a quick acting, easily handled, fully responsible bureau in New York City, which shall immediately prepare two feature motion pictures to be shown before twenty million people in the twenty thousand motion picture theaters in the United States. The immediate use of smaller reels, picturing army manoeuvres, navy manoeuvres, battleships with their crews, views of the West Point and Annapolis cadets on review, and other patriotic subjects, now available from the libraries of the motion picture companies. The idea is to secure these without cost and to secure their exhibition with the co-operation of the National Association of the Motion Picture Industry and the Exhibitors' League of America and all its locals in various states of the Union.

2. Screen Slides. The preparation of fourteen slides with proper slogans and patriotic appeal which will induce recruiting. These slides to be changed daily and two to be used each day.

3. Posters. The preparation of 24-sheets, 6-sheets, 3-sheets and 1-sheets by poster artists of exceptional ability, and this art service to be voluntary. The securing of the co-operation of bill posting companies throughout the United States, so that such posters should be given the right of way over all commercial and theatrical posters. This to reach into every state, city and town of the United States. The posters would bear, for example, such appeals as "Every man who is a man will do his duty"; a second one picturing a woman with a child in her arms standing at a cottage door, with the inscription beneath, "It is for these your country needs you"; a third, with the American flag and the inscription, "All you can do for it is none too much"; and a fourth, also with the American flag, with the words, "If it's worth living under it's worth fighting for." All the designs for the above and similar posters will be executed immediately so that there will be no delay in putting the plan into operation when the necessity arises.

4. Newspaper and Magazine Advertising. The preparation of page, half-page and quarter-page advertisements by expert advertising men. This service also to be voluntary in behalf of recruiting. The drawing up of a full schedule for the placing of these advertisements so that they can be published on the receipt of a telegram from New York simultaneously with the opening of special recruiting stations in the various sections.

5. Newspaper Publicity Co-operation. Immediately getting in touch with the editors of the newspapers in the United States and arranging for the publication on notice of material to crystallize public sentiment on the subject of recruiting. Also there will be secured the co-operation of such news agencies as the Associated Press, the Publishers' Press, the American Press Association, the Western Newspaper Union and all the larger advertising agencies of the country.

This plan of action was first submitted to an official high in the councils of the war department, and who has rendered America signal service on several memorable occasions, but whose name, for political reasons, it is necessary to withhold. His comment was that the plan was the most practical and valuable for the purpose in view, that he ever had encountered. With this encouragement the enthusiasm of the members of the organization was redoubled, particularly upon receiving such letters of endorsement as the following:

Producers Encourage Movement

Adolph Zukor, Famous-Lasky: We wish to compliment the Association of Motion Picture Advertisers upon the initiative and patriotic interest in the country's welfare at this critical period, which it has displayed by offering its services and those of its various members to the government to assist, in whatever manner is possible, the stimulation of a recognition of everyone's duty to the country, and for the inducement of obtaining enlistments in various volun-

teer organizations of the country's defensive branches. We wish to take this means of assuring you that we are very glad to have any members of your organization that are employes of this company devote all the time that is necessary to the work which your organization is planning in this direction.

Walter W. Irwin, Vitagraph: Permit me to congratulate you upon this praiseworthy action which necessarily increases the pride of all of us in the fact that we are members of an industry which can, and will be of great service to the people of this country, and the members of which, whether they be Republicans or Democrats, are to a man back of the president at all times, in the country's foreign relations. Therefore, call upon every officer or member of this organization for any and all assistance any of us may be able to render in the carrying out of your object.

J. A. Berst, Pathe: I am familiar with the project which your association has of furnishing aid to the national government in the promotion of recruiting and of arousing a proper patriotic spirit in the citizens of this country in the event of war with Germany. I shall be most happy to extend to your body in this laudable enterprise whatever assistance I can in general and specifically whatever motion pictures that we may have that will illustrate and aid in the promotion of this campaign, I shall be most happy to furnish.

Similar letters were received from R. A. Rowland, president of Metro; Hiram Abrams, president of Paramount, and Ben B. Hampton, president of General Film, and many others. President Wilson was thereupon notified in a letter signed by the members of the National Duty committee: Arthur James of Metro, president; E. Lanning Masters of Vitagraph, P. A. Parsons of Pathe, A. S. LeVino of Rolfe, Victor B. Johnson of Kalem, Paul Gulick of Universal and Charles E. Moyer of Paramount.

Many Men Active

The following sub-committees have been organized and are working rapidly in their respective departments of activity:

Trade Paper committee: Charles Burr, Paul Gulick, Randolph Bartlett, Jacques Kopfstein, P. A. Parsons.

Posters and Cartoons: Charles E. Moyer, Paul Lazarus.

Newspaper and Magazine Publicity: Paul Gulick, Randolph Lewis, A. S. LeVino, Randolph Bartlett, E. Richard Schayer, Peter J. Schmid.

Display Advertising: E. Lanning Masters, P. A. Parsons, Arthur James, Charles Burr.

Slides: Jacques Kopfstein, Julian Solomon.

Finance: Ben Schulberg, A. S. LeVino, Nat. Rothstein, Jacques Kopfstein.

Emblem committee: Ben Zeidman, E. J. O'Donnell, Bernard Fineman.

Organizations: Carl Pierce, Wallace Thompson, Harry Tootle, Victor B. Johnson, Theodore S. Dietrich, S. B. VanHorn.

So, with the general plan approved by a high governmental authority, the facilities for putting it into effect provided freely by the moving picture corporations, and a full corps of highly specialized volunteers enthusiastically working in these eight different directions, it can be truthfully said that motion pictures are mobilized.

Message To Public

The essence of the campaign is that it is to be as wide as the horizon and as personal as a letter or a conversation. The message is to be so definite that it will call for a definite answer and an alignment of all to whom it is addressed, for or against their country. In effect, this message will be:

Your country may be forced into war. You have accepted citizenship under the American flag. You have enjoyed the privileges of freedom from the political conditions which have embroiled Europe in disaster. Those privileges need defenders. You can defend them in several ways. Our army needs men. Our navy needs men. Our government needs a united people. The time has come to forget our neighborhood quarrels, our domestic differences. Are you an American, or just living in America? If you believe in American ideals the time has come to decide what one thing you can do to prove your faith. Your country needs you. You need your country. What are you going to do?

MAYOR THEIR GUEST

St. Louis Exhibitors Entertain City Executive and Hear Address by Rabbi Harrison at Regular Weekly Luncheon

Mayor Kiel of St. Louis has accepted an invitation of the Theater Managers' and Motion Picture Exhibitors' League of that city to attend the weekly meeting and luncheon to be held March 22. He will be accompanied by Building Commissioner McKelvey and City Counsellor Daus. The luncheon is to be held at the Mercantile Club. The principal speaker of the occasion is to be Rabbi Harrison.

The bulletin of the association issued under date of March 14 states that burglars broke the booth of the Mozart Airdome at Delmar avenue and Buyard street and stole the following articles:

One No. 1217 Victor A. C. motor, 110 volts, 60 cycles. marked Electric Specialty Company, Stamford, Conn.

One No. 12717 Victor A. C. motor, 110 volts, 60 cycles.

Exhibitors are requested if they have any information or the articles to them for sale to notify the association.

The membership applications of the Pestalozzi Theater and Central Film Company were accepted, the former as an active member and the latter as associate member.

A motion was carried that in future all regular Friday meetings of the Association shall commence promptly at 11 o'clock.

St. Louis exhibitors and exchange managers who are acquainted with A. B. Flinton, manager of the Kansas City Feature Film Company, had the opportunity to say "Howdoyoudo" to him a few days ago. He stopped off in St. Louis on his way home from the East. Mr. Flinton was formerly manager of the General Exchange in St. Louis.

Theaters Join Patriotic Move

The motion picture exhibitors of New York City have fallen into line enthusiastically with the Mayor's Committee on National Defense in the interest of national preparedness. Through a circulation of declarations of patriotism among audiences of the theaters in Greater New York, Mayor Mitchel's committee believes it will obtain between four hundred thousand and five hundred thousand signatures to be forwarded to President Wilson.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, was invited by the mayor's committee to act as chairman of the motion picture division of the patriotic campaign. At a meeting in the Manhattan Hotel, Mr. Lasky's plan of co-operation of the motion picture industry was outlined and unanimously accepted.

Letters were sent to all exhibitors of the city together with slides for exhibition on their screens and posters for their lobbies. Exhibitors by the score telephoned or wrote their willingness to help.

Illinois State Censor Bill

The complete Guernsey censorship bill, which provides for a state censor and eliminates all local censorship, and which has been introduced into the Illinois legislature, will be found on page 683 of this issue. This bill has been characterized by film men as the fairest censor bill which has thus far been drawn.

NATIONAL EXPOSITION PLANS

Ludwig Schindler, Chairman of Big Chicago Show, Coming July 14 to 22, Inclusive, Makes Arrangements for Several Innovations

Within a week of his appointment by the national executive committee of the Motion Picture Exhibitors' League of America to the managership of the 1917 exposition, Ludwig Schindler has started active preparations to make it a bigger affair than any of the six which have preceded it.

Mr. Schindler has signed a lease for the noted Chicago Coliseum, the scene of so many national political conventions and the home of the Chicago automobile show, for the motion picture exposition. The date of the exposition has been changed from July 7-14 to July 14-22.

The new manager of the exposition has announced several innovations. For one thing, the annual convention of the Motion Picture Exhibitors' League, as announced last week in MOTOGRAPHY, is to be held in the same building with the exposition instead of in a hotel some miles distant. The Coliseum will be, in every sense of the word, the center of the industry during the week of the convention and exposition.

To carry out this plan he has secured the Coliseum Annex that there may be plenty of room for the convention as well as for the exhibits and that the crowd of fans who will swarm the building will have room to turn around.

The exposition will be the seventh to be held under the auspices of the Exhibitors' League and the third to be held in Chicago. Last year's exposition was held in the middle western metropolis and was so successful that it was decided to held the 1917 show in the same city.

Ludwig Schindler, to whom the national committee has intrusted the management of the exposition, has a record of successful achievement. He is a self-made man in every sense of the word. He is recognized as one of the foremost exhibitors in the city of Chicago and holds high rating in business and financial circles.

Mr. Schindler first came into prominence in the amusement world as a German actor. For many years he managed and played leads in his own company. He built Schindler's Theater, which became noted for German drama. In the early nineties he managed successfully three companies of German players who played but one night each week, and made money, which is considerable feat in the show world.

With the arrival of the motion picture, Mr. Schindler turned his theater over to films. He now owns both the Schindler Theater and the Plaza and has other business connections outside of the motion picture industry.

As a committee assisting Mr. Schindler in the preliminaries for the exposition are: Peter J. Schaefer of Jones, Linick & Schaefer; Nathan Ascher of Ascher Bros., and Joseph Trinz of Lubliner & Trinz. Alfred Hamburger of the Hamburger Enterprises is a member of the national committee. Thus the four big firms of exhibitors in Chicago are behind Mr. Schindler in his undertaking.

Henrik Ibsen's famous problem play, "The Doll House," is half completed by Director Joseph DeGrasse at Universal City.

Screenshine

By Mel Ody

THE OTHER FELLOW'S JOB

THE exhibitor: "Gee whiz! I'd like to get a chance to make a picture or two, myself!"

The producer: "Why the exhibitors don't know how to get the good out of a picture. We spend thousands making a fine feature and then they don't advertise it so it pulls half what it's worth."

The exchangeman: "And they give us stuff like that and expect us to sell it!"

The star: "Oh I'd just love to manage a picture house. I would have a full orchestra and run only special features. I should have a little perfume fountain in the lobby and I'd give every lady a bunch of violets or sweet peas. Oh, I think it would be delightful!"

You know the old saying: The grass on the other side of the fence always looks greenest.

"MUSIC HATH CHARMS"

Good music "soothes the savage beast" and pulls the patrons in. Witness the following verse written to the organist of Harry Miller's Boston Theater, Chicago. The title is the words of the illuminated sign used in the theater to announce the name of the musician:

"NOW AT THE ORGAN, MILDRED FITZPATRICK"

Now at the organ is Mildred FitzPatrick;
For holding her hearers she surely has that trick.
We sit by the hour and listen untiring,
What matters the weather or if we're perspiring?
We even forget the handsome screen hero;
We don't give a hoot if its ninety or zero.
When Mildred FitzPatrick is playing so sweetly
We loose track of pictures and weather completely.
Hats off to you, Mildred, you sure are a treasure;
The time that we spend here are hours of pleasure.
And here's to your Boss, let him mind what we're saying
We'll crowd his theater when ever you're playing.

Gertrude Lucas, 15 South Wabash Ave., Chicago.

EVER ENTERTAINED A FLAME SPOUTER?

Edward Murphy, a 14-year-old Chicago youngster, a messenger boy, learned the trick of exhaling fire and thought he would try it one night in the Monogram Theater at 3520 South Halsted street.

He put kerosene in his mouth and then ignited the gas he blew out.

Patrons, seeing the shaft of flame, began to rush for the exits. Manager L. D. Nichols had to collar the boy and escort him to the open air where he could spout flame without endangering anybody.

Probably no one was so deeply moved by the pro and con censorship discussion at the Reel Fellows Club last week as Bill Heaney. Ask Bill about it.

THINGS THEY ARE PROUD OF

George Luttrell, of Jacksonville, president of the Illinois Branch of the M. P. E. L.—his golf scores.
Joe Hopp, president Chicago League—his vocabulary.
Bill Sweeney and Alfred Hamburger—their wives.
Harry Miller—his Elgin (car, not watch).
"Watty" Watkins, vice-president Reel Fellows—his baby.
E. Schwartz—his eyes.
Billy Hamburg, secretary Reel Fellows—his size.
Jack Haag—his complexion.
Jack O'Toole—his tummy.

Here's a good one from Clark Irvine's *Screamer* of Loose Angeles:

Bessie Love had a bunch of beautiful violets the other day. Scotty McKee remarked that before he was married violets were his favorite flower.

Bessie asked him what his favorite flower was since he got married, and he said Gold Medal or A1.

There's one particularly bright spot in the Reel Fellows' rooms, and that is the table top dressed up in the scarf donated by Mrs. Bill Sweeney.

Use Motography Cuts Free

Motography often prints illustrations that would be useful to use on your program cover or in your other advertising matter. If at any time you see a cut in Motography that you would like to use, just say the word and it will be sent to you, to be returned to us when you have finished with it. But please *remember* that we must be notified of the cut you wish *immediately after you receive the issue in which the cut appears.* The half-tones accumulate so rapidly that it is impossible to keep them very long on file.

Watch the pictures in Motography, and remember this service is absolutely free to you.

Michigan Bill in Committee

The Eaton censor bill proposing the establishment of a board of censors in the state of Michigan has gone to the ways and means committee, where film men say the measure is not having such an easy career as heretofore. The bill was reported out by the state affairs committee of the house with the recommendation that it be passed. Speaker Rice declined to place it on the calendar at that time, although Representative Eaton so requested. The speaker declared that the nature of the bill requires that the finance committee be given a chance to pass upon it.

Clean Pictures and Profits

An editorial on "Cleaner Movies" appears in the *Times,* of Oswego, New York, in which is stated concisely the financial side of the question from the exhibitors' standpoint in the matter of clean pictures versus salacious or risque films. The *Times* says:

It runs up against the feeling of many managers, that salacious shows pay better. Many theater owners say frankly that whenever they announce a risque film, their attendance immediately begins to swell.

There are a few fundamental considerations, however, which they ignore. They may gain an increase temporarily through having the normal audience of people who want clean shows, while attracting also the special class that looks for morbid sensation. But if the place keeps on, a great mass of people become disgusted and stay away. Finally the theater will have to depend wholly on the dirt seekers who are not the best financial basis.

If exhibitors will co-operate with the women's clubs, the social settlements, and other betterment agencies, for an intelligent control of film production, they will in the long run place their business on the most permanent foundation.

To Regulate Seat Sales

Two more bills affecting motion picture theaters have made their appearance in the New York legislature in the last fortnight. Representative Greenberg introduced a bill making it a misdemeanor for any person, or corporation, managing or controlling a theater where dramatic performances are given, or motion pictures are exhibited, to sell tickets for admission at a time when all seats in such theaters are occupied without first conspicuously posting in the lobby of the theater a notice setting forth such conditions. Each violation is to be considered a misdemeanor.

Senator Carroll, of Brooklyn, presented a measure proposing a tax on theater and other amusement tickets, sold in excess of the prices prevailing at the box office of the theaters, where admissions of one dollar or more are charged. A stamp would be attached to tickets sold at box offices. Tickets sold elsewhere would be subject to a fifty per cent tax. Sale of such tickets without payment of the tax would constitute a misdemeanor.

CHICAGO EXHIBITORS MEET

Question of Censorship Discussed and Deposit System Condemned by Exhibitors of Local Branch of M. P. E. L.

A meeting of the Chicago local branch of the Motion Picture Exhibitors' League of American was held on March 16 at their headquarters in the Masonic Temple, and the pressing questions of censorship and the deposit system were taken up and discussed at some length. President Joseph Hopp presided and some lively and interesting talks marked the meeting.

Dr. Sam Atkinson of Los Angeles, formerly a clergyman in New York City, was present at the meeting and gave an interesting talk on censorship. A special exhibitors' censorship committee was appointed, consisting of Dr. Atkinson, George Laing and Robert Levy, to represent the exhibitors at the Reel Fellows meeting where the Guernsey censorship bill was discussed. President Hopp was also authorized to appoint a committee to go to Springfield later to oppose the censor bills which have been introduced into the state legislature, particularly the Guernsey bill, which creates a state censor and does away with all local censorship, and which has the best chance of becoming a law. The exhibitors' reiterated their former stand as being absolutely opposed to censorship of any form.

In the matter of deposits the exhibitors took action condemning the system and will notify the producers to that effect. This notification will take substantially the same form as the resolutions passed at the recent meeting of the national executive committee of the M. P. E. L. which were printed in full in last week's (March 24) issue of Motography.

Exhibitors Arrange Youngster Matinees

Many exhibitors of New York City are co-operating with the National Juvenile Motion Picture Board in arranging matinee performances for children. These special showings are also indorsed by the Board of Education.

According to this system, the regular price of admission to the theater is charged. The Board asks no part in the receipts, but promotes the exhibition on the condition that the exhibitor uses the pictures of which the Board approves. It also asks that it be allowed to chaperone the children when unaccompanied by their parents, which it does by having some of its representatives present at each matinee. These exhibitions are held in the morning so that they do not interfere with the regular afternoon performance.

The method of promotion is chiefly through the schools of the neighborhood. Circulars are sent to each school, a coupon attached to each circular which is signed by the parents and presented with a nickel by the children at the door of the theater. Exhibitors declare that many of these performances are given to capacity houses. They not only are financially profitable but are good advertisements for the house and prove to the parents and teachers that the theater is willing to co-operate in providing the right sort of entertainment for the children.

Among the prominent exhibitors who are giving these matinees are Samuel Trigger, Sydney Ascher and William Haring.

Director Worthington is filming at Universal City "The Clock," in five reels.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

The Poor Little Rich Girl, with Mary Pickford, (Artcraft)—"This is the best thing Mary Pickford has ever done. It broke all previous box office records for us."—Harold Edel, managing director, Strand Theater, New York City.

The Poor Little Rich Girl, with Mary Pickford, (Artcraft)—"This is a box-office record-breaker. With it we 'held them out' at ten o'clock in the morning at an increased admission price. The offering pleases the patrons."—M. J. Weil, Castle Theater.—*Downtown house.*

The Poor Little Rich Girl, with Mary Pickford, (Artcraft)—"A splendid production. Drew exceptionally well for the two days it has been shown and we expect a big week with this production."—H. Clark Mooney, managing director, Triangle Theater, Brooklyn, N. Y.

Passion, fifth of the "Seven Deadly Sins," (Mcclure)—"The best so far of the 'Seven Deadly Sins.' Business was better on this one than any one of the others preceding it. The weather was unfavorable. It is a good picture."—Edward Trinz, West End Theater. —*Catering to middle class audiences.*

Little Shoes, with Henry Walthall and Mary Charleson, (Essanay)—"A very good picture. We showed it on a rainy day, but had a full house. Walthall is just as popular as he ever was."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Dancer's Peril, with Alice Brady, (World-Brady)—"A good picture. Business was good."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

The Lamb, with Douglas Fairbanks, (Triangle)—"I ran this picture when it first came out, and ran it again last week. It is a fine picture and went great. As this was Douglas Fairbanks' first picture, it was not seen by everybody as are his recent productions. I believe that exhibitors, whether or not they ran this picture before, will pack their houses with it."—William Brandt, Albany Theater, Brooklyn, New York.—*Neighborhood house; high class patronage.*

The Girl Phillipa, with Anita Stewart, (Vitagraph)—"We ran this picture two days and on the first day did very good business. On account of disagreeable weather, business on the second day was bad." Edward Trinz, West End Theater.—*Catering to middle class audiences.*

A Dream or Two Ago, with Mary Miles Minter, (Mutual)—"This is a fine picture. We had record house on Friday and Saturday."—L. Coyle, manager King George Theater, St. Catherines, Canada.

The Little Brother, with Enid Bennett, (Triangle)—"A very good picture that did pretty fair business, although the weather was inclement."—Edward Trinz, West End Theater.—*Catering to middle class audiences.*

Patria, with Mrs. Vernon Castle, (Pathe serial)—"Mrs. Vernon Castle is still standing up. Mrs. Castle and a Triangle picture on any day make an ideal program that can't be beat."—Edward Trinz, West End Theater. —*Catering to middle class audiences.*

The Blue Streak, with William Nigh, (Fox)—"The Chicago censor board gave this a 'pink permit,' (no children allowed), but the picture proves to be an unusually good one which brought big business and pleased the audiences."—Harry Miller, Boston Theater.—*Downtown house.*

The Square Deal Man, with William S. Hart, (Kay Bee-Triangle)—"This is running for a week at the Rose Theater. The first day's business has broken the box-office record. The picture is liked by the audience." —Harry Miller, Boston Theater.—*Downtown house.*

The Square Deal Man, with William S. Hart, Kay Bee-Triangle)—"This brought big business and was exceptionally well received, even for a Hart picture." —S. Trinz, Covent Garden Theater.—*High class audiences.*

The Mortal Sin, with Viola Dana, (Metro)—"This star is popular and the picture pleased. On a three days' run, business was good."—Harry Miller, Boston Theater.—*Downtown house.*

Betsy's Burglar, with Constance Talmadge, (Triangle)—"A fairly good picture. It pleased some people. An ordinary program feature. We showed it on Sunday to fair business."—Edward Trinz, West End Theater.— *Catering to middle class audiences.*

The Social Leper, with Carlyle Blackwell and June Elvidge, (World)—"A very good attraction. For the past six months World pictures have formed the most consistent program that an exhibitor could buy, which speaks well for W. A. Brady."—Harry Miller, Boston Theater.—*Downtown house.*

A Lass of the Lumberlands, with Helen Holmes, (Mutual)—"This is the best serial Mutual has released yet."—John C. Green, Temple Theater, Galt, Ontario.

The Social Leper, with Carlyle Blackwell and June Elvidge, (World)—"Brought fair business and pleased the audiences,"—S. Trinz, Covent Garden Theater.—*High class audiences.*

Miss Jackie of the Navy, with Margarita Fischer, (Pollard-Mutual)—"One of the most pleasing pictures of the season. It pleased our patrons immensely. Proved a good box-office attraction. I have arranged for a return booking."—Charles E. Hagen, Kenmore Theater.—*High class patronage.*

The Dancer's Peril, with Alice Brady, (World)—"Patrons were very well pleased with this."—Charles E. Hagen, Kenmore Theater.—*High class patronage.*

The Secret of Eve, with Mme. Petrova, (Metro)—"A picture which was well liked by my patrons. Mme. Petrova is a great favorite in this locality."—Charles E. Hagen, Kenmore Theater.—*High class audiences.*

Patria, No. 8, with Mrs. Vernon Castle, (Pathe serial)—"This went over big. The serial seems to please the audiences more and more as it continues."—Charles E. Hagen, Kenmore Theater.—*High class audiences.*

Sister Against Sister, with Virginia Pearson, (Fox)—"Went over well with the audience and brought good business."—Charles E. Hagen, Kenmore Theater.—*High class audiences.*

Little Lady Eileen, with Marguerite Clark, (Famous Players-Paramount)—"A very pleasing picture which brought fair business. Miss Clark is an especial favorite among my patrons."—Chris. C. Taylor, Rialto and Dreamland Theaters, Kewanee, Illinois.

The Brand of Cowardice, with Lionel Barrymore, (Metro)—"The scenes along the border are very good, and those showing our men along the Rio Grande are excellent. Fine stills go with this production, which make it an A1 box office attraction. Patrons were enthusiastic."—Chris. C. Taylor, Rialto and Dreamland Theaters, Kewanee, Illinois.

A Child of the Wild, with June Caprice, (Fox)—"This brought good business and the audience was well pleased."—B. Perlmutter, New Strand Theater.—*Middle class audiences.*

Back of the Man, with Dorothy Dalton and Charles Ray, (Triangle)—"The audience was well pleased with this picture. Dorothy Dalton is very good and is becoming more popular all the time. Charles Ray is also a drawing card."—B. Perlmutter, New Strand Theater.—*Middle class audiences.*

The Scarlet Letter, with Stuart Holmes, (Fox)—"Pretty good business."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Betsy's Burglar, with Constance Talmadge, (Triangle)—"This was satisfactory to the audience and brought pretty good business."—B. Perlmutter, New Strand Theater.—*Middle class audiences.*

Miss Jackie of the Navy, with Margarita Fischer, (Mutual)—"Without restrictions of any kind I think 'Miss Jackie of the Navy' is the most delightful of anything I ever screened."—H. W. Barnes, manager Forum Theater, Hillsboro, Ohio.

Miss Jackie of the Navy, with Margarita Fischer, (Pollard-Mutual)—"This went over great. This is the class of films which brings good business. The Highest Bid, with William Russell, also pleased splendidly."—W. Stewart, Patricia Theater, London, Ontario.

The Masque of Life, (Signet)—"This brought good business and the audience was not disappointed in it."—B. Perlmutter, New Strand Theater.—*Middle class audiences.*

Blood Will Tell, with William Desmond, (Triangle)—"Brought good business and proved to be a pleasing picture."—S. Trinz, Covent Garden Theater.—*High class patronage.*

Blood Will Tell, with William Desmond, (Triangle)—"Fair business. Gave fair satisfaction."—Harry Miller, Boston Theater.—*Downtown house.*

A Winning Loser, (Triangle Comedy)—"A conglomeration of such comedy elements as the French count, the old maid, a boarding school and a crazy comedian, pretty well done. Went over well."—Harry Miller, Boston Theater.—*Downtown house.*

Pots and Pans Peggy, with Gladys Hulette, (Thanhouser-Pathe)—"This title is fine for a neighborhood theater, but not a good drawing one for a downtown house. As an attraction for a theater whose patrons are mostly men, this did not bring good business."—Harry Miller, Boston Theater.—*Downtown house.*

On Record, with Mae Murray, (Lasky-Paramount)—"A very good picture which brought good business. Mae Murray's work was especially pleasing."—S. Trinz, Covent Garden Theater.—*High class patronage.*

The Winning of Sally Temple, with Fanny Ward, (Lasky-Paramount)—"Fair business. Picture ordinary,"—S. Trinz, Covent Garden Theater.—*High class patronage.*

Wrath, with H. B. Warner, (McClure "Seven Deadly Sins" series)—"This brought good business. Proved to be the best drawng card of the series."—S. Trinz, Covent Garden Theater.—*High class patronage.*

A Girl's Folly, with Robert Warwick, (World)—"My patrons did not care for this. Business was fair."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Promise, with Harold Lockwood and May Allison, (Metro)—"Brought big business and pleased the patrons."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

A Love Sublime, with Wilfred Lucas, (Triangle)—"Fair offering."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

The Accomplice, (Art Dramas)—"This went pretty well."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Thresh Out Censorship Question

EXHIBITORS AND EXCHANGEMEN DISCUSS ILLINOIS BILL WHICH WILL PROBABLY PAS

THE film men of Chicago and the state legislature got together on March 16 at the meeting of the Reel Fellows Club at their new headquarters in the College Building.

Senator Guy Guernsey, who introduced the Guernsey state censorship bill into the Illinois legislature, was present and gave a thorough explanation of the proposed measure and made several changes in it upon the suggestions made by the film men present. The discussions of the bill, pro and con, lasted until far into the night and even touched the edge of the morning. Senator Guernsey assured the film men that before the bill is acted upon, Governor Lowden is going to seek a great deal of advice on the subject and is going to see that the side of the motion picture industry is well represented.

Would Eliminate Local Censors

The main question in regard to the bill was whether or not it would eliminate local censorship. Senator Guernsey stated that it absolutely would do this, because the state gave the cities their police powers and have the right to take some of these powers away at any time it sees fit.

Section 13 of the bill as introduced, stated that any person aggrieved by any decision of the state censor could make an appeal to the courts within three days. The film men pointed out that this really made local censorship possible. Senator Guernsey then stated that he would amend the section to state that—instead of any person—any owner or lessor aggrieved could make an appeal to the courts. The three days allowed for the appeal was increased to thirty days.

There was a good deal of discussion about section sixteen in the bill, which states that educational and religious institutions should be exempt from having their films censored. Senator Guernsey suggested a committee of three representatives of the motion picture industry draw up a new section as a substitute for the present one and submit it to him. He stated that it would be fairly certain that the new section if just, would be inserted in the bill.

Exhibitors' Representatives Speak

Upon the suggestion of President Joseph Hopp of the local motion picture exhibitors' league, the league's committee on cesorship—Robert Levy, Dr. Sam Atkinson of Los Angeles and George Laing—expressed their views upon the subject. These men, in line with the recent action taken by the M. P. E. L., declared themselves as absolutely opposed to the principle of censorship and felt that the passage of this bill, even though it were the lesser of all the censorship evils, would be a recognition of censorship and might lead to future difficulties.

Senator Guernsey stated that while the bill purports to create a one man state censorship, as a matter of fact, the function would be performed by several men. He explained that the state government is now divided into nine departments, the head of each of which is directly responsible to the governor. One of these departments is that of education and registration. Among other things, this department passes on state licenses, including those for professional men, etc. Under the head of this department will be the proposed state censor. This censor will not be able to see all of the pictures according to Senator Guernsey, but a board will really do the censoring. The idea is to have about three men on this board from different walks of life and representing different attitudes of mind.

The Senator also pointed out that the state censor's appointment can be jerked out from under him at any time on a moment's notice. While the proposed Illinois bill is modeled upon the bills of Ohio and Pennsylvania, the local measure provides for a number of things not taken into consideration by the bills now in force in the other states.

Improper Pictures Not Necessary to Profit

One of the striking statements made by Dr. Sam Atkinson of Los Angeles in speaking for the exhibitors, was this: "Every exhibitor knows that we do not have to show improper pictures to make money." He continued, "There will always be some who demand censorship, but that demand will not come from the people who visit our theaters. This industry has done for the sobriety of the working man of this country more than the church has done and that can be proved by statistics. It will be the working class and the common people who will be affected by censorship."

Attorney David T. Alexander spoke in favor of the Guernsey Bill. "There is an insistent demand for censorship of pictures" he said, "because this is a commercialized age. Some of the black sheep of the industry have taken advantage of the commercial possibilities of improper pictures and will continue to do so until we reach an ideal state of civilization. The minds of children are reached by films in a manner in which they are not reached by the press or the stage."

The original hearing for the proposed bill was set for Wednesday, March 28. Senator Guernsey postponed this hearing in order to give the film men a chance to take whatever actions they see fit. He stated that there are three other bills to be introduced into the state legislature, all bearing on the same subject, one of these is fostered by Major Funkhouser, the present Chicago censor, and provides for state censorship with also a Chicago censor.

New Members for Reel Fellows

President Ralph O. Proctor presided at the Reel Fellows' meeting, which overflowed the attractive club rooms. Chairman Harry C. Miller of the membership committee, reported the following new members of the club: Maurice M. Rubens, Joliet; Paul Sittner, Criterion Theater; Aaron Jones, Chicago; Charles Clarke, Essanay; C. E. Smith, Metro manager; F. H. Frank, proprietor California Theater; Kenneth S. Fitzpatrick, Jr., president Fitzpatrick McElroy Theater; Harry James, Wynclift Inn; Attorney Myricle Whipple, secretary Crystal Photo-

Illinois State Censor Bill

The complete Guernsey censorship bill, which provides for a state censor and eliminates all local censorship, and which has been introduced into the Illinois legislature, will be found on page 683 of this issue. This bill has been characterized by film men as the fairest censor bill which has thus far been drawn.

plays Co.; Nathan Ascher, Chicago; David Meyer, Chicago; William Baker, John Burnham Company; William A. Cook, Artcraft office.

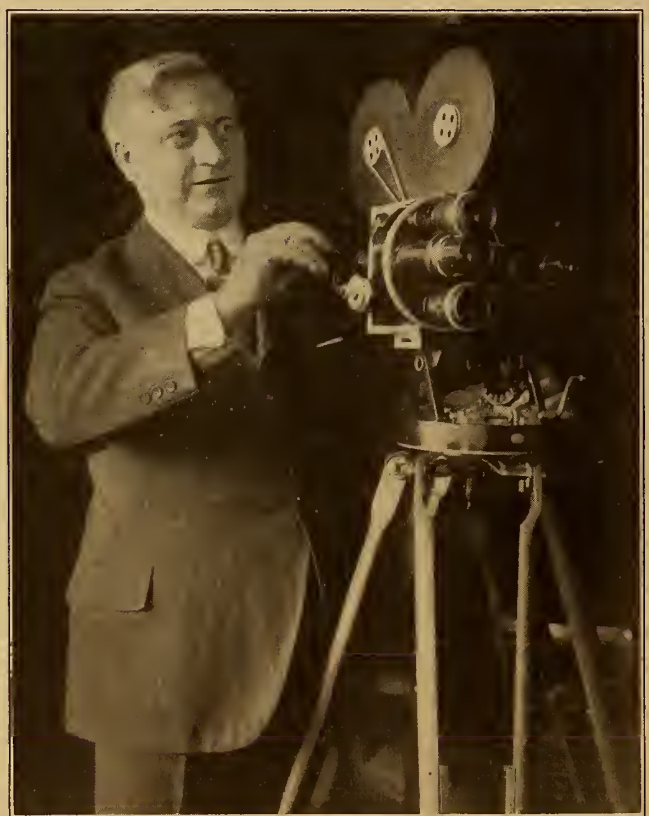
Among those present at the meeting were the following:

Joseph Hopp, president Chicago branch, M. P. E. L.; Fred J. Schafer, Schafer Bros. Theater Co.; David T. Alexander, attorney; Wm. J. Sweeney, treasurer local league and member national executive committee; Alfred Hamburger, Hamburger Theatrical Enterprises; George Laing; Robert Levy and Dr. Atkinson, members local league censor committee; W. D. Barford, Aurora; Wm. Heaney, Virginia Theater; H. A. Hill, Star and Glen Theaters; Harry C. Miller, Alcazar, Boston and Rose Theaters; Ralph O. Proctor, Art Dramas, president Reel Fellows Club; "Billy" Hamburg, secretary Reel Fellows Club; A. E. Curtis, Motography, assistant secretary; George Booth, Bridgeport Theater; Richard C. Travers; M. G. Watkins, American Standard, vice-president Reel Fellows Club; A. Teitel; F. H. Frank, California Theater; T. Krebs, *Trade Review;* Floyd Broekell, and Harry Weiss, Central Film Co.; J. L. Friedman, president F. I. L. M. Club; Maurice Rubens, Rubens Theaters, Joliet; Max Levy, Metro; W. C. Benson and W. McHenry, *Exhibitors' Herald;* A. Krug, Park Manor Theater; Jack Haag, Bandbox Theater; Si. Griever, General Feature Film Co.; D. Russakov, Russakov Can Co.; A. H. Fulton, Harrison Theater, Waukegan; Mack Edmonds; Adolph Powell; Wm. Buckley; President Joseph Hopp, of the Chicago Exhibitors' League; William J. Sweeney, treasurer and member of the National Executive Committee, M. P. E. L.; and Ralph O. Proctor, president of the Reel Fellows Club of Chicago, are among those who expressed the opinion to Motography that while they are absolutely opposed to censorship, the Guernsey bill appears to be the fairest yet drawn.

President Freuler Goes A-visiting

President John R. Freuler, of the Mutual Film Corporation, has just completed a tour of the western studios contributing to the releasing schedules of the Mutual—and he's off again on a trip to New York to look over the eastern studios.

"My first trip west in a couple of years," remarked Mr. Freuler. "When I landed in Los Angeles there was a flock of automobiles to meet me and to remind me of the thoughtfulness of my friends. I elected Charles Chaplin's locomobile and we hurried off to the Alexandria, and thence to the Lone Star studio.



Mutual has a new cameraman. His name is John R. Freuler and he uses a fifteen hundred dollar camera. He has another job, too. He's president of the Mutual Film Corporation.

"I had a good deal of fun and some instruction in watching Mr. Chaplin at work in 'The Cure,' and then I took a look at the Signal studios and spent a couple of sessions with John P. McGowan, the Signal's director general and director of 'The Railroad Raiders.' Then I took a trip up to the American studios at Santa Barbara and visited with the various companies. I saw Gail Kane at work on 'Whose Wife,' directed by Mr. Sturgeon; William Russell, hard at work with Director Edward Sloman on 'High Play,' and a mighty busy general staff.

"Then I turned back to Los Angeles and took up negotiations with various directors and stars—from all of which the exhibitors and the motion picture industry will hear in due time.

"Featurette" Receives His Attention

"I gave a good deal of attention to the 'featurette' or short release proposition while in the West," observed Mr. Freuler. "And while a vast deal of attention is necessarily focused on the big feature productions I have come to the conclusion that the exhibitor wants and must have a good high feature quality in his short length pictures. As I have so often stated before—the day of 'just pictures' has gone, and whatever there is of quality in the big pictures must also be expressed in the little pictures if the public and the picture show patrons are to be satisfied.

"I have been considerably impressed by the aspect of the motion picture industry viewed from Los Angeles, as compared with what it was a few years back on the occasion of my earlier visits. There is a new atmosphere of solidity and a very general striving for an efficiency which was unknown in the earlier stages of the industry."

Mr. Freuler is now in New York, where he is inspecting the new Empire All Star Corporation studios, where the Charles Frohman stage successes are being filmed for the screen, and the Edna Goodrich and Powell studios.

Films to Cure Stutterers

The reason that "Billy" Sunday can talk at a mile a minute rate and yet carry an audience along with him is because his mind is a sort of motion picture machine and he has the power of projecting his pictures into the minds of his listeners through mere words.

This is the theory of Dr. W. B. Swift, of Boston, as given before the Anthropological and Psychological Association at one of the many meetings of scientists now in New York City to attend the convention of the American Association for the Advancement of Science.

Dr. Swift has been studying the psychology of stuttering and has discovered that stutterers are affected in their speech when they have no pictures in their minds, whereas normal talkers have mental pictures passing before them during conversation. From his discoveries Dr. Swift has applied a new method of treatment for stutterers, which consists of building up the visualization process during speech.

"Red Saunders Plays Cupid," a five-reel Central America comedy-drama, is under production at Universal City.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

"Intolerance" Closes Long Chicago Run

AFTER a four months' run at the beautiful Colonial Theater, D. W. Griffith's "Intolerance" has closed its first season in Chicago.

The trade in general is now thoroughly familiar with this epoch-making spectacle, but there are some matters of interest to the exhibitor in regard to its presentation. There are at present eight companies in various parts of the country presenting "Intolerance" in exactly the same way.

When one enters the theater lobby, his eyes are greeted with a number of properties and tapestries which were used in the filming of the picture. The patron's eye is also pleased by a group of attractive girls garbed in costumes of various historical periods represented in the play. These costumes were also used in making the picture. The ears of the patrons are lulled into a pleasant mood by the soft strains of harp and violin sifting down from the balcony above.

Inside the auditorium nine young lady ushers handle the crowds. There is an orchestra of thirty, a chorus of twenty behind the screen and the full stage crew totals fifteen. In Chicago Frances Roeder and Frank Lyon were the soloists who sang "My Wild Irish Rose" and the ancient songs during the progress of the photoplay.

With the atmosphere of the theater and the play so well supplemented by these aids to appreciation and enjoyment, there is little wonder that Chicago's Colonial, which seats 11,000, played to nearly $15,000 a week from November 29 to March 24. And it is expected that "Intolerance" will return each year for a season in the windy city.

Walter Lindler handled the publicity for the spectacle in Chicago, H. E. Peterson was his assistant. Mr. Lindler is now in New York with company number one.

One interesting and romantic episode in connection with the running of "Intolerance" in Chicago is that Miss Helen Ketchum, one of the lobby girls, is said to have attracted D. W. Griffith's attention by her snap and beauty and to have received a contract from him to work in his productions in California. She is shown in the accompanying picture with one of the sculptured lions used in the making of the play.

Miss Helen Ketchum, one of the lobby girls at the Chicago run of "Intolerance," who attracted D. W. Griffith's attention and may become a screen star.

Interior and exterior lobby scenes, Colonial Theater, Chicago, during the run of "Intolerance." The tapestries and costumes were used in the picture.

The Best Ad He Ever Found

Chilton, Wisconsin, is a town of 1,800 population. It can boast of a billboard which is the only one of its kind. William Merz, proprietor of the Princess Theater at Chilton, gets the credit for its distinctiveness. Without buying space from the billboard concern, he still makes it advertise his theater and declares the best and cheapest

ad he ever used. He offers the benefit of his idea to other exhibitors who might wish to try the same experiment. Here is what he says:

"There was an old billboard that was not being used which I got for the asking. This board was in a good place where most of the people have to pass by. I made a frame of galvanized iron large enough to tack a set of photos in. The frame is about six inches wide all around and so made that it keeps the rain from getting onto the photos. I painted it white. Then I had an electric light put on with a nice arm-bracket so the light will reflect onto the board. I keep it lit all night. I pay one dollar a month for the light. As you can see, this ad only has to bring ten people into the theater in a whole month—and I am quite sure it does this in one night. Every city or town has just such places that can be had, so I suggest, Brother Exhibitor, try it. It worked out well for me."

Hires Band to Draw Crowds

Bands have heretofore been considered chiefly useful for punctuating political campaign oratory, advertising baseball teams, and getting out the crowds for a circus parade. It has remained for the enterprising managers of a theater in a South Dakota town of 3,500 population to demonstrate the advertising possibilities of a band in bringing crowds to a theater.

Mulvey Brothers, proprietors of the Imperial Theater, Madison, South Dakota, station the musicians in their orchestra out in front of the theater each evening in pleasant weather to furnish band music. If the musicians skip a night, the crowds who pay admission are smaller. Read the letter of Mulvey Brothers to MOTOGRAPHY.

The subject of advertising your business is certainly one that is the great problem for every showman to figure out. We have had this matter under advisement among ourselves for some time and finally worked out the proposition of a band and orchestra.

We play each night before the show in front of the theater and use a five-piece orchestra. We have the distinction of being the only exclusive picture house so far as we know of anywhere that has a band and orchestra to boost its business. It works like a church bell in calling the patrons from all over the neighborhood. We note that when we fail to get the band out our crowds are smaller than when we render a few band selections to notify the patrons that the doors are open.

The size of our town is only 3,500 population. We are showing the Triangle program twice a week, the Paramount program twice a week, Mutual program once a week and the Bluebird photoplays one a week.

This theater has an orchestra and band which plays in front of the theater each evening. It works like a church bell in calling out the patrons.

Telling Public About Prices

The program and announcement handed to the first-week patrons of the new Colonial Theater, at Montgomery, Alabama, achieves that quality which directors seek to create in pictures—an "atmosphere" in keeping with the story to be told. The Strand Amusement Company's statements of its policies and aims was the story to be told, and the straight-forward, forceful manner in which it was presented put an unmistakable stamp of the "quality atmosphere" upon it.

The opening bill was the Selznick production of Robert W. Chambers' "The Common Law." One page was devoted to the cast of characters and personnel. Then followed a few well written paragraphs calling attention to the notable achievements of producers from the time of the movies' inception to 1917, following which the management expresses a desire to offer the public the best in pictures, in a theater where every effort has been made to show the films under the most favorable conditions.

The announcement also says, "From the nature of the attractions which it will offer, the Colonial can have no steadily fixed price of admission. There are steps between the ordinary film upon the one hand and 'The Birth of a Nation' on the other, and so, between the ten-cent admission and the two-dollar price. For some pictures it will be necessary to charge twenty-five cents with balcony seats cheaper; for others, as films cost more to produce and become worth more to the viewer, perhaps more. But always the price at the Colonial will be as low as is consistent with the merits of the attraction offered."

A tinted photogravure of Clara Kimball Young, who was seen in the leading role in "The Common Law," appeared in a frame on the front of the program, the picture being attached to the third page. The program was printed on heavy stock, gray in color, with red ruled borders.

Exhibitor Host to 4,000

Manager Kirtansky of the Columbia Theater, Rockaway, L. I., New York, acted as host to more than 4,000 people who attended a special showing of the first episode of "The Secret Kingdom," the new Vitagraph adventure serial in which Dorothy Kelly and Charles Richman are co-starred. Manager Kirtansky had his reasons for the big theater party.

"A daring stroke hurts nobody—if it comes out all right," he declares. "When I showed the second episode, I had 'em coming. 'The Secret Kingdom' brings them back all right. All I had to do was start them."

Netter Active in Ohio

Leon D. Netter, of the Masterpiece Film Attractions, has just closed with Col. William N. Selig for the rights for the state of Ohio for Selig's latest special picture, "The Garden of Allah," featuring Helen Ware and Thomas Santschi.

Mr. Netter will handle this production along with "Purity," Julius Steger's "The Libertine" with John Mason, the new de luxe edition of Annette Kellerman in "Neptune's Daughter" and Selig's "The Spoilers."

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

L. B. STONE, who has leased the Palm Theater at Salamanca, New York, will show Fox, Bluebird, and Triangle pictures. He expects to make some improvements in the theater.

The Strand Theater, at Toronto, Ontario, is showing Bluebird features regularly. The pictures are growing in popularity in Toronto.

All previous box-office records were surpassed at the Strand Theater, New York, March 10, with Mary Pickford in "A Poor Little Rich Girl" as the attraction.

J. H. Clarke, of the Isis Theater, Cedar Rapids, Iowa, holds Saturday morning performances and has secured the co-operation of public school teachers in encouraging children to attend.

The Herald Square Holding Company of New York City has purchased the property at 132 and 134 West Fiftieth street and will build a small theater for concerts and motion pictures.

W. R. Stewart, manager of the Princess Theater, at London, Ontario, is the proprietor of the Patricia Theater also, which is a new 1,000-seat house that has been running for only a short time.

Sunday picture shows are a detriment to the morals of the people of St. Peter, Minnesota, and an effort is to be made to suppress them, according to a number of the clergymen of the city.

A million dollar theater will be built in Philadelphia by the Stanley Company at Nineteenth and Market streets. It is to have a seating capacity of 4,000 and will be the most ambitious project of the Mastbaum enterprises.

Marcus Loew is showing "Twenty Thousand Leagues Under the Sea" in all his twenty-nine theaters in New York City during the week of March 19, in addition to his vaudeville and picture program.

The school board of Bridgeport, Pennsylvania, has denounced motion pictures, asserting that they are a cause of truancy. Exhibitors are appealing to parents in reply and reminding them that the pictures help keep boys out of mischief.

Edward Sachs, manager of the Morningside Theater, 2139 Eighth avenue, New York, while "The Royal Pauper" was being shown his theater, arranged with the author, Henry Albert Phillips, to appear in person to address the audience.

Manager Samuel Rothapfel, of the Rialto Theater, New York, assisted his orchestra leader, Hugo Riesenfeld, and Dr. A. G. Robyn, composer, in the arrangement of a selection called the "Friars' March," which the Rialto orchestra played at the opening of the Friars' Monastery on Forty-eighth street. Twenty-one encores were required while the guests sang the chorus. So many requests were received by the Rialto for repetition of the piece that it formed a part of the musical program of the week of March 4. The Rialto male quartette sang the words at each rendition of the piece.

An ordinance aimed to prevent exhibitions of lewd, indecent and immoral pictures or theatrical shows and providing a fine of from $10 to $100 for violation of the ordinance submitted to the board of councilmen of Nashville, Kentucky.

The Motion Picture Exhibitors' League of Milwaukee indorses the campaign to boost Milwaukee undertaken by the Milwaukee Forward League and has consented to exhibit in seventy-five theaters slogans telling about the city's industries.

People were turned away at the Midway Theater, of Montreal, Quebec, at a recent performance of "The Mysterious Mrs. M.," a Bluebird picture featuring Mary MacLaren. The management re-booked the production on account of the reception given it.

Loew's Theater Company of Toronto, Ontario, will add another house to its chain of Canadian theaters. The new theater will be located at Kingston. A Loew theater is to be built in Hamilton, Ontario, this spring. The Hamilton structure is to cost $300,000.

Petitions have been circulated in Ishpeming, Michigan, asking that the public be allowed to vote on the question of Sunday pictures. Hundreds of people signed the petitions, which must mean that they are tired of doing without pictures on the seventh day.

Benjamin H. Jackson, who has been in Boston recently in connection with the premiere showing of "A Daughter of the Gods" in that city, has returned to New York to direct the presentation of the new William Fox feature, "The Honor System," now running at the Lyric.

Sunday pictures have been forbidden in Saratoga Springs, New York. Justice Borst has just handed down a decision sustaining a demurrer in the action of Sam Newton, Jr., against officials of Saratoga Springs and Saratoga county. The effect of the decision is to close the picture houses on Sunday.

The proprietor of the Iowa Opera House at Emmetsburg, Kentucky, gave notice in that town's papers of a meeting for the organization of a better films club. The movement is being undertaken with the advice and co-operation of Manager N. C. Rice, of the *Call*. There is no other picture house at Emmetsburg.

By the simultaneous use of two projection machines, during the performances of the French film, "Mothers of France," featuring Mme. Sarah Bernhardt, the Rialto Theater in New York, superimposed certain portions of Lasky's "Joan the Woman" upon scenes in the Bernhardt picture, thus bringing Geraldine Farrar and Mme. Bernhardt together upon the screen. Joan appears as a vision to the mother in whose role is Mme. Bernhardt. In addition to the excerpts from the Farrar picture, Man-

ager Rothapfel used bits of other films, showing Napoleon in one scene, and the French legions of today in another, thus completing a cycle of visions typifying the spirit of France at three important periods of her history.

Pending the final decision of the criminal court of appeals on the motion for a new trial which will be filed by John W. Baskin, attorney for exhibitors of Fort Worth, Texas, theaters will continue to operate on Sunday, although the criminal court of appeals has declared in six different cases that the theaters violate the laws of the state every time they are kept open on Sunday.

Manager J. H. Michael of the Academy Theater, Buffalo, New York, unloaded five thousand cases of food products at his theater a few weeks ago, consisting of soups, beans, catsups, chile sauce, jams, pickles and relishes, and the goods were distributed to patrons who bought tickets for the several episodes of "Perils of Our Girl Reporters." As an advertising stunt he pronounces it a success.

C. N. Orth, who is negotiating for the erection of the new Theater De Luxe, in Detroit, at Kercheval and Parkview avenues, has opened offices on the site of the proposed theater. He has found that residents of the neighborhood have a lively interest in the project, as indicated by their purchases of stock. The capital stock is $100,000 and is being sold at $10 a share. A seating capacity of 1,700 is planned for the De Luxe.

L. M. Rubens, exhibitor at Joliet, Illinois, has replied through the newspapers to women who have declared that the dramas of the screen are not on as high a plane as should be the case. Regular patrons inform Mr. Rubens that such pictures as the presentation of Dickens' "Oliver Twist" and "Great Expectations," and the fairy tale, "Snow White," deserve only praise and do much to render unfriendly criticism harmless.

New York's Rialto Theater is offering "Babette," a Vitagraph production with Peggy Hyland and Marc MacDermott, during the week of March 25. The third of the travel series of Rex Beach and Dr. Edward Salisbury, this time showing the party in the tropic wilds of Nicaragua and Costa Rica, includes a feature that is distinctly unique. It presents the only motion picture ever secured of a total solar eclipse. The topical digest and cartoon film complete the program.

There is only one motion picture theater in Seward, Nebraska. There are four wide-awake censors and hereafter there may be six. The city council appointed a board of censors last August to review and pass upon the films shown at the local theater. In a report just submitted, the need of two more censors is cited. Then it will be practicable for one member of the board to attend the theater each day. Presumably the other people in town will comprise the audiences.

Motography has received from R. E. Falkinburg, manager of the Majestic Theater, of Lexington, Nebraska, a sample of the letter he used in announcing that the Majestic would begin showing special children's pictures. His mailing list included every member of the city's clubs, lodges and societies, and also patrons not listed among the members. He keeps a general list also and finds that those whose names were on the first list are sometimes won over to another class of pictures and can be placed on the general list. He uses all kinds of advertising, but reports the best results from the mailing lists.

When "Intolerance" leaves the screen of the Colonial Theater in Chicago, "Joan the Woman" will take its place. Aaron Jones, of Jones, Linick and Schaefer, has been in New York arranging for the Chicago presentation of the Farrar picture. He has secured the original costumes worn by Miss Farrar in making the production. These suits of mail and armor will be worn by a girl who will be mounted on a charging steed and stationed in the lobby of the Colonial. The opening of "Joan the Woman" is set for March 28.

The Strand Theater of New York opens its doors for the morning performances of "Broadway Jones" at ten o'clock. The program of the week beginning March 25 includes also Jack Pickford in "The Dummy" and the "Animated Sculpture" pictures, originated by Helena Smith Dayton, which are being shown for the first time at the Strand. Max Linder in his latest, "Max Wants a Divorce," the Prizma pictures in natural colors, and a new chapter of Datmar's "Living Book of Nature," are added attractions.

Secret service men at the capital caught sight of a peculiar black object mounted on a tripod and resembling a camera, pointed squarely at President Wilson while he was delivering his inaugural address. It was running itself by some automatic attachment suspiciously like an infernal machine. The secret service men seized the apparatus and man who set up the machine. They found that their man was Jack Cohn, one of six Rialto Theater-Universal photographers from New York, getting some "shots" of the inaugural for the Rialto screen.

The rotunda of the city hall in San Francisco served as a theater recently, while Mayor Rolph and all the city's official family, with their wives and older children made up the audience. "Motherhood," the motion picture produced by the Baby Hygiene Committee of the Collegiate Alumnae was exhibited. The mayor, in granting permission for this novel presentation, also formally sanctioned Baby Welfare Week, which is to be held, commencing March 27, at the Exposition auditorium. The picture is being shown at the Theater St. Francis for one week, beginning March 18, under the auspices of the Baby Hygiene Committee.

The Parent-Teachers' Association of the Maryland Avenue school, Milwaukee, Wisconsin, has been asking questions of exhibitors. Whether managers personally inspect all films shown at their houses, what governs their judgment in selecting films, what they consider objectionable for children of certain ages, whether smoking, drinking and gambling by women can not be cut out of the films, whether an age limit would not be advisable for evening shows; if Saturday bills could be arranged for children exclusively, and if managers would be willing to have some parent in their district assist in choosing Friday and Saturday bills, are some of the questions submitted to managers. Exhibitors are co-operating with the women in the movement for clean pictures.

National Association Holds Meeting

IMPORTANT REPORTS—TWENTY-SEVEN PRODUCER MEMBERS

THE quarterly meeting of the board of directors of the National Association of the Motion Picture Industry was held, March 15, at the headquarters, Times building, New York, with President William A. Brady presiding. The following directors were present:

William A. Brady, World Film Corp.; Carl Laemmle, Universal Film Manufacuring Co., represented by George Kann; William L. Sherrill, Frohman Amusement Corp., Louis Blumenthal, Auditorium Theater, Jersey City, N. J.; Maurice A. Choynski, Newberry Theater, Chicago, Ill.; Frederick J. Herrington, Pittsburgh; Louis L. Levine, Regent Theater, Brooklyn, N. Y.; Frank J. Rembusch, Shelbyville, Ind.; Samuel H. Trigger, Tremont Theater, New York; A. P. Tugwell, Los Angeles; Walter J. Moore, H. C. Miner Litho. Co.; Walter W. Irwin, V. L. S. E., Inc.; Fred J. Beecroft, New York *Dramatic Mirror,* Paul Gulick, Universal Film Mfg Co.; F. C. Gunning *Wid's;* Arthur James, Metro Pictures Corp., Arthur S. Friend, representing Famous Players-Lasky Corp., and Frederick H. Elliott, executive secretary.

A large volume of routine business was transacted, much of which had accumulated since the last meeting of the board, in November. Reports were presented from the officers showing the activities of the various committees during the period intervening since the last meeting, including report of the executive committee, also the committees on transportation, fire prevention regulations and insurance, children's pictures and the "All Star review."

Members of National Association

The report of Executive Secretary Frederick H. Elliott showed that the membership of the Association comprised the following: Producers, 27; distributors, 10; supply and equipment, 15; publications, 4; individuals, 87. Various plans were discussed for increasing the membership and the following committee was appointed to co-operate with the officers in securing new applications: President Brady, ex-officio; William L. Sherill, Arthur James, Arthur S. Friend and J. E. Brulatour.

The following divisions in the supply and equipment class No. 3 were reported as organized: Manufacturers of carbons, manufacturers of slides and lithograph and poster manufacturers. The organization of other divisions, comprising manufacturers of musical instruments, projecting machines and screens was reported as under way.

A conference committee of five is to be appointed by President Brady for the purpose of co-operating with other national organizations representing great business interests. The establishing of a bureau for handling and investigating stolen films was approved, reference being made to the co-operation between the association and the Fox Film Corporation, resulting in the conviction and indictment of a leader of a band which had been successfully operating in New York and other localities.

Meet at Chicago Convention

The resignation of Peter E. Jeup as a director was received and accepted with regret, and Louis H. Frank of Chicago was elected to fill the vacancy. It was voted to hold the annual meeting in Chicago on July 18, 1917, at the time of the Motion Picture Exhibitors' League exposition.

The All Star Film Committee reported the two first reels, "How the Great Stars Make Love" and "Great Fights of the Great Stars," had been assembled and that good progress is being made in securing the scenes for the other three reels, "With the Funny Stars," "Daredevil Stunts" and "Great Moments in Great Plays." Consideration was given to the best plan for marketing and distributing the All Star Review and it was decided to incorporate the committee in charge of this enterprise which would have exclusive right to exhibit and distribute the picture, the committee to hold the stock in trust for the benefit of the association. The opinion prevailed that the best financial results for the association would be secured through releasing the review on the state rights basis.

A communication was presented from R. H. Cochrane, vice president of the Universal Film Mfg. Co., suggesting a plan for assisting the national association by securing the financial co-operation of the various national advertisers. The suggestion met with immediate approval and President Brady was authorized to appoint a committee to work out the proposition and report back to the executive committee for instructions. The committee appointed consists of Mr. Cochrane, as chairman, Arthur James, Fred J. Beecroft, Harry Reichenbach and "Wid" Gunning, the chairman having power to increase the committee if he so desires. Charles C. Pettijohn, attorney for the Exhibitors' Protective Association of Indiana, was invited to address the board at the request of Frank J. Rembusch, a director and president of the Indiana organization. A similar courtesy was extended to Dr. Charles J. Hespee, president of the Exhibitors' League of New Jersey, at the request of Director Louis L. Blumenthal, who reported in regard to the legislature situation in New Jersey.

Important Matters in Committees

Among the important subjects referred to in the reports of the standing committees were the following:

Producers Committee: Establishment of bureau for gathering and disseminating information and the approval of the rules and regulations of the National Board of Review.

Transportation Committee: Reported the favorable action by the Post Office Department in permitting films to be shipped by parcel post. The importance of this step to the industry may be realized more fully in the event of a national railroad strike. Several distributing members reported that they were using the parcel post for film shipments with effectiveness and economy. Co-operation with express traffic managers has proven effective and better service is being rendered both the exchanges and exhibitors as shown by reports filed. The returns on C. O. D. shipments are delivered more promptly and various details are being worked out which will ultimately expedite the handling of film shipments. A new film shipping case has been designed to hold beside the films, paper, stills, electros and slides. The committee proposes to adopt this as a standard case which will be the means of cutting the exhibitor's express charges in two and tend to reduce the expenses of distributors and exchanges.

Fire Prevention Regulations and Insurance Committee: Reported the issuing of a bulletin which had been highly commended by state and municipal officials, also by insurance companies and many important organizations. The adoption of a standard film clause for New Jersey will be recommended to the insurance authorities in New York, Massachusetts, Florida, California and Illinois. The advantage of this clause is that it makes for uniformity and will afford better protection to film manufacturers and eliminate the possibility of any contention in adjusting fire losses.

RIALTO BOOKS VITAGRAPHS

"Babette" and "The More Excellent Way," New Vitagraph Productions Booked by S. L. Rothapfel for the Rialto Theater, New York

Samuel L. Rothapfel, managing director of the Rialto Theater, New York, has chosen two more Vitagraph-V. L. S. E. program features for his noted house, under his contract with that company. Both of these productions are scheduled for early release in the Blue Ribbon program.

"Babette" was the first of the two to be shown at the Rialto. It played a week there beginning March 18. It will be followed by "The More Excellent Way."

These two forthcoming Greater Vitagraph features are released in just the reverse order in the Vitagraph-V. L. S. E. program. The date scheduled for "The More Excellent Way" is March 26, with "Babette" listed for April 2.

Mr. Rothapfel changed this order so that he might have an immediate opportunity to present Peggy Hyland, who is starred with Marc MacDermott in "Babette," to the Rialto patrons. It marks her first appearance in that house, though she has twice played to big business at the Strand, the last time as co-star with E. H. Sothern in "The Chattel."

The film version of "Babette" follows closely the magnetic novel of the same name by F. Berkeley Smith. Miss Hyland plays the title role in this story of today. It is located in France, but it has nothing to do with the present war. It concerns itself with the career of a Breton prison official's daughter who marries and without ever knowing the miracle she has wrought, regenerates the most famous and cleverest thief and pickpocket in France.

"Here is a picture that has every element of splendid amusement," says Walter W. Irwin, general manager of Vitagraph. " 'Babette' has thrills, pathos, humor, laughs, tears, and that indefinable, but always successful, quality when it is dramatically correct—regeneration. 'Babette' is certain to become a screen classic."

"The More Excellent Way," which will follow "Babette" at the Rialto, is a modern domestic and drawing-room drama in which dainty Anita Stewart and Charles Richman, the hero of "The Secret Kingdom," are co-starred.

As Crissey Deselden, Miss Stewart has a role wholly different from anything she has done in recent years. It is certain to be intensely interesting to the millions of motion picture followers of Miss Stewart, for as the ward and then the wife of a man whom she does not at first love, and then comes to love with an intense devotion at just the moment when he most needs her support, Miss Stewart is doing something "decidedly different."

It took considerable courage for this talented young lady to essay the role of Crissey, because for perhaps two reels the character is essentially what is called unsympathetic. But Miss Stewart viewed this as just the opportunity she wanted to utilize her screen powers.

It was because of her tremendous efforts in the production of "The More Excellent Way" that Miss Stewart suffered her recent nervous breakdown, from which she has now recovered sufficiently to warrant the statement that, within a week or ten days, she will resume her work at the Vitagraph studios.

Scenes from "Babette," an unusual Vitagraph Blue Ribbon, co-starring Peggy Hyland and Marc MacDermott, released April 2.

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If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVII CHICAGO, MARCH 31, 1917 Number 13

Sunday Pictures as a Social Necessity

PEOPLE who have the ability and the desire to entertain themselves form a minor part of the total human race. Young people, particularly, whether married or single, find it very hard to invent their own means of passing the time enjoyably. To a great many even the few evening hours are boresome unless amusement offers, while the filling in of the long Sunday holiday becomes a task to be seriously planned and considered.

Philosophers may deplore this instinct for perpetual entertainment because, theoretically, the perfect human being should be sufficient unto himself. But the majority vote is against them because the majority are neither philosophers nor perfect. With all our talk of specialization we do not realize how highly specialized we really are. The average man can supply neither his own entertainment nor his own food and clothing, but must purchase them from other specialists while he specializes in the work that will provide him with money for the purchase. And we know that the man who killed his own food, fabricated his own clothes and invented his own amusements was not so civilized, nor so intelligent, as the man who buys them all.

"Satan finds some mischief still for idle hands to do"; not because people love mischief, but because they abhor idleness and must do something. Legitimate occupations for idle hours is a boon to mankind. The dealer in wholesome amusement may make his fortune from what the philosopher considers human frailty; but he returns more than he gets. The showman who banishes the horror of dead hours and substitutes a pleasant inspiration is a benefactor, and entitled to what reward he can gain.

For the welfare of the human race, for the routing of mischief and the propagation of moral and helpful influences, the Sunday picture show is more important than the evening show.

When sixteen long hours of Sabbath idleness impose themselves upon an active temperament, something inevitably will be done. And the form the activity takes will be dictated first of all by choice. The respectable thing that is pleasantest to do will be the most popular.

Those of a fanatic turn of mind may say that we should do thus and so; but there is no law and no compulsion in the matter. Within the law we do with our leisure as we please. They cannot make us do what we do not please; they can only deprive us of some of the pleasant things and throw us upon our own resourcefulness and inventiveness for substitutes.

And because, as we said before, the modern race is not prepared to furnish its own entertainment, and does not know how, the self-invented substitutes for organized entertainment are neither effective nor uplifting.

Agreeing that occupation is necessary for Sunday's idle hours, and that the public will persist in selecting its own occupation, good or bad, we must agree further that the Sunday picture show is the ideal solution of the problem. Those who take to heart the regulation of human activities, and appoint themselves guardians of public welfare, should greet with particular joy the opportunity to bind a million potential mischief-makers with a pleasant and harmless spell while the otherwise idle hours pass.

A thousand pleasant—but often harmful—counter-attractions offer equal advantage as time killers. The saloon, the pool-room, the doubtful club, all beckon the youth away from the awful monotony of doing nothing; and the grown man and the woman (grown or not) have their own monotonies from which escape shows none but rosy colors. What agency of relief can rival the picture show in its claim of honest usefulness?

The Sunday picture show has become a necessity because it has aided, and is aiding, to increase contentment and resistance to temptation. It has substituted efficient, organized, useful entertainment for the vagaries and idiosyncrasies of idlers who will not be idle.

We hope to see the day when the church people, who are not ambitious to maintain their services all day long, will realize the wisdom and fitness of encouraging Sunday picture shows in their own neighborhoods. Of inestimable value as they are in the crowded cities, the rural communities find them still more of a blessing. "Sunday on the farm" has become a proverb for monotony.

In all communities where the Sunday picture show does not now exist, we suggest it as the best solution for many human problems. In the communities where it does exist, its benefits are apparent to all.

Where obsolete ordinances and statutes still prohibit the holding of Sunday performances (placed upon the books long before the advent of the picture) intelligent effort should be directed toward their repeal. It should be no difficult task to convince fair-minded legislators, educators and social workers that the Sunday picture show is an unmixed good and a powerful aid to right living.

The Attitude Toward the Deposit System

CERTAIN organized bodies of exhibitors have taken strong exception to the practice of accepting cash deposits from theater owners to guarantee the observance of film service contracts. This practice, as is well known, has attained considerable proportions during the last few years. In condemning it the exhibitors have brought against the producers and distributors a charge whose seriousness they perhaps do not fully realize. They have asserted that the deposit money, instead of being held in escrow, is used for industrial development, thus forcing the exhibitor to capitalize the production.

Even were we disposed to discuss the merits of this charge, we could not do so because we are not provided with the facts necessary to proper consideration. We do not know what is done with the funds on deposit and, in fact, have never inquired. Of course, the statement that the money is diverted from the position it is understood to occupy is a direct charge of breach of faith.

And, on the other hand, exchanges often report bookings cancelled by exhibitors without any just cause. It is, of course, these irresponsible theater men who are back of the feeling distributors have that the deposit system is necessary.

There are things to be said about the deposit system that are not entirely unfavorable. When the customer is assured that his deposit is protected, and that its "guarantee" is a real assurance of service, there is seldom any trouble about collecting it in all good will. In other words, no customer objects to paying for obvious and tangible benefits.

But where an exhibitor has an investment and a record that undeniably entitle him to a line of credit, and where a deposit is exacted from him as a substitute for that credit, whose justice remains unrecognized, he becomes resentful. Resentment breeds suspicion. He reasons that the refusal of credit is being used as an excuse for bleeding him of capital funds. He knows that a hundred customers like himself would furnish enough capital, in deposit form, to finance considerable production work. And when that idea becomes fixed, the deposit system is doomed.

Publicity and entire frankness in the dissemination of financial statements might go a long way toward creating faith and confidence in the equitableness of the deposit plan. It is evident that such feeling as there is against it directs itself not at the system but at the secrecy which surrounds it in the minds of the exhibitors. Unless this feeling of suspicion and mystery (justified or unjustified as it may be) is dissipated, the resentment against the deposit system is likely to grow.

David Wark Griffith with Artcraft

TO PRODUCE BIG PLAYS FOR REGULAR RELEASE DATES

ARTCRAFT has captured some big people—Mary Pickford, Douglas Fairbanks, George M. Cohan. But now comes the announcement of the biggest association of all—one which could scarcely be more important in its particular phase of the industry. D. W. Griffith, the creator of "The Birth of a Nation" and "Intolerance," has entered into an arrangement with the Artcraft Pictures Corporation, by which all his feature productions will be distributed through that concern. Mr. Griffith intends to produce a number of big and impressive productions to be released at regular intervals through Artcraft.

David Wark Griffith, associated with Artcraft.

This is the first time in three years that Mr. Griffith has made an arrangement to produce photoplays with the frequency and regularity necessary for general release.

Mr. Griffith intends to concentrate his time and energy in such a manner as to create a number of subjects of wide dramatic and scenic scope in order to comply with the insistent public demand for more Griffith productions than it has recently been receiving. Mr. Griffith's producing force will operate wherever necessary to obtain the scenic investitures of the stories which he selects for production. The devotion to startling realism for which this noted director is famous, will prompt him to ignore every makeshift of environment and induce him to traverse the globe, going to its farthest points if necessary, in search of the exact atmosphere required by the productions he contemplates.

Mr. Walter E. Greene, president of the Artcraft Pictures Corporation, in commenting upon this notable producing affiliation, said:

The alliance between Artcraft and D. W. Griffith, the greatest producing genius that the motion picture art has yet developed, is in accordance with Artcraft's determination to secure the foremost factors, directorial, stellar and technical, in the production of the greatest photoplays the world has yet seen. The policy of presenting several Griffith productions a year will undoubtedly be enthusiastically endorsed by the photoplay public, who have, during the past few years, clearly indicated their fascination for Griffith's tremendous screen masterpieces by flocking by the hundreds of thousands to the regular $2.00 theaters which have presented his recent successes. No greater tribute could be paid to the screen and to its foremost producing figure than this willingness to pay such theretofore unprecedented prices for photoplay entertainment. The affiliation with the man who has given the screen a new significance and who has broadened the powers of the silent drama to an extent never before contemplated will also carry great import to exhibitors throughout the country who have during the past few years been deprived of Mr. Griffith's master screen creations to the advantage of the regular $2.00 theaters. By this important arrangement Artcraft restores the great Griffith to

D. W. Griffith, when asked for a statement covering his new distributing affiliation, said:

Walter E. Greene, president Artcraft Pictures Corporation.

The demand on the part of the exhibitors and public throughout the world for a series of productions along the lines I traced in "The Birth of a Nation" and "Intolerance" had become so insistent that I would feel almost remiss in duty if I did not pay it heed. In determining upon the purpose of producing such an annual schedule of important cinema offerings, the essential consideration was the choice of distribution which would in the greatest degree respond to this demand. After a very careful analysis of the various distributing organizations operating in the film industry, I came to the conclusion that Artcraft, because of the exalted artistic standard of the productions it has already offered the public, because of its tremendous source of distribution and its equitable and comprehensive policies, was the one organization through which to circulate my productions through the world. I am convinced that I have never had such an opportunity to reach the great heart of mankind with my screen messages. I feel that the degree of success which has been meted out to "The Birth of a Nation" and "Intolerance" placed me in the debt of the public which can only be equalized by bending every effort to surpass all my former efforts.

The first Artcraft-Griffith production is now in the course of selection and will be announced at an early date.

Griffith Confirms Report of Change

Announcement of the complete severance of D. W. Griffith's connection with the Triangle Film Corporation has been authorized through his secretary in New York. This statement was given out at Mr. Griffith's offices in the Longacre building, but his secretary would not confirm any of the most persistent rumors about his future activities.

It has been known for some time that Mr. Griffith has had no connection with the Triangle. This latest move is taken to indicate that henceforth he will not have even an advisory connection with program pictures, but will devote himself entirely to productions made and directed entirely in person, such as "The Birth of a Nation" and "Intolerance," the only two productions made by him within the last two years.

The Triangle Fine Arts program now carries several stars discovered and developed by Mr. Griffith in

his own big productions, and these, together with the manufacturing organizations he has developed at the California studio, he leaves, he says, with regret and best wishes for success under the Triangle standard.

Griffith to Film War?

D. W. Griffith has sailed for London. It is said he has accepted a commission to depict through the medium of the motion picture an authentic history of the world war.

The governmental authorities of the conflicting forces have invested Mr. Griffith with plenary credentials to carry out his mission. Every facility will be accorded him on the "five fronts" to enable him to write in the new language of the motion picture, for the first time, a graphic story narrative of modern warfare as accurate and as comprehensive as any set down by war correspondents of the pen.

The offer of Griffith to "do the war" has been pending for several months until he could arrange producing interests in California to enable him to make the visit abroad. The completed reels of Griffith's work will be deposited among the archives of the British museum, the Bibliotheque National of Paris and the Royal Libraries of Petrograd, Berlin and Vienna.

Mr. Griffith, en route to the front, will be in attendance at the London opening of his production, "Intolerance," at the Drury Lane Theater on April 8.

"Doug" Fairbanks to Washington

A special trip from New York to Washington, D. C., in order to secure one scene that called for the capitol as a background was made by Douglas Fairbanks, his director, John Emerson, the cameraman, Victor Fleming, his assistant, Glenn McWilliams and Business Manager John Fairbanks.

The first Fairbanks-Artcraft offering is progressing along unexpected lines, the initial exteriors having been taken early last week just prior to the trip to Washington. For these scenes, fifty unusual types, such as are characteristic of the Fairbanks productions, were engaged and drilled for two days by Director Emerson, who is at all times keen for unaffected realism. "Doug" was handled rather roughly in these scenes by the half a hundred huskies in accordance with the Anita Loos scenario, but he proves the conquering hero in the epilogue, and just how he does it will prove one of the many surprising features of the forthcoming release.

Pamphlet on Censorship

A valuable summary of existing censorship laws in the various States has been prepared by the American Picture Producers Association of Chicago. This pamphlet contains concise statements from various influential newspapers against censorship.

It also carries an argument by John R. Freuler which in part is as follows:

If common honesty and common sense of the very commonest kind were in aggressive control of governmental and legislative affairs there would be no censorship problem for the motion picture industry. Motion pictures are peculiarly the property of the public. Motion picture corporations concerned in the distribution of motion pictures are public servants to an important degree. We, the picture corporations, are publishers of art, news and general information quite as truly as is the newspaper laid at your door. Our rights are identical. We are subject to the same laws—and should be subject to no other.

New laws are being sought for the motion picture largely for the purpose of creating new jobs, new taxes and new perquisites.

In the ancient past there have been censorships for speech, religion, pantaloons and food. Those censorships have mostly been mowed down by Time, the great Foolkiller.

Let us speed up the process for picture censorship.

Other powerful arguments against censorship are given in the above mentioned sheet by D. W. Griffith and Samuel M. Field. A copy of the publication can be obtained free by addressing the Publicity Department, American Picture Producers Association, Room 501, Consumers Building, Chicago.

Convention of Illinois Exhibitors

The state convention of the Motion Picture Exhibitors' League of Illinois, Branch Number 2, will be held Friday, April 6, at Room 512 Masonic Temple, 159 North State street, Chicago, at 12 o'clock.

As important matters, relative to the national convention to be held in July, are to be taken up, State President George M. Luttrell especially desires every exhibitor to attend who can possibly do so.

The scenario department staff at Universal City has been increased by the addition of two writers, C. B. Hoadley and Waldemar Young.

Two advance views of George M. Cohan in his first screen play, Artcraft's "Broadway Jones." Marguerite Snow in his charming opposite.

Finish 12 Goldwyns Before Releasing One

GOLDWYN BRINGS MAE MARSH AND "BOBBIE" HARRON TOGETHER AGAIN

Robert Harron, who has been added to Goldwyn's notable list of stars.

Mae Marsh, who has played opposite Bobby Harron since pioneer screen days.

TO earn and deserve the confidence of exhibitors is one of the chief concerns of the Goldwyn Pictures Corporation, this being the aim of Samuel Goldfish and his associates, Edgar and Archibald Selwyn, and Arthur Hopkins, in promising that twelve finished productions, requiring an outlay of one million dollars or more, will be ready for the screen before the first Goldwyn release is in order.

At the present rate of production, with two completed pictures and a third under way, there is scarcely a doubt that Goldwyn will fulfill its promise to have twelve finished pictures ready by September 1. The first Mae Marsh and Maxine Elliott pictures have been completed and Miss Marsh, without wasting a day, has gone to work in her second picture under the direction of John W. Noble. The summer months will find Mary Garden, Jane Cowl and Madge Kennedy busy at the Goldwyn studios also.

Present Merit to Guarantee Future

Goldwyn has been termed the company with the million-dollar-courage, in that Messrs. Goldfish, Selwyn and Hopkins have arranged to spend that amount or even more for finished productions before attempting to market their pictures in any part of the world. This has never been done before in the history of the industry and represents an entirely new and advanced thought in the marketing of motion pictures. The basic thought behind this is that exhibitors will not have to accept a company's promises, but may actually see twelve distinct achievements as a guarantee of the quality and worth of future productions.

The most important accession to the Goldwyn ranks in several weeks is Robert Harron, who, leaving California, comes to New York to play with Mae Marsh again as her leading man. The staff writers of the motion picture publications once more are referring to their biographical files for the facts about this popular pair.

"Bobbie" Harron has always been the delight of the scribes, no less than his pretty team-mate, for there is almost no other who at his age has ever been able to point to such a consistent, successful screen lineage.

Re-unite Mae Marsh and "Bobbie" Harron

Robert Harron was born in New York City on April 12, 1894, and left school at the age of fourteen to become an errand boy in the Biograph studio. There he attracted the attention of D. W. Griffith and soon had become one of that famous director's best known players.

Only two days after signing with Goldwyn, he faced the camera with Miss Marsh under the direction of John W. Noble, who also has just come into the organization.

The principal pictures in which Mae Marsh and Bobbie Harron have teamed are "The Escape," "Judith of Bethulia," "Home, Sweet Home," "The Birth of a Nation," "Intolerance," "Hoodoo Ann," "The Wild Girl of the Sierras," "A Child of the Paris Streets" and "The Marriage of Molly-O."

Skeptical persons express doubt when they are told of the vast number who write intimate personal letters to the favorites of the screen. They wonder if it is really true that some ministers of the gospel write letters to cinema vampires and whether fatherly old gentlemen in high silk hats write to the little ingenues of screenland.

A Girl's Letter of Testimonial

It is quite true. Many exhibitors would be surprised to know how many of their own patrons write these letters.

Mae Marsh received not merely an amazing volume but a remarkable quality of letters. It is interesting to learn of the great number of messages that come to her from women and young girls. One of these, a typical letter of a young American girl, is printed here. Some exhibitor may know who the writer is, or he may know of

other girls who have written letters like it after seeing a picture in his theater:

Dear Mae Marsh: All of my letters go to you. I'm writing you now because I have seen you again. Every one of the score of times I've seen you I've written, I believe—because I had to have some outlet for my enthusiasm. We all must. I've seen your lovable "Little Sister"; your horrible tenement child in "The Escape" (so horrible that I shudder even now when I think of her and so pitiful it made me cry and does still). And your "Wharf Rat," blessed boy. And your whimsical "Hoodoo Ann," and so on and so on. And now I have seen "Intolerance," and "The Dear One."

I cannot think of her without making the tears come. Just the mere mention of your name—Mae Marsh—is magical in its effect upon me, and I am a normally modern, normally indifferent girl. I can't believe that any representation of emotions could touch me—until I think of you.

Touching the Chords of the Heart

I cannot tell you how eagerly and how long I've loved you. You are the most wonderful girl I've ever seen. I know that because I have really seen you so many times and so many other girls with whom I compare you. Your eyes are so sad they hurt. And your smile is usually even sadder than your tears. I wonder if you are really so sad? I hope you will, if you have proceeded so far, decide to write to me. I have poured out my heart to you. I believe I've never been so much in earnest in all my life before. Please don't laugh at me. I know you are famous, and all of that, but somehow you are very much "The Dear One," too.

Next to being Miss Marsh and receive letters like this, one might say that he would rather be the exhibitor whose screen has been the means of carrying such inspiration to somebody.

MUTUAL PROGRAM

Second Marjorie Rambeau Picture, "Motherhood," and "Sunny Jane," First of Jackie Saunders Series of Plays, Appear March 26

"Motherhood," the second of the Powell-Mutual productions starring Marjorie Rambeau is scheduled for release March 26. This is a five-part picture, of which Frederick Arnold Kummer, a writer of distinction and a record of successes, is the author. War is the theme, and the picture may be advertised from any side of the war question the exhibitor chooses. It is a preachment for the pacifist, and an argument for armament and protection for the fighters.

"Motherhood" can be accepted as telling what happens when war comes.

"Sunny Jane," a five-reel feature starring Jackie Saunders, is the first of six productions for Mutual in which Miss Saunders will appear. These Jackie Saunders features are comedy dramas full of good, clean fun, and will appeal to all the family. They are subjects which can be used to advantage by the exhibitor who is booking special family programs or children's programs. "Sunny Jane" is also scheduled for release on March 26.

"Shorty Lands a Master Crook," the eleventh story of the Mutual "Adventures of Shorty Hamilton" series, ready March 26, deals with the attempt to steal from a museum statues of "Psyche" and "The Dying Gladiator." Anita Keller and Shorty Hamilton pose as these statues and so foil the band of robbers. This is a subject which will appeal to all school children, and a facetious line asking them what they think "Psyche" and "The Dying Gladiator" would look like in real life and in a fist fight will undoubtedly arouse their interest as well as that of the older people in this Shorty picture.

Gang of Counterfeiters Have Been Discovered in Our City! A Woman Single-Handed Leads to the Arrest of the Spurious Coin! Beware of Counterfeit Money! Carefully Watch All the Money Given You or You May Be Arrested for Passing! These ideas used as head on a newspaper article written in the form of a news item rather than an advertisement, and with a little catch on the end stating that the counerfeiters may be seen at the ——— theater on a certain date, will catch the eye of the public and let them know the date on which the next "Girl Reporter" story will be shown at your theater.

On March 30 comes the second of the Jimmie Dale stories entitled "The Stolen Rubies." As the insignia of Jimmie Dale is the grey seal, an advertising scheme for this series is to have some of these made with the name of the release of the week printed thereon and the theater at which they will be shown as well as the date. Then have these stuck up all over the neighborhood the day before the showing. Have them torn down the day after the picture has been shown; and then put up again the next week announcing the title of the next adventure.

The Cub comedy for the week, with George Ovey to create the fun, is "Be Sure You're Right." This is available for booking on March 29. The Vogue comic production is "Freed by Fido," and features Lillian Hamilton, Owen Evans, Larry Bowes, John Oaker and George Monberg. Many of the scenes of this comedy are taken in Chinatown and give an insight into the Chinese slums of San Francisco, with their underground passages and fantastic restaurants.

Mutual Tours Around the World, No. 21, which comes on March 27, contains subjects this week which will be of especial interest to teachers and students of history. In the film are shown views of Ajaccio, Corsica, the birthplace of Napoleon Bonaparte; Funchal, capital of the Madeira Islands; Rostov-on-the-Don, a seaport of southeastern Russia, and other interesting sights. The Mutual Weekly comes as usual on Wednesday of each week with its news of the hour and scenes from the history-making of the week, and the third educational reel, "Reel Life," No. 48, is scheduled for March 29.

Art Is Good Taste, Says Ince

"Art is, after all, another name for good taste," says Thomas H. Ince, who was discussing several of the more important scenes of the latest Triangle-Kay-Bee play, "The Little Brother," with Director Charles Miller and Enid Bennett, the new Australian beauty, who will be presented by him as star. "One possesses it, or does not possess it. It can scarcely be acquired. It seems to be one of those things that comes with birth and endures until death, unless destroyed by its fortunate owner's neglect and lack of appreciation."

Ince's statement arose from the fact that "The Little Brother," by Lois Zellner, is not an actor-proof play. Careless, unintelligent interpretation, it is said, would deprive it of many of its merits.

"This story," continued the producer, "is an admirable example of the intelligent employment of good taste. Treated in a careless manner, the entire production would be destroyed. The theme is virile and convincing enough, but it would suffer lamentably from slip-shod handling. Fortunately, this can be avoided. All temptation to hurry the action in order to gain a point must be put aside. The story must be brought to its conclusion in a manner so smooth and harmonious that the work might well be compared to a piece of harmonious music."

Enid Bennett has developed the character, it is said, with an understanding of its finer, more subtle points and an enthusiasm that must bring delight to the heart of the author.

Pathe Presents "Combitone" Films

Pathe's Combitone scenic pictures which have been so enthusiastically greeted have been booked by the Broadway Theater, New York, for an indefinite run starting on release date, March 18. Managing Director Leon Langfeldt of the Broadway Theater says, "the pictures are beautiful."

The name of the company making the films is the Combitone Pictures Corporation. F. W. Hochstetter, inventor of the process, and A. L. Westgard of the National Highways Association, are the moving spirits of this organization.

The new process of toning achieves really marvelous results. An ordinary black and white negative is so treated that from five to ten different tones are given to each inch of film, and yet only one toning bath is necessary. This bath causes the various tones to automatically register in proportion to the varying density of the film. While not colored photography the results approximate it and pictures treated by the process show wonderful color effects. The initial release appeared for March 18 and the film will be issued at the rate of one a week thereafter. Every sixth week there will be a Pathe scenic. The intervening five releases will be Combitones.

There will be a special one sheet on each scenic.

Mary Pickford Wrecks Door

Arthur Whyte, manager of the New York and New Jersey Artcraft exchange, has just received a bill from Herring & Blumenthal, owners of the National Theater, Jersey City, for a door which was wrecked by the crowds during the showing of Mary Pickford in "A Poor Little Rich Girl."

The crowd which endeavored to get into the theater one night late last week became unruly and a hurry call for the reserves had to be put in. However, before the arms of the law could reach the premises one perfectly good door was torn from its hinges and totally destroyed with the result that the Artcraft exchange manager has a new bill on his desk for $60.00.

Roscoe "Fatty" Arbuckle addressed the congregation from the pulpit of a fashionable Kansas City church while on his recent trip from the film coast to New York.

Illinois State Censor Bill

The complete Guernsey censorship bill, which provides for a state censor and eliminates all local censorship, and which has been introduced into the Illinois legislature, will be found on page 683 of this issue. This bill has been characterized by film men as the fairest censor bill which has thus far been drawn.

Ski Party at Canadian Theater

M. Mannist, manager of the Royal Theater, Fort William, Canada, claims to have had the most unique theater party ever held in a motion picture house.

A young lady living in a town about six miles from Fort William gave a party to twelve of her friends, announcing that the principal entertainment of the evening would be a trip to the Royal Theater to see Margarita Fischer in "The Pearl of Paradise" and Charlie Chaplin in "Easy Street."

Their mode of traveling the six miles to the theater was on skis and Mr. Mannist claims the distinction for his house of having the first ski party on record in this country.

New Moss Seven-Reeler

"The Sins of the Children," adapted from a novel by Cosmo Hamilton, will represent the second of the eight special features undertaken by B. S. Moss for the current year. It will come to the screen in seven reels.

"One Hour," which initiates the string of eight special features, is now finished to the point of editing and assembling and will be released the first week in April, with Zena Keefe and Alan Hale starring and Paul McAllister as director.

Famous Takes Paragon Studio

The Famous Players-Lasky Corporation has taken possession of the Paragon studio in Fort Lee, New Jersey, the largest and most completely equipped daylight studio in the world, which will henceforth be used for the production of Paramount pictures. The structure is to be renamed the Famous Players-Lasky Studio because of the fact that both the Famous Players and Lasky pictures will be produced in it.

Charles Chaplin in his next,—"The Cure." There are various cures, it seems.

Mutual Service Appreciated

What the exhibitor wants is something which will bring the patronage to his house and that he can find this in the Mutual productions, as well as receive efficient service is vouched for by C. L. Watson, manager of the Tryst Theater, St. Paul, Minnesota, as shown by the following extract from a letter received from Mr. Watson:

"I take this occasion to let you know of my appreciation of the attention and class of service that your company has given me in the past few weeks in which I have run Mutual service exclusively.

"My business is picking up wonderfully, and hope that our relations shall continue as pleasant in the future as they have in the past."

William Moore, exhibitor at Alma, Nebraska, tells what he thinks of Mutual service.

"I will say that the service last night, 'The Inner Struggle,' was the finest program that I believe I ever showed. I had a packed house and had to run two complete shows. My patrons were more than pleased with the same. In fact I have had but three or four services from Mutual that have not been first class since we have been doing business. I feel that anyone using Mutual service has as good as is to be had. While I think a change of faces is very profitable as a whole, I think Mutual service is the best I have ever shown."

Hampton Makes Statement

Some surprise has been expressed that "The Barrier," which has been doing such a big business at the Broadway Theater, New York, should remain only three weeks. In this connection Benjamin B. Hampton issues the following statement:

The fact that we were able to secure time at the Broadway Theater at all was due to the generosity of Louis J. Selznick who very kindly gave the Rex Beach Pictures Company three weeks of time allotted to his productions.

Mr. Selznick was kind enough to allow "The Barrier" to have the Broadway Theater for three weeks, setting his own interest aside to do so. We could not ask him for an extension of time because he has too many valuable productions of his own demanding Broadway showing. The present theatrical season has been so remarkable that it has been impossible to get another house to extend "The Barrier" run.

Our plan now is to book "The Barrier" in the big picture houses. Immediately bookings in New York City aggregating more than $60,000 have been offered us on "The Barrier" and it is likely that within the next few weeks this great picture will be shown in the leading New York picture houses.

New Style Theater Advertising

Attention was recently attracted to an example which proves the growing tendency on the part of exhibitors towards concentrated advertising. Much has been said regarding the advisability of exploiting only the feature attraction on a program. The strength of this method lies in the fact that naturally the feature has the strongest drawing power and beside the confusion in people's minds by a miscellaneous display of posters is avoided.

A very apt illustration of the success of this move was the experiment of a downtown exhibitor in a western city. Confining his programs mostly to short subjects, he was in the habit of displaying posters and all other available material on each picture. This resulted oft-times in a loss of business due to confusion on lack of interest in the fill-in subject far in excess of their tested drawing power.

Therefore, upon contracting for the Max Linder comedies this exhibitor at the instigation of the Essanay representative decided to advertise only Max Linder on the days these features were running. It was an unusual sight to see the entire front and lobby devoted to nothing but material on "Max Comes Across." On the other hand there was nothing present which would tend to lessen the public's desire to see this star, such as might have occurred had there been posters of other subjects.

The resultant capacity business for the run made a convert out of this exhibitor and will no doubt be the cause for the disappearance of the side show fronts used by other theaters in that neighborhood.

Directors Join Thanhouser

Two world famous directors, Chautard and Brooke, have been added to the staff of the Thanhouser Film Corporation, and both are now busily at work in the New Rochelle studio.

Emile Choutard comes from the World Film, where he has directed a number of important releases.

In the early days of the motion picture business the average director was a man who had never been on the stage, or if he had, never filled more than minor parts. Van Dyke Brooke was one of the pioneers from the legitimate to the silent drama, having been in stock, on the road, and also in important metropolitan productions before he joined the Vitagraph Company in 1909. He remained with that company up to the time that he resigned to accept a place on the Thanhouser payroll.

Exhibitor Writes Helen Holmes

Helen Holmes, the Mutual-Signal star, said she was "quite set up" when she received the following letter direct from Harry H. Rush, manager Broadway Theater, Philadelphia:

Accept my congratulations on your excellent work in "A Lass of the Lumberlands." Personally I do not care for serial pictures at all. There has been so much sameness to them with secret passageways, silly pursuits, poor acting and so forth. I had adopted the habit of turning my back to the screen in disgust while they were on; but "A Lass of the Lumberlands" was decidedly different. The opening was away from the beaten part of continued pictures, and after looking at the first few scenes of the first chapter instead of turning my back I picked out a good seat and was indeed sorry when the end came and ever since I am on the job when "A Lass of the Lumberlands" comes on and I really enjoy looking at it both shows.

Example of Frohman Service

The attention that the Frohman Amusement Corporation devotes to perfecting the service to exhibitors, pursuant to the policies put into operation by President William L. Sherrill, resulted in an instance of a theater which lately booked "The Witching Hour" being aided by Mr. Sherrill personally in meeting an emergency. Through a clerical error in the exchange, five prints of "The Witching Hour" had been simultaneously booked, while there were but four prints of the production in the territory. The Frohman offices were appealed to. An "idle print" was found and a messenger was dispatched to Boston. The messenger returned to New York with the print and delivered it to the theater.

Lesser Completes Organization

Sol L. Lesser, the prominent young exchange man of the Pacific Coast, who purchased "The Ne'er-Do-Well" for the United States, has so extended his activities that he is now able to handle this subject through his own offices.

MOTHERS OF FRANCE

American Rights to Sarah Bernhardt Picture Secured by World Film Corporation—Opening Run at Rialto Theater

The World Film Corporation has been the successful one among the large distributing companies that have been negotiating for the American rights to "Mothers of France," the patriotic play which Sarah Bernhardt has enacted before the camera.

The World Film Corporation experienced no difficulty in demonstrating the efficiency of its distributing machinery, and for that and other reasons the decision finally fell in this direction. The deal was closed and the contracts were signed on March 21.

"Mothers of France" played to packed houses at the Rialto Theater in New York during the week of March 12. Many times on the opening day of the run, the box-office line stretched along Seventh avenue for half a block or more.

Inside the theater there were scenes of emotion and patriotic fervor. Women and girls were in tears. From the opening of the first mobilization scene in the little village of Meurey the applause was practically continuous. At frequent intervals it arose to the cheering point, and spectators sprang to their feet, waving their programs and shouting "Vive la France."

The newspaper reviewers, unaccustomed to such demonstrations in motion picture theaters, expressed praise. The *New York World* critic said:

Spectators at the big motion picture theater as a rule do not applaud, but the crowds at the Rialto Theater, afternoon and night, received "Mothers of France" with great bursts of hand-clapping.

Ince in Charge of Fine Arts

In response to numerous inquiries with respect to the production plans for the immediate future, W. N. Seligsberg, secretary of Triangle Film Corporation, made the following statement:

The principal executives of this company are at the present moment at the studios in Los Angeles and are completing plans for unique and larger production. The California production, both at the Culver City (Kay-Bee) and Hollywood (Fine Arts) studios will be under the personal supervision of Thomas H. Ince. The new construction work at the Yonkers studio is rapidly being completed and within the next few days production will commence there under Allan Dwan. Details as to the plans will be published to the trade as soon as they are in final shape but in the meanwhile mention of the two supervising directors is sufficient guaranty of the quality of production.

"The Trufflers," a Strong Story

Strong bookings are reported on "The Trufflers," Essanay's picturization of Samuel Merwin's *Cosmopolitan Magazine* story. This feature, presenting Nell Craig, and an all-star cast, will be released through the Kleine-Edison-Selig-Essanay Service April 9.

The story proved to be immensely popular throughout the country. It was read by millions. This fact should provide a juicy bit of free advertising for exhibitors who book the picture. Another attraction which "The Trufflers" is said to hold forth is its cast. Besides Nell Craig, others appearing in the picture are Sydney Ainsworth, Richard C. Travers, Ernest Maupain and Harry Dunkinson.

"The Trufflers" is based on life in New York's colony of artists—Greenwich Village. A gripping love-drama is interwoven into the plot, which has to do with the fascinating Bohemian life lead by the artists.

Seena Owen, Fine Arts sparkler, on her broncho, "Butterfly." Seena was last seen by Uncle Sam's picture audiences in "A Woman's Awakening."

This delectable scene is from "The Dark Road" (as much as it looks like the primrose path). It's a Triangle-Ince play, with Dorothy Dalton. In the oval is Dorothy Gish in "Her Official Fathers."

Theater to Try Projecting Through Glass

BETTER VENTILATION POSSIBLE IN OPERATING ROOM IF TRIAL SUCCEEDS

THOUGH the experiments of the few theaters that have attempted to close off the operating room entirely from the auditorium by placing a thickness of glass in the aperture through which the projection machine "shoots," up to the present, have failed in every case, new experiments are being made by a Chicago firm of theater owners and their architect with the idea of perfecting a practicable means of projecting through glass, to be used in the construction of a new theater. Several difficulties must be overcome if the use of the glass is not to interfere with and lessen the efficiency of projection.

The Crystal Theater, at Washtenaw and North avenues, Chicago, owned by the Schaefer Theater Company, and controlled by Frederick W. Schaefer, president, and his brother, Frank G. Schaefer, both pioneers in the exhibiting business in Chicago, is the house in which the new type of operating room will be given its first scientific trial. The present Crystal Theater building is being wrecked and the construction of a house more than twice the size will be commenced within a few weeks.

Crystal Theater building to be erected in Chicago by the Schaefer Theater Company. It includes a 2,000-seat theater and a big lodge and dance hall.

The Crystal was the first theater built in Chicago outside of the loop to be used exclusively for theatrical purposes, being one of the oldest picture houses in the residence districts of the city.

Problems for Projection Experts

To successfully operate a projection machine which must "shoot" through an extra thickness of glass requires that a better quality of glass be found for the purpose than has been used in previous trials. One theater in Chicago which has been built only recently experimented with ordinary crystal plate glass. It has been found necessary to remove the glass panes when the machines are in operation. The glass is put in place again each time the machines are stopped, thus shutting out the currents of used air from the theater which interfere with adequate ventilation of the operating room.

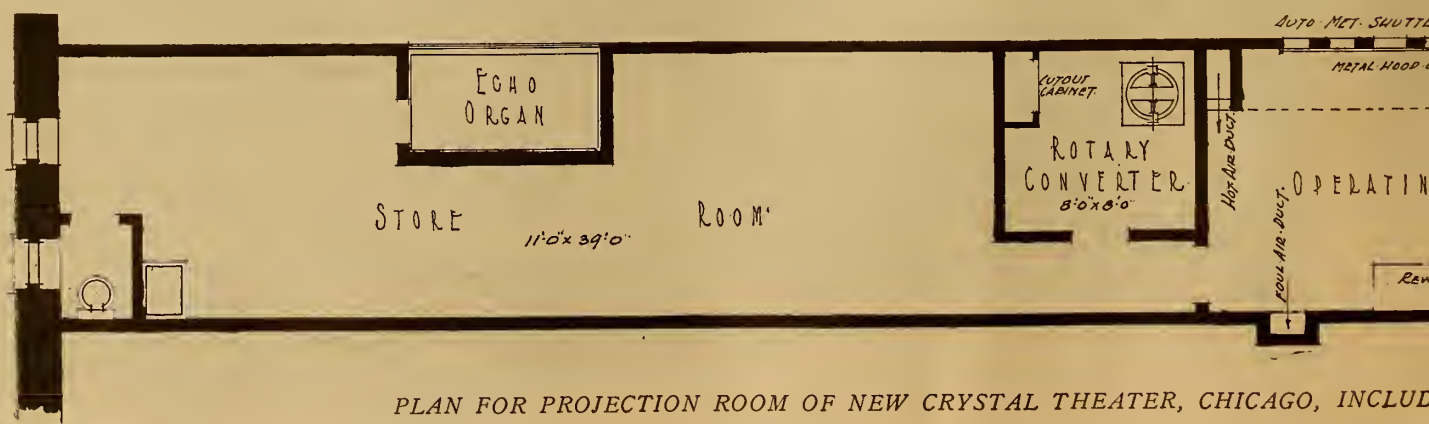
Manufacturers of glass have been asked to provide samples of glass which will fill the architect's specifications and meet the requirements. Ordinary plate glass dims the picture and absorbs as much as two per cent of the light.

Another problem lies in properly aligning the glass, the screen and the lens of the projection machine in exactly parallel planes. If the screen or the glass are not placed at the same angle, the picture will be distorted because of the unequal refraction caused by the misplacement. When fixed in parallel planes, the refraction of light rays will be in opposite directions but in equal and proportionate degrees at corresponding points on both sides of the center.

In the new Crystal, a 125-foot throw is one of the conditions of the experiment.

To Apply Scientific Laws

Believing that the defects and failures recorded in past experiments of the sort simply indicate that the idea has not been worked out scientifically and that the use of the glass will prove satisfactory if proper attention is given to the scientific laws governing the refraction of light rays by glass, the Chicago exhibitor is prepared to install the feature in the theater soon to be erected. If the glass can be used successfully, a decided improvement in the ventilation of the operating room can be affected. It is with this purpose in view that the



PLAN FOR PROJECTION ROOM OF NEW CRYSTAL THEATER, CHICAGO, INCLUD

innovation is being planned. Another possible advantage lies in shutting out the noises of the operating room from the theater.

Besides embodying the most modern features of architecture and up-to-date ideas in theater arrangement, the new Crystal is to have an operating room which will represent the best thought of two experienced exhibitors and an architect who has drawn the plans of more than a score of theaters in the last few years. Henry L. Newhouse, architect of the new Crystal, has drawn the plans for theaters which are considered among the most beautiful in the United States.

A galvanized iron hood, nineteen feet long and two feet wide at the bottom, sloping upward and connecting with an eighteen-inch pipe, will be suspended over the projection machines. Instead of the customary two machines there will be a battery of three motor-driven machines. These and the spot-lamp will "shoot" through the glass-covered openings, while between the machines will be placed larger plate glass windows for the operator's use. Patented automatic fire shutters will be installed. There will be a separate room at one side, as shown in the diagram, for the rotary converter. The space to be occupied by this closet will measure six feet by seven feet. Its position is in one corner of a long storeroom, eleven feet by forty-nine feet in dimensions. At the opposite end of the operating room, separated by a fireproof partition, will be another closet seven feet by eight feet, and a third closet six and one-half feet by seven feet for the storage of films.

Separate Ventilation Unit Is Provided

The ventilating system has been studied out with more care than often is the case. An eighteen-inch fan will remove the fumes and heat from the machines, through the hood overhead. A damper in the top of the eighteen-inch pipe that may be opened or closed from the operating room, will regulate the current of air passing upward and prevent the room from becoming uncomfortably chilly on cold days. If a fire occurs in the operating room, the damper will be so adjusted that it will open itself to permit the escape of the smoke, if it happens to be closed at the time. Air will be supplied through ducts in the floor. It will pass over heating coils. In addition to the eighteen-inch pipe for carrying off the heat and odors from the projection machines, two air outlet ducts four inches by sixteen inches, connecting with vents in the floor, will lead out over the room. If possible, it is intended to allow none of the used air from the theater to rise into the operating room.

The importance of proper ventilation is also felt because of the position of the operating room in the new Crystal. It is to be that which has been adopted in the theaters of most recent construction in Chicago, New York, Detroit and other cities, having all the seats on the main floor, or being built in the fashion of the New Majestic Theater, in Detroit. In that playhouse, several rows of mezzanine boxes extend across the auditorium at comparatively close intervals. This type of construction is not possible in Chicago because of the provisions of the city fire regulations, which require that special exits must be provided at any place where there occurs a raise of three feet in the elevation of the floor above the line of its incline.

The Crystal's operating room will be situated just under the roof, in the front of the building.

The natural tendency of the used air in the theater to rise and escape into and through the operating room is the condition which the management of the Crystal Theater seeks to overcome.

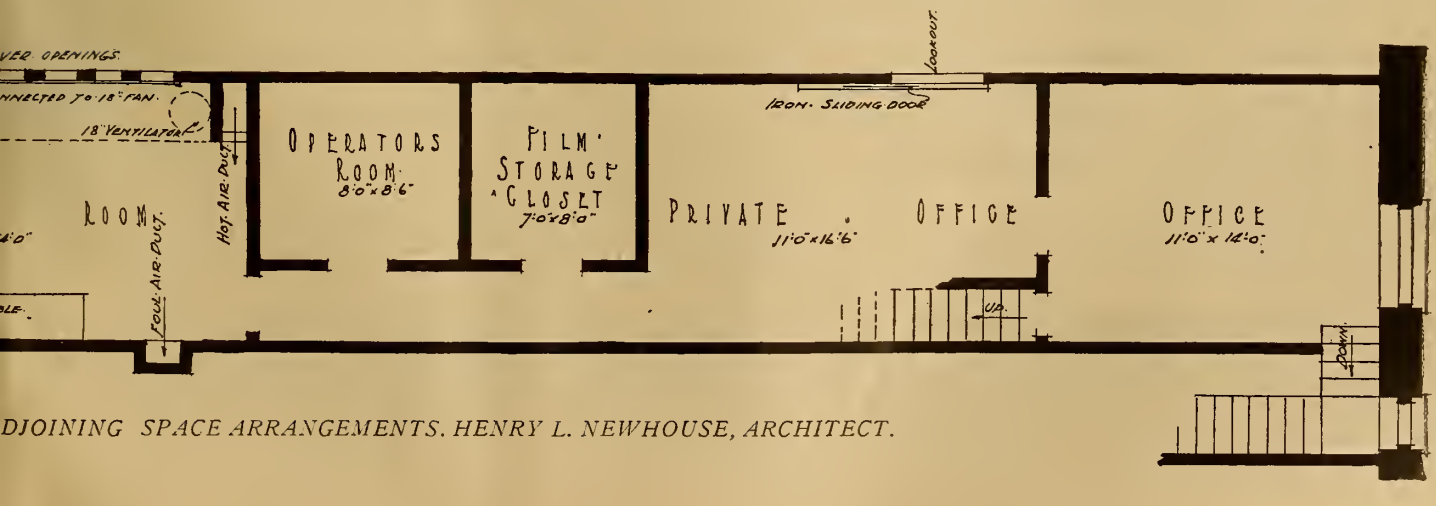
Dance Scene Crowds Studio

Sounds of revelry and the crack of 44-caliber six-shooters a few days ago stirred the usually pastoral neighborhood of the Vitagraph company's Brooklyn studios, when for two days lumbermen, cowmen, sheepmen, and other western and border types of Americans were gathered for a number of important scenes in "The Third Party."

Alice Joyce and Harry Morey will be co-starred in "The Third Party," which is scheduled for release, in about six weeks, as one of the Blue Ribbon features in the Vitagraph-V. L. S. E. program. The story deals with American life of today in the East and West, ranging from the rough outdoors of the Rockies to a New York drawing room.

The largest set used in many months at the Vitagraph plant—in "The Third Party" for the dance hall scenes. Manager Victor Smith ransacked Greater New York for mounted heads of elk, moose, buffalo, bear, mountain lions, and bobcats, as well as the skins of all sorts of big game for decorating the set.

Miss Theda Bara, the mysterious and incomparable screen artiste, who appears in the newest William Fox super de luxe photodrama, "Her Greatest Love," which is founded on Ouida's famous novel, "Moths," receives on an average of five hundred letters a day. They are written by admirers of this extraordinary and world-famed portrayer of vampire roles, from every state and territory in the United States.



DJOINING SPACE ARRANGEMENTS. HENRY L. NEWHOUSE, ARCHITECT.

HOWEVER interesting it might be to see in films the ship yards where Uncle Sam is fitting out his new fighting ships, scenes of government preparations for war and naval activities will be kept off the screens of the country, except as permitted by the navy department. Secretary of the Navy Daniels has requested exhibitors and producers to avoid showing any pictures of American naval or merchant vessels without first securing the sanction of the department. The manufacturers whose photographers furnish the film for news weeklies have been asked to assist the government in this way so as to prevent information regarding naval secrets from reaching possible enemies of the United States.

RUSH MEANS POOR PLAYS

Empire All-Star Corporation to Make Mutual Plays Well Ahead of Release Dates to Insure Care in Production

To assure ample time for the production, the assembling, titling and the putting of the finishing touches to the Charles Frohman stage successes produced as motion pictures by the Empire All-Star Corporation for release through the Mutual Film Corporation, President John R. Freuler, of the Mutual, and Alf Hayman, representative of the Frohman interests, have decided that no one picture of any series featuring a star shall be released until two pictures of the series have been completed and the third is in the process of production.

Mr. Freuler and Mr. Hayman propose that all productions coming from the Empire-Mutual studios shall be handled in the same careful manner in which stage plays are produced. No picture is to be started until cast, director, and technical staff have had ample time to study the story they are to produce as a picture, and no photodrama, having been photographed, is to be released until it has been given every finishing touch that thoughtful cutting, assembling and titling can bestow. President Freuler states:

A great deal of the mediocrity of the photoplays on the market today is due to the speed with which productions are hurried through. The haste is due, too often at least, to the desire of producers to save the high salaries paid to stars and directors.

The records of speed in staging important productions which have been boasted of with much pride by many producers are a sidelight on one of the photoplay art's strongest failings. A studio, conscientiously trying to produce good work, does not brag about hasty work, because it recognizes that the claim in itself will be an admission of wrong policy and poor product.

Consider the absurdity of paying $4,000 a week for a star, $1,000 for a director and a proportionate amount for supporting artists, then rushing through the picturization of a manuscript, costing itself $5,000, before the director has had sufficient time to study his subject, before the star and her supporting cast have given their characterizations serious thought, and before the script is properly prepared. Then think, when having come to that most important part of cutting and assembling and titling, which requires deep thought and concentration, of requiring the director to leave the half baked production as it is and go on to produce another play which will come out the same way.

The absurd, illogical, poorly acted and poorly titled photoplay will have no place in the market of the future.

Author Spurns Remuneration

Douglas Fairbanks, a modern Diogenes, and his company, including the property men, are out with their lanterns, searching for the author of "A Regular Guy," a scenario accepted by Director John Emerson, to serve as the basis for an early Artcraft production. The author carelessly failed to put his name or address on the manuscript, and the accompanying letter was mislaid.

"WOMANHOOD" DATES

Sequel Picture to J. Stuart Blackton's Dramatic Play of Preparedness Opens at Philadelphia House, April 2

The Chestnut Street Opera House of Philadelphia has arranged for a three-weeks' showing of the special Vitagraph feature, J. Stuart Blackton's "Womanhood, the Glory of the Nation," beginning April 2. The presentation in Philadelphia of that date will be the first public performance of the awaited production, which also has preparedness as its theme.

It is just by chance that Philadelphia will see the debut of the stupendous spectacle, "Womanhood, the Glory of the Nation," before any other city. This arises out of favorable dates being found open at the Chestnut street house. It was at this house that such big screen shows as "Intolerance," and "Civilization" were presented.

Before the Philadelphia dates are concluded "Womanhood, the Glory of the Nation" will also open at Washington, D. C., according to a further announcement by Walter W. Irwin, general manager of Vitagraph-V. L. S. E. The date is April 16. The showing there will be for a long period at one of the Thomas Moore houses, the location to be announced later.

The New York opening of "Womanhood, the Glory of the Nation" will also come in April, most likely in the early part of the month, at a theater in the Broadway district.

"The Deemster" at Broadway

The Arrow Corporation's production of "The Deemster," the rights to which in New York State are controlled by Lewis J. Selznick, will receive its first presentation in New York City on Sunday, April 8, in the Broadway Theater. It will be staged with an elaborate score requiring an augmented orchestra and with special effects which will greatly enhance its interest and value as an entertainment.

The run at the Broadway will be continued indefinitely, and, it is predicted, is likely to continue into warm weather. This will give state rights men in control of territory, especially in nearby states, an opportunity to demonstrate to exhibitors in their territories the real value of "The Deemster," as shown by its reception by large audiences.

"The Deemster," as a play, with the late Wilson Barrett in the role of Dan, had the record of being an attraction especially strong with women because of its great heart interest. It is believed that the screen version with Derwent Hall Caine, a son of the author, as Dan, will also prove a very strong attraction to the gentler sex.

Lockwood and Allison on New Play

Harold Lockwood and May Allison have just begun work in the Metro-Yorke studios at Hollywood, on "The Secret Spring," a big Metro feature which has been adapted for the screen by Fred J. Balshofer from "The Hidden Spring," the famous novel by Jarios B. Kolland.

A noteworthy cast, with many actors who are new to Lockwood and Allison productions, has been chosen for "The Secret Spring." Among the newcomers are Herbert Standing, Harry F. ("Doc") Crane, and William Lloyd. Lester Cuneo, a Metro-Yorke favorite, also is in the cast.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

Will you please tell me through your department, what is the cause of the arc light "sputtering" and not burning even, when they are not burned closer than one-fourth inch? We have direct current, 110 volts, and use a 40 Amp. rheostat. All connections are clean and solid.

Also, I would like to join the Operators' Union, and I would thank you to give me any information that would be of any help to me.—*R. O. White, Titusville, Florida.*

Your trouble is caused from one of the two causes given below, or it may be caused by both of them. You have not set your carbons right or you are not using the right kind of carbons or combination of carbons to get the best results.

In setting carbons, for either A. C. or D. C. current, set the top carbon one-eighth inch behind the bottom carbon and be very sure that the carbons are set in exact line with each other as you look at them through the condenser opening of the lamp house.

You do not say what kind of carbon you are using but I would suggest that you use a soft cored carbon both top and bottom or use a five-eighths inch soft cored carbon above and a "Silver Tip" negative carbon made by the National Carbon Co., below. If you use the soft cored carbons both top and bottom, then I would use a three-fourths inch above and a five-eighths inch below.

I have had reports from a number of operators using the Silver Tip and have given them a thorough test myself and can recommend them to any operator who is using D. C. current. These carbons cannot be used on A. C. current but work fine on generator sets and Mercury Arc Rectifiers.

In regard to joining the I. A. T. S. E. & M. P. M. O., I would advise you to write to F. G. Lemaster, 107 West Forty-sixth street, New York City, and he will be very glad to give you the desired information as to where you can make application for membership. If there is a Local in your city you can get the information from the secretary of the Local.

I have a question that I would like to have you give me some information on. I am running a 6A Power's, motor drive and I am having a little trouble with my film making a noise. My machine is almost noiseless when it is running without a film in it, but when a film is in the machine it sounds like something was running heavy about the intermittent movement. The intermittent movement and the apron are the same as new and I have adjusted them back and forth to be sure that I haven't them too close and have done the same to the tension springs. The noise seems to come from the intermittent sprocket and since the noise came I have a small up-and-down wave in the picture. Thanking you for your best information.—*B. G., Alexander City, Alabama.*

The trouble you are having with the noise when the film is in the machine is caused by the film and the apron. Take the apron off the machine and carefully bend the ears at the lower end of the apron which the rollers, ahead slightly, being careful to bend each one the same amount. If this remedies the trouble, well and good. If it helps, but does not remedy it, then try bending it a little more. If it makes it worse, bend the rollers back slightly. You can do no damage by bending these apron ears, provided you keep the rollers square with the sprocket, that is to say, equi-distant from the sprocket. To test this, measure from the face of the hub of the roller to opposite teeth on the lower sprocket. You can remedy the up-and-down motion that you speak of by adjusting the cam and star and adjusting the tension on the film. Keep the teeth on the sprockets good and clean. Dirty sprockets will cause an unsteady picture.

I am a reader of MOTOGRAPHY and your Projection Department. I am also in the picture business and had a question put up to me that made me think. I am not sure of my answer and would like your idea on the subject. The question is on the three-wire system of wiring. Off of one side of the line you are using an arc lamp drawing 60 Amps. On the other side of the line you are using another arc drawing 70 Amps. What I want to know is—if the neutral is blown or taken out, what would be the effect?

Now, take the same question in a different way. On one side of the line you have an arc lamp drawing 60 Amps. and on the other side of the line you have an arc lamp drawing 60 Amps. and a motor drawing 10 Amps.; if you remove the neutral fuse I know that it would not have any effect on the arc lamps for they are properly balanced, but what would happen to the 10 Amp. overload from the motor?

I want to make it plain that both of the lamps and the motor are running when you remove the fuse.

I await a favorable reply in the MOTOGRAPHY.—Kindly omit my name on my answer and sign just plain *A. J. P., Massachusetts.*

Below are the two diagrams of the questions:

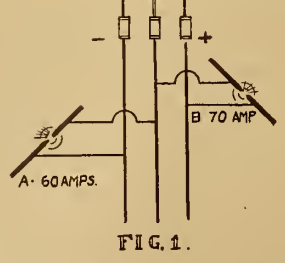


FIG. 1.

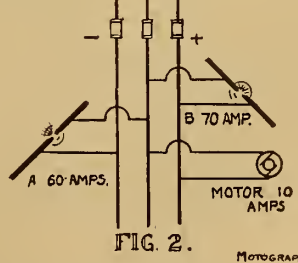


FIG. 2.

MOTOGRAPHY

In Fig. 1 if the fuse was blown or removed, the two lamps (A) and (B) would be thrown in series and the amperage on lamp A would raise and on lamp B would drop to such a point where the amperage on both lamps was the same. In Fig. 2, as shown above,

if the fuse were to be either blown or removed, the lamp B and the motor C would be in multiple with each other and they (B and C) would be thrown in series with lamp A. The amperage on lamp A would raise and the amperage on lamp B and motor C would drop to such a point where the amperage on lamp A would be equal to the amperage on lamp B and motor C.

As you state in your question, it is understood that both lamps in Fig. 1 are running when the fuse is removed and that both lamps and motor are running in Fig. 2 when the fuse is removed.

I am a young man and am learning to be an operator. I took an examination in ——— several weeks ago and everything went all right except the figuring of the three-wire system on direct current. Will you please give me the correct answers on the following questions: How can you tell whether you are using D. C. or A. C. current? In the first diagram, on a three-wire system, there is 40 Amps. on one side of the line, and the other side of the line is 80 Amps.; now how shall I figure the 40 Amps. that is, drawing out of the 220 volts? Please give me the correct answers.— *J. J. W., Massachusetts.*

In using an arc on a projection machine you can very easily tell whether you are using A. C. or D. C. current, by lighting the lamp and letting it burn for a minute or so then cut it off and look at the carbons. If both carbons are hot an equal distance from the tips and in cooling off they cool about equal you are using A. C. current, but if one of the carbons (be sure it is the top or positive carbon, and if it is the lower carbon, then reverse the wires at the switch so that it will reverse the polarity of the lamp) is hotter than the other and takes longer to cool off then you are using D. C. current.

Fig. 1, at the bottom of the page, shows 40 Amps. on each side of the line with 40 Amps. on 220 and the fuses show 40 Amps. You are using 80 Amps. on the two outside wires and the neutral is not carrying anything.

Fig. 2 shows 3, 19, 40, 32, and 35 Amps. on one side of the line and 10, 20, 25 and 25 Amps. on the other side of the line with 5 Amps. on 220. Adding the first set of figures gives 129 Amps. plus the 5 Amps. on the 220, giving 134 Amps. on one side of the line.

Adding the second set of figures and we get 80 Amps. plus the 5 Amps. on the 220 which gives us 85 Amps. on the other side of the line. Subtract the 85 Amps. from the 134 Amps. and we get 49 Amps. which is carried on the neutral wire.

Fig. 3 shows 6, 9, 15 and 35 Amps. on one side of the line and 3, 10, 7, 5 and 40 Amps. on the other side of the line. Adding the first set of figures and we get 65 Amps. Adding the second line of figures and we get 65 Amps. The two lines are balanced so there is no load on the neutral.

In Fig. 1 the two outside fuses should be 80 Amps.

In Fig. 2 the load should be balanced and the 110 Amp. fuses used.

In Fig. 3 the load is balanced and the 70 Amp. fuses are heavy enough to carry the load.

The Editor Drops Into Verse

Put the hammer in the locker
Hide the sounding board likewise.
Anyone can be a "knocker,"
Anyone can criticise.
Cultivate a manner winning,
Though it hurts your face to smile,
And seems awkward in beginning,
Be a "booster" for a while.

———— —*E. C. S.*

New McClure Series

Frederick L. Collins, president of McClure Pictures, is now in Los Angeles perfecting plans for the production of the next McClure series of five-reel features that will follow "Seven Deadly Sins."

If the proper arrangements can be made, Mr. Collins immediately will open a studio in Los Angeles and begin producing the first plays in the new series. Shirley Mason, who has triumphed in "Seven Deadly Sins," is to be one of the many stars in the next McClure production, and as soon as the Los Angeles studio is ready, Miss Mason and a number of other players will go to Los Angeles.

Ralph Kohn, attorney for the Famous Players-Lasky Corporation, has left New York for an extended tour of the country for the purpose of making a detailed investigation of film conditions. The leading cities included in his itinerary are Toronto, Denver, Salt Lake City, and San Francisco. Mr. Kohn's first stop will be Toronto where he will conduct a similar analytical study of conditions as they obtain across the border.

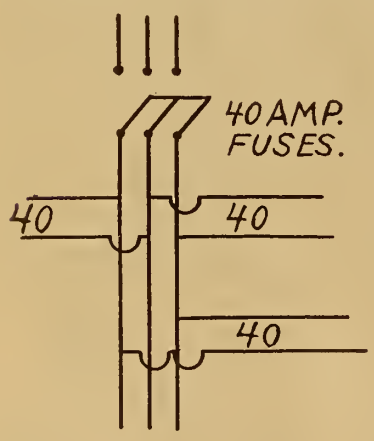


FIG I

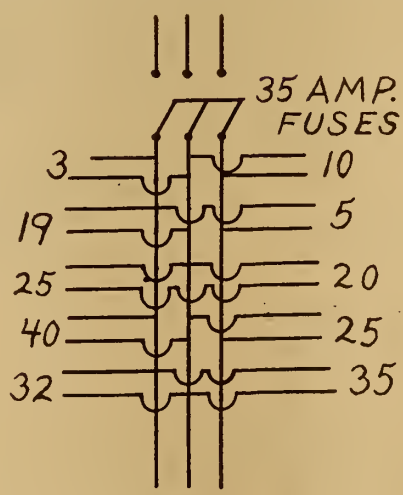


FIG II

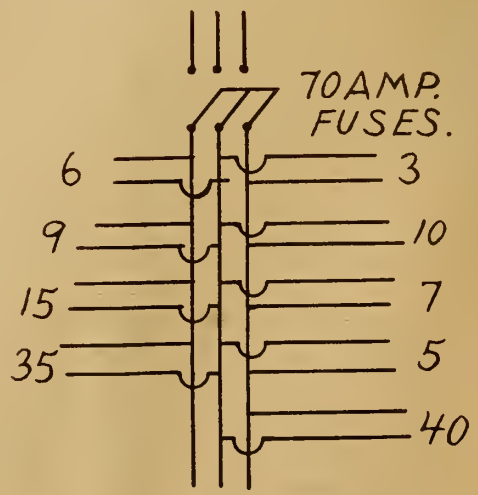


FIG III

"Best Censor Bill Yet Drawn"

THE COMPLETE GUERNSEY BILL, LIKELY TO BECOME LAW IN ILLINOIS

(Note: An interesting discussion of this bill will be found on page 661 of this issue of Motography*)*

AN ACT regulating the censorship and exhibition of motion pictures.

Section 1. Be it enacted by the People of the State of Illinois, represented in the General Assembly: That the director of education and registration upon the taking effect of this Act shall, from time to time, employ a competent person who is well qualified by education and experience to act as censor of motion pictures under this Act. Such employe shall be known as the official motion picture censor. The censor shall be paid a salary to be fixed by the director of education and registration, with the approval of the governor, not to exceed three thousand five hundred dollars ($3,500) per annum, and shall execute a bond in the penal sum of five thousand dollars ($5,000) for the faithful performance of the duties of censors. The director of education and registration, with the approval of the governor, shall also employ such assistants and clerical help as shall, from time to time, be necessary to carry out the provisions of this Act, and fix their compensation.

Office Maintained in Chicago

Section 2. An office for the transaction of the business of the motion picture censorship shall be maintained in Chicago and at such other points in the state as shall be deemed necessary. Such office shall consist of suitable rooms and equipment for office and projection purposes.

Section 3. All motion picture films intended to be exhibited or displayed in the state of Illinois shall be submitted to the official censor and shall be publicly exhibited or displayed only upon the approval of the official censor, except where the decision of the official censor is reversed or modified upon appeal as provided herein, and in such other cases as are herein expressly excepted. Only such films as are, in the judgment and discretion of the official censor, of a moral, educational or amusing or harmless character, shall be approved by the official censor.

Section 4. When a film has been censored, a certificate showing the approval or rejection of such film shall be issued to the party submitting the same. When a film is approved by the official censor such a film shall be given an approval number which shall be shown on the certificate issued by the official censor, to the person submitting the film. Such certificate shall also show the title of such film and all eliminations, if any, ordered from such film. For each film so approved there shall be issued by the official censor an official leader or stamp of approval of not less than five (5) feet in length, bearing the words "approved by the official motion picture censor of the state of Illinois," and the number as assigned to such film, in the certificate of approval, together with such design engraved thereon as the official censor may prescribe. The official censor is authorized to recall any film for recensoring or to revoke any certificate permitting the exhibition of any film in the state of Illinois, whenever in his judgment the public welfare requires it. Before any motion picture film shall be publicly exhibited, all eliminations ordered by the official censor shall have been made by the person or persons loaning, renting or leasing such film or films to the exhibitor for exhibition. There shall be projected upon the screen, before the exhibition of any film, the design of the official leader or stamp of approval of not less than five (5) feet in length issued by the official censor.

Section 5. The official censor shall procure and use an official seal which shall contain the words "Illinois Motion Picture Censor," together with such design engrossed thereon as the official censor may prescribe.

Section 6. From and after ninety (90) days after this act shall take effect, no film may be publicly shown or exhibited within the state of Illinois unless approved by the official censor and numbered and endorsed as herein provided. No fee shall be charged for examining any film which has been given an unrestricted and unconditional permit by any municipal board of censors existing in Illinois prior to July 1, 1917, if in the discretion of the official censor hereby created it shall become necessary or desirable to again examine such film, and when any film is given an unrestricted and unqualified approval by the official censor, such film shall not be subject to any further censorship in any county, city, village or town in this state.

Fee of One Dollar Per Reel

Section 7. A fee of one dollar ($1.00) for each reel of film to be censored, which does not exceed one thousand (1,000) lineal feet and one dollar ($1.00) for each additional one thousand (1,000) lineal feet or fractional part thereof, shall be collected by the official censor for censoring each original film, and for copies or duplicates thereof twenty-five cents (25c) for each reel of film to be censored which does not exceed one thousand (1,000) lineal feet, and twenty-five cents (25c) for each additional one thousand (1,000) lineal feet or fractional part thereof. The fees so collected shall be paid each week into the state treasury.

Section 8. In carrying out the provisions of this act the official censor, with the approval of the director of education and registration shall adopt such reasonable rules and regulations not inconsistent with the laws of the state as shall be deemed necessary.

Section 9. The official censor and any assistant or employe of the censorship office may enter any place where films, reels or views are exhibited and shall have power to prevent the display or exhibition of any film, reel or view which has not been duly approved by the official censor. It shall be unlawful for any person to hinder or interfere in any manner with the official censor or any assistant or employe of the censorship office while performing any duty under the provisions of this act.

Section 10. The official censor shall keep a record of all examinations of films, reels or views and note on the record all films, reels or views which have been approved and all such films, reels or views as have been disapproved, together with the reason for such disapproval.

Section 11. The official censor may work in conjunction with any censor board or boards of legal

status in other states as a censor congress, and the action of such congress in approving or rejecting films may be approved by the Illinois official motion picture censor, and all films passed, approved, stamped and numbered by such congress may be approved when the fees therefor have been paid to the Illinois official censor, without being again exhibited.

Section 12. No banner, poster or other like advertising matter used to announce or advertise any motion picture or the exhibition thereof, shall contain anything that is immoral or improper. A copy of all banners and posters intended for such advertising purposes shall be submitted to the official censor and no such banner or poster shall be used unless approved by the official censor.

Section 13. Any owner or lessor aggrieved by any order or decision of the official censor may, within thirty (30) days, appeal to the director of education and registration, who may in his discretion reverse or modify any order or decision of the official censor. The Circuit court may review any decision of the director of education and registration, upholding the official censor, by writ of *certiorari*. Such writ shall be issued by the clerk of such court upon *praecipe*. Service upon the official censor or the director of education and registration shall be sufficient, or service may be had upon the official censor and other parties in interest by mail or notice of the commencement of the proceedings and the return day of the writ to the office of the official censor and the last known place o fresidence of the other parties in interest at least ten (10) days before the return day of said writ or any party in interest may commence a suit in chancery in the circuit court of the county where any of the parties defendant may be found, to review the decision. Such suit by writ of *certiorari* or in chancery shall be commenced within ten (10) days of the receipt of the notice of the decision. It shall be competent for the supreme court to require by *certiorari* or otherwise any such case, after final decision in the circuit court to be certified to the supreme court for its review and determination, with the same power and authority in the case and with like effect as if it had been carried by appeal or writ of error to the supreme court, proceedings for such review to be had in accordance with the provisions of section one hundred twenty-one (121) of an act entitled, "An Act in relation to practice and procedure in Courts of Record," approved June 3, 1907, in force July 1, 1907, as amended.

Section 14. The director of education and registration shall report in writing annually to the governor, within ten (10) days after the first day of November of each year. The report shall show: First, a summary of the proceedings of the censorship office during the year immediately preceding the date of the report; second, the result of all examinations of films, reels or views; third, a detailed statement of all prosecutions for violations of this act; fourth, a detailed and itemized statement of all expenses made by or on behalf of the censorship office; fifth, such other information as the director of education and registration may deem necessary or useful in explanation of the operation of the censorship office; sixth, such further information as shall be requested by the governor.

Section 15. Any person, or any agent, employe or officer of a firm, corporation or association, who shall publicly exhibit or show any motion picture in the state of Illinois, which has not been passed and approved by the official censor, or shall publicly exhibit or show any motion picture within the state of Illinois without first having projected upon the screen the design of the official leader, ar stamp of approval, of not less than five (5) feet in length and the number assigned to such film, as shown by the certificate issued by the official censor, or who shall counterfeit any leader, or stamp of approval, provided for herein, or shall have in his possession such a counterfeit leader, or any design, not issued by the official censor, or shall publicly exhibit or show any motion picture within the state of Illinois that contains parts or sections that have been ordered eliminated by the official censor, or shall loan, rent or lease any film or films, to any exhibitor or other person, for public exhibition within the state of Illinois before the eliminations ordered by the official censor have been made, or shall advertise any part, or parts, of any motion picture after the same has been censored and disapproved by the official censor, or shall rent, loan or lease such motion picture containing any part, or parts, added after such motion picture has been censored and approved by the official censor, or shall use or post any banner, poster or other like advertising matter, to announce or advertise any motion picture, or the exhibition thereof containing anything improper or immoral and which has not been approved by the official censor, or who shall hinder or interfere in any manner with the official censor, or any assistant or employe of the censorship office, while performing any duty under the provisions of this act, or shall violate any rule or regulation made in accordance with the provisions of this act, shall, upon conviction thereof, be punished by fine of not less than twenty-five dollars ($25.00) nor more than three hundred dollars ($300.00), or imprisoned in the county jail not less than thirty (30) days nor more than one (1) year, or by both such fine and imprisonment, in the discretion of the court, for each such offense.

Exempts Churches and Schools

[Editor's Note: Following is the section which is, upon the suggestion of Senator Guernsey, to be redrawn by a committee representing the film industry.]

Section 16. The provisions of this act shall not apply to any exhibition or use of films, reels or views for purely educational or religious purposes by any religious association, fraternal society, library, clinic, museum, public or private school or institution of learning.

Section 17. The several sections and provisions of this act are hereby declared to be independent of each other, and it is the legislative intent that if any of said sections or provisions be declared unconstitutional, such sections or provisions shall not affect any other portion of this act.

Buys Ultra Feature

Harry A. Samwick, of 126 West Forty-sixth street, New York City, has closed a deal with A. J. Cobe, president of the Ultra Pictures Corp., whereby he secures the sole rights for New York and Northern New Jersey for the initial release of the Ultra "The Woman Who Dared," featuring Beatriz Michelena. Mr. Samwick will handle the picture personally and see that everything receives the proper attention. He states that this is the only way that he can be sure that the exhibitor can be assured of proper care.

New Comedy Producers

WILLIAM FOX ORGANIZES "SUNSHINE COMEDY CO." FOUR COMPANIES TO WORK

WILLIAM FOX has added to his already extensive motion picture enterprises by the formation of a new comedy producing organization. In addition to the regular Foxfilm comedy releases, the Fox program will now offer the entire output of "The Sunshine Comedy Company." Mr. Fox is the president of the new organization and Henry "Pathe" Lehrman is the vice-president and general manager.

News of this project was made public this week on the return of Mr. Lehrman to Los Angeles for a conference with Mr. Fox, who is now visiting the West Coast studios at Hollywood.

The new company will have its producing studios in Hollywood, where, within the next week or ten days, four companies will be put to work, making comedies, under the direction and supervision of Mr. Lehrman for the Fox program. Present plans contemplate the production of a two-reel comedy every other week.

Three Companies Already Organized

Mr. Lehrman has announced that three companies have already been organized. Billie Ritchie who was taken to the coast by Mr. Lehrman two years ago, together with Gertrude Selby, who was one of the first players of the original Lehrman comedy company, will be the leads of one company, to be directed by David Kirkland, who has been affiliated with Lehrman for more than a year.

In addition to supervising the production of all comedies, Mr. Lehrman will direct one company and play leads himself. Opposite him will be Mildred Lee, who accompanied him from New York. H. I. Symonds and Nool Smith, who were formerly directors for a Lehrman

"Music hath charms to enrage the savage actor," is the way the poem will have to be edited to fit modern conditions in films. During many of the scenes taken now in the Fox studios music is kept on tap to aid in sweeping appropriate emotions from the souls of the interpreters of the silent drama.

comedy enterprise, will direct the third company. The players for this company have not yet been selected.

Lehrman has already produced and starred in one comedy for the Foxfilm Program. This picture is "The House of Terrible Scandals." Billie Ritchie and Gertrude Selby appear in the picture with Mr. Lehrman. "The House of Terrible Scandals" has been called by reviewers the greatest motion picture comedy ever produced.

Henry Lehrman began work in motion pictures while they were still in their infancy. He himself was not far out of his. He started with the Pathe company as an extra, but his light could not be hidden beneath a bushel basket. Quickly rising to the fore as a comedy actor, he soon proved that he was more valuable than the directors who had charge of him. So long as he made suggestions, their comedies were successful; when he ceased they stopped getting laughs.

His value meanwhile had been recognized by other companies and he soon joined with Mack Sennett in forming the Keystone company. This partnership lasted about three years. Then Lehrman withdrew and took charge of the Ford Sterling company which released through Universal.

A short time later he formed the L-Ko company, continuing to release on the Universal program. With this company he remained until his recent arrangement with William Fox.

Third Max Linder Essanay

Max Linder's third Essanay comedy is well under way. Having recruited a full company, from leading lady to the last property boy, the noted European comedian is keeping his studio at Culver City, Cal., going full blast. So far, the title of the production has not been announced. It will be released through the Kleine-Edison-Selig-Essanay Service.

Exhibitors handling the Linder-Essanay comedies are praising the co-operative advertising plan which President Spoor is working out for newspaper displays of productions. By virtue of the "fifty-fifty" agreement, Essanay already has expended $35,000 in advertisement for exhibitors of their showings of "Max Comes Across." Thus exhibitors have obtained $70,000 worth of advertising at half that cost to themselves.

An equal amount, if not more, is now being spent in newspaper display "ads" of "Max Wants a Divorce," the comedian's second Essanay production. According to early reports, the comedy is making a bigger hit, even, than did the first.

"Max Wants a Divorce," which was released March 26, had initial showings in Chicago at Jones, Linick and Schaefer's Rialto Theater, in the Loop district, and at the Strand Theater in New York. It is now being shown throughout the country, and, according to reports, is "tickling the sides of the nation."

"Hari Kari" for the Screen

The California Motion Picture Corporation has started work upon "Hari Kari," a screen adaptation of Julian Johnson's play by the same name. It will be remembered that Mr. Johnson's drama was exploited with much success by Holbrook Blinn and his company of players.

While a Japanese feature in its primary intent, "Hari Kari" is quite different from other Japanese stories which have recently been worked into photoplays. It is declared to be timely and decidedly significant of worldwide

politics and international relations at the present time, without intent of being applicable only, or even particularly, to the nationalities involved in its development.

The producers claim that the leading role, that of an admiral's daughter, gives Miss Lois Wilson unusual opportunity to display the full range of her dramatic gifts. Also Frances Burnham is expected to distinguish herself through an impersonation of a young and designing widow.

Captain Leslie T. Peacocke prepared the story in scenario. It is being produced under the direction of Norval MacGregor.

Cast for Ann Murdock

Among the interesting artists who will appear in support of Miss Ann Murdock in her first Empire All Star Corporation picture, "Outcast," the great Frohman stage success being produced for Mutual release, will be Miss Kathryn Calvert, the wife of the late playwright, Paul Armstrong. Miss Calvert, a dark-haired young woman with striking beauty, will appear as "Valentine," a society girl who represents the other end of the social scale from that in which "Miriam" (Miss Murdock) starts out.

Besides Miss Calvert, will appear Kate Sargentson, the noted actress who has already been chosen for the next Frohman stage production. Jules Raucourt, the noted French actor who appeared with Miss Murdock in her production of "Please Help Emily," Herbert Auling, who has played in many of the Frohman stage hits, Richard Hatteras, Reginald Corrington, Zola Tolma, Gertrude Andrews and Frank Goldsmith.

As already announced, David Powell, the talented player whose most recent appearance was with Clara Kimball Young in "The Price She Paid," will play Miss Murdock's leading support.

The picture is well under way at the Empire-Mutual studios at Glendale, L. I., under the direction of John B. O'Brien, the noted director.

Jackie Saunders in "Sunny Jane"

The date of the first release of "Sunny Jane," the initial offering of the new Mutual series presenting Jackie Saunders, under the supervision of E. D. Horkheimer, has been set for March 26.

Three of this series of plays were written by H. O. Stechhan, author of the book and play "Balboa," a story of the life of the discoverer of the Pacific Ocean, from which book the Balboa Amusement Producing Company, of Long Beach, California, took its name.

Mr. Stechman wrote "Sunny Jane," "The Wildcat," and a third play yet to be named, all at the personal solicitation of Miss Saunders, and they have so pleased the sunkist star that she is doing the best work of her career in them.

Desmond in Newspaper Play

William Desmond, who is said to be fast entwining himself in the hearts of the American public as one of the foremost interpreters of serio-comic screen delineations, soon will make his appearance on the Triangle-Kay-Bee program, when he is presented by Thomas H. Ince in "Paddy O'Hara," by J. G. Hawks. This is the story of a present-day newspaper correspondent, and is said to be rich in unusual situations and vivid action.

Desmond, in the title role, is seen as the star reporter on a London daily paper, and rollicks through his every scene with sparkling humor and daredevil Irish wit. Upon the outbreak of hostilities between two imaginary Balkan principalities, he is chosen, because of his quick wit and undaunted courage, to secure, at any price, authentic news from the front. He not only secures the greatest "scoop" in modern journalism, but rescues the Princess Maryska, the only daughter of a great potentate, and brings her triumphantly home to share his Irish hearthstone.

Mary McIvor, as the Princess Maryska, is seen in her second leading portrayal, and is said to invest the part with the simplicity of charm and youthfulness.

"God's Man" Brings Inquiries

Requests for information on dates open for bookings of "God's Man," the ten-reel production of the Frohman Amusement Corporation featuring H. B. Warner, are being received with regularity.

Joseph W. Farnham, exploiting the Frohman productions, has been deluged with inquiries and offers for territory and with requests for dates for booking. These latter in a large measure come from exhibitors who have enjoyed success with the previous Frohman productions, "Just Out of College"; "The Conquest of Canaan"; and "The Witching Hour." Mr. Frohman says:

> Although I have most freely predicted that "God's Man" is a production which will undeniably take its rank as a leader among worthy accomplishments in motion picture productions, still, my most ardent anticipations have been acceded by the number of inquiries and offers which we have already had for this production. To date, in response to the comparatively small amount of advertising which we have done, more than three hundred applications for territorial rights have been received.

Chaplin Spoils the Fun

Let it be known to those who did not know it before that Charlie Chaplin's moustache is cut according to the army regulations of the British war office, wherein it was decreed that the Tommies cut off their facial adornment neatly at both sides, instead of letting it grow to the ends of the lips. But regulations and moustaches have been revised to comply with the wishes expressed by Sir John French, who wrote:

> In view of the further fact that the moustache worn by His Majesty's forces in support of Order 26983406, is of a type now come to be recognized throughout the world as "the Chaplin" and since said Chaplin is a motion picture comedian of vogue among troops serving on practically all fronts, such type of moustache must be regarded as subverting the dignity of His Majesty's troops in the field. It is therefore to be desired that a general order issue effecting such change in the moustache as shall render it insusceptible of being confounded with the "Chaplin" moustache.

New Fox Directors

William Fox makes two important announcements with reference to directors this week: the first, that George H. Melford, one of the Jesse Lasky film makers, will join the Fox organization in May; the second, that Richard Stanton will screen the next Dustin Farnum production.

Among Mr. Melford's features for Lasky are numbered "Young Romance," "Stolen Goods," "The Marriage of Kitty," "The Immigrant," "The Cheat," "To Have and to Hold," and many others. He also acted in and directed several subjects for Kalem.

Mr. Stanton has been in charge of Gladys Brockwell's photodramas of late. He came to William Fox about six months ago, and since that time has filmed "The Beast," with George Walsh; "The Love Thief," "One Touch of Sin," and another screen play not yet issued.

The Story's the Thing

SCENARIO WRITER APPEALS TO EXHIBITORS—OTHER INTERESTING ARTICLES

An Appeal to Exhibitors

By Mildred Considine
Chicago Scenario Writer.

MR. EXHIBITOR, it's up to you! You are the hope of all the authors of today and the future. You have their fate in your hands and it is within your power to decide just what sort of photoplays you want in your theaters.

You know your audiences. The money in your cash box tells you whether or not a picture has been a success and it is natural to suppose that you are anxious to show only those pictures which will swell your profits. This may seem a sordid view to take, but even an author has a mental vision of a Dollar Mark flitting in and out of his mind during the process of a Great Idea! Art for Art's sake is a glorious thought—but a vivid imagination can conjure up the picture of a lamb chop very easily and if the desire for one is very keen, it works havoc with the inspiration.

Sometimes, I believe that an author is entirely left out of an exhibitor's idea of a picture. He sees it as a finished product, and probably thinks that, like "Topsy," it just growed. He doesn't realize that the nothingness from which it apparently sprung, is really the *basic foundation* without which there would be no picture!

The market is flooded with pictures by well known authors, who receive large sums of money for any sort of an effort. Producers and exhibitors accept them because of the reputation of the authors. This is a death-blow to young authors who have good stuff to sell but find that all doors are closed to their pleas because they are unknown.

Also, the purchasing of material from well known authors, using the name of the author and the title of the book for advertising purposes, and then completely changing the story, as was done in a recent release from a novel by Richard Harding Davis, in which a beauty famed for her back was featured, seems to me a great injustice to everybody. The public reads a book and then goes to a theater, expecting to see it filmed and finds itself looking at a collection of twaddle. Why not rather a good picture from an unknown pen? It would be fairer.

An unknown writer is like a homeless alley cat who sneaks along wearily, hoping to find a stray morsel to stay its hunger. Its eyes shine longingly at the sight of some bit, and it starts toward it timidly, only to have it snatched away by the sleek, well-fed cats who peer from every gateway!

Some of the cleverest material for pictures fade into the void from which they came and the public keeps on crying: "Give us better pictures!"

The young and unknown author should be given his chance. It should not be so utterly impossible for him to gain recognition. As it is now, the pendulum swings too far in either direction, an equilibrium should be reached.

Let the exhibitor demand a certain kind of photoplay and if the well known writer cannot supply him, make him insist that the others be given an opportunity. If the exhibitor will get in touch with the producing concerns and make them understand that the foisting of weak material upon the public is a serious matter, a different condition is bound to occur, because the exhibitor is the man who supplies the producing concerns with their incomes! Please, Mr. Exhibitor, have a heart! Demand better stories. No matter how big a star you present, if the story is weak your patrons are not satisfied. Drop a note to your producers and ask them to select their scenarios from a wider range of writers, and *get good stories* whether the author of them be known or otherwise.

Need for Stories Written Specially for Screen

Captain Leslié T. Peacocke, Balboa, scenario editor and director and author of "Neptune's Daughter" and other important features, has the following to say about the present screen story situation:

The coming year will see stage play and fiction story adaptations in the discard, and original stories specially written for the screen will be the only things in demand. I know that, personally, I have found very few stage plays or books or fiction stories of much value for screen adaptation, although I have been forced to make many such adaptations; but have found the task in most cases akin to trying to make silk purses out of sows' ears.

Nearly all the really big money makers have been productions made from stories specially written for the screen, and this should speak for itself. Most of the big "flivvers" which have caused serious financial losses, have been adaptations of stage plays and books—and this fact must surely quell any attempt at argument.

Author Coming Into His Own

By Guy Price
Photoplay Editor, Los Angeles Evening Herald.

"Every dog has its day," rambles the old saying; so everybody in the various branches of pictures.

In 1915 the actor came into his own. It was during that period that many of the footlight celebrities jumped to the studio and left the ranks of the "speakie" actors sadly and sorely depleted. Salaries leaped to unheard-of figures and as a result the little fellows benefited by the change in financial status of the big ones.

Last year—1916—was virtually the director's year. Several came before the public eye prominently and four or five accomplished things in a cinema way that forever gave them a place in the hall of flicker fame. A few of these that could be mentioned are D. W. Griffith, Thomas H. Ince, Mack Sennett and Cecil de Mille.

The way now appears to be open for the author. At no time since the motion picture art has flourished has there been such an opportunity for the fellow who writes film plots.

Every studio, every manager, every director and every actor, almost, are shouting from the housetops for good stories. Shouting is hardly the word, either; crying better expresses the plaintive wail. There has been a serious dearth of picture material for a long time. Fabulous sums are offered for big themes and as the demand grows greater the supply grows less, the effect being the boosting of scenario prices to the sky.

The writing situation has come to this: For good ideas the producers will pay your own figure—almost; all you need do is fill out the check.

So it would seem that the poor, abused, unrecognized author would really come into his own very soon.

"COUNTRY LIFE STORIES"

Paula Blackton Films Feature at Famous Artists' Club —Released Solely Through Vitagraph-V. L. S. E.—Dates Set

The six one and two-reel pictures comprising Paula Blackton's Country Life stories, which have occupied the attention of New York's "Four Hundred" this last winter as the most novel entertainment feature of the season, were shown recently as a special attraction to the members of the famous Salmagundi Club in New York.

The Salmagundi Club is an organization of world-renowned artists. Included in its membership rolls are the names of all the great contemporary painters. Its exhibitions are events of the New York season.

When Paula Blackton's Country Life stories had been shown there, they evoked the most unstinted and unanimous praise. On all sides was the same comment, that Paula Blackton had succeeded in accomplishing on the screen what these noted men of the brush and palette held could be, but had not been, done in motion pictures.

The request for the private exhibition of the whole six pictures in the series came from several members of the Salmagundi Club having seen "The Diary of a Puppy," one of the three one-reel subjects, at the Rialto Theater. "This happy confection," as one of the artists called it, brought on the desire to see its five brothers in the series.

So "The Collie Market," "The Little Strategist," and "The Fairy Godfather," the three two-reel stories, and "A Spring Idyll" and "Satin and Calico," the other one-reel productions, were shown to the Salmagundi members.

All of these pictures were made at "Harbourwood," the Blackton country estate at Oyster Bay, where it adjoins the famous Theodore Roosevelt estate on Sagamore Hill. Mrs. Blackton herself originated the stories. Commodore J. Stuart Blackton, director general of the Vitagraph company, personally staged every one of the six.

"The Diary of a Puppy" will be released on March 26, followed a week later by "The Collie Market." Thereafter the pictures rotate, as to one and two-reel subjects, until all six have been released, "The Fairy Godfather" being the last, on April 30.

Prints of all six subjects have already been shipped to the Vitagraph-V. L. S. E. exchanges throughout the country. Special one and three-sheet posters and advance slides have been prepared on each picture.

Crane Wilbur at Screen Ball

Crane Wilbur, the Mutual star, was responsible for a great share of the success of the first motion picture ball ever held in Kansas City.

Mr. Wilbur was introduced as the guest of honor of the evening and after making a short speech in turn introduced the other film players present. Following the presentation came the grand march led by Crane Wilbur and Mrs. Newman, wife of the president of the Kansas City Screen Club.

One of the features of the evening was a contest of impersonations of screen favorites. Leslie Kelly was awarded the first prize for his very clever impersonation of Charlie Chaplin.

We Accept a Bouquet

I am much interested in your paper, especially in your section "What the Pictures Did for Me," which contains very valuable information.

We have found your reviews of features always fair and accurate.—*A. O. Landry, proprietor, Victor Theater, Abbeville, Louisiana.*

"DUPED" CHAPLIN FILM

George W. Bradenburgh, of Philadelphia, Indicted for Selling Mutual Chaplin Comedy—Other Prosecutions Coming

George W. Bradenburgh, of Philadelphia, a former alderman of that city and in his way nationally known in the film business, is under federal indictment for "duping" a Mutual-Chaplin comedy film.

The indictment was returned by the United States grand jury sitting at Philadelphia on March 8. The specific charge is violation of the copyright law by the making of a "duplicate" print of the Mutual-Chaplin comedy entitled "The Floorwalker," and offering it for sale in England.

The indictment of Bradenburgh is the fruit of a ten months' campaign by the legal and secret service departments of the Mutual Film Corporation, in co-operation with the federal authorities and the forces of the office of United States District Attorney Sterrett in Philadelphia.

Linked with this prosecution are indictments and cases in the state courts involving about twenty other individuals in various parts of the United States. Other phases of the prosecution extend to foreign parts, where representatives of the Mutual are seeking action under the criminal laws.

Bradenburgh was taken into custody in Philadelphia on March 8 and arraigned before the United States commissioner and held to the grand jury prior to the indictment.

"This is a good start," observed Mr. Freuler, on receiving a report from the Mutual's legal department, "but there will be many another prosecution to come. The efforts of our investigation department are beginning to pull in a flood of evidence against the pirates who have so long preyed on the film trade. Most of these pirates have escaped serious prosecution and punishment because the film men have been too busy. Now that the industry is beginning to get something of the form of definite organization and a code of practice, it is to be hoped that every reputable concern in the business will protect its rights and property in the courts."

"Deemster" in New England

Louis Mayer, of Boston, who exploited "The Birth of a Nation" in the East, has purchased the New England exhibition rights to the Arrow Corporation's production of "The Deemster," and will give the picture a run at a leading Boston theater prior to its booking with exhibitors. Mr. Mayer paid a record price for this picture—$35,000.

World Posters in Demand

Last September the advertising department of World Pictures Brady-made began issuing advance one-sheets lithographed in colors for the use of exhibitors. The new feature of these posters was that they carried the name

of the approaching picture, but no mention of the producing corporation.

The idea was that the one-sheets should appeal on their artistic merits alone, and great care was expended upon them. The best poster artists were engaged, and the printing development was very closely watched. Exhibitors in various cities report that numbers of their patrons apply for the one-sheets and have started making poster collections.

Irene Howley with Triangle

Irene Howley, who is featured with Frank Currier in "Her Father's Keeper," the first production from the studios of the Triangle-Eastern Fine Arts, has appeared in many well-known productions before coming under Triangle management.

Irene Howley, who is now making her first Triangle picture.

Miss Howley made her screen debut as a member of the old Biograph stock company, later on filling engagements with Reliance, Famous Players and Metro.

Some of the better known features in which she has won wide popularity have been "The Moth and the Flame," "The Heart of Jennifer," "The Wages of Sin," "The Fatal Wedding" and "The Road to Yesterday."

She was recently co-starred with William Nigh in "Life's Shadows," with Lionel Barrymore in "A Yellow Streak" and "His Father's Son" (released March 19), and was also headlined with Ralph Herz in "The Purple Lady."

Although she is by no means prosaic, Irene Howley acknowledges Brooklyn as her birthplace, and seems proud of the fact. After graduating from public and private schools in that well-known suburb, she ran away to go on the stage, appearing first in "Havana," as one of the original "Hello Girls" octette. Later on she created a great vogue in vaudeville as "The Manhattan Girl."

A brunette of distinctly intellectual type, Miss Howley is fitted to create roles in which brains count as well as beauty.

Anna Luther Goes East

Anne Luther, on her way to visit her home in New York after an absence of two years spent in the Pacific Coast film world, paused in Chicago just long enough to state that she is very well satisfied with her contract with Thomas Ince and that she is to play dramatic roles and not comedy. "Don't mention comedy to me," she begged. "I don't like comedy and don't intend to play in it again."

Miss Luther, who is a rouge-haired beauty of a vivacious, wide-awake type, has risen to prominence rapidly. Her most recent work has been with the western company of William Fox players, with whom she appeared both in dramas and comedies. Miss Luther's trip east is part of a vacation before beginning work with Ince.

A FILM BIRTHDAY

First Year of Brady-Made World Films Concludes with Release in April of "Forget-Me-Not," Starring Kitty Gordon

The anniversary of Brady-Made World Film productions at the closing of the first year of output under this brand will occur with the release, on April 16, of "Forget-Me-Not," featuring Kitty Gordon.

The release of the next few months, inaugurating the second World-Brady year, promise many interesting things. Alice Brady will be seen in "Darkest Russia," Carlyle Blackwell, June Elvidge and Arthur Ashley in "The Page Mystery," Muriel Ostriche and Arthur Ashley in "The Wit of a Woman," Ethel Clayton and Montagu Love in "Pretty Polly Pollard," Alice Brady in "Maternity" and Carlyle Blackwell, June Elvidge and Evelyn Greeley in "The Price of Pride."

"Forget-Me-Not," which is based on the play in which Rose Coghlan formerly starred, was produced in Cuba by Emile Chautard, Miss Gordon's company including Montagu Love, Alec B. Francis, George MacQuarrie, Lillian Herbert and Norma Phillips. Kitty Gordon is one of the foremost World Film stars. Earlier in the year Miss Gordon was seen in "The Crucial Test" and "Her Maternal Right." Other Kitty Gordon productions are in preparation.

Consistent Program in First Year

The list of fifty-two photodramas released during the year by World Film is a notable one.

"The Closed Road," with House Peters and Barbara Tennant, was the first offering released by the World Film after William A. Brady became director general. During the year Alice Brady has starred in such brilliant screen plays as "The Dancer's Peril," in which she portrayed a danseuse of the Imperial Russian Ballet, "The Hungry Heart," adapted from the stage success, "Frou-Frou," "A Woman Alone," "Bought and Paid For," based on the successful George Broadhurst drama, "The Gilded Cage," "Miss Petticoats," "La Vie De Boheme" and "Tangled Fates."

During the year Clara Kimball Young, Gail Kane and Robert Warwick made frequent appearances on the World Film program.

Marie Dressler's appearance in the comedy, "Tillie Wakes Up," was the first entirely farcical contribution to the World program. It was so successful that Mr. Brady decided to make comedy a distinct part of next year's program.

Muriel Ostriche, Holbrook Blinn, Edna Wallace Hopper, E. K. Lincoln, Montagu Love, June Elvidge, Arthur Ashley, Mollie King, Evelyn Greeley, Gerda Holmes and Frances Nelson have been prominent in the year's releases.

Essanay Makes "On Trial"

Half of the scenes for "On Trial" have been filmed by Essanay. The picturization of Cohan and Harris' tensely dramatic stage hit is steadily progressing. Its release date will be announced shortly.

"On Trial" was one of the most vivid and life-like portrayals of a big murder trial ever put on the stage. It ran a year solid on Broadway, had a run of five months in Chicago, and created an equal sensation throughout the country from coast to coast.

James Young is directing the production. Sydney Ainsworth, who has won popularity throughout the

country with his strong character roles in "The Prince of Graustark," "The Chaperon" and other productions, plays the part of the half-crazed Strickland. Mr. Young has the role of Trask; Barbara Castleton will be seen as Mrs. Strickland, Corene Uzzell as Mrs. Trask and little Mary McAlister as Doris Strickland.

"On Trial" will have a screen time of approximately 1 hour, 15 minutes.

Billie Rhodes Comedies for Mutual

Billie Rhodes, the renowned comedienne, will be featured in a series of fifty-two one-reel comedies to be released through Mutual under the general title of Strand Comedies.

Miss Rhodes will be assisted in the evoking of laughter by Jay Belasco, of the famous Belasco family, and

We might say Billie rides but that is evident. Anyway it is Billie Rhodes. She is about to appear in a new Mutual comedy series.

well known for his work in juvenile leads on the stage, vaudeville and the screen. The production of the Strand Comedies will be under the direction of Al Christie.

John R. Freuler, president of the Mutual Film Corporation, has signed a contract with H. B. Caulfield, of the Caulfield Photoplay Company, for this series of comedies. These comedies will be scheduled for release through Mutual on Wednesday of each week starting April 11. The first three releases will be "Her Hero," April 11; "When Mary Took the Count," April 18, and "And in Walked Uncle," April 25.

"The Strand Comedies," says Mr. Freuler, "will give the exhibitor just the class of picture which will please everyone in his audience. Utterly devoid of any element of slapstick, the Strand Comedies are filled with clean, wholesome fun. They are built around the love affairs, quarrels and adventures of young people, and depict laughable incidents of every-day life played by real human people."

A. J. Cobe, president of the Ultra Pictures Corp., has left for another short trip through the middle west to adjust a few trifling matters with various exchanges handling Ultra Pictures and upon his return will stay in New York for a short time and then leave for an extended tour of the entire country.

AMONG SELZNICK STARS

"Why I Left My Husband," Story of a Woman Written by a Woman for Clara Kimball Young, Will Be Star's Next Vehicle

"A woman can write better woman stories than a man," says Lewis J. Selznick. It is partly for that reason that the next play in which Clara Kimball Young is to be filmed has been written by the noted woman novelist, Virginia Terhune Van De Water. The title of the story is "Why I Left My Husband." It reveals financial difficulties as a frequent cause for domestic infelicity.

Miss Young has just returned from Virginia, where the outdoor scenes were made for "The Easiest Way," and will begin work in a few days on the new picture. Charles Giblyn, who directed "The Price She Paid," is making the photo-drama adaptation from Mrs. Van De Water's story.

Recently Mrs. Van De Water has made a close study of Miss Young's work on the screen, and it is expected that "Why I Left My Husband" will be followed by a series of big, vital stories by this author for the popular Selznick star.

Selznick Secures State Rights Plays

Lewis J. Selznick added another special feature film to his state rights purchases this week by a deal with Sol Lesser of San Francisco, for the New York state and northern New Jersey rights to "The Ne'er-Do-Well," Selig's famous picturization of the popular novel by Rex Beach.

Greater New York City will be handled through the New York Selznick Exchange in charge of Sol J. Berman, while the rest of New York state will be booked through the Lewis J. Selznick Productions, Inc., of Buffalo.

This transaction is of interest in view of Mr. Selznick's purchase of state rights in New York for "20,000 Leagues Under the Sea" and "Enlighten Thy Daughter."

Herbert Brenon is in New Orleans, where he took his company to begin work on his third Selznick picture, "The Lone Wolf." This is an adaptation of the novel of the same name by Louis Joseph Vance, the popular fiction writer. The book has run through several editions, and a new edition is now being rushed through the press, to supply the constant demand.

"The Lone Wolf" gets its name from a mysterious criminal who operates with the greatest ease and secrecy and preys upon people of wealth. While "The Lone Wolf," is at the height of his success, he falls in love. Through the girl he is at last led into a trap.

New Art Dramas Scenario Editor

Benjamin S. Kutler has been engaged by Harry Raver, president of Apollo Pictures, Inc., as scenario editor for that company, which releases its productions on the Art Dramas program. Mr. Kutler is a photo-playwright of many years' standing, and has adapted for the screen many original stories and plays from the legitimate stage. He is also the author of a number of original scenarios, which have been produced by various manufacturers.

Mr. Kutler was a member of the original staff of the Universal Company's scenario department, and later scenario editor of the All-Star Feature Corporation. While there, Mr. Kutler collaborated with Augustus

Thomas in the writing of "The Education of Mr. Pipp." He was next engaged by the Popular Plays and Players.

Mr. Kutler was also on the scenario staff of Pathe-Freres for quite some time, and wrote a number of successful original stories while there. In addition to his work while engaged by individual companies, he has also written a number of original stories and adaptations.

CONTEMPORARY CELEBRATES

Moving Picture World Marks Tenth Anniversary with Big Banquet Given to the Trade—Two Hundred Men Present

On Saturday, March 17, the *Moving Picture World* celebrated its tenth anniversary with a dinner in the North Ballroom of the Hotel Astor. Over two hundred members of the business side of filmdom were present to enjoy with the *World's* staff this recognition of the tenth milestone in its successful career.

The first call for dinner was sent out through the anterooms at about eight o'clock, nearly everyone then being present in answer to a seven o'clock invitation. As not all moving picture people are on jovial terms with their brethren, some cards were deftly switched from one table to another, and then the affair began.

The dinner was punctuated here and there with comedy sketches written by members of the *World* staff, and performed by screen actors on a platform at one end of the room. Certain film companies and executives were represented in these burlesques, and they received the exaggerated references in the good humor in which they were sent.

Men, laden with bags of money, struggled through the aisles between the tables at different times, representing Charlie Chaplin and Douglas Fairbanks going home on paydays. Sam Spedon and Thornton Fisher contributed to the entertainment with some rapid charcoal sketches. Walter Hill of Bluebird talked long and earnestly to Fisher to the end that the latter was to draw a bluebird for the people's edification. The only bird that Fisher drew, however, was a beast that was at best a mosquito and maybe worse—thereby disturbing Hill's piece of mind.

The following were present:

Charles Abrams, T. M. Alexander, J. A. Archer, L. W. Atwater, Chas. W. Barrell, William Barry, Wilbur F. Bates, William J. Bauer, Chester Beecroft, Fred Beecroft, W. G. Beecroft, G. H. Bell, John A. Bell, M. Binerd, F. J. Bird, George Blair, George Blaisdell, W. Bohan, E. S. Bowman, Richard Brady, William A. Brady, Joe Brandt, William Brandt, Cranston Brenton, A. M. Brilant, H. J. Brock, H. H. Bruenner, J. E. Brulatour, J. W. Buck, L. A. Buettner, C. C. Burr, Dick Cassard, R. Cavanaugh, I. E. Chadwick, J. F. Chalmers, J. P. Chalmers, Harry Cohen, Henry Cole, H. B. Coles, Charles Condon, Merritt Crawford, Joe Daly, T. C. Deitrich, Jack DeLacy, Lynde Denig, S. H. DeRoy, N. Diaz, Edward Earl, H. T. Edwards, S. B. Emmert, Harry Ennis, Tom Evans, G. Fausel, B. C. Feinman, Felix Feist, Thornton Fisher, Carroll Fleming, Fred Forrest, R. W. France, Arthur S. Friend, Daniel Frohman, J. H. Frolich, Jos. A. Golden, S. Goodman, Samuel Grant, A. K. Greenland, B. H. Grimm, Paul Gulick, Wid Gunning, R. H. Hadfield, J. H. Hallberg, H. A. Hallett, E. W. Hammons, Ben B. Hampton, L. R. Harrison, E. B. Hattrick, Harry Havens, Fred Hawley, E. G. Hedden, D. M. Henderson, F. J. Herrington, Dr. Charles Hespe, J. C. Hickey, W. K. Hill, L. Hiller, Paul C. Hinz, Nathan Hirsh, K. Hodkinson, James L. Hoff, Joe Hornstein, F. J. Howard, Edward Jackson, Rev. W. H. Jackson, Arthur James, W. I. Jeffery, Vic. Johnson, W. A. Johnston, H. C. Judson, Ewan Justice, Geo. E. Kann, A. Kessel, E. T. Keyser, Capt. Charles Kimball, E. B. Kinsila, Jacques Kopfstein, M. A. Kraus, A. J. Lang, Jesse L. Lasky, Joe Lee, H. Z. Levine, A. S. Levino, Al Lichtman, A. MacArthur, Jr., J. E. MacCormick, W. D. McGuire, J. J. McDermott, Robert L. McElravy A. E. MacHugh H. MacMahon E. A. MacManus, E. T. Magovern, E. S. Manheimer, E. Lanning Masters, M. E. Mazur, J. Manheimer, Don Meaney, C. J. Meegan, Herbert Miles, Joseph R. Miles, J. A. Milligan, W. P. Milligan, B. S. Moss, Paul Moss, Fred Murphy, Vic. Nulty, C. J. O'Brien, E. J. O'Donnell, F. G. Ortega, Harry Palmer, P. A. Parsons, Raymond Pawley, Gene Pearce, Carl H. Pierce, C. C. Pittijohn, John F. Post, Harry Raver, W. C. Raynor, H. L. Reichenbach, F. J. Rembusch, L. J. Reynolds, F. H. Richardson, Baron Robbiate, John B. Rock, L. Rosenbluh, John J. Rotchford, S. L. Rothapfel, Nat Rothstein, L. J. Rubenstein, E. W. Sargent, Dick Schayer, Ike Schlank, Leon Schlesinger, Pete Schmid, B. P. Schulberg, G. Scippico, L. J. Selznick, Charles S. Sewell, D. J. Shea, W. R. Sheehan, William Sheer, Harry Sherman, W. L. Sherrill, Ernest Shipman, J. F. Skerrett, Warren H. Small, W. C. Smith, Jose Sobrada de Ornega, J. M. Solomon, Sam Spedon, J. S. Speer, George U. Stevenson, Moe Streimer, A. Tassi, Edwin Thanhouser, H. Tietjen, H. K. Tootle, Sam Trigger, Judge Tugwell, Stanley Twist, Charles Urban, H. H. Van Loan, W. J. Watkins, F. B. Warren, Edward Weitzel, Robt. Welsh, T. W. Wharton, C. M. White, R. M. White, A. G. Whyte, G. H. Wiley, T. G. Wiley, J. Wilk, George Williamson, Ernest Williamson, J. Vic. Wilson, J. J. Wittman, William Wright, John Wylie, B. Zeidman.

Kerrigan Still on Tour

J. Warren Kerrigan, the noted screen star, will extend his tour of the United States until June 1, because of requests from exhibitors in numerous cities not included in the original itinerary, who desire to bring the photoplayer before their patrons. The first schedule of Kerrigan's tour would have returned him to Los Angeles the middle of April.

Seventy cities of the Southwest, South and East have been visited by Kerrigan to date. On March 24 he will have covered half of the nation when he appears in Worcester, Mass. He will then go north and into the Mid-

The dinner given in New York, March 17, by the Moving Picture World in celebration of its tenth birthday.

dle West, over the Canadian border, and then to the Northwest and British Columbia.

The last half of the rearranged schedule includes the following cities: Albany, Troy, Schenectady, Syracuse, Rochester and Buffalo (New York); Toronto, Hamilton, Montreal and Calgary (Canada); Cleveland and Telodo (Ohio); Chicago and Bloomington (Ill.); South Bend and New Albany (Indiana); Louisville, Ky.; Cincinnati, O.; Milwaukee, St. Paul, Minneapolis, Des Moines, Omaha, Sioux City, Kansas City, St. Louis, Burlington, Topeka, Denver, Duluth, Salt Lake City, Ogden, Butte, Spokane, Seattle, Tacoma, Vancouver, Portland, Sacramento, Stockton, San Francisco and Los Angeles.

Returning to Los Angeles, Kerrigan will immediately start work on the first of his new productions under his own name.

CATHOLIC FILMS IN THEATERS

"Catholic Truth Films," Produced by Unique Film Corporation, to Go Into Leading Theaters, and Then Sell State Rights

Some misunderstanding was caused by the announcement of the Unique Film Corporation in relation to their production of the "Catholic Truth Film" series. The impression was created that they were to be shown in parish halls and churches, but Herman W. McLeod, president of the corporation, denies this intention, stating that the plan of distribution is on state rights' basis, after a number of the leading cities have been played under Catholic auspices in regular theaters only.

In each of the principal cities of the country, committees are now being formed to facilitate the showing of the films, and to arrange local presentation under the auspices of the most powerful local societies or combination of Catholic clubs. These committees could also complete arrangements with local societies in even the smaller towns, should it be deemed advisable, so that in every community the film would be assured of big patronage at advanced prices, out of which the local church interests would get their share. Of course these arrangements would make the film vastly more valuable to the state rights' buyers, who thereby, has his exploitation work practically done in advance for him.

Great interest in the proposition is being taken by the Catholic clergy throughout the country, and various Catholic papers, published all over the United States and Canada, have heartily endorsed the whole plan in their editorial columns.

Preliminary work is being done now on Bishop Anderson's play, "A Dream of Empire," and this will be put into actual production upon the arrival of Signor Camiller, the director-in-chief, who is now on his way from Europe.

Big Show for Poor Children

"A Poor Little Rich Girl" entertained 3,500 settlement children of Chicago recently when this latest Mary Pickford-Artcraft subject was shown at the Auditorium. This special presentation, which was given in the morning, was through an arrangement made by *The Chicago Daily News,* a newspaper which, in addition to its photoplay section, runs a daily series of Mary Pickford talks.

The youngsters followed with keen interest the career of the neglected little heroine, cheered her in her pranks and hissed her oppressors. Although her life was in far different surroundings from their own, little "Gwendolen," as Mary Pickford presented her, is as much a "real kid" as any little urchin in the audience.

In addition to the picture, the children were entertained by Miss Georgina Faulkner, the well-known "story-lady," who outlined the plot of the play for the youngsters, and by little Joan Peters, a seven-year-old dancer, who gave a program of character dances.

The settlement workers who assisted in the affair were emphatic in their praise of the entertainment and its value to the children.

Fairbanks Wins Another Contest

Douglas Fairbanks, the new Artcraft conquest, has been voted the favorite actor by the Princeton senior class at an election held at the home of the famous college in New Jersey, which incidentally is the locale of his first picture under the Artcraft banner, "In Again—Out Again" by Anita Loos.

Two appointments recently made in the western branches of the Mutual Film Corporation are those of Mr. Merrick as manager of the Seattle, Washington, exchange, and A. S. Kirkwood as manager of the Portland, Oregon, office.

A pair of peeps of "A Man and a Woman," a new Art Dramas production produced by the United States Amusement Corporation. Edith Hallor, in the oval, is the very ornamental hub of the play, as of the picture.

Current Releases Reviewed

"Max Wants a Divorce"

Second Max Linder-Essanay Comedy. Released Through K. E.S.E. Reviewed by Genevieve Harris

A CLEAN, clever comedy, which has enough slapstick to please patrons who insist upon slapstick but which avoids any vulgarity and has a number of humorous twists of plot, is a fair description of this second Max Linder offering from

Max and his bride imprisoned with the lunatics.

the Essanay studios. It is suitable for audiences of every grade. It is a well produced offering, carefully directed and photographed. Two pretty girls, one of them Francine Larrimore, support Linder. There are a number of comedy characterizations of the eccentric inmates of an insane asylum, and while this type of humor is not very new, it is always a laugh-maker. As a whole, the release is a worthy one.

The Story: Immediately after his marriage Max receives the announcement of the death of his uncle who leaves him a large fortune provided he remains unmarried. Max promptly decides to divorce his bride. This begins a furious quarrel between the two. When a truce is declared, Max promises the girl a pearl necklace if she will divorce him. After the fortune is his, he promises to marry her again. The bride agrees and Max plans to compromise himself so that his bride can get a divorce. He has a hard time making love to a girl who is not interested in him, hoping every minute that his wife will arrive with the detectives. His wife, meanwhile, disguised as a maid, is watching Max's predicament. The detective gets into the wrong apartment and is mistaken for a lunatic. Before the end of the play, the others also get into the same apartment, of a lunacy specialist, and are imprisoned. Max and his bride escape and decide to let the fortune go. Then they receive a second message correcting the first and announcing that the money is Max's provided he does not remain unmarried.

"Satan's Private Door"

Five-Reel Essanay K. E. S. E. Release of March 19. Reviewed by Genevieve Harris

THE reformation of a household of quarrelsome, discontented people through the introduction of an outsider of high ideals and sweet disposition is not a new theme for a story. Usually the good influence is exerted by a child. However, at the present time, when the tendency has been to feature evil of various kinds, a return to this early theme is refreshing, especially when not a child but a young woman, far removed from the ingenue, is the heroine. Mary Charleson as Edith Conway is the good angel of this story.

The first reel shows the results of too much money and too little restraint in the family of Thomas Chatterton. Into this unpleasant atmosphere comes Edith Conway, an unwelcome guest. Her influence and the gradual change of heart of the various members of the family could, it seems, have been the subject of interesting though not sensational character drawings, especially with such capable players as Miss Charleson, John Cossar, Hazel Daly, U. K. Haupt, and Webster Campbell.

Unfortunately this is not the case, and the story somehow descends to a hackneyed type. The heroine, partly because of the rather "preachy" speeches given her by the subtitles, does not escape being something of a prig. Melodrama is introduced to quicken the action, but the story becomes confused and not very convincing. The production in fact does not reach the standard set by previous Essanay features.

As a theater offering, the release is nevertheless fairly good. It is an especially fitting Sunday subject and is also suitable for a family program. The picture will offend no one, and it will please those who like a moral lesson in their stories. The story was written by Sam W. Small, directed by Charles Haydon.

The Story: Thomas Chatterton, a wealthy man, is unhappy because of the wildness of his son, Joseph, and the frivolity of his daughter, Anne, who quarrels with her husband and neglects her baby. Edith Conway, daughter of a former friend of Chatterton's, becomes a member of the family. She proves a real companion to Chatterton but is hated by his son and daughter, who believe she wishes to marry their father for his money. Edith makes Joseph see the error of his ways. Then she wins the confidence of Anne and when the latter becomes entangled in a scandal, she saves her. In the end, the various members of the family become reconciled and Edith marries the son.

"The Ham That Was"

Essanay "Black Cat" Story of Vaudeville Life. Reviewed by Genevieve Harris

AN amusing and realistic sketch of the life of circus and cheap-vaudeville "artists" is this short-length picture play in the "Black Cat" series. The material is unhackneyed, interesting and human. The play itself is a good example of the new type of humor which is coming into pictures, the humor which is based upon a distinctivc "slant" on life itself, not upon absurdity and farce.

Harry Dunkinson, whose work in character roles is always good, plays Tom McNulty, who with his wife, Maizie (Mable Bardine), offers an act the star of which is "Abigail," a trained pig. Their experiences with a circus and in vaudeville form the story. Many well depicted and interest-

The Fat Lady objects to "Abigail."

ing types are introduced, among them a number of professional circus performers. These circus scenes are given enough prominence and are unusual enough to be worth advertising. They will undoubtedly please patrons. The "local color" throughout is well presented. The story is

interesting and entertaining, with a note of pathos back of the comedy. The subtitles aid the story. The production is, in short, an out of the ordinary little comedy.

The Story: Tom and Maizie McNulty, having an act "the children cry for," the star of it being "Abigail," a trained pig, are traveling with a circus when the "jinx" hits their trail. The Fat Lady of the show objects to the company of "Abigail," and there is a quarrel after which the McNultys leave the circus. They are given a trial booking in vaudeville but the "jinx" seems to pursue them. A pickpocket steals Tom's money and Tom himself gets arrested as a suspicious character. After he is released, he and Maizie have a quarrel and Tom drows his sorrows in drink, for which he has traded "Abigail." A friend acts as peace-maker and Tom and Maizie are re-united and "Abigail" is redeemed. Then luck seems to favor them and they are offered favorable bookings. Tom and Maizie invite the agent to dine with them. After dinner they boast of their skill but the agent insists that the chief attraction is "Abigail." Whereupon Maizie faints, for "Abigail" had been sacrificed to provide the dinner and, as Maizie explains, they had "eaten the act!"

"Her Father's Keeper"

Triangle-Fine Arts Comedy-Drama. Released April 1. Reviewed by George W. Graves

"HER FATHER'S KEEPER" is a bright, original play from the pen of Robert Shirley. It presents excellently developed drama interspersed with human comedy of the more supressed sort and therefore is one more film to be recorded under the heading of clean, cheerful entertainment. There are not a small number of surprise twists in the plot before it culminates in its dynamic climax. The play is not silly or eccentric, but it is a rather convincing story of the world of finance, a daughter arrayed against her father in his own interests, and a lover saved from the unprincipled operations of the weak father. Action is not a lacking quantity of the film. It is breezy, in good tempo, and creative of interest in its main route of travel as well as in its deviations.

Jack Devereux as the jolly, energetic opponent of his sweetheart's erring "dad," gives a performance which will be appreciated by audiences, while Irene Howley and Frank Currier do exceptionally well with their parts, given the advantage of being appropriately cast. "Her Father's Keeper" is altogether a fitting release to appear on the Triangle program. It has novelty, suspense, action and atmosphere and its cast could hardly be improved upon. We hope that more pictures of the general merit of this will emanate in the future from the Eastern Fine Arts studio. The picture is one of the best seen in some time on the Triangle program.

"The Dummy"

Famous Players-Paramount Drama. Released March 19. Reviewed by George W. Graves

A GREAT deal of interest has been taken in Jack Pickford's work since the production of "Seventeen" and "Great Expectations." In "The Dummy," a screen version of the successful O'Higgins-Ford play which helped to entertain Broadway two years back, the youthful star has a role which, to use the same old hackneyed, but illustrative expression, fits him "like a glove." His naturalness, his ease, together with resourcefulness and personal adaptability to the part, make us forget all about Jack Pickford and see only the rough-and-tumble office-boy aspirant to "detectuv" honors, the quick-witted happy-go-lucky youth who grasps his chance to figure in adventures not less exciting than those of the lurid novels he worships.

The play in its picturized form presents an astonishing blending of comedy and melodrama,—lively action, surprise punches and delightful human colorings keeping one's mind ever in a state of pleasurable excitement. "The Dummy" is a successful motion picture adaptation of a successful stage play. It is wholesome, light, and is calculated to send audiences away in a bouyant, satisfied mood. There is nothing distasteful, dreary or morbid to be found in it. The work of the director, Francis Grandin, is exceedingly skillful in the supervision of the cast and effective in atmosphere and general realism. In the star's strong support are Frank Losee, Edwin Stanley, Helen Greene, Ethelmary Oakland and Ruby Hoffman, the work of all being above cavil. Enthusiastic audiences are sure to breed more enthusiastic audiences where "The Dummy" is shown for more than a day. The picture is the attraction at the Strand Theater in New York for the week of March 19.

When the Meredith child, Beryl, suddenly disappears, each of its parents, who have separated, accuses the other of the abduction. Both, however, finally have the fact inculcated

Jack Pickford in "The Dummy."

on their jealous minds by Detective Babbings that an organization of kidnappers is responsible, and rescue work is set in motion. To aid him in his work, the detective secures the services of Barney Cook, a bright messenger boy, whose only fault is, in the minds of the Western Union people, that he "reads too many detective stories." How this "fault" is seen to be decidedly fortunate in future developments and how the boy not only aids in finding the lost baby but practically does the whole job of restoration to the grieved parents, is told in an entertaining and breezy manner. A very comical touch is applied to the climax, when the boy prevents an over-zealous hick sheriff from grabbing the reward.

"The Eagle's Wings"

"Industrial Preparedness" Is Theme of Bluebird Special Release. Reviewed by Genevieve Harris.

ITS timeliness is one of the striking features of this patriotic offering. It is not merely a plea for military preparedness; it presents a plan for equipping the nation and it gives an insight into the methods of manufacturing military supplies. The offering has unlimited possibilities for advertising and its box-office value is exceptional. Its value is not only from the box-angle angle, however, for it will thoroughly satisfy the patrons it attracts. It is educational and interesting. Local patriotic societies will doubtless be glad to cooperate with the exhibitor showing the picture.

The picture is in five reels, and without being sensational, it is a forceful, dignified argument for the adequate arming of the nation, "giving the eagle wings of steel," according to a subtitle. It tells its story clearly, showing the pernicious activity of foreign agents in keeping America preparedness plans from being worked out. Through the plan of the hero, by which the manufacturing plants of the nation become munition factories, there are shown many scenes of munition factories in operation.

The story of the play was written and the production supervised by Rufus Steele. Maude Grange prepared the scenario. The photography, which is good throughout, was under the supervision of R. E. Irish. The large cast of players includes Grace Carlyle, Vola Smith, Herbert Rawlinson, Charles Hill Mailes, Rodney Ronous, Charles Gunn, Albert McQuarrie, Malcolm Blevins and Walter Belasco.

The Story: The question of national preparedness is before Congress. A group of foreign secret service men set to work to cause feeling against the bill both in Congress and in the country at large. The formation of a publicity bureau to send out "pacifist" literature is an interesting phase of their work.

Senator Wright, manufacturer of pumping machinery, is opposed to the bill providing for adequate national armament. Then he visits New Mexico and is in a village which is pillaged by the Mexicans. He realizes then the need of protection which the country has. After his return to the

Capitol, he works for the defense measure, and gains a hearing for Richard Wallace, the young superintendent of his factories, who has worked out a scheme by which the industry of the whole country can be turned into defense preparations. Through his scheme the work of manufacturing munitions is pictured.

A love story between this young reformer and the senator's daughter is included in the play.

"Man's Woman"

Five-Reel World Film Society Drama. Released April 2. Reviewed by George W. Graves

THE neglected wife, sans independence and sans authority in her own home, is a character eagerly seized upon by the moving picture scenarioist to weave his story around. Sometimes the character is made true to life and others it is drawn so that it would seem true only in remote cases. The wife's state of mind in this picture is rather hard to understand and the husband's stolidity is perhaps more opaque to the spectator. Neither seems to take the course that an ordinary person under like circumstances would. But family troubles are not the whole story. They are only the groundwork, forming a place for the serpent of destruction to creep in, separate the two and ruin the husband. The action of the story is swift and interesting, leading to a climax which is quite a thriller. A raid made on a gambling den is handled better than anything of this kind we have seen in a long time. It is convincing, and, judging from precedent in audience behavior during scenes of this kind, the audiences will express no little enthusiasm.

Ethel Clayton is always delicately appealing and her work in this is no exception to the general rule. The mention of the presence of this popular World Film star in the picture ought to create some turmoil around the box-office, since she has done some very charming work in her recent pictures. Rockliffe Fellowes is the strong personality needed for this part. He is much more the proper type in this than

"Ethel Clayton is always delicately appealing."

in some of the past World Film subjects. Frank Goldsmith, Justine Cutting, Eugenenie Woodward and Johnny Hines are also in the support. A story of lively action, but not convincing character study, winding up with exciting melodrama, "Man's Woman" is an acceptable attraction as a whole.

"Babette"

Vitagraph Blue Ribbon Feature. Released April 2. Reviewed by George W. Graves

THE incidents transpiring in this photoplay are quite pleasing to watch, especially so with Marc MacDermott and Peggy Hyland in the leading roles, but this is due more to resourceful direction and innumerable bits of "audience stuff" than it is to a story of sustained power. The story, about a criminal who, under the influence of a charming, pure-minded girl, puts away the things of the past only to find himself, after he has reformed, called to account for his former misdeeds, offers a number of dramatic situations, but not enough for five reels. There are anti-climaxes, too, in its unfoldment, which are ill-concealed by surface embellishment. A very good quality of atmosphere has been maintained by the director, Charles Brabin, and this, together with the refined charm of the stars' portrayals constitutes the picture's chief source of interest. While the characters portrayed by Marc MacDermott and Peggy Hyland do not

"Babette" is "a story of sustained power."

figure strikingly in dramatic action, because of the light story, the characters themselves are interesting expositions of temperament. The criminal is a genial, likable sort of fellow who is not thoroughly bad, but just weak, while his sweetheart is innocence and purity personified. Miss Hyland is a splendid type for the part.

"Babette" presents good direction and good acting offsetting the vitiating quality of poorly sustained story interest. However, the name of Marc MacDermott surely is known to the picture theater goer, and Peggy Hyland probably enjoys popularity. The picture is only ordinary. Both Templar Saxe and William Dunn appear to their own and the picture's advantage.

Babette is the pure, child-minded daughter of the jailor at La Fourche. Her influence reforms her lover, who has hitherto been a deft-fingered society robber. After their marriage Raveau and Babette move to Paris, where the ex-criminal turns his hand to art, with only a dismal outlook in remuneration. The simple, trusting wife, however, thinks that each succeeding dawn is bringing him nearer the highest rung of artistic achievement.

Finally, on the principle that anything is better than to see his wife and child suffer, Raveau steals. He is duly apprehended by a detective whom Babette thinks is one of her husband's customers. Arrived at the office of the prefect of police the threatening cloud of despair is dispelled. The wife of the man who is making the complaint is one to whom Raveau has shown a great kindness in the past. So the robbed husband, influenced by his wife's petitions, tells the prefect Raveau's arrest is a mistake. The husband then returns to Babette, who never learns the truth. Eventually Raveau develops his latent energies and becomes an artist of note.

Three General Releases

General Film's O. Henry Two-Reelers Excellent. Reviewed by George W. Graves

GENERAL FILM'S two-reel adaptations of O. Henry's stories, so far as the first three indicate, are as refreshing as an evening breeze in summer. In fact, so good are they that they make one wonder why the production of finished short reel subjects has been generally neglected by producers in the mad rush to satisfy the supposed demand for five-reel "features." All three of the stories, screened at a special showing at the Broadway Theater in New York, "Past One at Rooney's," "Friends in San Rosario," and "The Third Ingredient," are highly satisfactory from a view of live, compelling entertainment. Every one knows the enormous amount of originality to be found in O. Henry's stories; also is he acquainted with the author's keen perception of human character and his ability to put the last subtle touch of humanness to his sketches of life. The true

O. Henry style has been put into the pictures through excellent scenarios and equally excellent direction.

The frequent use of subtitles, conversational and otherwise, taken from the stories, aids in, rather than decreases from, the interest. The quantity of subtitles employed in two of the pictures would be a matter of reckless daring in

"The Third Ingredient," one of General Film's O. Henry stories.

the majority of films of today, but in these remarkable two-reelers the conversational titles are so skilfully placed and bring home the underlying thought so strongly that one does not mind doing a good deal of reading. In the subtitles, too, may be found much irresistible humor. Thomas R. Mills directed the three initial pictures of the series, while E. J. Montague wrote the scenario for "Past One at Rooney's," and H. W. Bergman those for two succeeding pictures. All of the pictures are supplied with effective casts. Nothing is lacking in making these O. Henry pictures good-through-to-the-core short features. We recommend the first three as gems of rare lustre.

Gordon Gray and Mildred Manning feature in "Past One at Rooney's," a slum story which tells with refreshing newness the story of two lovers, both pretty bad morally, who are reformed through their love. "Friends in San Rosario" is a story of finance with a surprise ending. Mr. Norcrouse, finely cast as to type, does excellent work. Others in the cast are Mr. Ellis, Mr. Frank Glendon and Miss Mildred Manning. "The Third Ingredient" is the most delightful story of all. A poor girl has been saved from drowning by a youth in good circumstances. The latter tells her he will find her, in spite of her refusal to give him her address. The unique manner in which fate finally unites the two through the medium of the "third ingredient," (which, by the way, is an onion, which, combined with the other two ingredients. makes a perfect beef stew) makes a story of humor and heart-interest. Mildred Manning, Alice Mann and Frank Glendon do complete justice to their roles.

"Pots-and-Pans Peggy"

Gladys Hulette in Recent Thanhouser-Pathe Offering. Reviewed by Genevieve Harris

THIS is a good offering for any theater catering to any class of people. It is thoroughly delightful and a patron who fails to be entertained by it must be an out of the ordinary sort, indeed. Its humor and humanness are its distinguishing qualities, but it is not lacking in thrill and suspense.

The magnetism and cleverness of Gladys Hulette in the title role form the chief element of appeal, and those who have seen her in previous roles can judge of the energy and vivacity with which she plays Peggy McGraw, the little Irish servant girl "whose middle name was Work." Although Peggy cleans up both the home and the morals of the family who engages her, there is no sentimentality in the story and the heroine is far removed from the angel-child sort of reformer.

Agnes C. Johnston, who wrote "The Shine Girl," "Prudence the Pirate," and "Her New York," former Hulette successes, is also the author of this story. The plot moves along rapidly, with many unexpected twists and unique situations. In the main it avoids the hackneyed. However, one situation, which seems to have little place in the main plot, is too far-fetched. This is the substitution of Peggy for the countess at the dinner party. Since Peggy in her own role of maid met the same guests whenever they called, one cannot understand why she is not recognized.

But as a whole, the plot is well constructed. One of its most original situations is that in which Peggy gets the government documents from the villain's room by means of the tube of a vacuum cleaner. The humorous situations are many.

The direction, acting and photography of the release are all satisfactory. The supporting cast of players includes Wayne Arey, George Marlo, Kathryn Adams, Grace Henderson, Arthur Bauer and Lord McCaskill.

The Story: The story opens at an employment agency. Society Mrs. Stuyvesant wishes a maid. So many duties are attached to the position that only the strenuous Peggy McGraw has the courage to undertake it. Peggy has a family of small brothers and sisters to support and is glad of any work to do.

Peggy's sweetheart, Taxi Barney, drives her to her new home. In this houshold, the son, Arthur, is becoming a drunkard and the daughter is unhappy because her mother wishes her to marry a millionaire when she loves a poor man. Peggy, in a business like fashion, checks Arthur's wild career and engineers the elopement of Marion and her lover. Then Arthur, who gets a job in a government office, is made the unwilling tool of spies who steal valuable plans. Peggy enters the hotel of the spies, in her role of a maid, and by means of a vacuum tube gets the plans, and thus aids her country and saves Arthur. But she refuses his offer of marriage and weds Taxi Barney.

"Mothers of France"

Five-Part Sarah Bernhardt Picture Acquired by World Film. Reviewed by George W. Graves

THIS remarkable film not only brings the great battle fronts of war-ridden Europe into the view of the spectator, but, to make things all the more real and intimate, has a story of such a grim trueness to life that its dramatic power is unmatched. Thus the picture fulfills the two-fold mission of being a drama and an authentic representation of operations in France at the present time.

The name of Sarah Bernhardt alone should be all the picture requires to bring eager audiences to the theater doors. Certainly this great actress needs little publicity at this late day. If Mme. Bernhardt ever "felt" a part in her life she certainly must have "felt" this one, for she is by no means just playing a part. The story, by Jean Richepin, member of the French Academy, tells in simple form its human tale of love and sacrifice. Its pathos is irresistible in some places, as the flowing tears at the Rialto theater in New York, gives material evidence. Time for this intense sympathy is first ripe when Mme. Marsay's son

Sarah Bernhardt in "Mothers of France."

dies in her arms, after the noble woman has pierced the danger zone in a frenzied effort to be at his side during the last moments. Later Mme. Marsay learns of the death of her husband, but in spite of the blow, continues her work at the hospital with untiring effort. A very pathetic event marks the close of the story, when

a girl, since come to love another, sacrifices herself for the sake of the man to whom she was engaged, made blind in battle. The unfortunate blind lover learns of her sacrifice in time to release her.

M. Jean Richepin also directed the picture, using the actual locations in France with which the story has to deal. Many thrilling scenes of actual bombardment are shown. M. Richepin selected splendid types, one and all, for the interpretation of the story. The work of every player is sincere and convincing.

"Mothers of France" is not just a story writer's fancy, but more than that—a slice of life cut from the loaf of grim actuality, a replica of hundreds of individual experiences now being met with by hundreds of "mothers of France." This startling realism, this unparalleled portrayal of the heroism, the courage and the noble sacrifice of our brothers and sisters across the ocean cannot help but force a tide of overwhelming sympathy to well up within the bosoms of all on this more fortunate side of the Atlantic. It all makes us feel that war has at least one estimable side—the bringing to the surface of the most noble traits of the human heart, often held in obscurity until the time of emergency.

This film has an incalculable box-office value. There is reason to believe that everyone will want to see it.

"Sunny Jane"

Jackie Saunders in Horkheimer-Mutual Feature. Released March 26. Reviewed by Genevieve Harris

THIS is a five-reel comedy-drama in rural settings in which Jackie Saunders plays the role of a country girl. It is the first of a series to be released through Mutual in which Miss Saunders will be featured.

While the story does not pretend to be true to life, it is an amusing comedy and will entertain most audiences. It is well suited for children's and family programs. Miss Saunders is an attractive player and shows ability in a role which varies from a country girl type to a spoiled society girl and includes several vision scenes in which she appears as Cleopatra, truly a varied role. Miss Saunders seems equally at home in each characterization. Also, she portrays a country girl without wearing curls!

The supporting cast of players is as a whole good. The best characterization in the picture and one which will amuse audiences especially is that of Edward Joleson as Philip Dwight, Jane's father. Cullen Nandis, as Thomas, a country boy, is very good, and Frank Mayo is well cast as the millionaire hero.

The rural and boarding school comedy scenes, some old and some new, have been given unusually fine settings. The photography is excellent and the scenes on the farm are beautiful and rather out of the ordinary. Care has been taken in the selection of the interior sets also. As a whole, the picture will please audiences which like light, humorous offerings.

The Story: Jane, a country girl who is at once a tom-boy and a book-worm, is fond of imagining herself in the role of heroines she reads of. James Thornton, a millionaire bachelor who comes trying to buy her father's farm, is attracted by the girl and offers to send her to school and pay all her expenses if the father will consent. Meanwhile Mrs. Vanderhoff pursues Thornton for her daughter Elizabeth. Elizabeth, however, would rather have Ronald Jones and Thornton eventually helps them to elope.

When Jane returns from school she apes the manners of a grand dame, believing that it will please Thornton, but he is very much disappointed. When she dons her calico gown, however, and hides in his machine he changes his mind and orders the chauffeur to drive to the nearest justice of the peace.

"His Father's Son"

Five-Reel Metro Release of March 19. Reviewed by H. D. Fretz

THIS story by Channing Pollick and Rennold Wolf features Lionel Barrymore in the role of J. Debney Barron, an irresponsible college youth. The theme of the play is interwoven with love and romance, humor and pathos in such a manner that it makes an altogether likable and interesting picture. Much of the plot is centered around the young man who fails at college, is cast off by his father, and told to go to work.

Many amusing scenes are shown of Dabney in his search for work and how he finally secures a place as a butler. The theme of the story, while not new, is clearly told and satisfactorily acted. Irene Howley, in the support of Lionel Barrymore, gives a pleasing characterization of Betty Arden. Walter Horton as Lord Lawrence makes an exceptionally fine villain. Others having prominent parts are: Frank Currier, Charles Eldridge, George A. Wright and Phil Sanford.

Proving a failure in his studies and caring more for pleasure and poker, J. Dabney Barron is expelled from college. His father in disgust deprives him of his allowance, and tells him to find employment, betting him $6,000 that he cannot hold a $60 job for a month. Dabney takes him up and determines to win the bet.

After many failures he finally secures work through his friend, Jim Foley, a detective. John Arden, a gem collector, has a priceless emerald called "The Lady From the Sea." Fearing that it might be stolen he sends for a detective to guard his jewels. Lord Lawrence, better known as "London Larry," is visiting Arden with the object of stealing the emerald. In order to guard the emerald, Foley has Dabney pose as a butler.

At the Arden home, Dabney meets Betty and recognizes her as the girl he helped in the park. In an attempt to retain her respect he tells her a wonderful tale of a lost fortune; how he and his sister had been swindled out of their inheritance by a villainous secretary, Slime. In the end Slime had kidnaped the girl and ever since Dabney had been seeking for her. This accounts for his presence in the Arden home as butler.

Betty pretends to believe the story and promises to help him. At last the month is up, and he is happy over the thought of winning the bet. John Arden discovers Dabney making love to Betty and discharges him.

That night as he is about to leave, he surprises "Larry," who is opening the safe where the jewels are stored. Overpowering the thief he puts him in the safe. Arden hearing the noise, comes down and liberates Lord Lawrence, who tells him that Dabney is the guilty one. When Foley arrives he identifies Dabney and arrests "London Larry." Dabney not only wins the bet, but he also wins the girl he loves.

"Hell Morgan's Girl"

Five Reel Bluebird Release Depicts Underworld Life. Reviewed by Genevieve Harris

A STORY laid in San Francisco's underworld, the notorious "Barbary Coast," just before the earthquake, is depicted most realistically in this Bluebird offering which was first announced as a "state rights" picture. Its plot is taken from a story by Harvey Gates and its central figure is the daughter of a dance-hall keeper, a girl who has an innate desire for the better things of life.

Lola, the girl, as played by Dorothy Phillips, is a rather unique characterization. She is a pagan, a creature of impulse. She is too wild to win much sympathy, but she is real enough to hold interest. William Stowell as the artist, Joseph Girard, Alfred Allen and Lou Chaney, all give vivid interpretations of their roles.

The play depicts a rough, savage sort of life. Most of the characters are barbarians. Their careers are depicted with realism and force in this screen play, and the result is an offering which will delight the class of audience which seeks underworld plays. Of this type, it is one of the most striking. It will be found too rough for fastidious patrons, unless they are in the mood for a slumming expedition.

However, the picture is really less suggestive than many polite society dramas. Its very frankness and force keep it from being salacious. It is sometimes unpleasant, and again it is fascinating. It is well acted and well produced. The introduction of scenes during and after the earthquake is a point of unusual interest. The period of the story necessitates the costuming of the cast in styles of ten years ago.

The Story: Lola, daughter of "Hell" Morgan, keeper of a dance and gambling hall in San Francisco in 1906, is a wild, rough character with a secret longing for a sort of life she has never known. A gambler friend of her father is infatuated with the girl but she is not interested in him. An artist, disinherited son of a millionaire, now a vagabond, drifts to the resort and proves valuable as a musician. Lola aids him in overcoming his drinking tendencies and finally falls in love with him. Then an incident makes her wildly jealous and after a quarrel during which the artist leaves her, she turns in anger to the gambler. But she repents of her decision and tries to escape. Her father, coming to her rescue, kills the gambler, but is fatally injured himself. Then comes the earthquake. The artist, realizing his love for Lola when he fears that she is dead, goes back in search of her. Finally he finds her. Her father is dead and ties binding her to the old life are severed. Looking over the ruins of the city, the artist and Lola decide to rebuild their lives together.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Released Week of March 5.

T The Battle of Somme (Second Episode).....
D The Invisible Web.....Essanay
C Tiny Slim and Fat.....Essanay
D The Vanishing Woman (Marguerite Clayton) (Is Marriage Sacred Series).....Essanay
D The Five Dollar Bill.....Essanay
T Canimated Nooz Pictorial No. 26.....Essanay
D The Pulse of Madness (Is Marriage Sacred)...Essanay
D In the Path of Peril (Helen Gibson) (First Episode in "A Daughter of Daring").....Kalem
D The Mirror of Fear (Grant Police Reporter Series)... .....Kalem
C Efficiency Experts (Ham & Bud).....Kalem
D The Black Rider of Tasajara ("The American Girl" Series) .....Kalem
D An Actress' Romance.....Selig 2000
C No Place Like Home.....Selig 1000
C The Newlywed's Mistake (Geo. Larkin).....Vim
C Art and Paint.....Vim
T Selig Tribune No. 16.....
T Selig Tribune No. 17.....
D Dimples' Baby (Lillian Walker).....Vitagraph

Released Week of March 12.

T The Battle of Somme (Third Episode).....
D The Phantom Mine (Marin Sais) (Second Episode of "The American Girl" Series).....Kalem
D The Registered Pouch (Helen Gibson) (Second Episode of "A Daughter of Daring").....Kalem
D In the Web of the Spider (George Larkin) ("Grant Police Reporter" Series).....Kalem
C Bulls or Bullets (Ham & Bud)..... .....Kalem
D The Borrowed Engine (Helen Gibson) ("A Daughter of Daring" Series).....Kalem
C Melies .....Vim
C This Is Not My Room (Ethel Teare).....Vim
C Dimples the Diplomat (Lillian Walker).....Vitagraph
D Up and Down (Dangers of Doris No. 8).....Vitagraph
D The Old Fourth Ward (Dangers of Doris, No. 9)..... .....Vitagraph
T Selig Tribune No. 18.....
T Selig Tribune No. 19.....
The Fire .....

Released Week of March 19.

The Inspiration of Harry Larrabee.....
Official Government Pictures (Fourth Episode The Great British Navy) .....
The Fate of Juan Garcia (An Episode of "The American Girl") (Marin Sais) .....Kalem
The College Boys (Daughter of Daring) (Helen Gibson) SPECIAL .....Kalem
The Veiled Thunderbolt (Grant, Police Reporter, Episode) (George Larkin).....Kalem
The Bogus Bride (Ham and Bud).....Kalem
Aladdin Up-to-Date (Bryant Washburn).....Essanay
The Lucky One .....Essanay
The Pallid Dawn (Is Marriage Sacred?).....Essanay
A Question of Honesty.....Selig
Everybody Was Satisfied.....Selig
Selig Tribune, No. 21.....Selig
Selig Tribune, No. 22.....Selig

V. L. S. E. Program

2-26 A Goat Without Horns (Tenth Episode of The Secret Kingdom) 5,000
2-26 Arsene Lupin (Earle Williams)..... 5,000
3-5 The Intrigue (Peggy Hyland) 5,000
3-19 Footlights and Fakers (Hughie Mack)..... 1,000
3-19 Captain Jinks, the Plumber (Frank Daniels)..... 1,000
3-19 Shark's Nest (Secret Kingdom, No. 12)..... 5,000
3-19 Aladdin from Broadway (Edith Storey and Antonio Moreno) 5,000
3-19 The Tragic Masque (Secret Kingdom, No. 13)..... 5,000
3-26 The More Excellent Way (Anita Stewart)..... 5,000
3-26 The Diary of a Puppy 1,000
3-26 Turks and Troubles (Hughie Mack)..... 1,000
3-26 Great Expectations (Frank Daniels)..... 1,000
3-26 The Portrait of a King (Chas. Richman)..... 5,000

Mutual Program

Wednesday.

T 3-14 Mutual Weekly No. 115.....1, Mutual 05370
T 3-14 See America First (Kartoon Komics).....1, Gaumont 05371

Thursday.

C 3-15 Jerry's Triple Alliance (George Ovey).....1, Cub 05372
T 3-15 Reel Life .....1, Gaumont 05373

Friday.

D 3-16 The Lonesome Mariner (Ed Coxen).....1, American 05374
C 3-16 A. Ram-Bunctious (Endeavor) (Wallace Reid)..... .....1, American 05375

Saturday.

C 3-17 A Matrimonial Shock.....2, Vogue 05376–77
V L S E
3-12 The More Excellent Way (Anita Stewart)..... 5,000

Monday.

D 3-19 Shorty Bags the Bullion Trieves (Adventures of Shorty Hamilton, No. 10).....2, Monogram 05678–79

Tuesday

T 3-20 Mutual Tours Around the World.....1, Gaumont 05680

Wednesday.

T 3-21 Mutual Weekly, No. 116.....1, Mutual 05681
C 3-21 Cupid and a Button (J. Warren Kerrigan)..1, American 05682

Thursday.

C 3-22 Minding Baby (George Ovey).....1, Cub 05683
T 3-22 Reel Life .....1, Gaumont 05684

Friday

D 3-23 Jimmy Dale Alias the Gray Seal, Chapter 1 2, Monmouth 05685–86

Saturday.

C 3-24 A Studio Stampede (Ben Turpin) .....2, Vogue 05687–88

Monday.

D 3-26 Shorty Lands a Master Crook (Shorty Hamilton, No. 11) .....Monogram 05389–90

Tuesday.

T 3-27 Mutual Tours Around the World.....Gaumont 05391

Wednesday.

T 3-28 Mutual Weekly, No. 117.....Mutual 05392
D 3-28 The Bearded Fisherman.....American 05393

Thursday.

C 3-29 Be Sure You're Right (George Ovey).....Cub 05394
T 3-29 Reel Life .....Gaumont 05395

Friday.

D 3-30 Jimmy Dale, Alias the Grey Seal.....Monmouth 05396–97

Saturday.

C 3-31 Freed by Fido (Lillian Hamilton).....Vogue 05398–99

Universal Program

Sunday.

3-18 No Release This Week.....Rex
3-18 No Release This Week.....Imp
3-18 The Mystery of the Noisless Soup.....s 02254
Palaces of the Forbidden City.....s
D 3-18 The Hidden Danger.....2, Big U 02255
D 3-18 The Purple Mask, No. 12 (The Vault of Mystery) (SPECIAL) (Grace Cunard and Francis Ford).... .....2, Universal 02256
D 3-18 The Voice on the Wire, No. 1(The Oriental Death Punch) (Ben Wilson and Neva Gerber).2, Universal 02257

Monday

C 3-19 When the Cat's Away (Eddie Lyons).....1, Nestor 02259

Tuesday.

D 3-20 The Raid (Neal Hart).....3, Gold Seal 02260
3-20 No Release This Week.....1, Victor
C 3-20 Black Magic.....s, Victor 02261
T 3-20 Landmarks of France.....s, Victor

Wednesday.

3-21 No Release This Week.....Laemmle
C 3-21 Defective Detectives (Phil Dunham).....2, L-Ko 02262
T 3-21 Universal Animated Weekly, No. 64..... 1–02263
D 3-21 Old Faithful (Leah Baird).....1, Laemmle 02264

Thursday

D 3-22 The Hash House Mystery (Harry Myers)....1, Victor 02265
3-22 No Releasc This Week.....Big U
T 3-22 The Strangest Army in the World.....1, Powers 02266

Friday.

D 3-23 The Dreaded Tribe (Perils of the Secret Service, No. 3) (Kingsley Benedict) ....2, Imp 02267
3-23 No Release This Week....1, Rex
T 3-23 Universal Screen Magazine, No. 11....1 02268
C 3-23 In Again, Out Again (Eddie Lyons)....1, Nestor 02269

Saturday.

D 3-24 Goin' Straight (Harry Carey) ....2, Bison 02270
3-24 No Release This Week....1, Laemmle
C 3-24 Whose Baby? (Gale Henry)....1, Joker 02271
D 3-24 The Boyhood He Forgot (Phillips Smalley)....Rex 02272

Sunday.

D 3-25 The Grudge (Wm. V. Mong)....2, Rex 02273
3-25 No Release This Week....1, Imp
C 3-25 The Love Affair of Ima Knutt ....s, Powers 02274
T 3-25 Artistic China and Japan....s
D 3-25 The Rebels' Net (Grace Cunard)....Big U 02275
D 3-25 The Leap (The Purple Mask, No. 13) (Francis Ford and Grace Cunard) ....2, Universal 02276

SPECIAL

D 3-25 The Mysterious Man in Black (The Voice on the Wire, No. 2) (Ben Wilson and Neva Gerber) SPECIAL ....2, Universal 02277

Monday.

D 3-26 Shot in the West (Eddie Lyons)....1, Nestor 02279

Tuesday.

3-27 Title Not Decided ....3, Gold Seal 02280
C 3-27 Never Too Old to Woo (Marjorie Ellison)....Victor 02281

Wednesday.

D 3-28 Is Money All? (Irene Hunt)....1, Laemmle 02282
C 3-28 Dippy Dan's Doings (Dan Russell)....2, L-Ko 02283
T 3-28 Animated Weekly, No. 65....1, Universal 02284

Thursday.

D 3-29 David's Idol Dream (Jay Belasco)....2, Imp 02285
3-29 No Release This Week....Big U
T 3-29 The Grand Canyon of Arizona....1, Powers 02286
D 3-29 The Mask of Love (Pauline Bush)....1, Laemmle 02287

Friday.

D 3-30 Perils of the Secret Service, No. 4 (The Crimson Blade) (Kingsley Benedict) ....2, Imp 02288
3-30 No Release This Week....Rex
T 3-30 Universal Screen Magazine, Issue No. 12.... 02289
C 3-30 Prodigal Papa (Jane Gail) ....1, Victor 02290

Saturday.

D 3-31 Steel Hearts (Marie Walcamp)....2, Bison 02291
3-31 No Release This Week....Laemmle
C 3-31 What the ——? (Gale Henry)....1, Joker 02292

Sunday.

4-1 No Release This Week ....Rex
4-1 No Release This Week ....Imp
C 4-1 Inbad, the Sailor....s, Powers 02293
T 4-1 Title Not Decided....s, Powers
D 4-1 Snow White (Elsie Alberts)....3, Rex 02294
D 4-1 Sky Monsters (The Purple Mask, No. 4) (Grace Cunard and Frances Ford) SPECIAL....2, Universal 02295
D 4-1 The Spider's Web (The Voice on the Wire, No. 3) (Ben Wilson and Neva Gerber) SPECIAL....2, Universal 02296

Miscellaneous Features

Artcraft Pictures

3-5 The Poor Little Rich Girl (Mary Pickford)..... 5,000

Art Dramas

2-22 The Moral Code (Anna Q. Nilsson)....Erbograph 5,000
3-1 Pride and the Devil (Alma Hanlon)..... 5,000
3-8 The Cloud 5,000

Bluebird Photoplays, Inc.

3-12 Mutiny (Myrtle Gonzalez) ....Bluebird 5,000
3-19 Polly Redhead (Ella Hall)....Bluebird 5,000
3-26 The Gift Girl (Louise Lovely)..... 5,000

Fox Film Corporation

Released Week of

3-5 Sister Against Sister (Virginia Pearson)..... 5,000
3-12 North of Fifty-Three (Dustin Farnum)..... 5,000
3-12 The Siren (Valeska Suratt)..... 5,000
3-12 The Tale of Two Cities (Wm. Farnum)..... 5,000
3-5 Her Father's Station (Anna Luther)..... 5,000
3-19 The House of Terrible Scandals (Lehrman and Billy Ritchie) 2,000
3-12 Hearts and Saddles (Tom Mix) 2,000

Kleine-Edison-Selig-Essanay

Released Week of

3-5 Burning the Candle (Henry B. Walthall)....Essanay 5,000
3-12 Little Lost Sister....Selig 5,000
3-19 Satan's Private Door (Mary Charleson)....Essanay 5,000

McClure Pictures

2-26 Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason, George Le Guere) 5,000
3-5 Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, George Le Guere)..... 5,000
3-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason) 5,000

Metro Features

Released Week of

3-12 The Beautiful Lie (Frances Nelson)....Rolfe 5,000
3-12 The Mortal Sin (Viola Dana)....Columbia 5,000
3-19 The High Cost of Living (Mr. and Mrs. Sidney Drew)....Metro 5,000
3-19 The Hidden Children (Harold Lockwood)....Yorke 5,000
3-26 His Father's Son (Lionel Barrymore)....Rolfe 5,000
3-26 The Awakening of Helen Minor....Metro 5,000

Mutual Master-Pictures

Released Week of

3-19 The High Cost of Living (Mr. and Mrs. Sidney Drew) ....Metro-Drew 5,000
3-19 The Hidden Children (Harold Lockwood).Yorke Film Corp. 5,000
3-19 His Father's Sin (Lionel Barrymore)....Metro 5,000
3-19 The Blue Streak 5,000
3-26 His Merry Mix-Up (Chas. Conklin)..... 2,000

Mutual Serials

3-12 Outwitted (Perils of Our Girl Reporters No. 12) (Zena Keefe and Earl Metcalf)....
3-19 The Schemers (Perils of Our Girl Reporters, No. 13) (Zena Keefe and Earl Metcalf) 2,000
3-19 The Cure (Chaplin, No. 10)....Mutual 2,000
3-26 The Counterfeiters (Perils of Our Girl Reporters, No. 14) (Zena Keefe and Earl Metcalf)..... 2,000
3-26 Motherhood (Marjorie Rambeau)....Powell 5,000
3-26 Sunny Jane (Jackie Saunders)..... 5,000

Paramount Features

Released Week of

3-8 Out of the Wreck (Kathryn Williams)....Morosco 5,000
3-12 Sapho (Pauline Frederick)....Famous Players 5,000
3-12 On the Great Glacier....Burton Holmes 1,000
3-15 The Prison Without Walls (Wallace Reid and Myrtle Stedman) ....Lasky 5,000
3-19 The Magic Vest ....Black Diamond 1,000
3-19 Thru Canadian Canyons....Burton Holmes 1,000
3-19 The Dummy (Jack Pickford)....Famous Players
3-22 The Spirit of Romance (Vivian Martin)....Pallas 5,000
3-26 The Bottle Imp (Sessue Hayakawa)....Lasky 5,000
3-26 Vancouver and Victoria ....Burton Holmes 1,000
3-26 Rough and Ready Peggy....Klever Komedy 1,000
3-29 As Men Love (House Peters and Myrtle Stedman)....Pallas 5,000

Pathe

Released Week of

3-25 Told at Twilight (Baby Marie Osborne)....Balboa 5,000
3-25 Patria, No. 11 (Mrs. Vernon Castle)....International 2,000
3-25 The Masked Stranger (Mystery of the Double Cross, No. 2) ....Astra 2,000
3-25 Florence Rose Fashions, No. 24....Rose S
3-25 The Gardener's Feathered Friends....Pathe S
3-25 Know America, the Land We Love..... 1,000
3-25 Max's Feet Are Pinched (Max Linder)....Pathe S
3-25 Skinny Gets a Goat (Fatty Lampton)....Rolin S
3-28 Hearst-Pathe News, No. 26....Pathe 1,000
3-31 Hearst-Pathe News, No. 27....Pathe 1,000

Red Feather Productions

Released Week of

3-12 The Girl Who Lost (Cleo Madison)..... 5,000
3-12 Border Wolves (Neal Hart)..... 5,000
3-19 The Scarlet Crystal (Herbert Rawlinson)....Red Feather 5,000
3-26 The Fighting Gringo 5,000

Triangle Distributing Corporation

Released Week of

3-11 Hobbled Hearts ....Triangle Komedy 1,000
3-18 A Daughter of the Poor (Bessie Love)....Fine Arts 5,000
3-18 His Rise and Tumble....Triangle Komedy 1,000
3-18 Blood Will Tell (Wm. Desmond)....Kay Bee 5,000
3-18 A Self-Made Hero ....Triangle Komedy 1,000
3-25 A Woman's Awakening (Seena Owen)....Fine Arts 5,000
3-25 Her Candy Kid ....Triangle Komedy 1,000
3-25 The Square Deal Man (William Hart)....Kay-Bee 5,000
3-25 A Tuner of Notes ....Triangle Komedy 1,000

Unicorn Program

Released Week of

12-20B Lost in the Shuffle....1, Hippo 1146B
12-21 The Voice in the Night....2, Utah 1147A
12-21 Blowing Up Broadway....1, Jockey 1147B
12-22 The White Man's Squaw....2, Hiawatha 1148A
12-22 Algernon's Affinity....1, Gaiety 1148B
12-23 Shackles of Conscience....2, Supreme 1149A
12-24 Some Girls Do and Some Girls Dont....1, Judy 1150A
12-24 The Prodigal Son....2, Buffalo 1150B

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

World Features

Released Week of

2-26 A Girl's Folly (Robert Warwick)....World 5,000
3-5 The Web of Desire (Ethel Clayton)....World 5,000
3-12 The Dancer's Peril (Alice Brady)....World 5,000
3-19 The Social Leper (Carlyle Blackwell)....World 5,000
3-26 As Man Made Her (Gail Kane)....World 5,000

Brief Stories of the Week's Film Releases

At either end are scenes from "The Road to Eternity," the final adventure in "The Adventures of Doris," the Broadway star series featuring Mary Anderson. In the center is "Past One at Rooney's," a Broadway star two-reeler made from one of O. Henry's stories. All these are released through General.

Mutual Pictures

Be Sure You're Right—Cub Comedy—(One Reel)—March 29.—Featuring George Ovey. Jerry and Tiny are in love, but Tiny's father will have only a military man for son-in-law, favoring a lieutenant. In order to win his consent Jerry determines to become a military man. He buys a second-hand outfit of military regalia, in which he arrays himself and visits Tiny's home, but father and the lieutenant notice the deception and shy him from the place. Tiny's father is to make an address in a neighboring village, and his car awaits him outside his home. Jerry appropriates the car and starts for the distant town. The Colonel loans Tiny's father his own machine. They arrive in the town to find that Jerry has been up to one of his tricks, and enter the hall just as he is in the midst of an eulogy of his heroic deeds at the front. Jerry is seized by the constable and brought to the jail. Tiny steals the constable's gun, holds him up and releases Jerry, and the loving pair make their way down the road in a machine safe from the law's arm.

The Bearded Fisherman—American—(One Reel)—March 29.—Featuring Edward Coxen. John Robertson and his brother, fishermen, both loved Jennie Blair, but John, more bold, won her. They lived in the home of the brothers. When hard luck came upon them, Fred, who loved in silence, tried to cheer them with hopes of the future, but John, morose and sad, left suddenly to seek his fortune elsewhere. Though Fred still loved Jennie, he spoke no word of himself, but did his best to keep her in food and shelter. The years rolled by and no word came from John, so he spoke his love and they were wed. A child came to bless them, and then one night a bearded figure—John—came to the cabin and looked in through the window and what he saw shot a sudden pain into his heart, for Fred and Jennie, serenely happy, were amusing themselves with the baby. Clutching a bag of money, John entered. They did not recognize him. Handing them the bag of money, saying, "I was John's friend, and before he died he bade me bring you this," he turned to the door, went out into the night and was seen no more.

Freed by Fido—Vogue—(Two Reels)—March 31.—Featuring Lillian Hamilton. Lillian Hamilton is taken by her father, with a party of friends and her lap dog, Fido, to see Chinatown. As they leave a Chinese cabaret the proprietor steals Fido, not because he wants the dog, but to entice Lillian back to the cabaret to be held for ransom. Owen Evans, a waiter, sees his employer steal the dog and determines to rescue it. Under the kitchen table is some dynamite to be used by rogues in a big job. Fido goes into a valise. Evans takes the grip, which he thinks contains the dog, and goes to Lillian's home. Lillian is captured and bound when she returns to the restaurant. When the dynamiters return for their valise the dog jumps out and chews the cords that bind his mistress and releases her. She writes a note, gives it to the dog and sends him home. At Lillian's home Owen has opened the valise and disclosed the infernal machine. The old man phones for the police and during his conversation in walks the dog with the note, which Evans reads. The police arrive and follow Evans, who wrecks the Chinatown establishment, rescues Lillian and is hailed as a hero.

Feature Programs

Blue Bird

Hell Morgan's Girl—(Five Reels)—A story of the underworld. Reviewed in this issue.

The Eagle's Wings—(Five Reels)—A Bluebird Special. Reviewed in this issue.

Christie Comedies

Clothes and the Man—Christy Comedy—March 26.—Mr. Brown is jealous of the butler and promptly discharges him. Mrs. Brown enjoys a harmless flirtation and the latest victim is Neal. He calls to tell her of his engagement and while he is there Mr. Brown phones that he will not be home for dinner. This is a fine opportunity for a farewell dinner. On the street Billie has told Mrs. Brown of her engagement without mentioning Neal's name, unconscious that Mrs. Brown knows him. Mr. Brown, remembering a story of a woman who eloped with the butler gets uneasy and goes home. His wife sees him coming and makes Neal don the butler's uniform and pose as the new servant. Billie, passing by, stops in and is invited by Mr. Brown to stay for dinner. Neal is recognized by Billie when he brings in the first course and there is some exciting time in the Brown home until Neal and Mrs. Brown do some explaining and Mrs. Brown promises to flirt no more.

K. E. S. E.

Satan's Private Door—(Five Reels)—Essanay—March 19.—Featuring Mary Charlson. Reviewed in this issue.

Max Wants a Divorce—(Screen Time Thirty Minutes)—Essanay—March 26.—Featuring Max Linder. Reviewed in this issue.

Metro

His Father's Son—(Five Reels)—Rolfe—March 19.—Featuring Lionel Barrymore. J. Dabney Barron is expelled from college. His father is disgusted with him and refuses to help him. He tells him that he must work and bets $6,000 that Dabney can't hold a $60 job for a month. The young man takes him up. After many disappointments he becomes a detective and is appointed butler in the home of John Arden in order to guard his precious jewels. Soon Dabney and Arden's daughter Betty fall in love. The end of the month approaches and Dabney not only is successful in winning his bet, but he also finds that "London Larry" is a thief and was trying to steal the emerald known as "The Lady from the Sea." Dabney wins Betty and his father's commendation.

A Shot in the Dark—Episode 11 of the Great Secret—(Two Reels)—Metro.—Featuring Francis Bushman and Beverly Bayne. Through the machinations of Sara Loring, Dr. Zulph is called to her assistance, and thereby obtains the securities which Strong had locked up in a bureau. Meanwhile Sears escapes from his captive place in the headquarters of the Secret Seven, and learns of the theft. With Detective Cochrane he gets on the trail of Zulph, whom he finds is wearing a disguise, and runs across his tracks in a tearoom. Strong, after reporting the theft, receives an anonymous letter containing four $1,000 bills. He visits Beverly, but she denies knowledge of the bills. While on his visit, Strong learns of Miss Clarke's call at his studio, and of finding him is a compromising situation with Sara Loring. Strong explains satisfactorily to Beverly and a reconciliation takes place. There then appears at

All of these interesting and unique situations are found in "Freed by Fido," a new Vogue-Mutual chuckle-grower.

the Clarke home, the Spider, a hireling of the Secret Seven, who is out for revenge on Strong. When the latter leaves the Clarke home to attend a charity bazaar with Beverly, the Spider takes a shot. The audience is left to guess what effect the shot had.

A Modern Romance—Metro.—With Max Figman and Lolita Robertson. In order to get a touch of romance, Max and Lolita decide to elope. Plans are made for the elopement. One afternoon the girl climbs down a ladder and is met by her sweetheart. They go off in a jitney. After a series of incidents, in which the jitney does some stunts, they arrive at the minister's. To their surprise they see that their coming has been noted and a crowd is there to greet them.

Mutual Star Production

Sunny Jane — (Five Reels) — Horkheimer — March 26.—Features Jackie Saunders. Reviewed in this issue.

Motherhood—(Five Reels)—Powell—March 26.—Features Marjorie Rambeau. Reviewed in next issue.

Pathe

Pots and Pans Peggy—(Five Reels)—Thanhouser—March 18.—Featuring Gladys Hulette. Reviewed in this issue.

The Colonel's Orderly—Episode 15 of Pearl of the Army—Astra-Pathe—March 26.—The last episode of Pearl of the Army clears up the mystery of the Silent Menace. T. O. Adams, revealing himself as Capt. Ralph Payne, wins the hand of Pearl Dare. The Silent Menace, with revenge as a motive, makes a last attempt upon the life of Pearl. The Silent Menace, disclosed as Toko, the chauffeur, is taken in a serious condition to the hospital, where he discloses, in his delirium, the plans of the foreign conspirators, clearing Captain Payne of the charge of treason. Major Brent is reconciled with Bertha Bonn. In the meantime Orderly Adams learns of the clearing of Payne's name, which enables him to reveal himself and explain how he escaped from the train wreck. He hurries to Pearl's house in time to save her from Toko, who has escaped from his captors. At the ceremony attending the reinstatement of Payne as a captain in the army, Pearl announces her engagement.

An Hour to Live—The Mystery of the Double Cross Series — (Five Reels) — Astra-Pathe — March 26.—Bridgely Bentley, who is trying to win Phillipa Brewster for his wife, despite Hale, takes her for a motor ride and tries to kiss her. Hale, through jealousy has secreted himself on the rack at the back of the automobile and interfers at this point. In the fight that ensues Phillipa is thrown from the car, and Hale, knocked unconscious, is taken by Bentley to a secret dive. He is tied before a clock which will fire a gun at 11 o'clock. The masked Stranger rescues Hale at one minute to eleven, and he returns to the Brewster mansion. He comes upon Phillipa, asleep over a book and resolves to find out whether she is the girl who bears the brand of the double cross on her shoulder. Phillipa, however, circumvents him.

War in the Dooryard—(Two Reels)—International-Pathe.—Patria Episode No. 10. Featuring Mrs. Vernon Castle. Taught a lesson by the strike fomented by the conspirators at the Channing factory, Patria trains her employes under the new preparedness plan, forming them into an efficient military unit. Baron Huroki becomes alarmed at the rapidity with which the citizens of the country are preparing, and decides to nip their organization in the bud by an attack upon the Channing plant. He summons all of his armed hirelings within motoring distance, but in the fracas which follows is beaten off by Patria's employes.

Knowing that at the first news of trouble Partia will hurry to the factory, the Japanese instructs his followers to loosen a rail on a trestle over which her train must come. The engine and private car are hurled from the track into the valley, but Patria, by clinging to a telegraph wire, saves herself until rescued by Donald Parr.

Red Feather

The Fighting Gringo—(Five Parts)—Universal—March 26.—Featuring Harry Carey. This story is laid in Panama and tells of a fighting American, Red Saunders, soldier of fortune, and his participation in some thrilling event on the Isthmus. Red is seeking his fortune and on the way to the Panama meets plain Mary Smith, a little girl from the backwoods, to whom he promptly gives his heart. She is in love with Arthur Saxon and her love is returned, but they are kept apart by false tales related by Belknap, a minister of the gospel and a grafter on the side. Saxon takes the same boat to Panama that May takes. He is to enter business there. Saunders gets a job as the manager of a ranch store and after several stirring incidents gets mixed up in a revolution. Saunders breaks up the revolution and reunites Saxon and Mary, giving the girl he loves to his friend with his blessing.

Triangle

Her Father's Keeper—(Five Reels)—Triangle-Fine Arts—April 1.—The story of how an energetic, self-reliant girl saves her father, who, in a moment of weakness, has ventured beyond the limits of the law, from possible imprisonment, and at the same time makes her father see good in the prospective son-in-law which he has refused to countenance. Reviewed in this issue.

Vitagraph-V. L. S. E.

The More Excellent Way—Blue Ribbon Vitagraph—(Five Reels)—March 26.—Starring Anita Stewart and Charles Richman. Chrissey Desselden is the ward of mature John Warburton, who is worthy of her and who wins her promise to marry him. There is another man, the dashing young Robert Neyland with whom Chrissey is fascinated. When she has married Warburton she recoils from the situation and pleads with the shocked bridegroom to treat her still as a child until she knows her own heart. The noble man consents to do this. Though young Neyland becomes a scapgrace entirely Chrissey decides she loves him. With Warburton's consent she goes to Reno to secure a divorce, Neyland remaining to plot for the financial ruin of Warburton. Chrissey learns of his purpose and awakens to the real worth of her husband. Then she comes home to him and to contentment.

The Portrait of a King—The Secret Kingdom Series—March 26.—Featuring Charles Richman and Dorothy Kelly. Phillip and Juan reach Paris, where they read in Le Temps of the situation in Alania. They also receive a message from Paul Barreto, who has escaped from prison, recommending that Phillip go to Alanis. He thinks that the people would gladly and willingly hail the rightful King, as Simond's rule is oppressive to the people. Count Ramon and Savatz arrive in Alania with Princess Julia in their custody. Count Ramon wants to get hold of the papers proving Phillip's claim, which Madame Savatz holds. Ramon is using his knowledge of the conspiracy to force Simond to give him the Princess Julia. While Ramon has made Simond think he has the proofs in his possession Madame Savatz in reality has possession of them. Simond, in the palace, finds Julia gazing at a large portrait of King Phillip II, Phillip's father, which hangs in the great hallway. She notes the resemblance and again accuses her father, who evades the matter by telling her that reasons of state dictate her immediate marriage to Count Ramon. Horrified, she refuses. Just then the large picture falls and Simond, seeing in this a ghostly manifestation, is moved to confess his crime to his daughter. Ramon meanwhile has laughed to scorn Savatz's proposal that he marry her and he attacks her in an effort to get the papers. But she has craftily hidden them. Surprising him as he searches, she disarms him and forces him to retire from the palace in discomfiture.

World

Man's Woman—(Five Reels)—World—April 2.—A story of domestic and political difficulties. The risk that the wife has run for her husband is finally understood by him and he recalls his harsh words and asks her forgiveness. Reviewed in this issue.

EXTENSIVE FILM BUYER

With offices in West Thirty-fourth street, New York, John Wild pursues the noiseless tenor of his way as an extensive film buyer. Mr. Wild is the sole American representative of the Anglo-French Film Agencies, London, England, which buys films in this market for world-wide distribution.

Starting in the exhibiting and projecting departments of the business in Scotland a few years ago, Mr. Wild, who is only 33 years old, has in the United States been identified with the Eclair, Gaumont, Hepworth and Mutual companies.

HAD YOU HEARD THAT

Francelia Billington, American-Mutual, has a pet ostrich?

Marjorie Rambeau, Powell-Mutual, owns a "red bug," the new style motor car?

Charlie Chaplin, Mutual funny man, goes to church every Sunday?

Billie Rhodes, new Strand-Mutual comedian, carries insurance on her eyes?

Helen Holmes, daring Mutual railroad girl, is afraid of mice?

George Fisher, Mary Miles Minter's leading man, is a slight of hand performer?

Ann Murdock, Empire-Mutual, composes rag time?

William Russell, American-Mutual, one

"Satan's Private Door" with Mary Charleson.

A new trio of plays from Essanay. Bryant Washburn and Patrick Calhoun—"Alladin Up-to-date."

Ernest Maupain in "The Finish."

Betty Dodsworth, who will soon be seen on the country's screens as Cora Gray in "Trooper 44."

time won a silver medal for speaking "The Village Blacksmith"?

Aubrey Beattie, Powell-Mutual, can talk in seven languages? He finds it convenient when he wants to conceal his feelings.

Edna Goodrich, Mutual star, is a tennis champion?

UNIVERSAL PROGRAM

The leading offering of the March 26 Universal program is the Red Feather five-act drama of adventure, "The Fighting Gringo," starring Harry Carey, the popular delineator of Western characters. The story is a gripping tale of love, intrigue and daring.

"The Fighting Gringo," will be released on Monday, March 26. On the same day will appear the Nestor comedy, "Shot In the West," with Eddie Lyons and Edith Roberts in the leading roles.

A powerful human interest drama is offered Tuesday, March 27, under the Gold Seal brand entitled "The Startling Climax." It is a three-part drama with Val Paul, Fred Church, Gertrude Astor and others. The most blase picture-goers will find this a novel and unusual photoplay. The Victor comedy, "Never Too Old to Woo," with Marjorie Wilson and Jack Nelson is another Tuesday release.

Chief among the releases of Wednesday, March 28, is the L-Ko two-part comedy, "Dan's Dippy Doings," featuring funny fellow Dan Russell. The Laemmle one-act drama, "Is Money All?" with Irene Hunt, and the regular issue of the Universal Animated Weekly are the other offerings of this date.

The Powers of Thursday, March 29, is an extraordinary scenic entitled, "The Grand Canyon of Arizona." These pictures of that wonderful work of nature are the most comprehensive views ever taken of the Grand Canyon, and the tinting and toning of the film show the remarkable coloring of the walls of the canyon as nearly as it is possible to reproduce them. "David's Idol Dream," under the Imp brand, a two-act drama featuring Jay Belasco and Madge Kirby and the Laemmle one-act drama, "The Mask of Love," with Pauline Bush and Lon Chaney, will also be released Thursday.

"The Crimson Blade," the fourth of the adventure series, "The Perils of the Secret Service," written and produced by George Bronson Howard, will appear Friday, March 30. Other releases of this date are the Victor one-act comedy, "Prodigal Papa," with Jane Gail and the twelfth issue of the Universal screen magazine.

"Steel Hearts," a two-part drama of railroad life, featuring Marie Walcamp and Lee Hill, will be released under the Bison brand on Saturday, March 31. The Joker comedy, "What the ——?" is the other offering for this date.

"Snow White," a three-part screen fantasy especially fitting for children's performances, starring dainty Elsie Alberts will be presented Sunday, April. The Powers split reel, "Inbad the Sailor," a comedy cartoon, and an educational subject will complete the program.

"The Spider's Web," the third episode of "The Voice on the Wire," with Ben Wilson and Neva Gerber, and the fourteenth episode of the popular serial, "The Purple Mask," with Grace Cunard and Francis Ford will be released during the week.

THOMPSON JOINS ARGUS

WALLACE THOMPSON, assistant secretary and director of publicity of the National Association of the Motion Picture Industry, severed his connections there last week, and is now associated with Horace D. Ashton of the Argus Laboratories in the production of short subjects of high quality for screen magazines and split reels. Mr. Ashton has been working in this field for a year, supplying an increasing demand for scientific, educational, art and humorous subjects with a genuine magazine interest, as distinguished from the old idea of making such matter by the foot.

Mr. Thompson entered the motion picture business a year ago from the managing editorship of *Popular Science* to do just this sort of work as editor of the Paramount Pictographs. He was put in charge of publicity, advertising house organs and pictographs, however, and became known as a publicity man, in which capacity he went to the National Association last fall. His chief interest has continued in the production and editorial end, however, until the present arrangements were made with Mr. Ashton.

Associated with them at the Argus laboratories are Mrs. Helena Smith Dayton, whose animated clay cartoons have been perfected under Mr. Ashton's direction and will be shown for the first time at the Strand in New York the week of March 25. Edgar J. Wright, who worked out the first successful plan of photographing microscopic pictures in motion, and whose scientific subjects are well known in all the screen magazines, and in an advisory capacity, Martin Justice, art director of the Vitagraph studios at Flushing, N. Y.

These two executives with ten as good salesmen as there are in the east are increasing weekly the collections of the New York branch office of Pathe. A. S. Abeles is branch manager and has charge of the general business of the office; H. E. Friedman, the associate manager, has charge of the sales force.

SOME NEW THEATERS

California

Geo. Kirstein has been appointed resident manager of the Regent Theater at San Mateo, purchased by the Hippodrome Theater owners.

Charles Goddard opened his new $100,000 picture theater on J street, Sacramento, with much ceremony. Governor Johnson, city officials and members of Sacramento commercial bodies were present at the dedication. Many floral pieces from various film exchanges of San Francisco were in evidence. The house has a capacity of 1,500, with gallery and main floor absolutely unobstructed by supports.

Architect W. J. Dodd and Engineer

There Is Nothing More Satisfying

—than to eat a wholesome meal such as is served daily at the REEL FELLOWS CLUB—smoking a smooth "nutty flavored" cigar after; then relaxing every nerve while sitting in deep-cushioned, comfortable chairs, or, possibly, indulging in an interesting game of pool. There, too, is a wealth of good music for those who wish to play it.

This is the Life

—that sends you back to your duties fully refreshed and efficient to resume the daily grind.

Three Cents a Day Never Before Bought So Much

REEL FELLOWS CLUB OF CHICAGO

(Where you can eat with your eyes shut and know you're getting the best)

R. O. PROCTOR, Pres. 207 So. Wabash — R. C. TRAVERS, Vice Pres. Sherman House — H. C. MILLER, Treas. Alcazar Theatre — E. A. HAMBURG, Sec'y. Mallers Building

William Richards, 607 Brockman Building, Los Angeles, are preparing working plans for a class A reinforced concrete and steel theater building to be erected on Grand avenue near Seventh street for Shirley Ward of the Union Oil Building. The theater auditorium will be arranged for the display of moving pictures and high-class musical attractions. Emil Kherlein, Jr., and Oliver Kherlein, of Oakland, California, have taken a long term lease on the theater.

Colorado

A theater of sufficient size to accommodate the hippodrome shows of New York, to have a 3,500 seating capacity and to be in size the equivalent of a six-story building will be built at Curtis & Fifteenth streets, Denver, by L. F. Brown and A. F. Megahan, owners of the Rialto and Strand picture houses. It will cost $165,000.

Georgia

A contract has been closed by Hall & Tranka with B. P. Jones and J. T. Roberts for a new theater on West Hill avenue, Valdosta, with a seating capacity of 1,500.

Work has begun on the new opera house and moving picture theater at Dawson which has been leased to R. P. Grier.

Illinois

Richard Johnson has purchased the moving picture machine and has leased the building of W. H. Pilcher and will continue the business started by Mr. Pilcher in Chandlerville.

Richard Johnson has purchased the picture show of W. H. Pilcher at Virginia and will continue same.

FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	73	78
Biograph Company.	8	15
Famous Players-Lasky Corporation.	90	105
Lone Star Corporation, pref.	97	99
Lone Star Corporation, com.	36	38
Mutual Film Corporation, pref.	31	35
Mutual Film Corporation, com.	22	25
North American Film Corporation, com.	20	25
Randolph Film Corporation, pref. (with 50% com.)	60	75
States Film Corporation, com.	25	30
Thanhouser Film Corporation	1¼	2¼*
Triangle Film Corporation	1¾	2 *
Universal Film Manufacturing Company	150	..

*Par $5.00.

(Exclusive to Motography)

After several weeks of weak inactive markets for film stocks, some demand has developed for a number of issues. Buyers seem to think that the turning point has been reached and expect to see a gradual recovery of prices.

New Companies: Quite a number of important new manufacturing, producing and distributing companies have been organized recently, including Emerald Motion Picture Company with large studio in Chicago; Forum Films, Inc., a releasing company with headquarters in New York, and branches in the principal cities; Jaxon Films Corporation, a producing company located in New York City; Mena Films, of Chicago, etc.

Empire All Star Corporation: Original offering of stock has all been sold, but resales are being made at $100 for one share each of preferred and common stock.

Frank Powell Producing Company: All but a very small amount of original offering of stock has been sold.

Goldwyn Pictures Corporation: Has signed Robert Harron, formerly with the Triangle people.

North American Film Corporation: Owing to delays in showing pictures in Europe on account of war conditions, this company will not liquidate as soon as originally intended, and instead of paying out between 50 and 60, as stated by management sometime ago, will pay out somewhat less.

States Securities Corporation: Is reported to already be earning more than the dividend on the preferred stock, although the capital of the company is not yet all loaned out. Bookings are reported to be exceeding expectations.

Triangle Film Corporation: On small transactions, price sold off to 1⅞. This company has canceled its contract with Philadelphia Booking Company.

Mrs. J. M. Gallagher, a Chicago club woman, is participating in the campaign set on foot by the New York Theater Club, Inc., to organize the club women of the United States against government censorship, on the grounds that the women and not the law should censor motion pictures. She attended a showing of "The Honor System" held in New York under the auspices of the New York Theater Club.

ATTENTION PATRIOTIC EXHIBITORS and ALL Amusements. **CLOSE EVERY SHOW WITH THE STARS AND STRIPES**—A 60-foot strip (or longer) of a waving flag tinted red, white and blue, at 5 foot intervals, showing dissolves of our three greatest Presidents and closing with the most intense lines of our National Anthem, can be purchased from us at 10 cents per foot. Chicago Exhibitors and those who come to the city for their shows can purchase these flags at the Regal Film Company, Room 315 Mallers Building, No. 5 South Wabash Avenue.
J. E. WILLIS, Pres. & General Manager **AMERICAN BIOSCOPE COMPANY, INC.** 6242 Broadway, CHICAGO

CHICAGO NEWS

MANAGER W. K. JENNER of the K. E. S. E. exchange is on the job again with a healthy smile after an illness which kept him indoors for a brief interval.

Richard C. Travers, formerly of Essanay, and who has been in Manhattan for a few weeks, is dwelling at the Sherman Hotel.

I. P. Rosenberg has joined the sales force of the Lewis J. Selznick Productions, Inc., of Chicago. He was formerly branch manager of the St. Louis office.

"The Sunshine Line," a two-reel play made at the Essanay studios by amateur players who participated in a contest of the *Chicago Herald,* will be released through the K. E. S. E. service, March 26. Louella O. Parsons, motion picture critic for the *Herald,* wrote the play.

The Wellington Theater Company, owning and operating the Strand and Republic Theaters, both located on Lincoln avenue, requests MOTOGRAPHY to correct a reference to H. Gimbel as the former proprietor of those theaters. Mr. Gimbel was a former employe.

Harry Leonhardt, western district manager for William Fox, while on one of his western trips lately, was caught in a train wreck, delivered a speech on censorship in the Utah legislature, and survived a heavy rainstorm, besides encountering various other thrilling and exciting experiences.

General Manager B. F. Lewis of the La Salle Film Company, which is producing Lafco comedies, found the prospects for the new productions promising while on a trip to cities of the East recently. Fourteen Lafco comedies have been completed. They will be released under the state rights plan.

In connection with the formation of the A. H. Woods Motion Picture Corporation, there has been organized also the Elmendorf Travel Talks, Inc., with a capitalization of $1,000,000. The secretary of the company is Dr. Albert A. Lowenthal, of Chicago. Dwight Elmendorf, the traveler-lecturer and artist, is president.

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State—Total 25,000
Price, $3.50 per M.
1400 Film Exchanges $4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50
Particulars.
A. F. WILLIAMS, 168 W. Adams St., Chicago

In the note in these columns last week mention was made of a trip by William K. Jenner of the K. E. S. E. office. The name of the man who accompanied him should have been Benjamin Beadell of Essanay instead of Benjamin Judell, as it appeared through an error.

M. G. Watkins, of the American Standard Motion Picture Corporation, announces that the Sphinx production, "Has Man the Right to Kill," will shortly be released by all the American Standard Exchanges throughout the country. Arline Pretty, Douglas Fairbanks' leading lady, is featured. The picture is unusually interesting and well produced.

Bob McKnight, well known in Chicago film circles as photoplay critic for the *Examiner,* has identified himself still more closely with the film field, having joined the Jones, Linick and Schaefer publicity department. "Bob" is now paving the way for a long run of "Joan the Woman," the Geraldine Farrar production which is to open soon at the Colonial.

F. M. Brockell and Harry Weiss, managing directors of the Lewis J. Selznick Productions, Inc., with which is affiliated the Central Film Company, are becoming as well known away from home as they are in Chicago. Mr. Brockell recently visited Detroit, then coming back to the Chicago office to enable Mr. Weiss to make a flying trip to Indiana. He will make a tour of the Hoosier state in his automobile, starting March 27, which may be taken as a sign of spring.

Aaron Jones visited New York to arrange for the showing of "Joan the Woman" at the Colonial Theater, beginning March 28, and brought home the costumes which Geraldine Farrar wore in the production. These will be worn by a girl stationed in the lobby. E. Q. Cordner, who has been at the Auditorium while "A Poor Little Rich Girl" was running in that theater, will resume his duties as assistant manager at the Colonial.

Eugene A. Hamburg announces that he has just closed a contract for $1,875 worth of lobby displays and paintings, to be installed in Ascher Brothers' new Chateau, as well as to equip the string of twenty or more Fitzpatrick and McElroy theaters. He has doubled the floor space of his offices in the Mallers building and has engaged another artist. Some of the portrait work formerly done at the factory is now handled at the downtown office.

The Strand Theater on Wabash avenue is giving the public a glimpse of life among the people of the Allied nations as they work and play and fight since the war came upon them. Films obtained in the last two years by Merle Le Voy are being presented, under the title, "Heroic France—The Allies in Action." The proceeds from all tickets sold after March 20 will go to the various American war relief agencies in France. Elisha Morgan controls the film.

S. Greiver, one of Chicago's pioneer independent exchange managers, announces the formation of a new entrant into this field, of the firm name of Silee Film Exchange, Inc. Lee Herz and Max Herz are the other two incorporators, the latter being a prominent produce merchant of Chicago. Since his entrance into the picture business, seven years ago, Mr. Greiver has established an enviable reputation. His first connection with the picture business was with the M. & F. Feature Film Company, with whom he remained until about three and a half years ago, when he accepted the management of the General Feature Film Company. Mr. Greiver has gone to New York City in an effort to buy four or five big features. More detailed information about the Silee Film Exchange will appear in the advertising columns of MOTOGRAPHY soon.

FAY TINCHER

One of Miss Tincher's latest pictures—showing that even a comedienne can be a very beautiful young woman. Miss Tincher has been under the D. W. Griffith banner for over three years and is at present taking a little rest before signing a new contract. As every one knows, Fay Tincher began her picture career as a wily vampire, only to discover that her talent lay in comedy. Of course she made a very acceptable "Scarlet Lady," but all of us who have enjoyed her wonderful work in the "Bill" series—where she flaunted her vivid stripes of black and white for the first time—and her work with De Wolfe Hopper in Don Quixote and "Mr. Goode, the Samaritan," to say nothing of the many clever two-reel comedies in which she has been starred lately, are mighty glad that she switched from tragedy to comedy.

Fay Tincher, the wily vamp and snappy comedienne.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, APRIL 7, 1917 No. 14

H. B WARNER, FROHMAN AMUSEMENT CORPORATION

More Than 9,000 Exhibitor Circulation Guaranteed

Goldwyn Pictures

Are Motion Picture Exhibitors Human Beings?

GOLDWYN'S owners believe that they are. Many producing organizations have been wrecked by the character and habits of the men employed to carry on business relations with the exhibitors of America.

Goldwyn will make no mistakes of this kind. Its representatives will be able, clean-cut, hard-working business men *and they will be gentlemen.*

They will *not* be pledge and promise-breakers. They will be men you can depend upon. They will come to you with heads filled with a knowledge of service and promotion. They will, in addition to booking a picture in your theatre, *help you sell it to your public.*

Besides its tremendously popular stars in plays by the world's most successful authors, and in addition to the ability and standing of its partners, Goldwyn has another big asset, and *that* is:

A skilled knowledge of how to bring people to a box office and sell them admissions when they come there.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE

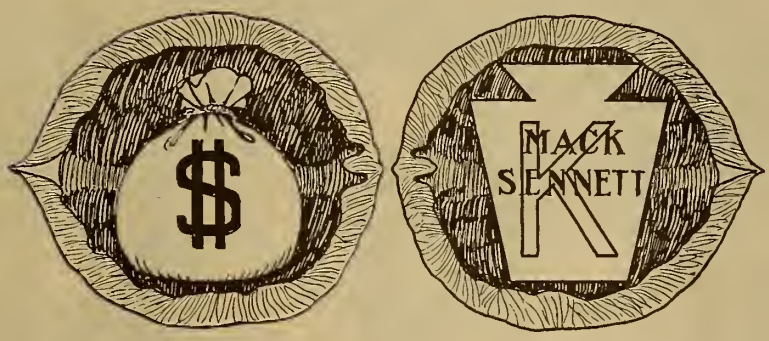
Goldwyn Pictures Corporation

16 East 42nd Street, NEW YORK CITY

Telephone: Vanderbilt 11

MACK SENNETT-KEYSTONE

The whole thing in a nutshell



OPEN TO ALL EXHIBITORS SEPARATELY FROM PROGRAM

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Scene from "The Trufflers," Essanay production featuring Nell Craig, released April 9. Sidney Ainsworth stands behind Miss Craig in the picture.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, APRIL 7, 1917 No. 14

Chicago League Fights License Increase

ONE MONTH ALLOWED EXHIBITORS TO PREPARE DEFENSE

THE city council of Chicago has called upon the local branch Motion Picture Exhibitors' League to supply information upon which the council can construct a new license ordinance covering theaters of the city. President Joseph Hopp has taken the leadership in presenting the exhibitors' objections to higher license rates. He has succeeded in securing a postponement of action by the council for probably one month. In that time the League must assemble a convincing array of figures to prove that the theaters of the city are now carrying as great a tax burden as conditions justify.

The sub-committee of the city council has made an issue of the license question by seriously considering the passage of an ordinance that would establish a range of licenses, based on the exceeding capacity of houses, under which theaters would pay from $200 on 300-seat houses to $1,000 on houses having 1,500 seats or more.

Arrange Hearing for Exhibitors

President Hopp was notified that the proposed ordinance would come up for consideration March 21. He received fifty minutes' notice in advance of the meeting. The committee had made no arrangements to permit exhibitors sending representatives to their meeting. Only for the fact that Attorney David T. Alexander has been watching the plans of the council with regard to license questions, did it become known that the unexpected move was contemplated. He and Mr. Hopp came to the rescue.

Alderman James B. Bowler, chairman of the sub-committee, inquired of Mr. Hopp what the exhibitors of Chicago think of the ordinance. Mr. Hopp responded that any action by the council would be premature, for the reason that neither himself nor the Exhibitors' League, or any exhibitors individually, had been given a chance to come before the council. In justice to theater owners, Mr. Hopp demanded that their representatives be allowed to submit facts regarding their business.

Already the Exhibitors' League is compiling figures which will show that instead of paying only a license of $200, Chicago theaters are now paying to the city and United States government from $300 to $400 a year. A large portion of this consists of inspectors' fees.

In the case of all theaters, at frequent intervals, city inspectors from various departments at the city hall appear at the theater, take a look at the electric sign or some other piece of equipment. A different inspector is sent out for every different purpose. It may be to inspect a canopy, the floor space, or curtain. Such inspections are made by the building department.

The boiler inspections are made from a separate department, from time to time, so that scarcely a month passes in which some inspection is not required. The fees range between two dollars and fifteen dollars. The inspector from the city electrical department attends to illuminated signs and charges fifteen dollars for each inspection.

In addition to fees of this sort, the owners pay the usual realty tax, and, besides, each theater is assessed for personal property. Mr. Hopp said that the personal property tax is usually in excess of the actual value. This assessment is made against equipment, such as projection machines.

If a theater is conducted by a corporation, it is necessary to pay a corporation tax also. Added to all of these is the United States internal revenue tax of from $25 to $75, payable semi-annually. Last, but neither to be overlooked nor omitted, comes the government income tax. Some exhibitors have been known to pay it.

Alderman Grants Exhibitors Time

Considered in the light of Mr. Hopp's statements covering the question in the general manner outlined above, the reasonableness of the proposed graduated scale becomes at once questionable and open to debate. Alderman Bowler admitted that the exhibitors ought to have a greater opportunity to present their argument. Instead of the sub-committee making its recommendations at the meeting of March 21, the aldermen consented to postpone the matter until the council shall come in, which will be during the second week of April.

Below is the graduated scale of licenses which, in the meantime, exhibitors will endeavor to prove unjust and unreasonable:

A theater with a seating capacity of 300 or less would be forced to pay a tax of $200. A house seating not less than 300 and not more than 600 would be taxed $350. Any seating capacity between 600 and 1,000 is taxable to the extent of $500. A theater with not less than 1,000 seats and not more than 1,500 would pay a license of $700. Any motion picture theater with more than 1,500 seats would be forced to pay a fee of $1,000.

A second ordinance now pending would extend the powers of the Chicago board of censors by taxing the manufacturer and requiring him to pay one dollar a reel or one dollar a picture as a censorship fee.

One other factor which Mr. Hopp calls attention to is the comparatively higher overhead expenses of large theaters. The graduated license scheme, of course, multiplies the license rates of the bigger houses.

Since houses of large seating capacity usually take the place of the smaller theaters, often without any actual increase in the aggregate seating capacity of theaters in the vicinity, it becomes apparent, Mr. Hopp declared, that the large theaters cannot therefore pay an increased license based upon no other fact than that they are large. He contends that a close study of the overhead expenses in large and small theaters alike must be the foundation of any ordinance which revises the present license rate of $200 a year.

In addressing the sub-committee of the council, Mr. Hopp said:

The motion picture exhibitor is the burden-bearer of the whole picture industry. If you gentlemen of the council decide that an increase in taxes must be placed upon theaters, you are putting a greater load on the man who already carries the biggest burden.

You will find upon looking into conditions that exist today, that the theaters are not earning profits sufficient to justify further taxation. If you decide then that you must tax the business through some other branch, the distributor or the producer, you once more add to the load of the burden carrier, the exhibitor. Because, when the producer or the distributor is taxed, he passes the increase to the exhibitor by charging him higher rates for films. And when you get to a certain point, it is going to hurt the exhibitor by forcing him to increase admission prices, which means the cutting off of some portion of his patronage. It is essential that your committee proceed very cautiously in adjusting license rates.

CALL TO ARMS

Associated Motion Picture Advertisers Confer with Army and Navy Officials and Make Plans for "National Duty Week"

The first call to arms of the National Duty committee of the Associated Motion Picture Advertisers has gone out. At the regular weekly meeting held last week the advertisers entertained four officers of the army and navy at luncheon, and before the meeting broke up plans had been formulated for a National Duty week, and the week of April 8 to 15 was designated as a fitting time to concentrate the forces of the picture industry upon the duty and responsibility of citizenship in this national crisis.

The Associated Motion Picture Advertisers had as its guests four army and navy officers: Captain G. W. Harvey of the Army, and Lieutenant Commander Marian Epply, Lieutenant J. M. Patton and Lieutenant A. M. Cohen of the Navy. It was by them that the suggestion of a National Duty Week was made to the association, and it was enthusiastically received and plans immediately discussed for putting it into operation. It was decided to send out a summons to every motion picture manufacturing company to observe the week of April 8-15 as a national duty week, to include in its program so far as possible all of the patriotic films possible, to arrange its posters in such manner as to bring the crisis of the country to the attention of as many of its citizens as possible, and in every way to arouse America to the danger of its supine and defenseless attitude. It was unanimously voted to ask all of the manufacturing companies to attach a trailer to one or all of the films which are issued during that week, reading substantially like this:

YOUR COUNTRY NEEDS YOU NOW.

The United States Naval Reserve force is in need of men from all trades and professions to enroll at once to guard our coasts. Service for war time only. Apply at once to the United States Naval Reserve Force, 26 Cortland Street, New York, or any United States navy yard or recruiting station.

Lieutenant Commander Epply outlined a campaign upon which he and his associates had been working for a naval display to be made by merchants throughout the length and breadth of the land on National Duty week. This plan, and the machinery for putting it into execution, had been carefully thought out, and the Naval Reserve Force has already prepared the letters to every large and small mercantile house throughout the United States, to trade magazines in the various industries, and to Chambers of Commerce in all cities.

This National Duty Week campaign will occupy the attention of the Associated Motion Picture Advertisers pretty largely until after April 15, and much of the work which they have already started will be diverted to this particular object. Lieutenant Patton laid particular stress upon the fact that the Naval Reserve Force is a branch of the service which is quite distinct from the regular naval force. From the Naval Reserve Force the United States Navy hopes to man and equip the auxiliary vessels in the navy, and to fill business, clerical and managerial posts for the period of war only. A man doesn't have to enlist for any definite number of months or years in order to serve his country in the Naval Reserve Force. This force, too, is one which is desperately needed to put the navy into the most effective condition, relieving trained men for actual fighting service aboard the men of war, and assuring the vessels of the supplies, communication, ammunition, etc., without which they are helpless.

The new branch of the navy known as the submarine chasers come under this head, and this branch is rapidly attracting a great many men who have cruising and pleasure yachts which would be adapted to this kind of work.

Producer Recognizes Good Thing

MOTOGRAPHY Magazine, Chicago, Illinois.

I wish to express my appreciation of MOTOGRAPHY's progressiveness in running the department "What the Picture Did for Me."

From the standpoint of the exhibitor I know this is a good thing. Also it aids the manufacturer in that it gives him a first-hand idea of what business the exhibitor is doing with his productions. With best wishes, I am very truly yours—*Essanay Film Manufacturing Company, Victor Eubank.*

"Film Village" in Montana

Helena, Montana, is to have a "film village" located on the state highway, 25 miles west of the city, according to the Todd Film Company of Butte. The site selected is in a canyon, at Sampson station on the Northern Pacific.

Logs are now being cut for a hotel, which will serve both as hostelry for sojourning autoists and touring travelers and as a setting for many of the films which it is said will be made there by the Butte firm.

A short strip showing the American flag, running rapidly up a staff and unfolding gracefully to the breeze has been appended to all Essanay productions. This flag strip carries no Essanay brand nor is it designed to exploit Essanay pictures. Essanay believes that at this time it is right and proper to keep constantly before the public the symbol of our freedom and unity, and that film producers should do their part in this as well as the newspapers.

K. E. S. E. Trades New York for Chicago

DISTRIBUTOR CHOOSES ADVANTAGES OF CENTRAL CITY

SOME of the wisest and keenest men in the picture industry have for some time prophesied that Chicago will eventually be the distributing headquarters of the motion picture industry.

More and more evidences of the soundness of this belief have been seen within the past year. A few months ago, the Mutual Film Corporation removed its entire executive headquarters from New York to Chicago and all of the various Mutual activities now revolve around the extensive system of offices in the Consumers building.

Removal Without Interruption of Work

The latest distributing concern to take advantage of the geographical position and other conveniences of Chicago, is the K. E. S. E. organization. The entire executive offices of this distributing concern were removed from New York to Chicago on April 1. This was done with scarcely an hour's interruption of work. The offices at 80 Fifth avenue, New York, were vacated Saturday afternoon and installed on the Century train leaving New York at five o'clock Saturday afternoon; a portion of the staff continued to work on the train until Chicago was reached, at 4:45 o'clock Sunday afternoon.

In the meantime, temporary furnishings had been installed in the new Chicago headquarters, 61-63 East Adams street, and work was begun in full swing on Monday morning. The new K. E. S. E. offices occupy the entire eighth floor of the Chapin-Gore building.

Twenty-Two K. E. S. E. Exchanges

Fifty people will make the change from New York to Chicago in connection with the removal of the Kleine-Edison-Selig-Essanay headquarters. There are twenty-two K. E. S. E. exchanges located in various parts of the country and the destinies of all of these will be directed from the central offices as usual.

"From a geographical viewpoint," declared Mr. George Kleine, "Chicago is the logical center for our business. Its transportation facilities are unequaled and it is in direct communication with every part of the country. Within a radius of twenty-six hours from Chicago you can reach most of the important cities of this country and Canada, while twenty-six hours east of New York you are on the high seas."

Mr. Kleine's chief activities will be along the distributing line momentarily, excepting perhaps for occasional "Musty Suffer" comedies, with which he is concerned. "If I do decide to produce big pictures," he states, "it will not be with any degree of regularity. I may bring out an occasional production which will mean something and be worth while.

"I do not believe in the frequent presentation of new pictures," he continued. "You do not see the theatrical producers presenting a new play every week or month. When Klaw & Erlanger or Cohan & Harris are ready to put on a play they do so. That is how the picture business should be conducted, and in time it will be."

Mr. Kleine is a sufferer from the European war. Shortly before it began he, with two Italian associates, constructed an immense studio in a small Italian town five miles from Turin. He was ready to begin production work when hostilities opened.

Use Motography Cuts Free

Motography often prints illustrations that would be useful to use on your program cover or in your other advertising matter. If at any time you see a cut in Motography that you would like to use, just say the word and it will be sent to you, to be returned to us when you have finished with it. But please *remember* that we must be notified of the cut you wish *immediately after you receive the issue in which the cut appears.* The half-tones accumulate so rapidly that it is impossible to keep them very long on file.

Watch the pictures in Motography, and remember this service is absolutely free to you.

Brooklyn Exhibitors Elect

The annual election of officers for the associated motion picture exhibitors of Brooklyn was held on March 31. Following were the candidates for the various offices:

For president, William Brandt, New Albany Theater; William Hollander, Old Post Office; Louis L. Levine, Regent Theater.

For first vice-president, Rudolph Sanders, Marathon Theater; for second vice-president, H. Clark Mooney, Triangle Theater; for treasurer, Robert Israels, Norwood Theater; for financial secretary, William Bland, Duffield Theater; for recording secretary, Samuel Lesselbaum, Miller Theater; for sergeant at arms, Adolph Stockhammer, Vivtoria Theater.

Board of directors (seven elected), D. J. Askin, Concord Theater; J. Celler, Decatur Theater; G. Christian, Dorchester Theater; C. Cranides, Fulton Auditorium; J. Forster, Globe Theater; J. Goldman, Gates Theater; H. Haring, Palace Theater; W. Hollander, Old Post Office; F. Huebner, Garden Theater; M. W. Lane, Whitney Theater; O. Lederer, Colonial Theater; J. Manheimer, Park Theater; J. Schaeffer, Evergreen Theater; H. Shapiro, Peerless Theater; B. Title, T. N. F. Theater.

A complete report of the results of the election will appear in the next issue of Motography.

The retiring officers are John Manheimer, president; Louis J. Levine, first vice-president; Benjamin Title, second vice-president; Samuel Lesselbaum, recording secretary; Robert Israel, treasurer; Adolph Stockhammer, sergeant-at-arms; executive secretary, William Brandt.

At the election meeting the committee appointed to represent the Brooklyn exhibitors at the hearings on Sunday openings in Albany made its report, as did also the ball committee.

The Brooklyn exhibitors now have a membership representing one hundred and forty theaters and the treasury is in good condition.

Film Footage Decreases

The report of the Pennsylvania board of censors states that more than 1,000,000 feet less of film were shown in the state in 1916 than the year preceding. The board states also that only about ten per cent of the films are educational and a recommendation is made to the governor that an effort be made to enact legislation to give moving pictures the part they really deserve in education.

STATE MOTION PICTURE DAY

Lieutenant-Governor of New York State Arranges Film Day at State Fair—Several Producers to Co-operate

If the plans which were discussed at a conference held in the lieutenant-governor's chambers in the capitol at Albany during the past week materialize, it is not unlikely that a "motion picture day" will be set aside during State Fair week in Syracuse this year.

Lieutenant Governor Edward Schoeneck, who is president of the New York State Fair Commission, invited several film executives, who were at the capitol attending the hearing before the Joint Codes Committee on the various bills providing for Sunday motion picture shows, to confer with him, including William A. Brady, director general of the World Film Corporation and president of the National Association of the Motion Picture Industry; Arthur S. Friend, treasurer and attorney of the Famous Players-Lasky Corporation, Paramount Pictures Corporation and Artcraft Pictures Corporation; J. E. Brulatour, Eastman Films; J. Robert Rubin, attorney for Metro Pictures Corporation and the National Exhibitors' League; Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry.

Lieutenant-Governor Schoeneck, who is an enthusiastic advocate of motion pictures, stated that there were few persons up state who knew anything at all about the making of motion pictures, and thought if a day were devoted to the motion picture industry at the State Fair, that it would attract the greatest number of people to the fair during the week and would be very instructive and entertaining to the farmers and rural citizens who are not familiar with the way in which motion pictures are made or assembled before they are presented to the public on the screen.

It is proposed to erect on the State Fair grounds at Syracuse a temporary structure for the use of the motion picture companies representing the National Association of the Motion Picture Industry, where they may install exhibits and make sets for scenes. The lieutenant governor proposes to invite some of the great directors as well as several of the well-known motion picture stars to attend the State Fair upon this day, each of whom will be asked to give short talks upon their experiences and explain how films are produced. While in Syracuse the film officials, directors and stars will be the guests of the State Fair Commission and the city of Syracuse.

During the conference President Brady announced that he would be willing to undertake the making of some scenes on the State Fair grounds which would be embodied in a picture to be released by the World Film Corporation, and in this way the Empire State's great agricultural exposition would be advertised all over the country.

It is not improbable that the other companies to be officially invited by the State Fair Commission would also be willing to stage scenes for some of their releases upon this occasion providing the great crowds and background afforded upon such an occasion could be utilized to good advantage.

The drama and the photoplay are two co-ordinate arts, each perfectly valuable in itself. The one cannot replace the other; and the shortcomings of the one as against the other reflect only the fact that the one has a history of fifteen years while the other has one of 5,000. —*Munsterberg: The Photoplay.*

Screenshine

By Mel Ody

THERE was a blaze of glory at the Fulton theater of Union Hill, New Jersey, last week. It was "Red-head day," all red-headed girls having been invited to attend the show free of charge, to see the play in which Ella Hall and Polly Red Head are featured.

They came in swarms, the Titian tinted girls, and one red-headed man and his red-headed wife and two red-headed children also applied for admission, and though they didn't exactly come under the specification "girls," they were given free tickets. As many as sixty-seven attended the afternoon performances and even were on hand for the night entertainments.

The manager turned off all the heat and lights while his hot-headed audiences were in the house.

WE FAVOR CAPITAL PUNISHMENT

Spring fever often affects the brain, it seems.

Here's the latest P. A. atrocity, committed under the season's malignant influence. It comes from the Fox publicity department:

"March 21. June Caprice celebrated the advent of spring by catching her finger in a spring lock at the Fort Lee studio."

FAN PASSES BOGUS MONEY

"Charlie" Lawrence, 816 West Sixty-third street, Chicago, an inveterate motion picture fan, a devotee of the bright lights and refreshments, was taken in charge recently while trying to pass bogus money.

Complaint was made by a druggist whom young Lawrence approached. Upon learning the prisoner's identity, the police telephoned to Mrs. Lawrence, his mother, who was considerably agitated.

Mrs. Lawrence told the police her son was much given to movie shows and was fond of the lights about the theaters. The money he attempted to spend for candy was a wooden nickel. Charles is three years old.

STUDIO FORCE FLOCKS TO LEG SHOW

Paul M. Bryan, editor of Gaumont's "Reel Life," recently passed the word about in mysterious fashion that those who made a prompt visit to the projection room would be present at a "leg show." Work almost came to a standstill about the Gaumont plant. When the projection room was so filled that it was playing to capacity, Mr. Bryan turned out the lights and ordered the operator to start. The edifying spectacle to which he had lured his colleagues was a section of film from "Reel Life," showing how artificial legs are made. At last reports Mr. Bryan was still in hiding.

Chicago film men have gone to Springfield to kloroform the censor bills being hatched there.

Add a little dynamite, fellows.

SERMON

There are a good many theaters that would look and feel a deuce of a lot more attractive if a good old-fashioned Irish washerwoman got after them a day or two.

Do you like to sit still and chew your cud after dinner?

That's what Fatty Arbuckle does, according to his wife, and she ought to know.

Mrs. Fatty says that for a solid hour following the evening meal, Fatty is in a dormant condition, so far as conversation is concerned. That is the time he takes for figuring out gentle little stunts for himself for the following day's work.

"Well," says Fatty, "you've got to stoke up the engine to make the wheels go round."

There are two vice-presidents of the Reel Fellows' Club of Chicago. They are M. G. Watkins, of American Standard, and Richard C. Travers, former Essanay star.

The two "vices" are now associated in a new producing arrangement.

We always did believe in segregation.

A Suit-Case Size Projector

AMERICAN PROJECTOSCOPE TO BE MANUFACTURED IN CHICAGO

THE American Projectoscope is the name given a new type of portable projection machine, the manufacture of which has just begun. The American Film Company, 6225 Broadway, Chicago, is the firm behind the new projector. Samuel S. Hutchinson, president of the American, heads the new enterprise and expects shortly to incorporate a special company to handle the manufacture and sale of the American Projectoscope.

Weighs but 21 Pounds

A number of unusual features distinguish the American Projectoscope from other small projection machines. The new device is light—weighing but 21 pounds; compact—folding up to a size no larger than a small suitcase; uses any ordinary electric light socket as its means of securing current—the light being generated in a specially made nitrogen bulb which casts a light fully as brilliant as that secured from the ordinary professional projection machine; can be started or stopped at any point and held stationary on the screen without danger to the film, permits the film to be turned backward if it is so desired, and has numerous other features that will instantly appeal to the buyer seeking a portable projection machine for the display of industrial or commercial films. The cost, too, is a feature for the American Projector sells for but $175. The Projectoscope, in short, seems admirably adapted to its purpose.

President Samuel S. Hutchinson of the American in discussing the American Projectoscope said: "Here at last is a machine that can be offered without an apology. It has overcome all of the handicaps that marked previous attempts to construct such a piece of apparatus, and contains many features never before attempted. The American Projectoscope is a perfect device. Its light positively amazes projection experts. It uses three condensing lenses and throws a picture equally good, whether projected on a screen 8 feet across or a bit of card only 8 inches in width. It is mechanically perfect in every respect. It is fool proof and so easy to manipulate that a child can operate it. Standard size film is used, and the film can be run forwards or backwards, or if desired for lecture purposes can be stopped at any point and held stationary on the screen like an ordinary stereopticon slide, without the slightest danger from fire or other damage to the film.

Ran 169,000 Feet Without a Stop

"In actual tests 169,000 feet of film have been run through the American Projectoscope without a stop of any kind other than to change reels in the reel boxes. The film was not torn for any cause and the light never gave trouble. In fact the actual wear and tear on the film itself is far less when used in the Projectoscope than when run through the ordinary standard projection machine. We have found it ideal for inspection purposes at our plant and the stop and start feature alone made it superior for this purpose, when it came to the examination of sub-titles where it is sometimes hard to find a typographical error when the film is constantly on the move.

"Already a big demand exists for such a projector. Hundreds of big commercial organizations already possess thousands of feet of commercial film that they find it difficult to make use of. They have the pictures, but the showing of them has been a difficult problem. With the Projectoscope their salesmen are prepared to visit customers anywhere and in a moment display before them in motion pictures the product they are being asked to buy. It means the elimination of the small working model of locomotives, huge tractors and ponderous machinery of every kind from the salesman's equipment. Instead of asking his customer to examine the small model or look over still photographs of the machinery, the salesman now pulls down the curtains of an office, sets up his Projectoscope, and in ten seconds is prepared to show the actual machines themselves being assembled at the factory, tested out, and in actual operation. It will revolutionize salesmanship. Anybody can learn in a half hour's time to operate the Projectoscope. It will screen pictures anywhere—on a white wall—a window shade—a piece of white cardboard—even on the ceiling. It weighs but 21 pounds, carries like a suitcase, draws current from any ordinary electric light socket, uses either alternat-

The new American Projectoscope, fathered by the American Film Company of Chicago. It weighs but 21 pounds and is thoroughly practical.

ing or direct current, throws a perfect light, costs but a small sum.

"So far," went on Mr. Hutchinson, "we have only considered the use of the American Projectoscope for commercial purposes, but when we have our new plant operating to capacity we will aim undoubtedly to turn out a model for use in schools, churches and for educational work. The field is practically unlimited for such a device."

WITH NORTHWEST EXHIBITORS

Plans Made by Exhibitors for Big Convention on May 1, 2 and 3 with Unusual Entertainments for Guests

At the meeting held this week at the West Hotel, Minneapolis, the larger part of the time was devoted to discussing the progress of the convention committee on its work for the big convention to be held May 1, 2 and 3.

It was unanimously decided that an exposition involved so much work by the members that the important matters would be neglected and the purpose of the convention lost sight of. Therefore it was agreed that merely a convention would be held this year, with all the day hours devoted to the several important matters which are now under discussion by the Northwest Exhibitors' Corporation and the evenings to the entertainment of the out of town exhibitors.

All entertainment for the members of the Motion Picture Exhibitors' Corporation of the northwest will be absolutely free. The form of entertainments have been fixed as follows:

A banquet to be given at the West Hotel, which promises to be the best ever given, full of fun and entertainment.

A grand ball for the exhibitors and public, which will positively be the biggest ball ever given by the Northwest Exhibitors.

A midnight show, at which will be represented the best talent the Twin Cities can furnish.

A cabaret entertainment, which will satisfy the hearts of all exhibitors.

The Northwest Exhibitors' Corporation wants it understood by their out of town members that this entertainment will not be paid for by the individuals but by the organization, and promises the exhibitors the best time they have ever yet enjoyed at any convention.

Meetings will be held every day, and all the matters which have attracted so much attention of late, and which mean so much to the exhibitors, will be ably taken care of. Offices will be provided, so that the needs of the out of town visitors will be provided for and well informed persons will be stationed at prominent places to give information.

Arrangements will be made for the exchanges to meet the out of town exhibitors and have ample time to display their new features.

Taken all in all, this promises to be the biggest and most profitable convention ever held in the northwest.

Agnes Eyre, Powell player, who will appear prominently in support of Marjorie Rambeau and Nance O'Neil in several of the pictures made under the direction of Frank Powell for distribution through Mutual, works in and lives near the Powell-Mutual Studio at College Point, Long Island. Miss Eyre is very fond of her morning dip and the snow and the ice and the temperature of the water worry her not a bit.

FAIRBANKS SIGNS FOR STORY

Artcraft Star Obtains Typical Fairbanks Story by Editor of Picture-Play Magazine—Big Publicity Campaign

Douglas Fairbanks has just signed for the screening of "Far From the Maddening Girls" by Gerald C. Duffy, editor of the *Picture-Play Magazine*, the Street and Smith monthly. Mr. Duffy was assisted in preparing this story by Keene Thompson, well known in fiction circles for his humorous short stories.

In connection with the exploitation of the Duffy story an elaborate publicity campaign will be conducted which will include all the Street and Smith publications, including a novelization in four installments in *Picture-Play* to be published during the staging of the subject. The story is scheduled for production in about four months to be released by Artcraft, taking its turn with other already scheduled Fairbanks' scenarios.

A Good Drawing Serial

When one exhibitor is so enthusiastic about a production that he writes to his fellow theater manager and advises him to book it you may be sure it is an A-1 production.

C. H. Ross, manager of the Grand, Elmira, N. Y., is responsible for this letter recommending the Mutual serial:

Thinking you might be interested in a *good drawing serial,* I am writing you a little of my experience in one I am now running. It is "A Lass of the Lumberlands," featuring Helen Holmes. I have not had the crowd on Wednesdays in a long time that I had last Wednesday and the week before. I surely believe this serial is doing good business for me. If interested come up next Wednesday and see for yourself.

Pickford Picture Packs New Madison

Mary Pickford's latest Artcraft picture, "A Poor Little Rich Girl," marked the opening of the new Madison Theater in Detroit, John H. Kunsky's latest motion picture palace. For the entire run the theater witnessed capacity business and proved a fitting attraction as the opening feature for such a fine theater as the Madison. In speaking of Miss Pickford's newest offering Mr. Kunsky said:

Without a doubt, this is the finest, the brightest motion picture I have ever seen and little Mary is wonderful—wonderful! There is nothing better in the market today that could be used for the opening of our new theater and business has been enormous.

In order to view "A Poor Little Rich Girl" and pass upon it as a probable attraction to open his house Mr. Kunsky made a special trip to New York and immediately following the screening signed a contract for this production.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

SKINNER'S DRESS SUIT, with Bryant Washburn, (Essanay-K. E. S. E.)—"Anything that anyone says good about this picture is true. Patrons that did not see it are hounding me to repeat it."—Eugene Saunders, Palace Photoplay Theater, Harvard, Illinois.

The Foolish Virgin, with Clara Kimball Young, (Selznick)—"Packed my house to the limit and all went away satisfied, feeling that they had seen something bigger than usual."—Eugene Saunders, Palace Photoplay Theater, Harvard, Illinois.

The Heart of Texas Ryan, (Selig-K. E. S. E.)—"This exchange notified me that I should boost this picture. I did, and all I hear is, 'Say, Saunders, when are you going to get another like that?' "—Eugene Saunders, Palace Photoplay Theater, Harvard, Illinois.

Kolb & Dill Features, (American-Mutual)—"We are packing our house with these comedies and they are the first five reel comedies that we have been able to make a success with."—Eugene Saunders, Palace Photoplay Theater, Harvard, Illinois.

Dulcie's Adventure, with Mary Miles Minter, (American-Mutual)—"They just can't help liking this picture. Big business."—Eugene Saunders, Palace Photoplay Theater, Harvard, Illinois.

Those Without Sin, with Blanche Sweet, (Paramount)—"A very ordinary attraction for Paramount. Did not prove very satisfactory to the audience."—S. Trinz, Covent Garden Theater.—*High class neighborhood house.*

Max Wants a Divorce, with Max Linder, (Essanay-K. E. S. E.)—"This brought fairly good business, but did not greatly amuse the audience."—S. Trinz, Covent Garden Theater.—*High class neighborhood house.*

Max Wants a Divorce, with Max Linder, (Essanay-K. E. S. E.)—"As a comedy, my patrons did not like this picture and said so. It did not draw at this theater."—M. J. Saxe, Knickerbocker Theater.—*High class neighborhood house.*

Ramona, (Clune)—"A beautiful production which brought wonderful business in spite of bad weather. Proved one of the best drawing cards I ever offered."—M. J. Saxe, Knickerbocker Theater,—*High class neighborhood house.*

The American Consul, with Theodore Roberts, (Paramount)—"One would think this picture would draw at this time but this proves not to be true."—M. J. Saxe, Knickerbocker Theater.—*High class neighborhood house.*

The American Consul, with Theodore Roberts, (Paramount)—"Fair business. Fair satisfaction. An ordinary attraction."—S. Trinz, Covent Garden Theater.—*High class neighborhood house.*

On Record, with Mae Murray, (Paramount)—"This pleased the audience immensely."—M. J. Saxe, Knickerbocker Theater.—*High class neighborhood house.*

A Daughter of the Poor, with Bessie Love, (Triangle)—"The audience was divided in its opinion of this. As an attraction, it did not draw strongly."—M. J. Saxe, Knickerbocker Theater.—*High class neighborhood house.*

The Fortunes of Fifi, with Marguerite Clark, (Famous Players-Paramount)—"This picture brought good business for one day only. It is not a production the people will talk about and come back the second day for, even though Marguerite Clark is in it. In this offering, Famous Players has not offered the sort of picture which appeals to the general public."—M. J. Saxe, Knickerbocker Theater.—*High class neighborhood house.*

The Fortunes of Fifi, with Marguerite Clark, (Famous Players-Paramount)—"This brought very good business the first day, but fell down on the second."—S. Trinz, Covent Garden Theater.—*High class neighborhood house.*

Liberty, (Universal serial)—"Despite the severe cold weather we have experienced throughout this winter, this serial always played to capacity houses."—M. C. Martin, Unique Theater, Ladysmith, Wisconsin.

Liberty, (Universal serial)—"My patrons were sorry when this came to a close and declare it the best serial I ever ran."—H. H. Yates, Bungalow Theater, Farmington, Michigan.

Man's Woman, with Ethel Clayton, (World)—"Brought good business because of Ethel Clayton's drawing power. Gave only ordinary satisfaction."—S. Trinz, Covent Garden Theater.—*High class neighborhood house.*

Man's Woman, with Ethel Clayton, (World)—"This went very well with the audience and seemed to please everybody."—M. J. Saxe, Knickerbocker Theater.—*High class neighborhood house.*

The Square Deal Man, with William S. Hart, (Triangle)—"I did not see this picture, but from remarks

made by the audience and from the business I did, it must be good."—M. J. Saxe, Knickerbocker Theater.—*High class neighborhood house.*

The Little Brother, with Enid Bennett, (Triangle)—"Miss Bennett proves very attractive in this offering. The picture pleased. Brought fair business."—M. J. Saxe, Knickerbocker Theater.—*High class neighborhood house.*

The Barricade, with Mabel Taliaferro, (Metro)—"Pleased the audience very much, but did not draw well because the star is not well enough known."—D. A. Nomikos, De Luxe Theater.—*Catering to middle classes.*

Her Own People, with Lenore Ulrich, (Paramount)—"I did not see this picture. The patrons said it was very good."—M. J. Saxe, Knickerbocker Theater.—*High class neighborhood house.*

What Does the Box Office Show?

Is the picture you are running in your theater today a money-maker? Pass the word on! Does the picture draw the crowds? Tell Mr. Exhibitor in the neighboring state. He may want to book the same feature. Tell him in Motography's *"What the Picture Did for Me" Department.*

Your box-office is the test of popularity. Which two pictures on your week's program do you consider superior box-office attractions?

(GIVE TITLE, STAR AND PRODUCER. FOLLOW FORM OF COMMENTS APPEARING ON THIS PAGE.)

(1) Title.....Star .....

.....Released by.....Days of week run.....

Remarks .....

.....

.....

(2) Title.....Star (or stars).....

.....Released by.....Days of week.....

Remarks .....

.....

.....

Name of theater.....(Town and state).....

Address.....Sent in by.....

Name of manager or owner.....

Fill out the blank every week. Exhibitors want to know which pictures are money-makers in other theaters. Mail it to

MOTOGRAPHY, Monadnock Bldg., *CHICAGO*

A Woman's Awakening, with Seena Owen, (Triangle)—"An excellent production which brought good business and pleased the patrons."—S. Trinz, Covent Garden Theater.—*High class neighborhood house.*

Her Own People, with Lenore Ulrich, (Paramount)—"Brought good business but was not well liked by the audience."—D. A. Nomikos, De Luxe Theater.—*Middle class patronage.*

Money Magic, with Edith Storey and Antonio Moreno, (Vitagraph-V. L. S. E.)—"The picture was well liked and brought good business. These stars are always well liked."—D. A. Nomikos, De Luxe Theater.—*Middle class audiences.*

The Wax Model, with Vivian Martin, (Paramount)—"The picture is very pleasing. Fair drawing power."—D. A. Nomikos, De Luxe Theater.—*Middle class audiences.*

Sold at Auction, (Pathe)—"This picture has good drawing power but it was not well liked by the audience."—D. A. Nomikos, De Luxe Theater.—*Middle class audiences.*

His Sweetheart, with George Beban, (Paramount)—"Brought good business and gave great satisfaction."—D. A. Nomikos, De Luxe Theater.—*Middle class audiences.*

The Secret of Eve, with Mme. Petrova, (Metro)—"This brought very good business and gave fair satisfaction."—D. A. Nomikos, De Luxe Theater.—*Middle class audiences.*

Wildfire, with Marguerite Clark, (Paramount)—"We have played a repeat engagement of this offering four times, and did as good business the fourth time as the first."—D. A. Nomikos, De Luxe Theater.—*Middle class audiences.*

Much has been said about the illustrated title—not all in its favor. Like any other applied art, its value cannot be tested without a measure of efficiency in those applying it. A conclusive argument for the permanent installation of illustrated titles has been made by the splendid illustrations in the French play, "Mothers of France."

Interior Decorator Engaged by Lasky

The drift of times in motion picture production is indicated by the engagement of an interior decorator by the Jesse L. Lasky Feature Play Co., Inc. This man, an expert in his field of endeavor, will have complete supervision of every interior setting that is erected in the Lasky studio in Hollywood. Before work is begun on the construction of any setting, the plans must meet with the approval of the interior decorator who will immediately set about the procuring of whatever mural decorations and furniture he may deem advisable. This is the first time that any motion picture company has engaged an interior decorator exclusively for this work, and it is an indication of the amount of time, effort and money that is being expended in feature photoplays of today.

Clinton M. White is editing both "See America First" and "Tours Around the World" for the Gaumont Company.

Sunday Pictures Winning

OPEN HOUSES IN NEW YORK, NEW JERSEY AND CONNECTICUT PROBABLE

THERE is every indication that Sunday motion picture shows will be legalized in the states of New York, New Jersey and Connecticut within the next few weeks, as the result of well planned and energetic campaigns conducted by representatives of the exhibitors' leagues in these states, in co-operation with the National Association of the Motion Picture Industry.

In New Jersey the Colgan Bill, containing a clause for referendum has passed the Assembly and is expected to be favorably acted upon in the Senate within a few days. It is generally believed that if this measure is passed by the senate it will be signed by Governor Walter E. Edge. Splendid work has been done in New Jersey by the exhibitors' organization, under the leadership of Dr. H. Chas. Hespe, the president, who has co-operated with Louis L. Blumenthal, a prominent New Jersey exhibitor and a director of the National Association of the Motion Picture Industry.

Connecticut Bill Passed

The Martin bill, introduced in the Connecticut legislature, providing for local option in regard to Sunday opening, was passed by the House by a vote of 137 to 80. This measure authorized athletic sports and amusements including the motion picture shows between the hours of two and ten o'clock on Sunday afternoons and evenings in towns of ten thousand population or more, provided a majority of the voters have decided by referendum vote to accept the provisions of the statute. This bill has been actively supported by the Connecticut Liberal Sunday Association and is acceptable to the National Association of the Motion Picture Industry.

As the result of a hearing held before the Joint Codes Committee at Albany on Wednesday, it is confidentially expected that one of the bills under consideration will be reported favorably to the legislature, where there is little doubt but that a big vote will be recorded for the measure.

The advocates of picture shows on Sundays in New York, New Jersey and Connecticut have received wonderful encouragement in their campaigns through the enactment of a new law in Indiana where the motion picture theaters have been closed for the past five years.

Senator Franklin McCray of Indiana, introducer of the bill which successfully passed the legislature and was signed by Governor Goodrich, happened to be in New York last week and upon receipt of a wire from the Exhibitors' Protective Association of Indiana, offered his support in an effort to help, with the result that the Indiana legislator appeared before the Joint Codes Committee at Albany when he made a forceful argument in favor of the Sunday measures.

Other speakers at the hearing representing the film interests were William A. Brady, president of the World Film Corporation and president of the National Association of the Motion Picture Industry, Mayor George R. Lunn, of Schenectady, and Congressman-elect Harry Robitzek, chairman of committee of the board of aldermen of the city of New York, which had voted unanimously for having the motion picture theaters open on Sunday; Peter J. Brady, president Allied Printing Trades Council and representing organized labor in the State of New York; Rev. William H. Jackson, of the Dutch Reformed Church of Oyster Bay; Dr. Thomas B. Gregory, journalist, of Brooklyn, and J. Robert Rubin, attorney for Metro Pictures Corporation and the Exhibitors' League, who introduced the speakers representing the National Association of the Motion Picture Industry.

Clergymen of all denominations were lined up against the proposed law to permit the opening of the theaters in New York on the Sabbath day.

Brady Makes Stirring Speech

One of the most vigorous speeches in favor of Sunday opening was made by William A. Brady of the World Film Corporation and president of the National Association of the Motion Picture Industry. He declared that in a few years the story of the life of Christ will be taught in all schools on the motion picture screen, and added that other studies will be assisted by the films. He said:

I resent the accusation that the men behind the motion picture industry strive for immorality, and I also resent the accusation that the actors and producers are baneful and harmful and want to destroy the morals of the youth of the United States.

No class of entertainment ever invented in the mind of man has done more good for the masses than motion pictures. I am a churchgoer and attend to my religious duties, so do my wife and children, and I resent the insinuation that because we go to a motion picture show on Sunday that we have no respect for the Sabbath day. The motion pictures are doing more to make Sunday decent than all the churches.

Workmen in Favor

Peter J. Brady, speaking for the State Federation of Labor, said that the workmen of the state are in favor of Sunday showings. He viewed the opposition of the clergymen as being due to their inability to get people to go to their churches and blamed it on the motion pictures. Mr. Brady declared that the films are the poor man's pastime and education, and had done more to keep families united than any other form of amusement.

EXPOSITION HEADQUARTERS

General Managing Director Schindler Establishes Offices in Masonic Temple for Big National Exposition in Chicago July 14 to 22

Headquarters for the 1917 National Exposition of the Motion Picture Exhibitors' League of America have been established by Ludwig Schindler, manager, on the fourteenth floor of the Masonic Temple, Chicago, and within a week preparations for the annual event will be in full swing.

Schindler has tackled the task of managing the exposition in the characteristic Schindler way, and the Schindler way is action—lots of it. Many of the minor preliminaries are already out of the way. He is now selecting his aids although he is going at that task slowly for he wants to have the most efficient available staff to help him.

His next move is going to be a direct appeal to the producers and accessory manufacturers to make an early reservation of space in order that the exposition can be more thoughtfully planned than most affairs of its kind are. He will make an aggressive campaign to line up every possible exhibit at the earliest possible hour on the theory that by having his big exhibits arranged so soon in advance he will be able to make the exposition more complete and produce better results for the exhibitors.

Prize for Exhibitors

The 1917 exposition manager is not going to be content with merely a large list of exhibits. He is going to make a drive, in co-operation with the exhibitors at the show, to invite every theater owner in America to the

1917 exposition and convention and urge upon them to attend. To carry out this idea, he has in mind, in conjunction with the national executive committee of the League, a plan to offer a prize to the local organization having the largest representation in Chicago, July 14 to 22.

Manager Schindler is elated over the fact that the National Association of the Motion Picture Industry has selected Chicago for its annual meeting and that the sessions will be held at the same time that the National Convention of exhibitors meets. The two conventions will bring together in Chicago during exposition week the big men in all the branches of the picture industry.

It is only necessary to know Ludwig Schindler to know that the 1917 exposition will be a success. He is full of enthusiasm and pep and is a result getter.

A Chicago honorary committee for the exposition has been appointed as follows: George K. Spoor, president Essanay Film Mfg. Co.; William N. Selig, president Selig Polyscope Co.; George Kleine, president Kleine Optical Co.; John R. Freuler, president Mutual Film Corporation; Watterson Rothacker, president Rothacker Film Manufacturing Co.

The finance committee, as announced in a previous issue of Motography, is as follows: Peter J. Schaefer, chairman Jones, Linick & Schaefer Co.; Nathan Ascher, Ascher Bros. Theatrical Enterprises; Joseph Trinz, Lubliner & Trinz, Enterprises.

"THE LAW THAT FAILED"

A Surprise Mystery Drama, Whose Leading Players Are Famous in Film World, Art Dramas Release

"The Law That Failed," an Apollo production on the Art Dramas program, combines the talents of three people especially distinguished in their chosen fields. These are Alma Hanlon, the leading woman, Edward Ellis, the leading man, and Louis Reeves Harrison, the author.

Alma Hanlon is known as "America's Magnetic Screen Star." She has appeared in several earlier Art Dramas, notably "God of Little Children." Before joining Apollo, Miss Hanlon was connected with Kalem, Ivan, Fox and other companies, where she was starred in big productions.

Edward Ellis, who plays opposite Miss Hanlon, has won distinction on the speaking stage, in the field of literature, and on the screen. He is also the author of a photoplay, to be released in the near future on Art Dramas program. It is a detective story, entitled "The Great Bradley Mystery."

Mr. Harrison, the author, is one of the best known motion picture journalists. He is the author of several valuable books on the photoplay, besides being a regular writer for the *Motion Picture World*.

"The Law That Failed" is a drama with a surprise ending, built out of a little known fact in law, that a murderer, proven guilty of his crime, can be acquitted on a legal technicality. Out of this Mr. Harrison has constructed a drama of unusual suspense, with no lack of human interest. A love story lightens the nature of its theme, and in the hands of the excellent cast it promises to be one of the most popular releases of the distinguished Art Dramas program.

New McClure Series

Frederick L. Collins, president of McClure Pictures and general manager of Superpictures, announces that "Seven Deadly Sins," the series of seven five-reel features now being released through the Triangle Distributing Corporation, will be followed immediately by a new series in a slightly different form.

The next McClure production is to consist of nine connected photoplays, divided into three groups of three dramas each with the stories so told that an exhibitor who cannot devote nine consecutive weeks to the showing of the series will be able to book them in three different periods as best suits his program. Shirley Mason, star of the former series, will appear in the new series whose themes and titles will be announced in the near future.

Mr. Collins is now in Los Angeles negotiating for actors and directors for his new companies and expects to obtain a McClure Los Angeles studio for the winter work.

Most of the McClure pictures will be made in New York but Mr. Collins now plans to make temporary arrangements for the spring work and by next fall expects to have a permanent studio established as the new McClure plans call for at least twelve features a year.

A publicity campaign in twenty-five magazines and many newspapers, will be launched as soon as the run of "Seven Deadly Sins" is completed. The newspaper campaign will begin as soon as the pictures are ready for release.

On his trip west, Mr. Collins stopped in a number of cities to confer with exhibitors and to study the motion picture situation. He says:

I find a strong demand for more pictures like "Seven Deadly Sins." Exhibitors want big pictures backed by big publicity and they all agree that in "Seven Deadly Sins" they have been furnished just what they want—which, of course, is just what the public wants.

Illinois Men Fight Censorship

The film men of Chicago and other cities in Illinois have mobilized to fight the pending censorship bills in the state legislature at Springfield. There are several bills affecting the industry pending in the legislative body, among them the Guernsey bill, which provides for state censorship, eliminating all local censorship. This is most likely to be passed.

This bill was discussed by Senator Guernsey and the Chicago film men at a meeting of the Reel Fellows' Club, March 16. A full report of this discussion and the complete Guernsey bill was published in the last issue of Motography.

Joseph Hopp, president of the Chicago Exhibitors' League, headed the delegation of film men which went to Springfield early in the morning of March 29. The other members of the delegation were Robert Levy, Alfred Hamburger, Fred Schaefer, Wm. Heaney, Wm. J. Sweeney, and Dr. Sam Atkinson, formerly of Los Angeles. A. J. Pegler accompanied the delegation, representing the Mutual Film Company.

Mary Miles Minter Feature April 16

April 16th has been set for the release date of the next Mary Miles Minter feature entitled, "Environment." This will be the first of a new series of four star productions featuring the young American star, which will be released through Mutual. These productions will be released on a four weeks' schedule.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum Motography, *Chicago.*

Horse Introduces New Series

MANAGER D. S. McCARTY of Clune's Comedy Theater on Broadway in Los Angeles arranged an effective stunt featuring Shorty Hamilton on the occasion of the first run of the new series of Shorty Hamilton comedy-dramas, written and produced by William H. Clifford of the Monogram Film Company for the Mutual program.

Shorty Hamilton, accompanied by a band of cowhands and cow girls, opened the show by riding on the

Shorty Hamilton and his horse in Clune's Comedy Theater, Los Angeles.

stage on his trained horse, Beauty, which appears in all of the "Adventures of Shorty Hamilton." Instead of making a speech after he was introduced, the cowboy stood by his horse while the screen showed him going through the motions of speech-making, abruptly ended by his horse boosting him out of the scene. "Even the horse wouldn't stand for it when I rehearsed," declared Shorty in conclusion, "so why should I inflict it on you folks?" After acknowledging the cheers, Shorty Hamilton rode down the aisle of the theater and out on the sidewalk where a large crowd had gathered.

Manager McCarty of Clune's declares himself greatly pleased with the reception which was given to the first of the pictures to be shown in Los Angeles. The first of the series, "Shorty Breaks the Yellow Ring," is to be followed each week at Clune's by another of the series of two reel comedy-dramas.

Exhibitor Sachs Blazes a New Trail

Edward Sachs, manager of the Morningside Theater at 2139 Eighth avenue, New York, originated a novel stunt that packed his theater recently, when he announced the personal appearance of a photoplaywright, as an added attraction.

Just before running the feature play, "The Royal Pauper," the author of the play, Henry Albert Phillips, appeared and made a few remarks that gave the audience some idea of the author's problems. When and how the story originated and how it was produced proved to be absorbingly interesting to the audience, judging from the profound attention and enthusiastic applause.

Henry Albert Phillips is already well known as a lecturer on the photodrama, as well as the author of several books on the subject, so he appeared to advantage in an element that was at his command. Mr. Phillips may be remembered for his one-act plays that have appeared in the Proctor and Keith houses and his magazine stories. Current photoplays by the same author are "The Royal Pauper," "A Dream or Two Ago," "Just a Song at Twilight" and "A Builder of Castles."

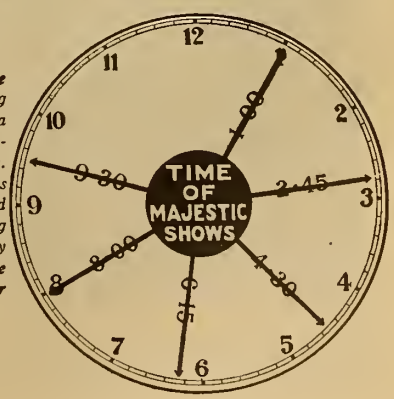
Manager Sachs is well known to the picture industry for his remarkable work in building up the patronage of the Drury Lane Theater at Fortieth street and Eighth avenue, New York, during the several years that he directed this theater. He was previously in the theatrical field, having played in vaudeville and on the legitimate stage, in "The Quaker Girl." Mr. Sachs was recently promoted to the management of the Morningside Theater as a reward for his good work at the Drury Lane. Already, the Morningside under his direction is showing a decided increase in business. Manager Sachs is a firm believer in high-class films and owes his success to his policy of keeping in close touch with his patrons and booking the photoplays that please them most.

"The Only Advertising That Pays."

F. R. Fancher, of the Pavilion Theater, Redondo, California, has analyzed the theater manager's advertising situation in a particularly clever manner, and because he has made a success out of his experiences, he has been willing to pass along his ideas in a terse, direct-to-the-

Correct Screentime on This Clock

A clock face which indicates the hour at which each succeeding performance starts, six times a day. The Majestic Theater, Columbus, Ohio, uses this device. It is a reminder which serves as a convenience to patrons and has an influence in controlling the size of the audiences, by causing patrons to get in the habit of coming at a regular time.



point contribution. In telling the "only advertising that pays," he says:

"A boss bill poster at one time was trying to convince the owner of the circus that it was folly to use so much of the lithograph paper. His argument was answered by the owner something like this: 'I don't know which lithograph it is that gets the business—but we're getting the business. Keep on lithographing.' Taken in its broad sense this would seem to me to pretty well cover the question of what advertising pays best. First by experience find out what your locality requires and then keep everlastingly at it.

"There is no set rules that can govern all localities. Each exhibitor must solve the problem for himself. He must meet the conditions which surround the locality from which he draws his patronage.

"In my own case, in a city of 4,000, I have three standard bill boards located in widely separated districts in the residence section, each built to carry five three-sheets together with a date line on each. Each of these carries my full week's booking and is covered new, beginning each Monday morning, allowing a wide border of clean white paper. In the business section and in the vicinity of the theater I have three three-sheets each carrying the paper for one change only. These are posted early on the morning of the day of the showing.

"A mailing list of 300 carries my weekly program (no outside advertising) into the homes of a goodly share of my patrons. These are mailed on Thursday of the week preceding the showing. Once a month Paramount's *Picture Progress* is mailed with the program. By having programs printed at the local newspaper office for a small additional charge I secure their publication of the subject matter in their paper every week. Also use local papers for an occasional story on some of the more notable plays or players. This with a neat lobby display, seems to cover the needs of this house. I don't know which item gets the business but like the circus owner we get the business and I am satisfied.

"Advertising is a very important item. But what is of far more importance is to please your patrons after getting them. This is far easier today than was the case a few years ago. With the high-class pictures supplied by Paramount and a few other distributing organizations, with a fair degree of common sense displayed by the exhibitor in going after business and by showing an interest in the welfare of the patrons not altogether centered in the dime they leave in the box office, success becomes a matter not altogether depending on the amount of money spent in advertising.

"The very best advertisement there is consists in making one's patrons carry away a feeling of gladness for the time spent before his screen. After saying all that can possibly be said on the subject, that is the only advertising that really pays."

Mitchell H. Mark, who built New York's Strand Theater, joins Arthur Hopkins of the Goldwyn Pictures in the prediction that the day is not far distant when the higher class photodrama will be executed entirely in natural colors.

"Any one who has studied the Prizma Pictures as they have appeared at The Strand," declares Mr. Mark, "cannot but agree that photography in natural colors elevates screen production to the plane of genuine art. It is a process that transports more than action; it gives life."

The Orpheum Theater on State Street in the heart of Chicago presents some interesting studies in advertising and publicity practice. One feature of the house is the big lobby banner, new every day. It has become one of the institutions of State Street and it catches the eyes of thousands every hour. This picture was taken at the first run showing of "The Greater Woman," Marjorie Rambeau's first Powell-Mutual production.

A San Juan Picture House

The "theater beautiful" best describes the Cine Ideal of Santurce, San Juan, Porto Rico.

Ventilation being an important factor in all buildings in the tropics, nothing was overlooked that might contribute to the comfort of the patrons of the Ideal. There are doors every few feet along each side of the building, which can be left open when pictures are being projected, causing a constant circulation of air. Around three sides of the inside of the building there is a gallery having only a few rows of seats, and patrons are sure of not being overcrowded.

There is a sunken orchestra pit, used when all the seats on the lower floor have been taken out, and dances are held, but for pictures, a young musical prodigy performs on the piano.

The theater is located in the residential section of Santurce, and Americans are among its best patrons.

Gay Theater in Portland Oregon

In the height of Portland, Oregon's motion picture boom when keen competition demanded first class buildings and superior equipment, the Gay Theater was built. This house is now managed by H. C. Phelps but was originally built by Van Scoy and Hauck and was opened by S. S. Range.

Since Mr. Phelps took over the theater the admission price has been five cents except Wednesdays and Sundays when a dime is charged. The Gay is patronized by people of the working class who live in one part of the territory and by more well to do people who live in another part. By careful selection of the programs Mr. Phelps holds both classes. Projection is furnished by two Power machines.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE state of Ohio and "The Birth of a Nation" have been fighting for sometime. The determined effort of the state legislature to procure the enactment of a law prohibiting the Griffith play from the state, has come to nothing. According to admissions recently made by Ohio politicians, this probably means that the noted play will run in Ohio without further difficulty.

Foundation work will start on the new theater at Miami, Oklahoma, April 1, to cost $30,000. T. F. Humphrey, formerly manager of the Electric at Claremore, will be the manager.

Some Irishmen have organizel the Shamrock Photoplay Corporation in San Antonio, Texas, with a capital of $10,000. The incorporators are P. S. McGeeney, A. Wolfson, L. S. Bishop and others.

It is estimated that over 500,000 tourists have prolonged their stay at Jacksonville, Florida, during the winter to see the construction of motion picture productions by the many film companies visiting that city.

At a recent vote in the house of assembly of the New Jersey legislature, the bill which would permit the operation of picture houses on Sunday, failed to pass only by three votes. It is expected that the bill will be taken up again later.

The pupils of the city high and Central Grammar schools at Hazelton, Pa., attended a performance in the Palace Theater recently when the Boston store showed special educational films about the manufacture of silk. The theater was crowded to overflowing.

Uncle Sam is the first to put federal censorship into actual operation; it is, however, limited to the showing of American naval vessels. A number of producers have been asked by the navy department to eliminate any such pictures from their releases.

Philadelphia is to have a brand new theater building costing about $750,000. It will be located at the southwest corner of Nineteenth and Market streets, and will be built by the Stanley Realty Company. Its material will be brick, steel and stone.

J. D. Fulrath, whose opera house at Savannah, Georgia, was destroyed by fire, has received the plans for his new theater which will soon be under process of erection. The new building will be four stories high. The basement will be eight feet. On the main floor there will be rooms for offices on either side of the entrance. There will also be office rooms on the second and third floors.

A feature of the Mardi Gras pageant of New Orleans during the recent festivities was the procession illustrating the products of the film industry, of which Frank Davis, manager of the Magic Theater, acted as marshal. The display of the Mutual Film Corporation led off this procession. One of the attractive floats was that illustrating the Mutual serial, "A Lass of the Lumberlands." This was piled high with great logs and a little girl impersonated Helen Holmes while a group of small boys in typical lumberman costumes represented the rest of the Signal players. S. T. Stephens, manager of the New Orleans Mutual exchange, was responsible for the Mutual representation in the Mardi Gras.

George M. Cohan was at the Strand Theater, New York, to greet members of the Friars Club who marched in a body from the Clubhouse to the theater to witness their Abbot's initial screen appearance in "Broadway Jones."

Uncle Sam is going to use Columbus, Ohio, picture houses to get his recruits for the army. Major Roberts of the recruiting station has announced he had made arrangements with the Colonial, Grand, Keith's and Majestic theaters to show a slide at every performance that will urge recruiting.

Fifteen hundred school children attended the "spud" matinee at a picture house at Lawton, Okla., March 17 No admittance fee was charged, other than that of a potato, which was accepted in exchange for a ticket at the box office. Six bushels of potatoes were the afternoon spoils for the picture show proprietors.

Interesting and thrilling motion pictures of the Pendleton, Oregon, Roundup will be shown for the first time at the Strand Theater, New York, during the weeks of April 1 and 8. These pictures were taken by the Oregon-Washington Film Company, under the supervision of the Pendleton Roundup Association.

Following his extremely successful presentation of Bernhardt's "Mothers of France" at the Rialto, Mr. Rothapfel is taking five days of well earned rest at Atlantic City. He went there with Felix F. Feist, sales manager of the World Film Corporation, and the first one that talks shop has to buy the other a spring hat.

Jack Leyland and F. S. Mosher have sold the Rex Theater at Utica, New York, to E. Andrew of Malone. Mr. Leyland has been engaged in the picture business for the past eight years and during that time has conducted a high grade class of entertainment, bringing to the business a natural gift for entertainment and an experience of several years standing.

The Brooklyn Museum enterprise of offering attractive and educational picture entertainments for older children and high school students, is achieving great success. On March 19, the following films were shown: "How a Letter Travels From Central Africa to Paris," "Landing of the Pilgrams," "The War on the Mosquito," "Pigs Is Pigs."

The theater owners' organization at St. John, New Brunswick, is called the Maritime Exhibitors' League. Its members include exhibitors from the coast towns in the district. The League's officers and the towns they represent are as follows: W. H. Golding, president; N. V. Gastonguay, Halifax, vice-president; G. J. B. Metzler,

Halifax, treasurer; S. C. Hurley, St. John, secretary; F. W. Winter, Moncton, vice-president for New Brunswick; R. J. McAdam, Sydney, vice-president for Nova Scotia; F. G. Spencer, vice-president for Prince Edward Island.

E. and P. Garrison disposed of the Lyric Theater lease at South Bend, Indiana, to B. Deardorff of Three Rivers, Michigan. The consideration was not made public. Mr. Deardorff is an experienced motion picture manager and will give the Lyric his personal attention. Plans are being made for very extensive improvements in connection with the playhouse.

Judge Charles M. Foell has dissolved an injunction restraining the village clerk of Oak Park, Ill., from placing on the village election ballots a proposition concerning Sunday motion picture shows in that village. Attorney Myer J. Stein for the defense made a motion that the Rev. C. M. Carpenter, who obtained the injunction, be compelled to pay the costs. The court took the matter under advisement.

Jack Gleason, secretary of the Friars Club, through the courtesy of the management of the Strand Theater of New York, issued invitations to the members of the club to attend a performance at the Strand to honor their Abbot, George M. Cohan, during his stay with Broadway picture audiences, in "Broadway Jones." The Friars marched in column, headed by a brass band, from the Monastery to the Theater.

Two motion picture audiences were sent into the street and a three story building at 746 Milwaukee avenue, Chicago, was destroyed by fire last week with a loss of $100,000. The blaze originated in the upper floors of the building. Adjoining the burning building 700 persons were watching the motion pictures. The manager of the theater warned them and they filed out. This was repeated in another theater a few doors away.

According to a report of the Wheeler committee, which investigated the picture industry in New York recently, with a view to the possibility of imposing a tax upon it, one-tenth of all the films shown in the country, or thirty-eight million feet of film a year, is shown in New York. Also, the committee found it cost from $1.50 to $2.00 a foot to produce motion pictures. The committee also estimated that a million people a day attend pictures in New York.

The exhibitor is to be relieved of some of the impositions he now bears if the new producing company just organized in New York State carries out its plans. The concern is incorporated for $3,000,000, under the name, "Paralta Plays, Inc." The company will produce high class photo dramas and will release under conditions which it is said will revolutionize that part of the industry and extend to the exhibitor actual co-operation between him and the producer.

A broad smile of recognition may be seen to spread over the faces of George M. Cohan's friends as they pass in multitudes along Broadway in front of the Strand Theater of New York. He is standing out in the lobby every day while "Broadway Jones" is on the screen—two of him, in fact. Miniature statues of Mr. Cohan, fashioned by Helena Smith Dayton, the sculptress and originator of the "Animated Sculpture" being shown at the Strand, present the yankee doodle comedian in one of his eccentric dances waving an American flag, and in a contrasting pose, in one of his quiet moods, with his derby sloping sideways on his head and his legs crossed, while he leans on a frail cane.

Control of nine motion picture theaters in Atlanta, Ga., has been procured by Jake Wells, owner of large theatrical interests in Richmond and other Southern cities. The new theaters, which are added to the Wells interest through reorganization, are the Rialto, Odeon, Strand, Vaudette, Alamo No. 1, Alamo No. 2, Alpha, Criterion and Savoy.

A new big film house covering East End activities, Bridgeport, Conn., is the Hippodrome, managed by Joseph Saperstein, a former New York theatrical man. This place is being rebuilt and remodeled on East Stratford avenue by its enterprising manager. It will be finished by June, seating 1,200 people, at a cost of $15,000 extra expenditure. First run pictures will be a feature. Big business now attends pictures in this thriving center of the manufacturing town.

With Celtic music in honor of the day, the new moving picture theater in Roselle Park, Elizabeth, N. J., which is housed in the Borough Hall, was formerly opened March 17 by Alphonse Goettler, of New York. A high-class program of films was exhibited. This is not the first time film men have tried to do business in Roselle Park, but they failed chiefly because of a gradual decline in the quality of the films exhibited. Goettler says he will furnish good films.

The Rialto Theater of New York featured "The Clock," a Bluebird play, as its chief pictorial feature in its last week's program. A young tenor from the San Francisco Opera Company sang several selections, supplementing the work of the Rialto orchestra. The Rex Beach-Dr. Salisburg pictures were also shown. These deal with a lion hunt and views of central American industries. "The Dipper," a novel comedy based on Walt Mason's popular small town poems and the regular topical weekly, completed the program.

The Minneapolis grand jury has been asked by Judge Dickinson in the district court to watch for violations by theaters of laws and ordinances relating to decency, and to censor motion pictures and stage productions. The mayor is usually looked to to exercise this authority. The action of the court follows revocation of the license of the Regent Theater after James McClenaghan, manager of the theater, had exhibited for three weeks the film "The Garden of Knowledge," without hindrance from the police or the mayor's office.

The Rialto of Denver, showing Mary Pickford in "The Poor Little Rich Girl," entertained the state officers and members of the Legislature, and credential cards good for the balance of March for admission to the film theaters of the city have been placed on the desks of the members of the Legislature. The censorship bills are apparently securely buried and will not come to a vote for the reason that they are inadvisable legislation and the popular demand for such legislation is not very strong. The law prohibiting Sunday theaters, which has been a dead letter for many years, is to be repealed, providing the upper branch of the Legislature reaches the bill for action.

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"Business as Usual"

IT has been the pride of Great Britain, during thirty-two months of intense warfare, to maintain as nearly as possible the status quo of national life. "Business as usual" has been the slogan of English industry.

If, as seems destined, we get into actual war, we should be equally jealous of our ability to continue business as usual. Some lines, of course, will be busier and more prosperous than usual. Others, perhaps, must suffer.

But the motion picture business is one of those which, logically, should be little affected. The picture theater is outside of the luxury class by reason of its low prices. It is available to those out of employment, who have ample leisure, for the same reason. It is available to those who are exceptionally busy because of its convenience to either their place of employment or their home.

But the feature that best guarantees its continued activity, even in the midst of war, is its adaptability. It is fitted to help in the scheme of the hour. It can join with enthusiastic usefulness in whatever work is being carried forward. It can convey to the people news of importance, lessons of value, stories of heartening effect.

The very necessities of war, the work of recruiting for navy and army, the graphic illustration of what it means to be a nurse or a munition worker, are only examples of a hundred things that the pictures can and will do as their part in the general scheme.

Though we are all willing to face what privations may be brought upon us in the cause of justice, there is always the hope that a nation that subsists upon its industry may continue to offer all the rewards of industry to those who labor. And there is satisfaction in the thought that our own industry will earn its continuation of activity by a usefulness to humanity greater than its workers could render in any other way.

More Showmanship and Less Criticism

NO exhibitor, of course, can make first class entertainment out of a bad program, any more than a good workman can get artistic results with poor tools. But some few talented showmen can come pretty near doing it. They can project even the lowest grade of pictures with such care, and surround them with such good music and such an atmosphere of romance—the peculiar glamour of the first class theater—that their patronage will be persuaded it was a good show.

A certain traveling exhibitor, whose name will be recalled by many of our readers, made a big success of this very thing. It was his custom to take one of the best theaters in the biggest cities for a week's showing of the same program—the only program he had. He charged fifty and twenty-five cents.

His films were old scenic, travel and industrial subjects. Some of them may not have cost him anything, and certainly none of them cost very much. He never changed them. They

did not get rainy or dirty or oil-spotted because he paid his operator a little more than the usual scale, and demanded care. Between films he filled in with a few trick slides, such as itinerant lecturers used to spring on the Sunday school class. All old stuff.

That's the negative side of the picture. Here is the positive side:

When he took over a first class theater for a week, he maintained all its regular machinery. The seats were reserved. There were plenty of ushers. The lighting of the auditorium was correct. The performance began at standard "legitimate" time. The orchestra played an overture before the curtain went up—yes, he used the curtain, though there was nothing but a screen behind it.

The orchestra, though small, was good. Never having to adapt itself to a new program, it naturally became extremely proficient in interpreting the old one, and the pictures and music fitted together like the finished parts of a machine.

The orchestra was not the only sound-producer this exhibitor employed. Behind the screen he had a highly ingenious collection of "sound effects." There was hardly a sound of any kind suggested by the pictures that he could not, and did not, reproduce in a refined way.

That was about all. The only things he had that are not now employed by the average exhibitor were reserved seats and sound effects—those and the afore-mentioned glamour of the first class house.

The reserved seat plan is useful only when the prices for seats are graded according to location. It is the formal system against the informal system of finding your own seat. Informality has many virtues. It has encouraged the working man to escort his family to the neighborhood theater without troubling to shave or change his collar. Therefore it has brought many patrons who otherwise would have stayed away.

Nevertheless, formality also has its attractions. The reserved seat plan carries with it a sense of importance, a feeling of occasion and circumstance that helps hugely to get a larger admission price. It is a great deal easier to get twenty-five or fifty cents for reserved seats than it is to get the same amount for general admission. The exhibitors of better pictures, or perhaps we should say the better exhibitors of pictures, will come to the reserved seat plan in time because its psychological effect is money in their pockets. The better class of patrons prefer the reserved seat house to the general-admission house just as they prefer the table-service cafe to the cafeteria.

Sound effects lost out mainly because there was a tendency to make them ridiculous. Properly studied, sound effects are artistic and valuable. The fact that it takes a real artist to fit them to the picture without overdoing it, to make them merely help the imagination of the audience without attempting to attract a major part of its attention, and the fact that real artists are scarce in the exhibiting field, explains their absence from the modern program.

The glamour of the first class "legitimate" theater can be reproduced in the picture theater by the proper exercise of showmanship—though it seldom is. That is all that need be said about that feature.

The whole point of all this argument is that, in our opinion, the typical exhibitor pays entirely too much attention to criticism of his film service and neglects the elements of showmanship that bring success out of even a mediocre program.

The films supplied right now are good enough for any reasonable admission price, if presented with the care and skill and appreciation of show psychology (meaning merely human nature) that some of the old showmen displayed.

The exhibitors rely too much on the producers and too little on the brains that a benevolent nature supplied them with. The old showmen, in the days before the pictures spoiled their business, could attract a crowd with almost anything—backed up by their ingenuity. Today, if the whole show is not served to them in shape to draw paying patronage without further effort, they kick.

It is up to the progressive exhibitor to demand the best that he can get. It is up to him to rent the best film service he can afford. But it is not up to him to complain if the films alone do not bring him business enough to pay a profit.

Human nature responds to a lot of things that the average exhibitor does not even dream of, apparently. There would be fewer failures in the motion picture theater business if there were more old fashioned showmanship used, and less tendency to put it all up to the producer.

Vitagraph De Luxe Re-issues

FORMER FAVORITES RELEASED TO AUDIENCES OF NEWER PATRONS

GREATER VITAGRAPH, encouraged by the warm reception given the recently re-issued edition of "My Official Wife" by exhibitors and patrons alike, is planning to send out in de luxe editions re-issues of a number of its early favorites so that the many converts to motion pictures made since the first release may have an opportunity of enjoying these pictures. The two announced for release through V. L. S. E. to follow "My Official Wife" are "A Million Bid," dated April 2, and "Captain Alvarez," April 9.

Exhibitors who booked "My Official Wife" reported a tremendous business. Their consensus of opinion was that their audience went away well pleased and feeling that the entry fee had been amply repaid. This experience caused the management of Greater Vitagraph to feel that re-issues should be the vogue rather than the exception.

In putting out "My Official Wife" the Greater Vitagraph management, through the V. L. S. E. branch managers and roadmen, cautioned the exhibitors that there would be wisdom in the course of advertising and promoting the picture as a re-issue and warned them that it would be unwise to attempt to foist the picture on the public as a new production.

The great majority of the exhibitors who booked "My Official Wife" did advertise it as a re-issue through an explanatory note on the house program and several of them later announced that this was an unnecessary precaution owing to the excellence of the picture.

Greater Vitagraph used these precautionary measures believing them to be necessary owing to the strides made in later day photography and also believing that the costumes of the performers would show conclusively that the productions had been screened some time ago.

The fact that the re-issued picture had been rehabilitated, retitled and practically remade as far as possible without the retaking of the picture seems to have eliminated all of these dangers, but Greater Vitagraph is still suggesting that re-issues be described as such in order that the public will not be misled.

Another condition that has caused Greater Vitagraph to decide to re-issue its early masterpieces is the advance made by the exhibitors in their knowledge of the proper manner to show the pictures to their audiences. Some of the former masterpieces which were shown to audiences without music accompaniments, with miserable projection, with titles and sub-titles that failed to tell the story and left too much to the imagination, will be increased in show value at least one thousand per cent when shown to the accompaniment of music, with new titles and sub-titles and with expert printing and projection.

"A Million Bid" on April 2

The next re-issue scheduled by Greater Vitagraph on April 2, "A Million Bid," as many of the exhibitors will recall, is the story of a man who is supposed to have lost his life in a shipwreck leaving a widow and a child. He is rescued absolutely devoid of memory. After a suitable length of time the widow is married to a prominent surgeon, a sweetheart of her younger days. The first husband returns. He is brought to the second husband for an operation to be performed with a hope of restoring his memory. During the operation the supposed widow of the patient as well as the wife of the surgeon, in hysterics, awaits outside the operating room.

With the operation apparently successful the patient dies just when thought to be out of danger—and without recovering his memory. With the operation proving to be a failure the question arises whether the surgeon did his best or deliberately left something undone in order that he would not have to give up his wife to her legal husband.

The play is replete with tense situations which are brought to the acme of dramatic perfection through a cast consisting of Anita Stewart, Harry T. Morey, E. K. Lincoln, Julia Swayne Gordon, Charles Kent, Mary Maurice and Kate Price. The direction is by Ralph W. Ince.

A Spanish American Love Story

"Captain Alvarez" is one of those gripping Spanish American revolutionary stories in which love, intrigue and treachery surrounding love, politics and the country's treasury play equal parts. The entire action surrounds a young American who journeyed to Argentine on business some seventy years ago and who immediately became the leader of the revolutionists. He is trapped and retrapped, captured and escapes and finally is conceded to bear a charmed life. Eventually in the sixth reel of the picture he defeats the Federalists and marries the woman who was the cause of his revolutionary inspirations.

When the picture was originally shown, Kitty Kelly, the discriminating motion picture critic then with *The Tribune* of Chicago and now with the Chicago *American* wrote:

> There are so many things to say about "Captain Alvarez" that it is hard to know where to begin, and what is worse, it would be harder to know where to stop. It is an exceedingly good picture—good from all the angles which a picture has to show the public—and therefore it bristles with opportunities to say nice things. It is as romantically melodramatic a story as any fertile-minded novelist ever conceived.

The "Captain Alvarez" cast consists of Edith Storey, William D. Taylor, George C. Stanley, George Holt, Otto Lederer, Myrtle Gonzales, and George Kunkel.

In keeping with the idea of bringing its re-issues up to date Greater Vitagraph is issuing a new line of paper, consisting of stands from one to twenty-four sheets, with each re-issue, sending out new press sheets and is advertising the re-issues as if they were recent productions. Every possible assistance is given the exhibitor to make the same box office attraction of the re-issue that thouands of them throughout the country are doing with Greater Vitagraph's current releases.

Cohan Picture Praised

Shortly following the trade showing of George M. Cohan in his initial Artcraft picture, "Broadway Jones" in New York, the production was given an advance premier for the benefit of the daily press at Pittsburgh, following a luncheon tendered by the local Artcraft exchange manager, Jos. Klein, at the Fort Pitt Hotel. Every Pittsburgh daily, seven in all, was represented and upon conclusion of the showing the picture was unanimously announced a triumph. Great success was predicted for the film.

COMING MUTUALS

Margarita Fischer in "The Devil's Assistant" for April 2—Unusual Chapters in Unusual Series—"Two Good Gigglers"

Margarita Fischer in "The Devil's Assistant," a dramatic picturization of the drug evil, will be released by the Mutual Film Corporation at the top of its schedule for the week of April 2.

"The Devil's Assistant" is a six-part production from the Pollard Picture Plays studios at San Diego, made under the supervision of Harry Pollard.

While the picture may be classified as a propaganda picture against the drug evil, it is presented in true dramatic narrative form, with a story which does not depend on the drug element for its interest and suspense.

Special promotional possibilities present themselves. The exhibitor perhaps can gain special attention to the production in some communities by inviting ministers and physicians to the initial showing—and giving liberal publicity to their opinions.

Miss Fischer's role in this picture is somewhat reminiscent of her important success in the big birth control picture entitled "The Miracle of Life," released nearly two years ago with marked success. "The Devil's Assistant" abounds in spectacular material, with startling use of storm scenes, a few views of Hell and many handsome interiors.

Shorty Is Still Sleuthing

"Shorty Solves the Wireless Mystery," released April 2, the twelfth of the stories in which Shorty Hamilton is appearing for Mutual, deals with intercepted wireless messages, and foreign submarines obtaining the dates of the sailing of American vessels, and shows submarines appearing and receiving messages and then submerging again, all of which will immediately arouse interest at this time.

Advertising the fact that the story shows how a piano and a wire clothes line were utilized for sending wireless messages will attract every boy and young man who is interested in the mysteries of sending and receiving of wireless messages.

"Kidnapped" is Last "Girl Reporter" Story

"Kidnapped" is the fifteenth and final story in "The Perils of Our Girl Reporters" series which Mutual is releasing. It is a strenuous story of a caveman, who, when the woman he loves will not do just as he says, kidnaps her and keeps her prisoner on a houseboat.

Grey Seal Gets in Some Good Work

"The Counterfeit Five," the third of the "Jimmie Dale, Alias the Grey Seal" series, will be released on April 6. These stories have raised many arguments among the people seeing them as to whether the good which Jimmie does for the deserving poor counteracts his criminal acts. To intensify the interest of your patrons in the series it might be a good plan to offer a prize of a pass too the theater for a certain length of time, to the person, who after seeing each of the eight first stories, writes the best letter of not more than one hundred and fifty words telling why the criminal appearance of Jimmie's acts should be overlooked in view of the good he does.

Two Good Gigglers

The Cub Comedy which will go to the public on April 5 will be "The Lady Detective." George Ovey will be featured in this picture as he has in the last seventy-five Cubs.

The Vogue "laughter," ready April 7, will be "Why Ben Bolted." Ben Turpin enacts the principal role in the story, the plot of which hinges on the result of an April fool joke.

One-Reel Gaumonts

"Mutual Tours Around the World," released April 3, shows two of the three islands in the West Indies recently purchased from Denmark, St. Thomas and St. Croix.

"Reel Life," ready April 5, is made up of the following topics: "Rubber," showing the cultivation of rubber plants in northern Brazil; "A One-Man Submarine," demonstrating how these boats will be operated; "Making Bread the Modern Way," and "Magnetism," showing how magnets are made.

Art Dramas Films Zola

"A Man and the Woman," an Art Dramas play produced by Herbert Blache, is the first presentation in motion pictures of a novel by Emile Zola, the famous French novelist, founder of the realistic school of literature. It is a picture version of "Nantas," a story which aroused much discussion when first published.

The original story has been followed closely in the adaptation, only the locale being changed. In the screen version the story is laid in America, instead of in Paris.

The play deals with James Duncan, an unsuccessful young lawyer who married Agnes, a rich girl, to save her from the disgrace of a former love affair threatens her with. He grows to love her. Later her first lover returns and wishes to marry her. She sends him away but by means of a false friend of Agnes', he causes Duncan to suspect his wife, and there is a quarrel. In the end, Agnes realizes that her love is for her husband and not for the man who had wronged her.

A cast of sterling merit enacts this tense drama. Edith Hallor is Agnes. Leslie Austen gives a vigorous characterization of Duncan, while Crawford is played by Kirke Brown.

Smith Novel on Lasky Screen

F. Hopkinson Smith's famous novel "The Tides of Barnegat," which has been one of the most popular books of the generation, has been adapted as a motion picture by the Jesse L. Lasky Feature Play Co. and is scheduled for release by Paramount on April 12, with Blanche Sweet starring. Mr. Smith's wonderful descriptive powers and his knowledge of the sea combined with the quaintness of the setting which he chose for his story make "The Tides of Barnegat" so realistic and so absorbingly interesting that it ranks today among the few really great American novels of our time. It is a peculiarly human story of self-sacrifice and sisterly devotion which in itself would have a strong appeal were it shorn of its fascinating elements.

End of a Rumor

The General Film Company and the Essanay Company wish to announce that the report that the Essanay Company has withdrawn from the General Film Company is untrue.

The Essanay Company will continue to release its short subjects through the General Film Company as usual.

"The Great Adventure," a five act feature, featuring Mignon Anderson and Molly Malone, is nearly completed at Universal City.

Triangle Expanding

KAY-BEE AND FINE ARTS PLANTS SUPERVISED BY INCE—NEW STUDIOS

THE announcement that Thomas H. Ince will have charge of the Triangle-Fine Arts studios in Hollywood, California, in addition to carrying on his work as director-general of the Kay-Bee studios in Culver City, has aroused unusual interest among exhibitors

H. Bristol, Thomas H. Ince and Allan Dwan, big guns behind the new Triangle. Mr. Ince is to have charge of the Fine Arts plant in addition to his own Kay-Bee.

throughout the country. Since the news was wired from the coast last week, telegrams of congratulation and endorsement have poured into the Culver City and New York offices of the contracting interests. The tenor of these messages makes it plain that from the exhibitor's point of view, no move could have been taken to give a better guarantee of leadership to the Triangle program.

Triangle executives in the East are also being congratulated upon securing the services of Allan Dwan as supervising director of the new Triangle studios recently opened on the former estate of Clara Morris at Yonkers, New York.

W. N. Seligsberg, secretary of Triangle Film Corporation, issued the following statement regarding these important changes:

The announcement made by us in the trade papers last week that Thomas H. Ince will in future have charge of production at the Fine Arts studios in Hollywood, California, as well as the Kay-Bee studios in Culver City, while Allan Dwan will be installed as supervising director of the new Triangle studios at Yonkers, N. Y., has aroused so much favorable comment that we feel sure these moves have met the desires of our patrons in all parts of the country.

According to the most carefully compiled reports of unprejudiced film critics, Triangle releases produced under the supervision of Thomas H. Ince have been the best box-office attractions of any program releases produced during the past year. This fact confirms the claim of Ince adherents that the presiding genius of Culver City is perhaps the greatest supervising director that the motion picture industry has yet produced. It would be unreasonable not to admit that other directors have achieved the same degree of excellence in individual productions, but it is a noteworthy fact that Ince has outdistanced all competitors in his ability to keep his organization running at the top notch of efficiency month in and month out. No other producer can be called to mind with a list of successes equally imposing, turned out in the regular course of events. Ince is not only a director of the highest quality himself, but he possesses the much rarer accomplishment of being able to stimulate his subordinates to their best endeavors under all circumstances.

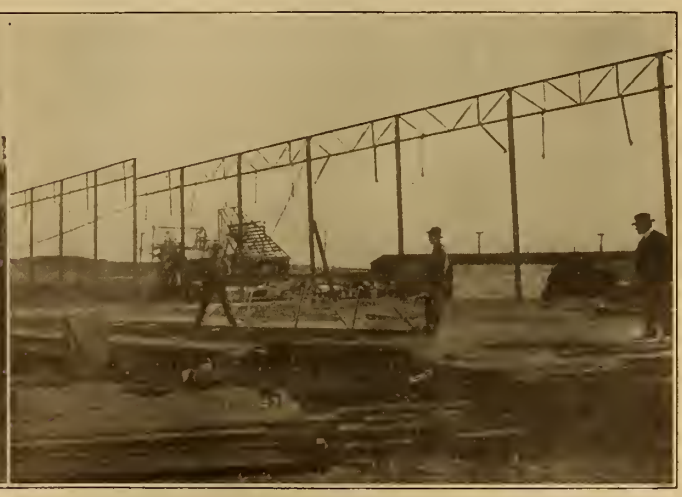
Allan Dwan is also a man who has proven his worth by the production of features of remarkable box-office value. Many of the most successful Fine Arts plays were done under his direction, and like Ince, he has the unusual faculty of getting splendid results out of associate directors, working under his supervision.

Career of Thomas H. Ince

Although the career of Thomas H. Ince is too well known to call for more than the briefest mention in retrospect, the spectacular rise of this young American producer would make a human interest drama as compelling as any he has put on the screen.

Born in Newport, R. I., in 1882, the son of John E. Ince, a well-known comedian of the past generation, young Ince grew up in the atmosphere of the theater, and while he was still young enough to wear knickerbockers, appeared in a satire on "Lady Windmere's Fan" with Henry Miller and May Irwin. This led to other engagements and finally he forsook the legitimate stage to become a vaudeville headliner. During the autumn of 1910, when things were none too prosperous in the amusement world, Ince was glad to accept a job as an actor in the old Imp studio at $5 a day. But this marked the turning of the tide that rapidly carried him out on the high seas of prosperity. Ince was soon put in charge of a company, and was so successful that his work attracted the attention of

The new Triangle studios on an extensive estate at Yonkers, New York.



The fifth glass-enclosed Ince stage to be built at Culver City.

Kessel & Baumann, who engaged him as manager of the plant they were opening up in Edendale, California. From the first he sought newer and better ways for improving screen production.

In less than seven years Thomas H. Ince has risen from the ranks of the $30 a week cohorts to the management of two of the largest and best equipped producing studios in America. Judging from his past achievements, Ince will add many more interesting chapters to the history of motion picture drama as a world force in his dual capacity of director-general of the Kay-Bee and Fine Arts studios during the months to come.

Triangle Plants Expanding

For some weeks past extensive construction work has been under way at both the Culver City and Hollywood plants.

A fifth huge light-studio is already nearing completion at Kay-Bee headquarters. This is said to be one of the largest glass buildings in the world. There is only enough structural steel being used to support the great glass sashes, so that the volume of light necessary for the taking of perfect exposures will be unobstructed. In order that sufficient electric current may be guaranteed at all times, Ince is also installing a large generator for the new Kay-Bee power house, which is being erected between studios No. 2 and No. 3. This power house is of hollow tile construction, faced with concrete stucco, to harmonize with the other buildings at Culver City. The generator has a capacity of 450 horsepower, and will supply current to all of the buildings covering the ten-acre enclosure.

Recent additions to the Fine Arts studios at Hollywood have put that plant in excellent shape to take on a new lease of life under the Ince regime. A new central dock, 180 feet in length and 70 feet in width, has been built to house the elaborate interior settings that are being utilized for forthcoming releases. On either side of the scene dock is a runway, leading to each of the new stages, while a fleet of large baggage trucks with low wheels is employed to carry sets and properties to their proper destination.

The new light studio nearing completion at the north end of the property is up-to-the-minute in every particular. It is said to have the highest roof and the best facilities for overhead lighting of any building of its kind on the coast. Some idea of its unusual construction may be gathered from the statement that there is a distance of 48 feet from the floor to the first roof girder. A new electric generator has also been installed, and under the guidance of efficiency engineers the entire plant is being overhauled.

Stars Remain with Triangle

The new management has taken over the existing agreements with Bessie Love, Wilfred Lucas, Seena Owen and Alma Rueben, and these popular players are being supported by full and well rounded companies.

Work is being rushed to completion upon the new Triangle studios on Riverdale avenue, Yonkers, which will be in charge of Allan Dwan, as supervising director. As previously mentioned, this is the former Clara Morris estate, one of the most beautiful and historic properties in the Riverdale section. The old twenty-roomed mansion, overlooking the Hudson River, has been remodeled into an executive building. H. E. Aitken, president of the Triangle Film Corporation, will have a suite of offices here, together with his associates. Charles M. Parker, vice-president of Triangle, will also make his headquarters at the Yonkers studio.

A new light studio, with an adjoining outdoor stage, is now being equipped with every modern appliance to meet the needs of three companies. The walls and roof of the building are made of ground glass, instead of the ordinary florist's glass, so that the diffusion of light will be uniform under all circumstances. The eastern walls, opening on the outdoor stage, have been swung on hinges, to allow the shifting of entire sets indoors or out to meet weather conditions.

It is proposed to make the plant entirely independent of outside assistance, and to carry out this ideal, a large carpenter shop and machine shop is being erected, as well as a developing laboratory. Projection and cutting rooms will also be the best that money and brains can devise.

Director Dwan is an Electrical Engineer

Allan Dwan, who leaves the employ of Goldwyn to direct the dramatic destinies of the new studio, has already firmly established his right to be classed as one of the most remarkably successful directors of production that the industry has developed. Born in Toronto, Canada, about thirty years ago, Dwan accompanied his parents to Chicago as a child, and after a course in the local public schools, entered Notre Dame University. He graduated as an electrical engineer with honors, and during 1907 taught electrical engineering in the same institution. Fired with the ambition to become an author, however, he forsook the life of a college professor, and after a brief experience as a free lance, secured a position as a scenario writer for the Essanay Company in 1908.

Two years later he became scenario editor for the American Film Company, and in the course of events was given a company of his own. Successful from the first, it was not long before Dwan received an offer from the Famous Players, where he directed Mary Pickford and other luminaries. Shortly after the formation of the Triangle, Dwan joined the producing staff, and during the year he was connected with the organization, prior to his engagement by Goldwyn, directed a number of the biggest popular successes released on the Triangle program. Dwan was largely responsible for the phenomenal success of the Fairbanks' classics, "The Habit of Happiness," "The Good Bad Man," "The Half Breed," and "Manhattan Madness." In this connection it is perhaps not generally known that Dwan produced "The Good Bad Man," which was used to open the new Rialto Theater in New York, in less than ten days, a record that has never been equaled by any director in the world. Dwan writes his own working scripts, and his ability to plan the literary details of his productions, together with his thorough familiarity with the mechanical and laboratory work that goes to the making of a faultless screen play, gives him an all-round grasp of the art that is rarely met with.

"Vital, interesting stories, full of constructive ideas and brimming with human characterization is the ideal we have set for accomplishment at the new studio," Dawn announced when asked for a statement regarding immediate plans. "We shall be extremely conservative regarding the exploitation of new stars, and shall make no effort to force personalities into popularity that have not been earned by genuine accomplishment. In fact, this matter shall be left to Triangle patrons to decide. The advancement of players will depend entirely upon their ability to win the aproval of their real employers—the general public. Records will be kept to determine the manner in which stories and players are received, and we can promise that no unwholesome or forbidding themes will be foisted upon our patrons, and that no 'stars,' unworthy of the brilliance accorded them, will be manufactured overnight. The Triangle trade-mark has come to have a value greater than the drawing power of any particular personality. In the future, as in the past, we expect to add to this prestige by the production of big plays, throbbing with vitality. The successful dramatization of human nature—that will be our end and aim."

Exchange of Players Planned

Among other interesting plans that the unification of Triangle producing interests will make possible, will be the exchange of players between western and eastern studios. The first exchange of this kind will take place early in the summer, when Enid Bennett will come east to appear under Dwan's direction for several months, and incidentally to get the benefit of eastern environment.

Goldwyn Comedienne Draws Cartoons

MADGE KENNEDY'S NAME WILL APPEAR ON NEWSPAPER COMICS

Madge Kennedy, Goldwyn comedienne, whose name is to appear on a series of newspaper comics.

MADGE KENNEDY, the Goldwyn Pictures comedienne, who devotes talent and brains to the serious business of making the public smile as much and as often as she finds channels of expression for her art, is making the acquaintance of editors. She has hit upon a new idea for supplementing her work before the camera. Her popularity, already wide-reaching, will be given food for growth through a series of cartoons, the handiwork of Miss Kennedy, which are to appear shortly in newspapers all over the country.

Each exhibitor can if he wishes demonstrate his gallantry by interesting the editor of one of his local newspapers in publishing Miss Kennedy's cartoons, at the same time benefiting himself as an exhibitor, if later on he presents any of the productions of Goldwyn in which Miss Kennedy is to appear. The Goldwyn Pictures Corporation is arranging with the first applicant among the newspaper editors of various cities and towns for the exclusive use of the cartoons. Exhibitors may often have enough influence with their local newspapers to induce one of them to use the series.

Print Three of Series a Week

Miss Kennedy is now hard at work on the cartoons, which will be published in a series consisting of comic strips of the dimensions as the "Mutt and Jeff" and "Polly" comics in the daily papers. They will be furnished in matrix form, seven columns wide. The Goldwyn Pictures Corporation places one condition on their use. The newspaper must print in the signature line above the strip, "By Madge Kennedy, Goldwyn Pictures Famous Star." Three comics a week will be available and possibly six later.

The new Goldwyn Pictures producing alliance, which was not content until it had captured Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy for the screen, has several distinctive ambitions. The Goldwyn managers do not want their productions to be like other motion pictures. They wish to bring a new type of players to the screen, a new type of scenic settings into the celluloid drama; to create a new type of direction and build up an atmosphere distinctive to Goldwyn productions.

How it has been done in one of the Goldwyn pictures in which Mae Marsh is the star offers an illustration. There is a restaurant scene in the play which must be peopled with "smart" women. Adolph Klauber, who engages the artists for Goldwyn, despaired of finding the types the picture calls for from among the job-seeking extras that haunt the studios. He solved the problem of obtaining the "right" people when, a few mornings ago, sixteen charming women living on upper Fifth avenue and the West Side of New York received invitations to be the guests of Mary Marsh for a luncheon at Sherry's. Mary Marsh, the hostess, was, of course, Mae Marsh, the Goldwyn Pictures' star, a fact that she did not reveal to her guests, fourteen in number, until the luncheon party of four tables was well under way.

As a result of the venture, Miss Marsh will be supported in her newest Goldwyn Picture by an even dozen New York society girls.

"Bobbie" Harron at Goldwyn Studios

Mae Marsh and Bobbie Harron are at work in Miss Marsh's second Goldwyn Picture, now being made at the Fort Lee studios by Director John W. Noble. The scenario for their picture is the work of Mary Rider, a playwright and author of wide reputation who wrote a dramatic vehicle in which Marguerite Clark won successes, as well as several successful scenarios for Mary Pickford pictures.

Vernon Steele, who is Mae Marsh's leading man in her first Goldwyn Picture, is a handsome and clean-cut young Englishman who, in his brief film career, has, like countless other sons of the empire, followed his country's flag into the world's far corners.

Miss Elliott has just completed her first picture under the direction of Allan Dwan and in a few days will face the camera again for her second picture under a second director not yet announced by Goldwyn. Miss Elliott's second picture gives her a mystical and powerful role bigger than any she has ever had in her entire career, says her director.

There is still another Goldwyn player in the person

Mae Marsh and Vernone Steele in an early Goldwyn drama.

of Marguerite Marsh. "Lovey" Marsh, as a star of Biograph, Reliance and Fine Arts-Triangle pictures, including many Griffith productions, has been seen by more millions than any man or woman who was born or ever lived in the Sunflower state.

"Lovey" Marsh With Goldwyn, Too

Mary Garden's first picture will be ready in September. . Goldwyn is directing its newspaper publicity for Miss Garden's introduction to picture audiences, toward the end of drawing new patrons to the theaters, as well as the old audiences. The stories of conditions in France which will appear in American newspapers during her stay in France is only one of the instruments of publicity that are now being utilized by Goldwyn to create a national fame for Miss Garden as a motion picture star, as well as to keep alive the popularity she has known for many years as a star of grand opera.

Adrian Gil-Spear to Head Scenario Department

Goldwyn has announced the engagement of Adrian Gil-Spear as the chief of its scenario department, effective April 1.

Gil-Spear, who made the exceptionally fine scenario of "The Barrier," Rex Beach's recent production of his own novel and who has just completed the scenario for "The Auction Block," another of Mr. Beach's stories, is also well known as a poster and magazine artist, whose name and work are familiar to virtually all readers of the larger illustrated magazines.

His last work before joining Goldwyn will be the completion of the scenario of "The Dark Star," a Robert W. Chambers' story for the International.

Gil-Spear brings to Goldwyn a vigorous artist's appreciation of pictorial values and a definite understanding of drama.

Dion Titheradge in Marsh Picture

Dion Titheradge, now playing with Laurette Taylor in "The Harp of Life," has been engaged by Goldwyn Pictures to appear in the second Mae Marsh production, now being made in Fort Lee. Miss Marsh's latest picture is the work of Mary Rider, who is the author of several of Miss Pickford's successes.

When the porter asked President Freuler of Mutual if he would be brushed off he replied that he would prefer being helped off by Helen Holmes. It was the occasion of Mr. Freuler's visit to the Signal studios. The train he went back to town on was Signal's own special, which you will see often in "The Railroad Raiders."

Exhibitor Kills Sunday Laws

By J. E. Hipple

Proprietor Bijou Theater, Pierre, South Dakota.

The legislative session of South Dakota just adjourned resulted all right for the picture man. The writer was the only one on the ground of the state picture men except Representative Widlon. The state ministerial association presented a drastic and cinching Sunday law, but this was killed. A new law was passed regulating booths and seating and exits.

This law takes the place of the old state license law, which provided a $5.00 annual license. That is repealed and a new inspection bill places all public buildings under inspection of the state fire marshal department. They will collect $5.00 for an inspection and not over twice in any one year shall the fee be paid. This places churches and school houses under the same inspection and booth regulations, but churches and schools are not forced to pay the fee.

I feel that our good luck is due largely to the exhibition of nothing but feature films in the Bijou during the legislative session, including Sunday nights. Our program regularly is Metro, World, Triangle, Paramount and V. L. S. E.

There was an opposition house part of the time and on one occasion he ran a birth control film, advertising in the afternoon for women only and throwing the doors wide open at night. This caused some just and severe criticism, but as this opposition house closed before the bills were finally acted on, that stuff did not hurt as much as it might have.

The exhibitors are to blame for running this sensational stuff and one showing of such a film makes more trouble from a legislative standpoint than all other features of the picture business combined.

There is too much production for the market. The producers of good programs should refuse to furnish pictures to a fellow who will run these rotten programs, that are billed "for women only"; "children under twelve not admitted," and the like. We have a Sunday law now that is supposed to shut off moving pictures, but it is not enforceable as the title is defective. Whatever good luck we have in escaping drastic legislation cannot be traced to any state organization, as we have none and it has remained for Pierre to look after this subject very largely, no film exchange or anybody else helping to furnish even the smokes.

Petrova Begins First Lasky-Paramount

Madame Olga Petrova, the celebrated dramatic actress who joined the stars of the Jesse L. Lasky Feature Play Company several weeks ago, has begun her first picture for the Paramount Program. Maurice Tourneur, who has just signed a contract for one year with the Lasky company, is to direct the production, the opening scenes of which take place in Egypt at the time of the Rameses. Maurice Tourneur will also direct Mme. Petrova's second production, the title of which has not yet been decided upon.

The offices of the Frank Powell Producing Corporation have been moved from the Times Building to larger quarters at 71 West Twenty-third street, New York.

The new offices of the Powell company will be those that formerly were occupied by the executive offices of the Mutual through which distributing organization the productions now being made under the direction of Mr. Powell are released.

Critics Praise "Babette"

"Babette," the Greater Vitagraph Blue Ribbon feature, met with a remarkable reception at its pre-release run at the Rialto in New York City on Saturday, March 17. Director Rothapfel had staged the five-part photoplay with his usual artistic settings, enhancing its natural value as a picture with remarkable music. As a result of the opening the Rialto played practically to capacity through the entire week. "Babette" is to be released through the V. L. S. E. exchanges on April 2.

The photoplay was reviewed by the critics of the New York newspapers who were lavish with their praise.

T. E. Oliphant of the *Mail* wrote:

"Her acting as 'Babette' is such stuff as screen stars are made of." And of Marc MacDermott who takes the part of the hero-crook Critic Oliphant says: "His acting ably seconds the work of Miss Hyland. These two players provided adequate support in making a feature well deserving of the applause it received from yesterday's Rialto audience."

The *New York Herald* had the following to say:

Mr. MacDermott's work placed him distinctly in the better class of motion picture heroes as he rarely jars the funny bone of the spectator when he means to be serious. Miss Hyland was a charming heroine.

Harriet Underhill in *The Tribune* wrote:

Pretty Peggy Hyland is at the Rialto in a fascinating little picture play called "Babette," which embodies all the thrills which audiences love to feel. Miss Hyland does not try to be cute—she is cute. Marc MacDermott is quite irresistible.

"A romantic and amusing picture was the feature to start the new week at the Rialto," is the way the critic of *The World* describes Greater Vitagraph efforts.

The *Morning Telegraph*:

"Babette" will be found of exceptional artistic merit from the angles of acting and setting. The Vitagraph Company has produced nothing better in some time. This production is in every respect worthy of the exhibitor's attention.

The *Sun* critic said:

Peggy Hyland will add much to her growing popularity with the title role "Babette." She has regular features and large lustrous eyes like those of Marguerite Clark and is destined to become an American favorite.

Anita Stewart is starred in "The More Excellent Way," the splendid new Blue Ribbon feature which appeared March 26. Charles Richman plays opposite Miss Anita.

Governor Attends Opening

UNQUESTIONABLY the biggest demonstration in behalf of motion pictures in the history of New England occurred last week on Tuesday night at the premiere in the Colonial Theater of Cecil B. De Mille's great motion picture production, "Joan The Woman." Not only was Geraldine Farrar, the star of the picture; Jesse L. Lasky and other prominent film men present, but Governor McCall of Massachusetts and his family and official staff; and Mayor Curley of Boston, his family and staff, occupied boxes, which gave to the occasion an eclat not enjoyed by any other theatrical opening in Boston in years.

Geraldine Farrar in "Joan the Woman."

In New England film circles they are still talking about the enthusiastic way in which two thousand of Boston's best and bravest were stirred by the picture and thrilled by the extemporaneous events of the evening. These included, chief and foremost, the singing of "The Star-Spangled Banner" by Geraldine Farrar, a native of Boston; and the exchange of complimentary phrases between the Governor, the Mayor and the prima donna.

The Boston premiere of "Joan The Woman" was the first big exhibition outside of New York and Los Angeles. The Colonial was gayly decorated for the evening, the boxes occupied by Governor McCall and his suite were bedecked with the national colors and the Seal of the Commonwealth; while Mayor Curley's box was distinguished by a great gold seal of the city. Miss Farrar sat under a rosette of French, English and American national colors. The lobby of the theater was decorated with costumes, armor, spears, flags, lances and trumpets actually used in the making of the picture by Cecil B. De Mille last summer.

All Boston was alert, as was also New England, which is a hot-bed of pro-Ally sentiment, to see Miss Farrar's anticipated active loyalty to America in refutation of the frequently published slanderous statements that her heart was not with her native people in the world crisis. Any such doubts were entirely dispelled by the prima donna herself in interviews with Boston newspaper men and also by her actions on Tuesday evening—the premiere of "Joan The Woman" having been postponed from Monday night in order that she might be present—as she not only sang "The Star-Spangled Banner" but wore as a scarf a ribbon of national colors.

"I am an American first, last and all the time," said Miss Farrar.

Mr. and Mrs. Jesse L. Lasky, Mr. Hiram Abrams and other well known film men came over from New York for the premiere.

The New England rights to the De Mille picture are controlled by the Cardinal Film Corporation of New England, 193 Pleasant Street, of which M. J. Garrity is general manager.

Rothacker's New Book

Because only the best will satisfy him, and because he disregards expense in attaining the best, Watterson Rothacker's occasional contributions to advertising literature are always works of art. We employ that rather hackneyed term in the absence of any that would be more fitting.

Rothacker, besides the remarkable industrial ability he has been demonstrating with constantly increasing force for seven or eight years, is a writer of parts and a builder of brilliant business epigrams. We were about to comment on his long experience in this line before he became a manufacturer and a first-line film producer, but probably talent is more responsible than experience. At any rate he has put it to good and lavish use in the booklet entitled simply "Moving Pictures," and carrying the characteristic signature of the Rothacker Film Manufacturing Company.

Reading beyond the purely literary merit of the composition, its description (well illustrated) of the company's highly modernized plant in Chicago is worth admiration—both for the plant and for the description. There are thirty-two pages of it altogether, including the double covers; and it is one of those jobs which printers are often moved to advertise as samples of what they can do when they really try.

Incidentally Rothacker's partial list of those his organization has already served includes most of the big industrial names that you can think of—and we have no doubt he will add all the rest of the important ones to the catalog in due time.

Vitagraph Has "First Aid" Room

The officials of the Vitagraph Company recently requested a first-aid room where all employees might receive immediate attention in case of accidents or illness to be established in the studios.

Immediately their request was put into effect and now one of the larger dressing-rooms closely resembles a hospital ward. The walls have been painted white and all sorts of surgical instruments and appliances have been installed.

This room has been placed under the direction of Sig Stark who attended one of the city's largest medical colleges and who has gained much knowledge from practical experience.

Although this innovation is still very young a number of employees have already found is necessary to visit Mr. Stark and in one or two instances the prompt attention which they received prevented them being confined to their homes indefinitely.

Theater Companies Combine

One of the most important combinations of theatrical interests announced recently is that of the Saenger Amusement Company of Shreveport, Louisiana, and Fischtenberg Amusement Enterprises of New Orleans. This consolidation was effected on March 24.

The new combination represents a large number of first-class houses in southern territory. The theaters affected are located in New Orleans, Shreveport, Monroe, Alexandria, Louisiana; and in Texarkana, Houston, Texas; Vicksburg, Mississippi, and Pensacola, Florida.

The new amusement combination will control in all thirty-five motion picture theaters.

General Inaugurates Special Service

EXHIBITORS ENDORSE FOUR REEL FEATURE

PRESIDENT BENJ. B. HAMPTON of the General Film Company has inaugurated a new "popular priced service" for the smaller exhibitors who are patrons of the General Film Company. The outline of the plan is revealed in the following letter to exhibitors:

To Our Customers:

Many exhibitors have asked us for service at a price lower than we can accept for our new subjects.

We want all the business we can get at a profitable price, and also we want to do all we can to assist all classes of exhibitors. Therefore, we submit the following plan for a service at popular prices.

We have on hand about 50,000 reels of various subjects in various lengths. These pictures are our regular program subjects from our regular manufacturers, dramas, comedies, etc. Our exchanges are now prepared to serve exhibitors with programs booked from this vast assortment of products at very low prices, prices at which any exhibitor can make money.—*General Film Company.*

President Hampton believes that the small exhibitor has been neglected to a considerable degree in late years and with the increasing cost of production and distribution the price of new features has gone up to a point beyond the reach of a large number of these smaller theater owners. It is for this reason that he has inaugurated the new popular price service which seems destined to meet a big and immediate demand.

Exhibitors Endorse "One Hour Screen Time"

Every since the General Film Company made its first announcement of the new famous "Fortune Photoplay" series, the executives of that company have been receiving letters from exhibitors endorsing the "One Hour Screen Time" idea. "Fortune Photoplays" are all founded on stories that have appeared in the Street & Smith group of magazines—*Ainslee's, The Popular, Smith's, People's,* etc., and when the General Film Company made its first plans for the series it was decided to limit the length to four reels since that length of picture was found after a careful investigation to be the most popular with exhibitors. Letters were sent to 5,000 prominent picture theater managers throughout the country asking them what length of picture they preferred and by far the great majority answered the inquiry by placing their vote in favor of the hour length. Accordingly this length was adopted and featured prominently in the advertising and publicity. The first subjects in the order of release are "The Inspirations of Harry Larrabee," "Mentioned in Confidence," "The Devil's Bait," "The Yellow Bullet," and "Vengeance of the Dead." A famous film beauty is featured in each picture. The General Film Company has received word that "Fortune Photoplays" will be the opening attraction at the new Palace Theater in Duluth which will open early in April.

Living Library of American Fiction

If the plans of General and Columbia College are carried out, the films of the series based on the O. Henry short stories will form the nucleus of a living library of American fiction to be inaugurated at the famous New York educational institution.

The plan it to keep a screen record by means of the films themselves of the works of all great American writers. As these great literary efforts are transferred to the screen the various manufacturers will be asked to contribute to this library and it seemed only fitting to the college authorities to inaugurate this idea with the pictured short stories of O. Henry long conceded to be the greatest of all short story writers.

Accordingly prints of the first of the series have already been placed in the departments to be devoted to the living library at the college and as fast as the stories are picturized the reels will be filed in the department allotted to them.

It is announced that there has been a slight change in the order of distribution of the O. Henry series. The first subject will be "The Third Ingredient" and following in the release order are "Friends of San Rosario," "The Marionettes," "Past One at Rooney's" and "The Gifts of the Magii."

It is safe to say that no pictures recently placed upon the market have excited the same amount of curiosity as have the O. Henry subjects, which form a vast mine of

"The Yellow Bullet," a Fortune Photoplays production which is soon to be distributed among the country's screens by General, is an unusual play, as the above scenes testify.

At the left is a scene from "The Third Ingredient," one of the O. Henry stories filmed by Broadway Star for General. The horseman is Mildred Manning, the center of interest in the play.

intensely dramatic and unusual material. To a greater extent perhaps than the works of any other author the writings of O. Henry lend themselves to the film. It must also be considered that in making the pictures the racy flavor of the author's genius is always present; every title and sub-title being taken direct from the pithy matter of his books. Also every "location" is authentic, whenever it has been possible to film the actual background whether the scene was in "suicide Hall" on the Bowery or in Mrs. Vere DeVere's Fifth Avenue drawing room. The above mentioned features in themselves make the O. Henry pictures a distinct advance in the cinemagraphic art.

COHAN PICTURE A TRIUMPH

Exhibitors and Trade Notables Enthuse Over "Broadway Jones"—J. J. Murdock Attends Showing and Doubles His Bookings

The advance showing of George M. Cohan's initial Artcraft photoplay, "Broadway Jones" attracted an unusual audience to the Forty-fourth Street Theater last Tuesday morning where exhibitors, theatrical celebrities, trade-reviewers, actors, wine agents and in fact every representative Broadwayite gathered to view the Cohan screen debut.

One of the most notable guests was J. J. Murdock of the United Booking Offices, who attended to pay George M. his respects in his new venture. This is the first motion picture trade showing that Mr. Murdock has ever attended. Immediately upon conclusion of the showing Mr. Murdock congratulated the famous actor-author-producer as well as Director Kaufman and proved the sincerity of his enthusiasm by doubling the bookings of this picture over his circuit. Originally booked for a three-day run at the U. B. O. houses the production is now scheduled for a week at each theater.

Mitchel H. Mark, president and general manager of the Strand Theater, New York, in a letter to Walter E. Greene, president of Artcraft, said: "Harold Edel, Max Spiegel and myself witnessed the initial performance of 'Broadway Jones' this morning. It is a most happy combination of star and play, well produced, and to our mind fitting the most popular taste and fancy. It is commendable efforts of this kind that will insure the stability of the business. We cannot too strongly endorse this production. We are sure that it will meet with favor and success wherever shown."

Among the notables present at the advance showing were Douglas Fairbanks, John Emerson, Holbrook Blinn, Marie Cahill, Mr. and Mrs. Jerre Cohan, Dennis F. O'Brien, Walter E. Greene, Joe Kaufman, Ben Mosley, J. J. Murdock, Adolph Zukor, Jesse L. Lasky, H. Whitman Bennett, Al Kaufman, John De Wolf, Carl Pierce, Mitchell M. Mark, Max Spiegel and Harold Edel. The trade press was represented by the following: Edward Weitzel, Ben Grimm, Pete Milne, Frances Agnew, Weed Dickinson, Edward Reddy, Adam Hull Shirk, George W. Graves, Jolo, Jim Milligan, Laura Hostetter, George Pardy, R. W. Baremore, Jim Beecroft, T. Rendall and Milt Lowenthal.

New Titles for Art Dramas

The coming Erbograph feature, the working title of which was "The Dragonfly," will be released on April 5 on Art Dramas program under the final title of "The Inevitable," and the Apollo picture, formerly known as "Whose Hand?" will be released as "The Great Bradley Mystery," on April 12.

Anna Q. Nilsson is the star of "The Inevitable," which is a drama of intrigue and revenge, threaded with an appealing love story. Chester Barnett, William Bailey, and Lucile Dorrington are in support of the star. The play was written by C. Hobart Doty.

"The Great Bradley Mystery," which was written by Edward Ellis, the renowned actor-author, is a surprise drama of unique construction. Alma Hanlon is starred, while Edward Earle plays the leading male role. Edward Ellis himself is in support.

Charlie Is Having His Troubles

A telegram from Charlie Chaplin to the Mutual Film Corporation makes it necessary to postpone the release date of the next Mutual-Chaplin special, "The Cure," from March 19 to April 16. Charlie telegraphs:

"Owing to the incessant rains on the coast, and because I do not care to run the chance of a single Chaplin release being in any way below quality, it is impossible to complete 'The Cure' according to schedule."

"Speeding Up Susan," featuring Jack Mulhall, is a four-act comedy-drama being filmed at Universal City.

Vitagraph's "Womanhood, the Glory of the Nation." An American battery in action.

"WOMANHOOD"

Greater Vitagraph's Eight-Reel Film on Preparedness Shown in New York and Philadelphia Aids Patriotic Campaign

Timely in its appearance on the screens of America, just at the moment when the pulse of patriotism beats strongest, the Greater Vitagraph battle picture of eight-reel length, entitled "Womanhood, the Glory of the Nation," has met with a quick response from the public. In New York and Philadelphia, where the pre-release engagements are setting in motion the waves of patriotic interest that give the picture drawing power, several large patriotic organizations have gone to work to swell the attendance in the interests of the national preparedness campaign, wherever the picture is shown in the United States.

The picture begins a pre-release run at the Broadway Theater in New York, Sunday, April 1. Accompanying its public presentation, the wheels are turning which will unite such organizations as the Daughters of the American Revolution, the National Preparedness Society, the American Defense League, the National Security Society and the Navy League, in promoting a country-wide sweep of patriotism to encourage attendance of able bodied men everywhere whom the patriotic societies wish to reach with the message that the film "Womanhood" bears.

"Womanhood" is the brain child of former President Roosevelt, who probably is the greatest advocate of preparedness in the United States. More than a year ago Colonel Roosevelt foresaw the dangers to the United States through the lassitude of its people. He knew something radical was necessary to arouse them and to save the country, should it become embroiled in war.

Colonel Roosevelt, who is a close personal friend of Commodore J. Stuart Blackton, director general of Greater Vitagraph, suggested to the widely known motion picture magnate that a picture, preaching "preparedness" in every foot of film, should be made. The result is "Womanhood, the Glory of the Nation."

Commodore Blackton and Dr. Cyrus Townsend Brady, acting on numerous suggestions of Colonel Roosevelt, wrote the story which was immediately scenarioized. It took eight months of constant effort and work to complete the eight reels in order that the picture will carry the message intended. Colonel Roosevelt appears upon the screen and pictures of President Wilson are utilized to make the photoplay as realistic as possible.

In Philadelphia, where it began its run in the Chestnut Theater March 19, the picture was greeted with enthusiasm. It was acknowledged that the first performance brought out a class of persons who heretofore have not been patrons of motion pictures.

The critic of the *Philadelphia Record* writes: "Of the greatest timeliness is the new super picture 'Womanhood.' The picture gave an impressive example of the need for preparedness in this

"Womanhood, the Glory of the Nation," J. Stuart Blackton's soul-stirring spectacle

starring Alice Joyce and Marry Morey with an unusually powerful all-star cast.

country. Excellence of photography, fine characterizations and many unusual effects combine to give this picture a foremost position among pretentious and important productions of the screen."

All of the Philadelphia critics agreed that one fact contributed largely toward the success of the picture besides the splendid direction by Commodore Blackton, superior photography, picking of locations and that was the fact that "Womanhood" was produced by an all star cast. Alice Joyce and Harry T. Morey are the co-stars. They are ably assisted in their work by such players as Peggy Hyland, Joseph Kilgour, James Morrison, Naomi Childers, Templer Saxe, Walter McGrail, Edward Elkas and Little Bobby Connelly, the foremost child actor of the screen.

"Womanhood" will be released throughout the country through the various V. L. S. E. exchanges on April 9. Greater Vitagraph purposes to give the preparedness advocates every assistance in spreading the propaganda by advertising "Womanhood" in newspapers throughout the United States and through the use of more advertising space and most conclusive advertising than ever has been put out by Greater Vitagraph in the past. The paper and heralds for "Womanhood" are lavish, the paper consisting of two one sheets, two three sheets, one six sheet and one twenty-four sheet.

Walt Mason in Films

The Filmcraft Corporation of 8 West Fortieth street, New York, has secured the exclusive motion picture rights to the material of one of America's most unique and lovable writers and one of the most widely known and read—Walt Mason.

It is Walt Mason of whom William Allen White says:

The philosophy of Walt Mason is the philosophy of America. Briefly, it is this: The fiddler must be paid; if you don't care to pay, don't dance. In the meantime, grin and bear it, because you've got to bear it and you might as well grin. We do not claim its medicinal properties will cure everything. But it is good for sore eyes; it cures the blues; it sweetens the temper; it cleanses the head and aids digestion. In cases of heart trouble, it has been known to unite torn ligaments and encourage large families.

Walt Mason's record as a producer of poems and rhymes is unique; he is in a class by himself. Through the George Matthew Adams Service he supplies a list of over 200 of the leading newspapers of the United States with a new poem every day in the week, fifty-two weeks a year, and has been doing it for years past. Day after day the fountain flows. There is no poison in it. And sometimes real poetry comes welling up out of this Pierian spring of Emporia, Kansas, where Mason lives.

The first of these pictures, "The Dipper," in one reel, has already been completed and is scheduled for a week's run at the Rialto, New York, in the very near future. In speaking of this after reviewing it, Mr. Rothapfel said in part: "It is the kind of comedy that the industry needs, clean, wholesome and done with good taste. The humanness and the wit and simplicity of this picture makes it an extraordinary release."

"The Dipper" was directed by Addison J. Rothermel, formerly with the Edison and Kalem companies, and embodies a very effective combination of "legitimate" screen dramatization with a touch of animated comedy, the latter work being under the direction of A. B. Heath of the Kineticartoon Corporation.

No releasing arrangements have yet been made, Royale V. Rothermel, general manager of Filmcraft, stating that his company is considering offers for both, a releasing arrangement on a program and for an outright sale of the negative.

Brady Tells Methods

The photomotorial activities of William A. Brady for at least another year will insure World-Pictures being Brady-Made. A contract has been made to take effect next month.

Referring to his experience as director general for the past twelve months, Mr. Brady said to a reporter:

When the board of directors finally induced me to take an active interest in World-Pictures, I consented to try it for six months only, upon the assurance that I should have an absolutely free hand. I am free to say that I have not been hampered in the slightest degree, and the fact that I have already remained twice as long as I had agreed to stay, coupled with the present renewal, indicates that the situation is satisfactory all around.

We are extremely careful in the selection of World material. Everything is laid out in detail and made ready for use on short notice, then when the director finishes with his work I take the picture and supply any deficiencies I am able to detect. After that, perhaps two months before the release date, I go over the play again, and if I find anything of a serious nature requiring time to fix up, the date of issue is postponed, another picture substituted, and we go at our work with all the deliberation we need.

There are several reasons why I do not direct our pictures from start to finish. First, we issue a picture every week and frequently have three or four under way at the same time. Secondly, under the present system I am able to give my best attention to putting the finishing touches upon all of them.

This has been my system through all my years of producing spoken plays. If results are what count, anybody who looks over my list of successful stage plays will be likely to concede the value of my plan in that field, while reference to the list of World-Pictures Brady-Made to date will show how it has worked out in the film business.

Making Money with "Sins"

Several theaters showing McClure's "Seven Deadly Sins" in the territory served by the Chicago Superpictures office, inform Branch Manager C. B. Price that they have been holding people out on days when the "Sins" are shown. The management of the Princess Theater, at Peoria, Illinois, owned by the Seaver Amusement Company, showed "Greed" recently. People were unable to get to the box-office. A letter received by McClure Pictures tells how tickets were peddled, circus fashion, among the crowds on the sidewalk in front of the theater, a hand satchel being used to hold the dimes and dollars. Peoria audiences receive the pictures with marked approval, the management reports.

The Vaudette Theater, at Springfield, Illinois, runs the "Seven Deadly Sins" on Mondays, Tuesdays and Wednesdays. Exceptional business has been the rule on those days.

J. C. Grampp, proprietor of the Orpheum Theater, Rockford, Illinois, uses considerable newspaper advertising in the local newspapers to supplement the publicity which the "Sins" have received through the McClure publications, and writes that the pictures are going in great shape.

Melford With Fox

William Fox announces the addition of George H. Melford, one of the best known and best liked moving picture directors in the industry, to his directorial forces.

Mr. Melford will make photodramatic subjects in the Fox studios at Hollywood, Cal.

CONQUEST PICTURES IDEA

New Motive Back of Edison-Made Pictures Is to Build a Program of Clean Plays, Says Manager L. W. McChesney

The big idea back of the Conquest Pictures, which Thomas A. Edison, Inc., is offering through Forum Films, Inc., is set forth in a statement made by L. W. McChesney, manager of the Edison studios.

In selling Conquest Pictures through Forum Films, Inc., we primarily are selling an idea. We are not at first going to emphasize the productions because we believe that the idea is bigger than the pictures. We also assert that it is greater than any pictures on the market and that it contains more possibilities for future development than any definite plan that is behind the production of any contemporary program or open-booking pictures. In Conquest Pictures, we are selling exhibitors the idea of clean pictures, and, in turn, we want exhibitors to sell this idea to the public. We do not claim that the pictures on our new program will be ideal according to the standards that now exist in the motion picture industry, but we do claim that they will meet the ideals upon which the permanency and prosperity of the business must be based.

There is not going to be any buncombe or any blare of trumpets connected with the launching of the Conquest Pictures program, because we do not feel that this is necessary. We are not selling a more or less sensational state rights production that is designed to appeal to the more morbid element of the public for a comparatively short period of time. We are selling an idea and in doing this we naturally must use marketing methods that are distinctive from any that have been used before. The major part of our work will be done through personal contact with exhibitors. Through representatives of Forum Films, Inc., we are going to the exhibitors of America and ask them to use five reels of Edison Conquest Pictures each week and to program them each week on a certain day. We are not going to do any sensational advertising in selling these productions to exhibitors, and we do not want the latter to make any exaggerated claims in presenting them to the public.

We will be satisfied if the public very gradually and almost subconsciously absorbs the ideal that somewhere there is a new influence in the motion picture world. We want the patrons of picture houses to come to realize, even if the process is a gradual one, that pictures that bear the Edison Conquest brand cannot offend any of the ethics of good taste.

We are not minimizing the difficulties that confront us in this project and we do not expect to overcome them in any short period of time. We are ready to spend years, if necessary, in bringing to a successful working basis the campaign that we have started to produce pictures that will set a new moral standard in the motion picture industry.

Clean Pictures Welcomed

We have not the slightest doubt regarding the ultimate success of our new policy. From the time we first announced that we had committed ourselves to the production of absolutely clean pictures we have received endorsements of various kinds from every part of the country. We also are favored by a universal demand for cleaner and better pictures—a demand that Conquest productions specifically are designed to meet. We are going to present a new, moving, living and growing program—a program that will acknowledge no restrictions except those imposed by the ethics of good taste and decency. In other words, Conquest Pictures are going to be the tangible expression of a great idea. And the idea is—clean pictures.

War's Other Side in "Motherhood"

War and hate and mother-love, patriotism and fear and daring—all are mingled elements in "Motherhood," Marjorie Rambeau's second production for Mutual, made under the direction of Frank Powell.

Miss Rambeau in the role of Louise, a peasant woman, is called upon for all of her ability in emotional portrayal, and in the opinion of many of her critics, succeeds remarkably in the scenes where her mother love is awakened for her child—a son of the lust of war.

"Motherhood" is a story which will appeal alike to the promoters of peace and those who are anxious for war. It is not a preachment for peace but shows war in all its hideousness when the glamour has been removed. It is not a picture of battlefields and great armies engaged in conflict but rather shows the woman's side of war. It shows how even the innocent children are forced to share their burden of the warfare, and brings out strongly the fact that there is as much suffering for those left at home as for those in the midst of battle.

The next Clara Kimball Young picture to be offered to the public will be "The Easiest Way," adapted from Eugene Walter's great drama, directed by Albert Capellani, for Selznick-Pictures.

Scenes from "Motherhood," Mutual production featuring Marjorie Rambeau, made by Frank Powell. Miss Rambeau was formerly one of Manhattan's favorite stars before the footlights of Broadway. She has done remarkable work in many stage successes and her work on the screen has the same captivating qualities which mean good box office returns.

Hart Again With Triangle

The noted good-bad man, William S. Hart, has sufficiently stated that he has renewed his contract with Thomas H. Ince to appear in Triangle plays for a period of two years longer.

William S. Hart, re-signed with Ince.

In a telegram to Motography, Mr. Hart states that his reason for re-signing with the Triangle forces, is because he considers the present "lineup of Triangle" one of the strongest in the country. "I assure you that my efforts will be to make my future productions bigger and better than ever," concluded Mr. Hart.

This announcement will chloroform the various rumors that have sprung into life during the last few weeks regarding the association of Mr. Hart with a number of other companies.

Mr. Hart is without argument the dean of the screen bad men, and has remarkable following among picture goers. He is essentially a man's actor, but thousands of women and children are open admirers of him and his cave man ways.

Both Mr. Hart and Thomas H. Ince are to be congratulated upon the new contract.

Advertise State Rights Picture

Prompted by a thorough appreciation of the justice of the contention of territorial rights buyers, that there is a lack of sincere co-operation between the exchange man and manufacturer, in the selling and exploitation of super-motion picture productions, the Frohman Amusement Corporation issues the following interesting statement:

Unfortunately, it is a seeming truth that the great majority of manufacturers are concerned only in grabbing the almighty dollars for return of the sale of territory rights—there is apparently no thought of future relations and a building for stability in their business or a permanency in the list of customers. As a result of these observations, this organization has, for the past few weeks, been in active correspondence and consultation with its clientele, requesting suggestions for the correction of these grave errors, and in reply to our inquiries we have, practically, without exception, been requested by the buying personnel, to lend our attention first to the manner and method of advertising our productions. There has been a generous request, that consideration be given to the advertising of a production at the time when it will do a material good to exchange man and producer alike—at that time when the production has been sold and is ready for its bookings. It is a just claim indeed and will have its application, at least from this office.

Beginning with the release of our next super-production "God's Man" in which H. B. Warner makes his bow under the Frohman banner, we will inaugurate a radically different style of advertising schedule, which we conscientiously believe is in part solution to the just wants of our buyers. We have made but a restricted announcement of the preparation of "God's Man," still enough to notify the buying public that such a product is in the making.

In response thereto there has been almost general reply from all sources, with offers for the purchase of "God's Man" which we consider most frankly, as flattering in a great many instances. We do not doubt but that the sale of this production could be completed without further usage of advertising space in motion picture journals—but such a method of procedure would assuredly be an injustice to those men who have bought our production; therefore, we desire to record ourselves forcefully in both our contentions and promises. "God's Man" will receive an advertising representation worthy of the production, a general display, that our buyers may reap a benefit therefrom. We propose with this production and with our productions of the future to give the greatest consideration to the aiding of our buyers to market the product after they have paid their money to us.

A number of weeks of consistent advertising of our production will, in all instances, be our rule, after the picture has been sold, and we will endeavor to prepare this style of advertising of the strength to carry return to the territorial buyer in the form of applications for bookings. "God's Man" will have an advertising equipment of unusual scale, which equipment are a number of noval ideas for exhibitors.

Early April Fox Plays

Theda Bara, Genevieve Hamper, Gladys Brockwell and Stuart Holmes are the notable stars who head the casts of the first four April releases which William Fox announces. The order of the photoplays will be:

April 2—Theda Bara in "Her Greater Love," a special production; also, Genevieve Hamper in "Tangled Lives."

April 9—Gladys Brockwell in "Her Temptation."

April 16—Stuart Holmes in "The Derelict."

Miss Bara's third super de luxe feature, "Her Greatest Love," is a magnificent film based on Ouida's widely read novel, "Moths." J. Gordon Edwards directed the picture and has put the beautiful natural backgrounds in and around St. Augustine and Palm Beach, Florida, into the work. Harry Hilliard, Glen White, Walter Law, Alice Gale, Marie Curtis and Calla Torres are in the cast.

J. Gordon Edwards also screened "Tangled Lives," in which Genevieve Hamper, the distinguished star of silent and spoken drama, has the lead.

Stuart Holmes does brilliant dramatic work in "The Derelict," written and directed by Carl Harbaugh, whose production of "The Scarlet Letter" for Fox Films was so popular throughout the country.

The little barefoot lad is Volo Vale in General's Fortune Photoplay, "Mentioned in Confidence." In the circle is Mildred Monning featured in General's O. Henry series.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

Wants Long Extension Shaft

I have tried several places to get an extra long extension shaft or shutter spindle for my machine, a Power's 6A. I have used them but do not remember who they are made by. Are they made by the Power Co. or not? Do you think that an extra long extension shaft would help my picture any with only a 55-foot throw? I can't get the right focus on the shutter from the condensers with the one I have.— *Bert Gorman, operator, Pastime Theater, Alexander City, Alabama.*

You can get the shutter shafts from the Nicholas Power Co., 88-90 Gold street, New York. They make an extra long spindle and they make an extention shaft to fit over the spindle on the machine. If you order the extra long spindle you will have to change spindles on the machine, and I would not advise any operator to attempt to do this unless he has the proper tools and is experienced in this kind of work.

I would suggest that you order the extension shaft and then you can fit it over the shaft that you are now using and do the job in about five minutes with the aid of a screw driver. Before you order the shaft, measure and see how long a one you will need to get the shutter in focus and when you do order, give the distance from the end of the old shaft to the point where the shutter is in focus so that they will send you an extension long enough.

In setting the shutter to get the best results proceed as follows: First loosen the shutter screw so the shutter will move freely on the shutter spindle. Then throw the light through the machine, without any film in the machine, on the wide blade of the shutter. Next open the lamp house door and with your left hand place a screw driver blade as near flat as possible against the rear condenser. With the right hand, move the shutter on the spindle until the screw driver blade is in perfect focus on the blade of the shutter. Tighten the set screw in the shutter at this point and then run off a few feet of film and you will notice that a large per cent of the flicker is missing.

If you are using two machines in the booth, set the shutter on one of the machines according to the above rule and then try first one machine and then the other and you can readily see the difference. By making a temporary shutter out of cardboard and using it instead of the regular shutter, you can measure on it and you will find that you can cut down the width of the blades when the shutter is at the proper distance from the lens.

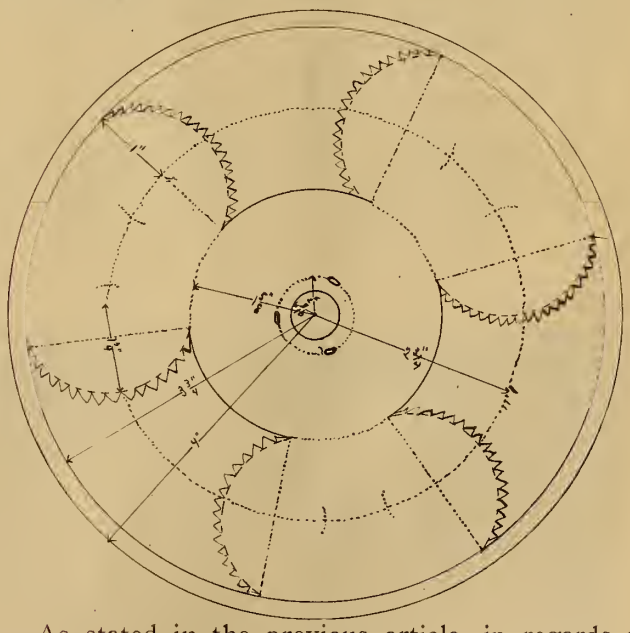
Measure on the cardboard shutter with the light thrown through the lens, without any film in the machine and mark with a pencil at the point where the intermittent sprocket starts to move; then move the intermittent movement to the point where the intermittent sprocket stops moving and mark the blade at this point. Remove the shutter from the shaft and cut down the blade on each side to within 1/16-in. of the lead pencil marks.

Then place this pattern over the regular shutter and cut the regular shutter to the same width as the pattern. Then place the regular shutter back on the shaft and set it at the proper place. The object of the extension shaft is to lessen the flicker and by cutting the width of the shutter blades gives more light on the screen.

Another Shutter Proposition

While attending the convention of the I. A. T. S. E. and M. P. M. O. at Cleveland, O., several weeks ago, the writer met Brother Novotny, a delegate to the convention from Local No. 202 of Waterloo, Iowa, and he gave me a diagram of a three-wing shutter that he has been using and asked me to try it out and then pass it on to the operators. I have tried it out on a Power's machine on a short throw and it works very well. I do not know what it will do at different distances, but will give the diagram with the different dimension here below and the operators using D. C. current and Power's machines can try it out.

The same style of shutter may be used on any make of machine using an outside shutter but the diagram shown below is for a Power's. This shutter, I am told by Brother Novotny, will not work with the two blades on A. C. as well as it does with the three blades on the D. C.



As stated in the previous article, in regards to setting the shutter in focus with the condensers, the width of this shutter may be varied to suit the throw of the picture. The diagram shown here will not do for every machine. But the operators wishing to try

it out can make the shutter blades to suit their own case. Try it out and I would be glad to hear from the different operators as to what they get in results from the experiment.

Filming Tornado Wreck

Brother J. H. Finke and the writer made a hurried trip on Monday, March 12, to Newcastle, Indiana, and filmed the remains of the resident section of the city that was visited by the tornado on Sunday afternoon about 3:30 p. m. We left Indianapolis at 3:35 a. m. and arrived at Newcastle at 5:00 a. m. After securing a military pass countersigned by Mayor Lem Watkins, we visited the stricken district and I will not try to describe it for that would be impossible. The Animated Weekly of the Universal has several feet of the film and that will describe it better than words ever could. The first thing we did on arriving in the city was to look up the several operators or make inquiries about them, and I am happy so say that they were all fortunate, as not a single one was harmed nor suffered any property loss as far as we could find out. Brother Hoffman, also of Local No. 194, went over with us and represented the Pathe News.

Saturday a. m. Brother Finke and myself made another hurried trip to New Albany, Indiana, and filmed the results of another tornado that visited that city at 4:00 p. m. Friday, March 23. We left Indianapolis at 3:35 a. m. and arrived at New Albany at 7:30 a. m. and were the first cameramen on the job. After securing our military pass, countersigned by Mayor Morris of New Albany, we visited the stricken districts and the damage done and the loss of life here was about three times greater than that at Newcastle. When we left on Saturday noon, March 24, there were thirty-two dead and over one hundred in the hospitals and many of them were not expected to live. Once again the operators were lucky, for we made inquiries at the different relief stations and at the police stations and as far as we could find out none of them were hurt nor had any property loss.

Film Renovators Installed

R. D. Hanish of the Rex Film Renovator Company of Columbus, Ohio, was in Indianapolis for several days last week installing one of the firm's renovators for the Blue Bird Company. This makes two machines of the Rex brand that are working here. The other one is at the Central Film Service Co. The operators in this territory using first-run film from these two firms give the renovator their hearty indorsement. New releases after being treated can be run through the projector without being tension marked and you operators who have to battle first-run film know what that means.

Apollo Buys Ellis Play

Contracts have just been signed by Harry Raver, president of Apollo Pictures, Inc., whereby a play by Edward Ellis, entitled "The Great Bradley Mystery," becomes the property of his company for picture purposes. Work on the production has already been started at the Apollo studios in Fort Lee, under the direction of Richard Ridgely.

Mr. Ellis, who is a noted actor as well as a playwright, won fame in the latter field with his play, "Any Night." This drama, written for the Lamb's Gambol, so appealed to Holbrook Blinn that he made it the feature of his bill at the Princess Theater, New York, where it enjoyed a successful run.

Selznick Talks of "The Deemster"

Speaking of his deal with Dr. W. E. Shallenberger, of the Arrow Corporation, under which he attained control of "The Deemster" in New York state, Lewis J. Selznick states that he proposes to give this picture the widest possible publicity campaign.

"I am taking up 'The Deemster,'" stated Mr. Selznick, "because it fulfills my idea of what a special feature production should be, both in subject and magnitude. There are real brains behind this photoplay, from the author, Hall Caine, down to everyone who had anything substantial to do with its development on the screen. It's a big story founded on a big theme and it has been made a big thing from the highest standpoints of motion picture production.

"It long ago became evident to the men who are the real leaders of progress and attainment in picture production that the only substantial foundation of a successful picture is a real story—one that has sufficient spiritual force behind it to make an impression on the consciousness of an auditor.

"To my mind also 'The Deemster' possesses many elements which make it a very safe business proposition. The author has been before the American public as a writer of realistic fiction for fully thirty years. This story introduced him to the literary world in America and he has constantly remained conspicuously before it since that time, subsequently writing several other novels of great dramatic power and literary merit. Mention Hall Caine's name and immediately people about you will begin to name his books and discuss them. I do not think I am saying too much when I say that Hall Caine is more intimately known by American readers of fiction than any other contemporary writer. 'The Deemster,' in the view of every literary critic, is the most powerful of Mr. Caine's stories. Its dramatic power was appreciated over twenty years ago when it was produced as a play.

"The Arrow production is splendidly done—it's a credit to the producing corporation in every way. It is superb in its detail, most satisfying in cast, convincing in locale of scenes and unsurpassed in photography. In the latter essential it is undoubtedly one of the best pictures I have ever seen."

Briliant Now Scenario Editor

Arthur M. Briliant, general editorial and publicity representative of Consolidated Film Co., since its formation, has resigned to become chief of the scenario department of the Erbograph studios at 203-211 W. 146th street. The Erbograph Company is producing five-reel photographs for the Art Dramas program.

Mr. Briliant announces that his company is in the market for first-class scenarios. Only stories of unusual merit and novelty of theme are desired.

George Ovey Signs Again

George Ovey has signed a new long-term contract with David Horsley whereby he will continue to be featured in the Cub comedies released weekly by Mutual.

Music for Submarine Films

For the first time in the history of the trade a completely equipped and expertly managed musical department has been embodied as part of the regular organization of a film manufacturer.

This progressive innovation has been attempted by the Williamson Brothers through their company, the Submarine Film Corporation, New York. The step is taken for the benefit of the exhibitors and territorial buyers of the Williamson Brothers' productions.

The department in question will be under the direct personal charge of M. Winkler of the Carl Fisher Music Publishing House. Mr. Winkler has achieved an enviable reputation in this particular phase of amusement and is recognized as an authority upon the subject of music for motion pictures. In addition to acting as Musical Editor for several of the foremost trade papers, he has arranged music for such productions as "The Dumb Girl of Portici," "The Ne'er Do Well," "The Common Law," "War Brides," "The Battle Cry of Peace," for different states rights buyers.

As the first step in the perfection of his organization, Mr. Winkler has engaged the services of M. L. Lake, a composer of exceptional reputation, who is already engaged in preparing the musical themes for the first new production of the Williamson Brothers.

In keeping with their plans to do the thing as perfectly as possible, the Williamsons have sent Mr. Lake to their producing headquarters in the Bahamas where he will be enabled to descend into the photographic chamber at the bottom of the sea and there compose his themes and melodies in the exact environment of the production itself.

A complete orchestration will be furnished by this department for every Williamson production. In order to make these scores available to the small exhibitor a plan has been devised whereby the exhibitor can rent them from his exchange or from the executive offices of the company at a small outlay.

Longer Runs in Vogue

The willingness of theater managers to depart from the established regime of the daily change in favor of more extended showings when occasion offers, is well illustrated by the bookings for runs of two and three days length in Chicago theaters which are running the current Mary Pickford-Artcraft picture, "A Poor Little Rich Girl."

On the north side are the Vitagraph, Bugg and Covent Garden Theaters running the picture three days. The Michigan and South Side Theaters have booked it for three-day runs, while the De Luxe Theater will show the picture for four days. These are all neighborhood houses.

Geraldine Farrar in "Joan, the Woman," the remarkable Lasky picture produced by Cecil De Mille which opened at the Colonial Theater, Chicago, March 28. Jones, Linick and Schaefer are giving the photodrama an unusual presentation.

The picture will run one week at the Strand Theater, in Evanston, a suburb of Chicago, and three days in the Oak Park Theater, of Oak Park. Other neighborhood houses which have booked the feature for several days are the Circle, five days; Famous, three days; Crawford, three days; Ashland, three days; Avon, three days. Numerous other theaters will run the feature two days. All of the houses of the Ascher chain and those of the Lubliner and Trinz system will show "A Poor Little Rich Girl."

"Fatty" Arbuckle in Statuettes

Paul Beygrau, artist, designer and sculptor whose work for the King of England won him notice, has modeled a life-like statuette of the famous comedian who recently joined Paramount to make for them two-reel comedies for all exhibitors. These odd little figures are being distributed throughout the country by the Western Novelty and Doll Mfg. Co., of Seattle, Washington. Exhibitors are planning to use them in connection with their window and lobby displays.

Sales Managers Who Make the "World" Go Round.

Left to right, first row, sitting: Harris Hurst, Cincinnati; E. A. Eschmann, Cleveland; Felix F. Feist, New York; L. A. Rozelle, Chicago; J. R. Levy, Minneapolis. Second row, sitting: G. N. Montgomery, Kansas City; Jack Weil, St. Louis. Standing: Robert Cotton, Detroit; Ricord Gradwell (general manager), New York; G. T. Landis, Indianapolis; Harry Heyman, Omaha.

LESSER EXPLOITS ART DRAMAS

Noted Independent Distributor Secures Control of Art Dramas Productions for California, Arizona and Nevada

Sol Lesser, known to the film industry by the number of important and successful enterprises he has engineered, among them the control of "The Ne'er Do Well," "The Spoilers," and "Cabiria," and who recently purchased "Intolerance" for the western territory, has just contracted for the rights to the Art Dramas program for the states of California, Arizona and Nevada.

In a statement regarding this important transaction, Mr. Lesser said:

I have contracted for Art Dramas for the western territory after a thorough investigation. I have faith in the men behind the organization. I believe in the Art Dramas policy because it means Star Stories without the inflated star. Exhibitors are beginning to see the uselessness of paying exorbitant rates for a picture with a poor story, a poor cast and a poor production, redeemed only by the name of a fifty-thousand-dollar star. The excellence of the Art Dramas program, on which there is no picture that is not distinguished by a splendid story, competent cast and artistic production, will, I am sure, prove a gigantic force towards putting the motion picture industry on a business-like basis.

Because they are not forced to pay out exaggerated salaries for so-called stars, the producers of Art Dramas are able to give exhibitors features of superior merit at a price within reason. The exhibitors and exchange men are thus assured of a satisfactory profit, and photoplay audiences have an opportunity to witness strong, original dramas of the highest entertainment value.

Harry Raver, president of Art Dramas, Inc., referring to the deal with Mr. Lesser said, "That Sol Lesser, a man known to be the most important and most discriminating individual distributor in America, is so convinced of the soundness of Art Dramas ideals that he contracts for the program for the western states, is a conclusive proof that we are supplying a long felt want."

NAOMI CHILDERS PLAY

"The Auction of Virtue," Art Dramas, Introduces Popular Star on This Program in a Strong Story Written by Joseph Poland

Naomi Childers will make her debut on the Art Dramas program in "The Auction of Virtue," made by the U. S. Amusement Corporation. The play was written for the star by Joseph Poland, famous novelist and writer. Mr. Poland is the author of "The Cloud," a recent Art Drama in which Jean Sothern was starred.

Leslie Austen, Wyndham Standing, Kirke Brown and Evelyn Dume are in support of the star in this picture, while Herbert Blache was in charge of the direction.

Miss Childers takes the role of Phyllis Shaw, the daughter of an invalid mother, whose life has become embittered by poverty. She has consequently brought Phyllis up with one aim—to marry a rich man. Phyllis works as a cloak model. While she is posing in an expensive gown, an artist, Jerry, sees her, and becomes interested. Through him she secures an opportunity to pose for artists and she soon becomes a popular member of the Bohemian set. Her mother dying, Phyllis is left alone. Through overwork, Jerry goes blind. His money rapidly diminishes and Phyllis suggests holding an auction of his possessions.

At this auction is present a number of millionaires, all interested in Phyllis. When the last of the trinkets is sold, she cries, "What is the bid for me?" Someone suggests "A house on Riverside Drive." Another bidder says, "Two limousines." The bidding goes higher, until suddenly Jerry rushes up and says, "Mine is the highest bid: Marriage!"

She is interested in the rich man's offer, however, and accepts his invitation to look over the house he has promised. While here she is attacked by him, and escapes in terror. She goes back to Jerry, now convinced that poverty is not the worst thing in life, and that she loves and wants to help the young artist.

The company has been at work on this picture for some time, although the announcement of Miss Childers joining the U. S. Amusement Corporation was not made till last week. It was thought best to hold this from the public until the picture was practically completed.

"None So Good as Motography"

Motography, Chicago:

As I just subscribed for your magazine for 1917, I would like one of your free record books.

I am a weekly reader of Motography and don't think there is a better or a magazine as good as Motography.—Yours truly, *T. J. Kempkes, Crete, Neb.*

Quick Response to New Policy

Kleine-Edison-Selig-Essanay announce that, as an accelerator of business, Mr. Kleine's recent statement that, beginning April 2, Kleine-Edison-Selig-Essanay would release a feature every week proved a great success, evidenced by the yearly contracts already signed and the large number coming into the general office from their branches.

Exhibitors recognize pictures of unusual merit and are glad to contract for a year at a time, thus ridding themselves of the vexations incident to shopping for pictures to fill in open dates.

In New York alone, Manager W. E. Raynor reports an unusual response to Mr. Kleine's announcement, and he expects to have at least 300 new yearly contracts signed in his territory before the new policy goes into effect April 2.

"The Trufflers," by Essanay, featuring Nell Craig and Sydney Ainsworth, will be released April 9 as the first release following this new policy.

"Builder of Castles," Edison, featuring Marc MacDermott and Miriam Nesbitt, will follow April 16.

"Jones' Bubble," Essanay, presenting Bryant Washburn and Hazel Daly, will be released April 23.

"The Faith of Nancy," Selig, with Tom Santschi and Bessie Eyton featured, will be released April 30.

Film Enlargements Practical

Announcements have recently been published of a new process in photographic enlargement, which permits the making of photographs from motion picture negative.

Ernest Shipman states that Joseph Shipman discovered and invented this process of photographic enlargement from negative three years ago. Certain parts of his invention have already been patented at Washington. For two years photographs have been sold to the trade by the Shipman process.

Nearly every photograph used in the exploitation of "Civilization" was made by this process, Mr. Ince entrusting Joseph Shipman with his negatives in order that the finest results might be obtained. The first order

on photographs was for $2,000 and the state rights buyers are now continuing to purchase these photos, as there was a dearth of the ordinary still pictures. The Williamson Brothers have made arrangements for the enlarging of all their undersea photographs by this process. The plant is situated at Los Angeles, where Joseph Shipman is doing a great deal of work for the government in connection with the Lick Observatory at Mt. Lowe, California.

The tremendous benefit of this process to the motion picture industry, which has already passed the experimental period with the Shipman process, should make this new feature of great interest to the trade generally. Arrangements are now under way for plants to be opened both in New York and Chicago.

Art Dramas Captures Earle

Although he is still a very young man, Edward Earle, who plays the lead in "The Great Bradley Mystery," an Apollo-Art Drama, has had more experience on the stage than probably any of the leading men of today. His stage career covers a period of sixteen years. Naturally he began very early; he started in a Toronto stock company when a boy, playing juveniles at a salary of five a week.

Edward Earle, who is now with Art Dramas.

In this company he soon began to play every conceivable role, and after a year or so he left it to join Tim Murphy, who was then playing one-night stands. His first New York appearance was in "Sweet Kitty Bellairs." Later he joined Mary Mannering in "Glorious Betsy," and since then his career has been with one star after another, in Broadway successes. His screen career began two years ago with Famous Players. Later he joined Pathe and went from there to Edison, where he starred in features for some time. His recent acquisition to the Apollo force of players is considered a great triumph of that comparatively new company.

Writers on motion pictures have commented often on the naturalness of Mr. Earle's acting. In his characterizations there is no suspicion of "acting."

Mr. Earle, curiously enough, objects to being called handsome. It is his desire to win recognition, not through an accidental grace of feature, but through a genuine acting ability. But those who have seen the star in "God's Man," "Ranson's Folly," "Eugene Aram," and others of his big successes know that in appearance he is of the type which is known as "matinee idol." Unlike most matinee idols, however, he relies more on his ability than on his appearance.

In "The Great Bradley Mystery," the Art Drama in which Mr. Earle will next be seen by photoplay audiences, he has a splendid role. Alma Hanlon plays the lead in this picture, which was written by Edward Ellis, the actor-author, who also plays an important role. This picture will be released April 5.

Fierce Fight in "Square Deal Man"

A fierce fight with knives and six-shooters—in which William S. Hart battles savagely against two powerful opponents—is one of the hair-raising scenes of "The Square Deal Man," the new Triangle-Kay Bee play by J. G. Hawks, in which Thomas H. Ince presents Hart as star. The encounter is declared unequivocally to be the most bitter struggle ever staged at Inceville.

As "Jack O'Diamonds," a gambler, Hart, in the play, escapes from two scheming Mexicans who had planned to kill him, and then returns to a hacienda, intent upon rescuing its mistress, a young girl, whom he knows will become the object of the "greasers' " attack. It was for this scene—wherein he appears at the opportune moment and clashes with the Mexicans—that the fight in question was staged.

Darrel Foss, as "Pedro" and Thomas Kurihara, as "Anastacio," acted as Hart's antagonists in the affray. Armed, one with a knife and the other with a knife and gun, they rushed at Hart viciously and pinioned him against the wall. Then, Hart succeeded in drawing his own gun and backing the two away from him, only to have them return again and again in their desperate frenzy.

More than two hundred members of the Hart troupe, engaged to work in other scenes during the day, watched the struggle, and united in pronouncing it to be the most realistically fierce combat ever filmed at the big plant.

Lasky Works on Defense Committee

(When you read this story, if you have not already sent in your name, join the thousands of loyal Americans who have already shown their desire to stand by the government of the United States by sending in your name to the Mayor's Committee on National Defense, 50 East Forty-second street, or to the office of Jesse L. Lasky, 485 Fifth avenue, New York.)

Immediately after his appointment as chairman of the motion picture division of the Mayor's Committee on National Defense, Jesse L. Lasky distributed to every motion picture theater in Greater New York slides asking for patrons' signatures to the declaration of patriotism, and one-sheet posters effectively designed with the star spangled banner for theater lobbies. This is one of the very few occasions for which permission was granted for the use of the American flag on lithographic posters. These posters have been mounted on cloth and draped on touring cars which are covering the theaters of the city, distributing patriotic declaration blanks and collecting signatures.

Mr. Lasky is devoting much of his time to this patriotic appeal to loyal Americans in an endeavor to obtain two million signatures through the medium of the motion picture theater. So far his efforts have been more than repaid, judging from the big number of signatures which are coming in.

"The Silent Master," the forthcoming Robert Warwick production for Selznick-Pictures, is founded upon the E. Phillips Oppenheim novel, "The Court of St. Simon," adapted and directed by Leonce Perret, a famous French director who will be introduced to American audiences in this photodrama of romance and mystery.

These new Triangle plays ought to keep all your seats warm. The one on the left is "A Woman's Awakening," with Seena Owen, and the other scene is from "Cheerful Givers," with Spottiswood Aiken.

New William Hart Play

William S. Hart will make his next appearance under Triangle-Kay Bee auspices when he is presented by Thomas H. Ince in a powerful western melodrama, "The Desert Man." This is declared to be one of the most unusual plays in which the beloved character star ever has appeared.

"The Desert Man" is a tense tale of the eternal strife waged between good and evil; of the successful struggle carried on by a good man who is quick on the draw, in a hopelessly dejected town on the border of the desert. It is bristling with adventure of the kind that is so dear to Hart audiences, and is made refreshing by a love interest that never wanes.

Hart is not a bad-man in this play. He is wholesouled and God-fearing, but is not reluctant to resort to forceful methods of erasing vice from the village he has chosen for his home. As "Jim Alton," the wanderer on the desert, he is said to have equaled, if not surpassed, his many remarkable performances of the past.

In the principal feminine role, Margery Wilson is seen as "Jennie," the girl who brings gladness to the heart of the "desert man" and thereby inspires him to fight for the betterment of the little town. The production was directed by Hart.

New Fox Players

William Fox announces this week the addition oi many new players to the casts of pictures which are now, or soon will be, in work. To the William Farnum company in the studios at Hollywood, California, are added Alan Forrest, Florence Vidor, Lillian West and Genevieve Blinn. Miss Vidor was seen in "A Tale of Two Cities," and Miss Blinn appears in "Tangled Lives," a Fox release for April 2.

Three newcomers to Fox Films have been assigned to roles in the next George Walsh feature, which Otis Turner will direct again. They are Florence Mayon, Kenneth Everett and Phil Gastrock. Mr. Walsh's leading lady will be Doris Pawn. Also in the cast are Willard Louis, William Burress and Josef Swickard. Mr. Swickard will be recalled for his excellent portrayal of Dr. Manette in "A Tale of Two Cities."

George Walsh himself will have the part of a book agent in the photodrama.

In the East, Valeska Suratt has just begun posing before the camera under the direction of William Nigh, who joined the Fox organization a short time ago. Miss Suratt herself returned a few days since from Tampa, Florida, where Kenean Buel has finished the scenes showing the star in the screen version of a famous Rider Haggard novel.

Nance O'Neil Productions Ready

Word comes from the studios of the Frank Powell Producing Corporation at College Point, Long Island, that Nance O'Neil, the celebrated star who was recently signed to appear in Powell pictures released by the Mutual, has completed two dramas.

"Mrs. Balfame," the picturization of Gertrude Atherton's famous book of that title, which brings the works of that celebrated novelist for the first time to the screen, was completed a number of weeks ago.

The release date of this first O'Neil offering through Mutual exchanges has been set for April 9, in accordance with the Mutual's policy to have all productions completed at the studio at least four weeks in advance of release date.

The second of Nance O'Neil's Mutual-Powell dramas is Henrik Ibsen's "Hedda Gabler," that striking characterization and picture of Norwegian life which formed one of the noted actress's strongest stage roles. It will be released some time in May.

Two New Subjects for Gail Kane

Gail Kane has started work at the American studio on her second production for Mutual. This will be an adaptation of H. S. Merriman's popular novel "With Edged Tools."

The third vehicle chosen for Miss Kane will be entitled "The Indiscretion of Molly." This is an adaptation of the novel by Charles Sherman, "The Upper Crust."

The first feature in which Miss Kane appeared for Mutual was "Whose Wife?" This is now completed and the release date will be announced in the near future.

College Women See Minter Play

The Alumnae Club of the University of Minnesota entertained at a "movie" afternoon on Saturday afternoon, March 17, at the Calhoun Theater, Lake Street and Girard Avenue South, Minneapolis, Minnesota, for the benefit of a cottage dormitory for girls who desire to live cheaply while going through the university.

The feature of the two performances was Mary

Miles Minter's first Mutual Star Production, "Youth's Endearing Charm." Films showing various activities at the University of Minnesota, and selections by the Girl's Glee Clubs completed the program.

Miss Minter sent a telegram to the Alumnae Club, assuring them of her good wishes, which was shown upon the screen.

Handle Big Advertising Campaign

Following the appointment of Cameron H. Bristol of Philadelphia as manager of Triangle's special department of advertising, R. W. France, general manager of the Triangle Distributing Corporation, makes the following statement:

Triangle Distributing Corporation has created a special advertising department which will be in charge of Cameron H. Bristol, whom we consider to be one of the best advertising men in the country.

Mr. Bristol has been in the advertising business for over ten years. His most recent connection has been with the Electric Storage Battery Company of Philadelphia, where he conducted one of the most successful advertising campaigns ever carried on in this country. He made the word "Exide" known throughout the entire world. He has been for some time past familiarizing himself with conditions in the moving picture industry, and while this is a new field for him, he comes to us with a fresh viewpoint and full of new ideas with respect to moving picture advertising from which we expect big results.

He is now working on plans along special lines, and we are trying to devise the best method of adding to the knowledge which the general public has of the Triangle product. We expect to be able to make some interesting announcements along this line in the near future.

Jackie Saunders as "Sunny Jane"

In "Sunny Jane," Jackie Saunders' first production for Mutual, Miss Saunders plays a harum-scarum, imaginative, gingham-dressed little country girl who plays about every trick that you ever thought of when you were about that age.

Besides being up to all sorts of pranks, Jane is also a highly imaginative child, and her statement, "I am not what I am," is always a signal for a flight into visionary realms in which she is always a heroine and some brave knight is saving her from death or disaster. At one time she is a queen, at another she is Cleopatra reclining on her couch while Marc Anthony drinks a love potion with her, or again she is simply a little country girl saved by a handsome man.

To anyone brought up on a farm or loving farm life "Sunny Jane" will bring a pang of homesickness. There are scenes of cattle in the fields, flocks of sheep, goats, chickens, big collie dogs, hay mounds stacked high and all that goes with a well kept farm.

Exhibitor Praises Bernhardt Feature

Concerning the engagement of the Sarah Bernhardt motion picture "Mothers of France," at the Rialto Theater, New York, manager S. L. Rothapfel has written the following letter to World-Pictures Brady-Made:

It is only fair to tell you that after terminating the engagement of Madame Sarah Bernhardt in "Mothers of France," the Rialto has shown its most pretentious presentation. Never in my career have I heard such splendid comment; never have I seen so much enthusiasm as was displayed during every presentation of this engagement. The business was enormous, the line extending way around to Forty-third street, both afternoon and evening, and not alone was it a financial and artistic success, but it did a great deal toward bringing in a good many patrons who never knew of the entertainment that we were giving here. I consider this last the most valuable, and makes "Mothers of France" the most profitable engagement I have ever had in the Rialto, in fact, one of the most profitable engagements I have ever had during my career.

Surely, there is no possibility of offending anyone in a matter where their sympathy may lie, as even the German papers spoke in glowing terms of the performance and said that it might well be called "Mothers of Europe" or "Mothers of the World," instead of "Mothers of France."

I congratulate you upon owning and having the distribution of this wonderful subject, and any exhibitor who presents it and uses even a small amount of pains, will reap a tremendous profit both artistically and financially.

Anchor Six-Reeler Released

The six-reel feature, "Hell Hath No Fury," produced by the author, James A. Stiles, for the Anchor Films, of Freeport, N. Y., has been completed and is now being offered states rights buyers. The director was Charles E. Bartlett and the scenes were filmed in Los Angeles, Santa Cruz, Big Bear Valley and Passadena, Cal. The cast includes Melbourne MacDowell, Joseph King, Robert Warwick, Reeves Eason, Cora Drew, Grace Davison and Corrinne Johnson. The release date was March 20.

Jackie Saunders has fine support in her new play, "Sunny Jane"

Warren Completes First Production

Edward Warren has returned from Florida and North Carolina and celebrated the completion of the first production to be released under his own trade mark, "The Warfare of the Flesh," by making plans for his

"The Warfare of the Flesh," the new Edward Warren production.

next feature. The play he has just finished for the state right market has engaged his attention since early last January. The interiors were finished a few weeks ago a the Herbert Brenon studios and the allegorical prologue was made in the South. The announcement of the release of "The Warfare of the Flesh," heralds Mr. Warren's debut as a producer-director-manufacturer. In discussing his work Mr. Warren says:

When I secured financial support for my own company, I was elated because of the opportunity and the avenue of progress and achievement it opened up to me, but I fully sensed my triple responsibility. As a producer, I felt responsible to those who ultimately were going to show their faith in my work to the extent of paying for state rights. As a director, I was keenly alive to my duty to the public and the exhibitor, both inexorable judges, but whose confidence, because of their position, is very much abused. As a manufacturer, I felt the burden of the counting room and necessarily actuated by the desire to produce the character and type of production that frankly will not only make money for the buyer and the exhibitor, but also for those who are financially supporting my enterprise.

Thus my position was not an easy one at the outset. However, I had my problems well fixed in my mind, and the solution of them, because I knew what I was after, was therefore not as discouraging as they would have been had I been lacking in a thorough understanding of requirements, and specifications. For instance, I was fully aware, before I started, of just what the state right buyers want. I made a study of market conditions, program competition and other fundamentals.

As a result, I have a production with many superlative selling points; points that the buyer can sell to the exhibitor and the exhibitor to the public. I have six stars, all of whom have been exploited by motion picture manufacturers and theatrical managers. They are therefore known to the picture public as well as the theatergoer. My story is of the kind that will interest all classes particularly the women, for it is a clean, domestic thesis. In all I am thoroughly satisfied that I have fulfilled my obligations and start work on my next picture with the satisfaction of knowing that final results will measure up to the expectations of all those who may be interested.

"The Trufflers," April 9

"The Trufflers," Essanay's picturization of Samuel Merwin's story of that title, will be released April 9. The advertising which the story, published in the *Cosmopolitan Magazine*, obtained formed a good basis for advance advertising for the picture. In addition to this an all-star cast of good box office drawing power, including Nell Craig, Sydney Ainsworth, Ernest Maupain and Richard C. Travers, was provided for the production by Essanay.

Reports of pre-bookings from the Kleine-Edison-Selig-Essanay Service, which is releasing the film, indicate that "The Trufflers" is off for a good run throughout the country. The picture has a screen time of 1 hour 12 minutes.

Third Max Linder Comedy

"Max in a Taxi" will be the title of Max Linder's third Essanay comedy. The noted European comedian, at his Culvert City, Cal., studio, has nearly completed the filming of this production. It is scheduled for release the fourth Monday in April through the Kleine-Edison-Selig-Essanay Service. While the filming of "Max in a Taxi" is being completed, the comedian's second Essanay comedy, "Max Wants a Divorce," is having a record run, according to reports from the Kleine-Edison-Selig-Essanay Service. Backed by the big hit which the first Essanay-Linder comedy, "Max Comes Across," has made, and the national advertising campaign which Essanay is conducting for the comedian's "made in America" films, "Max Wants a Divorce" is drawing capacity business wherever it is being shown. Critics and exhibitors alike have praised the production, many declaring it better than the first comedy even.

With two hits to his credit already, Max's third production, "Max in a Taxi," cannot fail to be a big drawing card. A special line of novelties has been arranged by Essanay for exhibitors who book the comedy.

"Max in a Taxi" will have a screen time approximately of thirty minutes. The comedian's original comedy company, which was transported almost in toto from the Essanay Chicago studios to the Pacific coast, appears in the forthcoming offering.

New "Musty Suffer" Series

Essanay in co-operation with George Kleine has launched a new series of "Musty Suffer" comedies.

These comedies, presenting Harry Watson Jr. in the varied "Mishaps of Musty Suffer," will have a screen time each of approximately fifteen minutes. They are being released through the Kleine-Edison-Selig-Essanay Service.

Through the co-operative plan the two films alternate in making the releases.

The first production, entitled "The Fried Egg Hero," was released by Essanay, April 1. A week later, April 8, the second comedy, entitled "The Soda Jerker," was released. The remainder of the series will be released as follows: April 15, "Wet and Dry," by Essanay; April 22, "Truly Rural," by Kleine; April 29, "The Ladder of Fame," by Essanay; May 6, "Pure and Simple," by Kleine; May 13, "Spliced and Iced," by Essanay; May 20, "Starlight Sleep," by Kleine; May 27, "Musty B. Young," by Essanay; June 3, "Musty's Vacation," by Kleine.

Filming of the entire series has just been completed.

"The Eternal Sin," a photodrama by Herbert Brenon, starring Florence Reed, adapted from Victor Hugo's famous tragedy, "Lucretia Borgia," is the latest Selznick-Pictures released, and was given its initial showing at the Broadway Theater, New York, for a run limited to two weeks.

Current Releases Reviewed

"Broadway Jones"

Six-Part Artcraft Featuring George M. Cohan—Released March 26—Reviewed by George W. Graves

GEORGE M. COHAN'S first appearance on the screen is a triumph from all angles. First, the story lends itself most happily to screen restrictions and has plenty of dash and interest; second, the star's inimitable personality registers with smashing effect without the voice, which is largely made possible by sub-

George M. Cohan in "Broadway Jones."

titles that have the spontaneity of conversational repartee and the true Cohan touch of humor; third, Joe Kaufman's direction is that of a talented hand, making use of all comedy chances offering themselves; and fourth, the suporting cast helps at all times to make the picture realistic, lifelike. Mr. Cohan screens excellently under normal conditions, but when lighting is injudiciously used his rather light colored eyes lose for the moment their pictorial entity. This does not mean, however, that the actor's eyes are unsuited to picture work. The Cohan walk and the Cohan gesticulations lose none of their essential comedy power in the picture, while the irresistible Cohan facial expressions are brought into much more intimate view, revealing splendid subtlety necessarily lost in the distance on the legitimate stage.

Incidental to the production are some well-handled cabaret scenes and some remarkable interior night effects, showing New York's dazzling White Way. The usual lettering was cleverly replaced by that blazing forth the merits of "Chu-Chu" gum. The story provides for a little sympathetic work by Marguerite Snow, which is very delicately handled and very useful in keeping the action within the bounds of human appeal. Miss Snow was a happy choice for the part. Russell Bassett is splendid, as one by this time has grown to expect, as the old-fashioned gentleman with equally old-fashioned ideas in business, while Crawford Kent's work is entirely adequate.

From the moment "Broadway" sets out for the street he was named after, the story is thoroughly entertaining. There are any number of comedy "gags"—among them Broadway's having himself paged at the hotel purely for the advertisement—which are all sure-fires. This theme of "It pays to advertise" forms the groundwork of a number of ludicrous situations. The tale runs on, telling how Broadway makes friends with fashionable New York and entertains it at all the restaurants and cabarets, finally overdrawing his steadily depleting bank account. Not too proud to marry for money, he prepares to wed the corpulent Mrs. Gerard. The latter, however, is herself out of funds. She thinks that in Broadway she has access to all the cash she can spend. How the young spendthrift is led to see the light, how he returns to his home town and makes up with his disappointed sweetheart and how he saves from the hands of enemies the chewing gum factory which was his father's before him and *his* father's before him—the family ownership that the subtitles take pains to bring out—provides a very satisfying climax.

"Broadway Jones" is the kind of picture that the public cannot seem to get enough of. It is a sure dispeller of "the blues." George M. Cohan's name, coupled with that of the well-known play itself, has an enormous advertising value. The Strand theater in New York is giving special morning performances of the picture—rather convincing proof that it is a substantial box-office attraction.

"High Play"

William Russell in American Mutual Release of April 9—Reviewed by Genevieve Harris

A MELODRAMA with sufficient excitement to satisfy the most thrill-loving audiences is this latest release starring William Russell. Julius Grinnell Furthman supplied the story, which contains material for a number of dramatic situations and which has been well directed by Edward Sloman.

The picture is a satisfactory one of its kind, and should prove a good attraction generally. The action is swift and the story in the main clear. The work of the star and supporting cast is thoroughly commendable. Settings and photography are good.

The Story: John Sevier (William Russell), vice-president of the International Trust Company, has been befriended by James Collins (Robert Klein), its president. When the company is threatened with ruin because of Collins' speculations, John comes to its rescue with a fortune of his own and saves both the company and his friend.

John has been engaged to marry Elaine Morier (Lucille Young), whose father keeps a fashionable gambling establishment. The girl breaks the engagement when she learns that John has sacrificed his own fortune, and John becomes interested in Marion Leonard (Francelia Billington). Later Elaine repents of her hasty action when she learns that John is made president of the company and will probably become wealthier than before. But the man now loves Marion.

Then through a complicated and exciting set of circumstances, John is placed in a position where he must decide between saving Marion's brother (Ashton Dearholdt) from suspicion of murder and saving Elaine's reputation. He has witnessed

Elaine does not approve of John's sacrifice.

the shooting and knows who is guilty, but if he reveals what he knows to save the brother, Elaine will be compromised unless John marries her. The difficulty is solved when John frightens the guilty man into a confession. The brother is saved and John marries Marion.

"A Man and the Woman"

Art-Dramas Offering for March 22 Adaptation of Zola's "Nantas." Reviewed by George W. Graves

GOOD direction, good acting and an equally commendable modern adaptation of Emile Zola's plot make this a picture worth while. The adaptation, by Alice Blache, provides excellent screening material; enough for five entertaining reels. It has the elements of suspense, pathos and human interest. There is no hiding the fact that the play comes under the heading of "sex interest," but there is not the slightest indelicacy in the

treatment, a condition which keeps the offering within the bounds of legitimate dramatic entertainment. The play, as compared with plots built along similar lines, has a refreshing odor of originality, lending to all of the action the needed interest-compelling power.

Coming to the players, Edith Hallor, a new star, shows a

There's "a new star, with a great deal of skill," in this play.

great deal of skill in the handling of her part, a role which requires of her no little difficult emotional work; Leslie Austen gives a virile interpretation of the part of the lawyer, while Yolande Duquette's work as the scheming, double-faced villainess, calls for unstinted praise. The cast is a strong one, helping to put the picture over with a distinct human feeling. Kirke Brown, H. B. Parker, Zadee Burbank and Lorna Volare have important parts.

It is our opinion that the deletion of the attempted suicide scene in the beginning of the play would have made a like scene at the climax more powerful. Tendencies to suicide do not indicate strength of character, and when the act is twice repeated a little note of comedy is apt to creep in unawares. The first enactment of this scene could have been eliminated much easier than the last. Right after the attempted suicide at the climax of the story, the heroine looks into the eyes of her forgiven husband and says, "I love you because you are so brave"—a statement that only half-way convinces on recalling past-events, especially the man's penchant to self-effacement.

For the social position it will give him, James Duncan, a struggling young lawyer, enters into a strange contract. He agrees to marry the wealthy Agnes Van Suyden to cover up an unfortunate incident in the past and to give her child a name. As time passes Duncan rises to a position of power and comes to love his wife and her child, although she regards him with lofty disdain. The man receives a terrible, galling punishment as the price he has paid for success. Agnes is innocent of any wrong, but through circumstances Duncan becomes suspicious. He has their servant, Miss Perrier, spy upon her. Crawford, the man who had betrayed Agnes, returns from Europe, and the crafty Miss Perrier starts machinations in his interest, intending to collect from both him and Duncan. A prearranged situation which Miss Perrier institutes to discredit both the husband and wife in one another's eyes brings the story to a startling climax. By reason of this Duncan is lead to believe that his wife is faithless, but the wife who has at last found love for her patient long suffering husband goes to him with evidence of her innocence prevents his suicide and a happy reconciliation, or rather, conciliation, ensues. The plotters have failed in their attempts.

"The Gift Girl"

Louise Lovely in Five-Reel Bluebird Release—Reviewed by Genevieve Harris

A FANTASTIC story which introduces a number of picturesque scenes and characters, and which gives Louise Lovely an ingenue role in unusual settings serves as the basis of this Bluebird photoplay. It is a story-book plot and not concerned with real life. For this reason, the basic situation of the play, the scheme of the two dissolute old men to give the waif, Rokaia, to the wayward son of one of the men, which would otherwise be unpleasant, is accepted in the romantic spirit of the play.

The story is laid in Persia and in Paris, and the heroine is a little English girl who has been reared in an eastern harem. The story is treated in a light fashion, with elements of humor. Miss Lovely is a most attractive ingenue and her prettiness in the role of Rokaia is one of the enjoyable features of the role. The supporting cast of players, which includes Rupert Julian, the director, Emory Johnson, Wadsworth Harris, Frederick Montague, Winter Hall and Rex Roselli, is a capable one. The settings and photography are good.

As a whole, the picture will satisfy audiences which like a light, romantic offering, fairly amusing and interesting.

The Story: Rokaia, born in Persia of English parents, is left an orphan when a baby and is cared for in the household of a native prince. When she reaches marriageable age, she rebells at the idea of marrying the man her guardians choose for her, and with her tutor escapes to Paris. There she is separated from her tutor and comes to the attention of a nobleman who sends her as a "gift" to his son. The son is charmed by the innocence and beauty of the little waif and protects her. Later he falls in love with her and desires to marry her. But her Persian guardian finds her again and takes her away. After much excitement she is rescued and the story ends with her betrothal to the youth to whom she came as a gift.

"Trooper 44"

E. I. S. Motion Picture Corporation Drama Offers Novelty. Reviewed by George W. Graves

BOTH novelty and realism are injected into these reels by the participation in the drama of the Pennsylvania State Police, said to be the most efficient mounted force of its kind in the world. This was made possible by permission of Major John C. Groome, the organizer and head of the force. Captain Lynn G. Adams turns actor for the time being, having a rather conspicuous part. The scenario, by Garfield Thompson, has the distinction of being based on actual State records, as an opening subtitle reveals. It provides for a virile, convincing melodrama, with no dearth of exciting whirlwind situation and a well-sustained note of pathos and love-interest.

It is evident that Director Roy Gahris worked hard for realism, and his efforts are crowned with success. The general round-up scene in the saloon takes its rank among the biggest scenes of its kind to be yet imprinted on the celluloid. The manner in which the police, sixty strong, tear in there and clean things up sets one's blood tingling. As melodramatic entertainment, combining the detective and heart-interest elements, the picture ranks high. The novelty of having the Pennsylvania State Police take an active part in its production gives double worth to a story which already has the right ingredients for popularity.

Powerful scene in "Trooper 44."

Both the hero and the heroine (parts taken by George Soule Spencer and June Dayc) hold one's sympathies straight through. W. W. Black, always a good heavy, sustains his reputation in the role of Sandford, the boisterous villain. The role of Davis, villain No. 2, is satisfactorily taken by Roy Sheldon, while Betty Dodsworth gives an accurate portrayal of her character, Davis' mistress. Others in the truly efficient cast are Walter P. Lewis, Roy Gahris and Captain Adams, who, though this is his first

appearance on the screen, offers nothing to prove that he is not an old-timer.

Captain Jack, in love with Ruth, daughter of an influential member of a gang of outlaws, is forced to arrest her as implicated in a murder case. Her bail is provided by Davis, a man who means to get her into his power. The latter, proprietor of the hang-out of Sandford's outlaws, takes her to the latter place and assaults her. Sandy, a member of the gang, for sufficient reasons, turns state's evidence against the gang and rides for the state troopers. The sixty mounted police dash to the tavern and, after a stiff fight, subdue the gangsters. Ruth is saved from Davis and later her innocence is proved by the dying statement of her father.

"Be My Best Man"

Current Essanay "Black Cat" Release—Reviewed by Genevieve Harris

THIS is a mystery story with not a little suspense and excitement. It is not very plausible and a number of events and motives are unexplained, but the action and interest are sufficient to overcome this defect in the minds of the average patrons. The acting, with Edward Arnold, Ernest Maupain and Hazel Daly in the leading roles, is fine. The photography of the interiors might be improved upon.

The cleverest touch in the picture is the introduction, in which is shown a throng of curious by-standers congregated to view a wedding party in which a rich man's daughter is the bride. Then the play flashes back to the story which preceded the marriage.

The Story: Grant Carver (Edward Arnold) is in love with Frances Alden (Hazel Daly), whose parents wish her to marry the Baron von Helmuth (Ernest Maupain). The girl's father tells Grant that he may marry the girl if he can show his ability to earn money. Later Grant takes pity on a vagabond and, learning that the stranger is a graduate of his own college, he aids him, even taking him to a dinner party at the Alden home. At this dinner, Mrs. Alden wears a valuable necklate, a birthday gift. During the evening this is stolen. Grant believes his protege

The diamond necklace is displayed.

is guilty, but events later reveal that the suposed baron is really a noted jewel thief and that the stranger is a detective in disguise. Because of Grant's kindness to him, he allows him to capture the thief and claim the reward. Then Grant and Frances are married.

"High Finance"

William Fox Five-Reel Photoplay Released March 26. Reviewed by George W. Graves

A PICTURE of splendid entertainment value is this lively Fox comedy-drama produced under the direction of Otis Turner. The piece is apparently not supposed to be taken seriously, and if one enters into the spirit of the play and forgets about strict conviction, he may derive unlimited pleasure from the well presented comedy situations. The play deals with a number of amusing characters, most of whom are eccentric. There is the rough-and-tumble, full-of-youthful-ardor American type, the bone-collecting faddist, and the unspeakable "sissy." Then there are two pillars of high finance—enemies—each of whom see red blood in the other's presence. Then, to finish up, we have that indispensable character ingredient—"the girl." These are the various characters whose function it is to keep the spectator from leaving the theater in a grouch. The combination of the

George Walsh in "High Finance."

actors selected for the parts and the story is all that is needed to keep the afore-mentioned viewer in a cheerful frame of mind.

George Walsh has the part of an idle son of the rich who proves to his father that he is able to take care of himself when he can no longer call on father's check-book. Mr. Walsh puts over some breezy comedy "business," including the occasional vaulting of furniture, etc., and gives an entirely pleasing, spontaneous performance. Doris Pawn makes a very charming ingenue, while Charles Clary and Hershel Mayall give their best to the parts of the two fighting financiers.

The story of the play concerns the "putting one over on father" by his turned-out spendthrift son, with a romance, a copper mine and a "bunco" financial operation thrown in for excitement. Interest holds from scene one, reel one, to the "finis" display at the end of reel five. Some very good situations are built around the lovers' suspecting each other of being thieves. The final fooling of both father and his rival by the designing son puts a well-ordered finishing touch to the play.

"A Million Bid"

Five-Part Vitagraph Feature Released April 2. Reviewed by George W. Graves

MANY will remember "A Million Bid" as a picture which sent many patrons away thrilled from the Vitagraph Theater in New York shortly after its opening three years ago. In 1917 the picture is, as ever, an excellent dramatic piece but little hampered in its effectiveness by old styles in the actors' dress and surface details in direction. One thing might have been corrected, however, if possible—the star's drifting half way out of the picture for a number of feet.

The story is absorbing, briskly told and has a maximum of real gripping situations. One marvels at the cruelty of the mother who intercepts the letters of her daughter and her lover and witnesses the girl's unspeakable suffering without softening a particle—all for the sake of cold, soulless money—but there may be, or there may have been such people in the world. Some may seriously question whether or not a man who has entirely lost his memory can start all over again from the state of baby mentality and win his way to success in the world once more in five years—a thing which is done in the final reel. The writer could have made the man lose his knowledge of past events but not his whole education. However, this appearance of the supposedly dead husband to be operated upon by the second husband of his wife gives occasion for an excellent climax.

The picture is enacted by a cast of unusual talents, the names themselves indicate—Anita Stewart, Charles Kent, Julia Swayne Gordon, E. K. Lincoln and Harry Morey. Ralph W. Ince put plenty of realism into his picture. The sinking of the millionaire's yacht and the attendant scenes have plenty to offer in the way of thrills.

After the death of Sidney Belgradin, his extravagant wife, thrown back on nothing more substantial than a small insurance, frowns on her daughter's love for a young doctor, Brent. She

finally tells "the children" that they must separate for a year, and if at the end of that time they still have the same feelings toward each other she will give her consent to the marriage. Brent takes a position in the West, and through long weary months neither Agnes nor her doctor lover hear a word from

This story is "absorbing, briskly told and has a maximum of real gripping situations," says the reviewer.

one another—due to the mother's cruel interception of the letters.

Mrs. Belgradin takes Agnes abroad and fairly forces her to marry an Australian millionaire, Marshe. Agnes gives the man to understand, however, that she will be his wife in name only. While on the honeymoon Marshe's yacht sinks; Agnes is saved, but her husband is given up for lost. Arrived in New York Agnes finds the letters that her mother has intercepted and later a touching meeting occurs between the separated lovers, followed soon after by their marriage. In five years' time a case of lost memory is sent to Dr. Brent from Europe, a M. de La Mer. The wife is dumbfounded to recognize in La Mer her first husband whom she had believed drowned at sea. She tries to get to her husband to prevent the operation for the sake of their little child, but the operation is already under way. In awful suspense Agnes waits outside the door. Just as La Mer is beginning to recall the past he falls back dead—the operation is unsuccessful.

"The Eternal Sin"

Six Reel Selznick Offering for April Features. Reviewed by George W. Graves

THIS elaborate Herbert Brenon production was based on Victor Hugo's "Lucretia Borgia." Its most praiseworthy feature is the acting, especially that of Florence Reed, who makes us feel every bit of the intense grief, cruelty and mother love which are the outstanding emotions of her part. Miss Reed's work has the stamp of power and conviction and never once is there a suggestion of acting. The role is an exceedingly heavy and dramatic one. The story is told in lurid style; nothing in the way of detail is withheld in the interest of delicacy at the possible sacrifice of dramatic force. The fact that it is a tragedy is rather against the picture for popular consumption, but elegant, impressive production and flawless acting will do much to make the average spectator recommend the attraction to his friend as worth seeing.

The torture chamber scenes are gone into pretty minutely, but not enough to be needlessly offensive. The whole story keeps in a heavy line of drama, and the climax offers a tense situation where the mother unwittingly poisons her own son and he stabs her, not knowing that she is his mother. The second time Lucretia pulled out her antidote was the occasion for slight mirth in the audience—a condition that should be guarded against in a really serious scene. A repetition of an act of this kind often tends toward comedy. There are a number of small incongruencies in the action which will be overlooked by the majority, but which will prove annoying to the analytical mind. Among these was the jolly, buoyant conduct of the five sons directly after, in effect, the terrible murder of their plotting fathers.

"The Eternal Sin" has any number of sensational, highly dramatic situations, well spread over the entire action. The picture is no meagre tribute to Herbert Brenon's talents. The fact that there are twelve murders throughout the film is enough to scare away many people who enjoy a lighter, more cheerful form of entertainment, and this should be taken into account by the exhibitor who has a fair knowledge of his audience's likes and dislikes. However, the production is a big one, every bit worthy of a large outlay in advertising. Florence Reed's work is the finest, most memorable feature of the play, and her name can stand all the advertising tension placed upon it.

In the supporting cast William E. Shay and Richard Barthelmess figure prominently, each doing distinguished work.

"A Woman's Awakening"

Triangle-Fine Arts Photoplay Released March 25. Reviewed by George W. Graves

THIS picture, showing the more frivolous modern society in glaring profile, has received rather novel treatment through the united efforts of Frank Woods, the author, and Chester Withey, the director. It includes both satirical comedy and tense melodrama in its quite artificial story, but manages to hold an even interest throughout. The different types of humans in the cast prove particularly interesting in this, even though the characters are not all convincing. Seena Owen makes her part stand out in very attractive fashion. She is given material aid by Charles Gerrard, Alma Reuben and A. D. Sears.

The story concerns a country girl who comes to the city, opens her ears to the temptings of her frivolous, vain friends and shuts them to the wise counsel of the man who really cares for her and sees the danger ahead. Paula's heedless, wild career leads to her marriage with Topham, a worthless parasite, an event which finally has its outcome in a tragedy. Topham, who proves to be a cruel, worse-than-worseless husband, is finally killed by Paula's invalid mother, who has witnessed more than she can endure. Paula and her faithful sweetheart who has constantly stood by, each have reason to believe that the other is guilty of the crime, although evidence points to suicide. However, the invalid mother, seeing how things are developing, confesses to the crime and expires shortly after. Then comes the

Unusual scene in "A Woman's Awakening."

happy marriage, the union that ought to have taken place in the beginning.

Due to the unlikely story, the picture is not exceptional, but its other merits are such as to rank it with the average good program feature. The acting is a feature, and Seena Owen's name belongs on the advertising, not because she is especially well-known but because she is a feature of this particular picture.

"The Law of the North"

Shirley Mason in Edison-K. E. S. E. Release of April 2. Reviewed by Genevieve Harris

FOR a number of reasons, this is a very good attraction. First, its story holds the interest closely at all times. It is interpreted by an unusually well chosen cast and the leading roles are sympathetic. The location of the story in the north will give it a romantic glamour for most people, while it gave the Edison company a chance to introduce snow scenes of great beauty.

Shirley Mason is very attractive as the heroine, and Pat O'Malley as the young corporal has a fitting role. Richard Tucker as Reginald Annesley is a corvincing villain. Sally Crute plays Marie Beaubin, a half-breed girl, in a sympathetic manner. Others in the cast who deserve praise are Fred Jones

Annesley determines to win the girl.

and Robert Keggerris, as half-breeds, and Charles Sutton as Lieutenant Graham, Edith's father.

This is an offering which should thoroughly entertain any audience. They will leave the theater satisfied that they have been well entertained and are likely to send their friends to see the play, some commenting on the story, others on the star and not a few on the beauty of the picture itself.

The Story: Lieutenant Graham of the Northwest Mounted Police welcomes the return of his young daughter, Edith, from an eastern school to his home in Canada. His young friend, Corporal John Emerson, meets and falls in love with the girl. So also does Reginald Annesley, son of a lord, factor of the trading post. Annesley uses the power of his wealth and position to dazzle the girl but she loves the corporal.

Young Emerson is on the trail of Pierre, a whisky smuggler. He receives information from Marie Beaubin, a half-breed girl who fears Pierre. Annesley, who has wronged Marie, sees in the circumstance a chance to injure Emerson in Edith's eyes. He persuades Edith that Emerson is Marie's lover. Edith therefore gives up the young corporal and promises to marry Annesley.

Marie, learning of the engagement, threatens to tell Edith the truth. Annesley in anger kills her. Emerson is accused of the murder, but this cannot be proved. Edith by chance learns of Annesley's relations with Marie and believes he is the murderer. She tricks him into a confession. The brother of Marie kills Annesley and the law of the north is fulfilled.

"Told at Twilight"

Pathe Gold Rooster Play Starring Baby Marie Osborne. Reviewed by Genevieve Harris

THE youthful star of this offering proves most entertaining as she romps through a series of amusing and realistic incidents in the life of a high spirited youngster. A story which holds the interest and proves an acceptable vehicle for her talents and personality forms the basis of the five reels. The direction, acting and photography are good throughout. Henry King, the director, plays the role of Marie's father. Daniel Gilfether as the millionaire is excellent. Beatrice Van plays Marie's mother. A little negro boy is an important member of the cast.

Comedy, pathos and excitement are blended in the story, with the comedy predominating. There are few picture audiences who will fail to be amused at the offering. As a feature for a neighborhood house, the production is unexcelled, while its novelty and reality will make it almost as acceptable for downtown houses.

The story is by D. F. Whitcomb.

The Story: Little Mary Sunshine is a "live-wire" youngster who goes from one mischievous exploit to another, from running away to go swimming with the boys to stealing a blind couple's sign, "Please help the blind parents of nine children," and with her little negro companion begging money for ice cream. The pranks of the youngster amuse greatly an aged millionaire who lives nearby and he and the baby become "chums."

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Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Released Week of March 5.

T	The Battle of Somme (Second Episode).....	
D	The Invisible Web.....Essanay	
C	Tiny Slim and Fat.....Essanay	
D	The Vanishing Woman (Marguerite Clayton) (Is Marriage Sacred Series).....Essanay	
D	The Five Dollar Bill.....Essanay	
T	Canimated Nooz Pictorial No. 26.....Essanay	
D	The Pulse of Madness (Is Marriage Sacred)...Essanay	
D	In the Path of Peril (Helen Gibson) (First Episode in "A Daughter of Daring").....Kalem	
D	The Mirror of Fear (Grant Police Reporter Series)..... .....Kalem	
C	Efficiency Experts (Ham & Bud).....Kalem	
D	The Black Rider of Tasajara ("The American Girl" Series) .....Kalem	
D	An Actress' Romance.....Selig	2000
C	No Place Like Home.....Selig	1000
C	The Newlywed's Mistake (Geo. Larkin).....Vim	
C	Art and Paint.....Vim	
T	Selig Tribune No. 16.....	
T	Selig Tribune No. 17.....	
D	Dimples' Baby (Lillian Walker).....Vitagraph	

Released Week of March 12.

T	The Battle of Somme (Third Episode).....	
D	The Phantom Mine (Marin Sais) (Second Episode of "The American Girl" Series).....Kalem	
D	The Registered Pouch (Helen Gibson) (Second Episode of "A Daughter of Daring").....Kalem	
D	In the Web of the Spider (George Larkin) ("Grant Police Reporter" Series).....Kalem	
C	Bulls or Bullets (Ham & Bud).....Kalem	
D	The Borrowed Engine (Helen Gibson) ("A Daughter of Daring" Series).....Kalem	
C	Melies .....Vim	
C	This Is Not My Room (Ethel Teare).....Vim	
C	Dimples the Diplomat (Lillian Walker).....Vitagraph	
D	Up and Down (Dangers of Doris No. 8).....Vitagraph	
D	The Old Fourth Ward (Dangers of Doris, No. 9)..... .....Vitagraph	
T	Selig Tribune No. 18.....	
T	Selig Tribune No. 19.....	
	The Fire	

Released Week of March 19.

	The Inspiration of Harry Larrabee.....
	Official Government Pictures (Fourth Episode The Great British Navy) .....
	The Fate of Juan Garcia (An Episode of "The American Girl") (Marin Sais) .....Kalem
	The College Boys (Daughter of Daring) (Helen Gibson) SPECIAL .....Kalem
	The Veiled Thunderbolt (Grant, Police Reporter, Episode) (George Larkin).....Kalem
	The Bogus Bride (Ham and Bud).....Kalem
	Aladdin Up-to-Date (Bryant Washburn).....Essanay
	The Lucky One .....Essanay
	The Pallid Dawn (Is Marriage Sacred?).....Essanay
	A Question of Honesty.....Selig
	Everybody Was Satisfied.....Selig
	Selig Tribune, No. 21.....Selig
	Selig Tribune, No. 22.....Selig

V. L. S. E. Program

3-19	Footlights and Fakers (Hughie Mack).....		1,000
3-19	Captain Jinks, the Plumber (Frank Daniels).....		1,000
3-19	Shark's Nest (Secret Kingdom, No. 12).....		5,000
3-19	Aladdin from Broadway (Edith Storey and Antonio Moreno)		5,000
3-19	The Tragic Masque (Secret Kingdom, No. 13).....		5,000
3-26	The More Excellent Way (Anita Stewart).....		5,000
3-26	The Diary of a Puppy		1,000
3-26	Turks and Troubles (Hughie Mack).....		1,000
3-26	Great Expectations (Frank Daniels).....		1,000
3-26	The Portrait of a King (Chas. Richman).....		5,000
4-2	Babette (Peggy Hyland).....		5,000
4-2	The Collie Market		5,000
4-2	Captain Jinks In and Out (Frank Daniels).....		1,000
4-2	The Tocsin (Charles Richman).....		5,000

Mutual Program

Monday.

D	4-2	Shorty Solves a Wireless Mystery (Adventures of Shorty Hamilton, No. 12).....2, Monogram	05400–01

Tuesday.

T	4-3	Mutual Tours Around the World.....1, Gaumont	05402

Wednesday.

T	4-4	Mutual Weekly, No. 118.....1, Mutual	05403
D	4-4	An Artist's Intrigue (Ed Coxen).....American	05404

Thursday.

C	4-5	The Lady Detective (George Ovey).....1, Cub	05405
T	4-5	Reel Life .....1, Gaumont	05406

Friday.

D	4-6	The Counterfeit Five (Jimmie Dale, Chapter No. 3)... .....2, Monmouth	05407–08

Saturday.

C	4-7	Why Ben Bolted (Ben Turpin).....2, Vogue	05409–10

Universal Program

Monday.

C	4-2	Mixed Matrimony (Eddie Lyons).....1, Nestor	02298

Tuesday.

D	4-3	The Magpie (Tina Marshall).....3, Gold Seal	02299
	4-3	No Release This Week.....Victor	
C	4-3	Please Be My Wife (Bob Leonard).....1, Victor	02300

Wednesday.

D	4-4	The Star Witness (Lee Hill).....2, Laemmle	02301
C	4-4	Nabbing a Noble (Phil Dunham).....1, L-Ko	02302
T	4-4	Universal Animated Weekly, No. 66.....	02303

Thursday.

C	4-5	Somebody Lied (Priscilla Dean).....1, Victor	02304
	4-5	No Release This Week.....Big U	
T	4-5	Hagenbeck's Wild Animals.....1, Powers	02305
D	4-5	The Dawn of Decency.....1, Big U	02306

Friday.

D	4-6	The Man in the Trunk (The Perils of the Secret Service, No. 5) (Kingsley Benedict) .....2, Imp	02307
	4-6	No Release This Week.....Rex	
T	4-6	Universal Screen Magazine, No. 13.....1	02308

Saturday.

D	4-7	The Burning Silence (George Pearce).. .....2, Bison	02309
	4-7	No Release This Week.....Laemmle	
C	4-7	A Boob for Luck (Gale Henry).....1, Joker	02310
D	4-7	The Blue Print Mystery (King Baggot)....1, Laemmle	02311

Sunday.

	4-8	No Release This Week.....1, Rex	
C	4-8	The Ups and Downs of Mr. Phool Phan.....Powers	S
T	4-8	Title Not Decided .....Powers	S
C	4-8	Crooks and Crocodiles (Fatty Voss).....L-Ko	02313
D	4-8	The Terrors of War (Grace Cunard).....Big U	02314
D	4-8	The Purple Mask, No. 15 (Grace Cunard)....Universal	02315
D	4-8	The Next Victim (The Voice on the Wire, No. 4) (Ben Wilson and Neva Gerber).....Universal	02316

Sunday.

	3-18	No Release This Week.....Rex	
	3-18	No Release This Week.....Imp	
	3-18	The Mystery of the Noisless Soup.....s	02254
		Palaces of the Forbidden City.....s	
D	3-18	The Hidden Danger.....2, Big U	02255
D	3-18	The Purple Mask, No. 12 (The Vault of Mystery) (SPECIAL) (Grace Cunard and Francis Ford).... .....2, Universal	02256
D	3-18	The Voice on the Wire, No. 1(The Oriental Death Punch) (Ben Wilson and Neva Gerber).2, Universal	02257

Monday.

C	3-19	When the Cat's Away (Eddie Lyons).....1, Nestor	02259

Tuesday.

D	3-20	The Raid (Neal Hart).....3, Gold Seal	02260
	3-20	No Release This Week.....1, Victor	
C	3-20	Black Magic.....s, Victor	02261
T	3-20	Landmarks of France.....s, Victor	

Wednesday.

	3-21	No Release This Week.....Laemmle	
C	3-21	Defective Detectives (Phil Dunham).....2, L-Ko	02262
T	3-21	Universal Animated Weekly, No. 64.....	1–02263
D	3-21	Old Faithful (Leah Baird).....1, Laemmle	02264

Thursday.

D	3-22	The Hash House Mystery (Harry Myers)....1, Victor	02265
	3-22	No Release This Week.....Big U	
T	3-22	The Strangest Army in the World.....1, Powers	02266

Friday.

D 3-23 The Dreaded Tribe (Perils of the Secret Service, No. 3) (Kingsley Benedict) ....2, Imp 02267
3-23 No Release This Week....1, Rex
T 3-23 Universal Screen Magazine, No. 11....1 02268
C 3-23 In Again, Out Again (Eddie Lyons)....1, Nestor 02269

Saturday.

D 3-24 Goin' Straight (Harry Carey) ....2, Bison 02270
3-24 No Release This Week....1, Laemmle
C 3-24 Whose Baby? (Gale Henry)....1, Joker 02271
D 3-24 The Boyhood He Forgot (Phillips Smalley)....Rex 02272

Sunday.

D 3-25 The Grudge (Wm. V. Mong)....2, Rex 02273
3-25 No Release This Week....1, Imp
C 3-25 The Love Affair of Ima Knutt ....s, Powers 02274
T 3-25 Artistic China and Japan....s
D 3-25 The Rebels' Net (Grace Cunard)....Big U 02275
D 3-25 The Leap (The Purple Mask, No. 13) (Francis Ford and Grace Cunard) ....2, Universal 02276

SPECIAL

D 3-25 The Mysterious Man in Black (The Voice on the Wire, No. 2) (Ben Wilson and Neva Gerber) SPECIAL ....2, Universal 02277

Monday.

D 3-26 Shot in the West (Eddie Lyons)....1, Nestor 02279

Tuesday.

3-27 Title Not Decided ....3, Gold Seal 02280
C 3-27 Never Too Old to Woo (Marjorie Ellison)....Victor 02281

Wednesday.

D 3-28 Is Money All? (Irene Hunt)....1, Laemmle 02282
C 3-28 Dippy Dan's Doings (Dan Russell)....2, L-Ko 02283
T 3-28 Animated Weekly, No. 65....1, Universal 02284

Thursday.

D 3-29 David's Idol Dream (Jay Belasco)....2, Imp 02285
3-29 No Release This Week....Big U
T 3-29 The Grand Canyon of Arizona....1, Powers 02286
D 3-29 The Mask of Love (Pauline Bush)....1, Laemmle 02287

Friday.

D 3-30 Perils of the Secret Service, No. 4 (The Crimson Blade) (Kingsley Benedict) ....2, Imp 02288
3-30 No Release This Week....Rex
T 3-30 Universal Screen Magazine, Issue No. 12.... 02289
C 3-30 Prodigal Papa (Jane Gail) ....1, Victor 02290

Saturday.

D 3-31 Steel Hearts (Marie Walcamp)....2, Bison 02291
3-31 No Release This Week....Laemmle
C 3-31 What the ——? (Gale Henry)....1, Joker 02292

Sunday.

4-1 No Release This Week ....Rex
4-1 No Release This Week ....Imp
C 4-1 Inbad, the Sailor....s, Powers 02293
T 4-1 Title Not Decided....s, Powers
D 4-1 Snow White (Elsie Alberts)....3, Rex 02294
D 4-1 Sky Monsters (The Purple Mask, No. 4) (Grace Cunard and Frances Ford) SPECIAL....2, Universal 02295
D 4-1 The Spider's Web (The Voice on the Wire, No. 3) (Ben Wilson and Neva Gerber) SPECIAL....2, Universal 02296

Miscellaneous Features

Artcraft Pictures

3-5 The Poor Little Rich Girl (Mary Pickford).... 5,000

Art Dramas

3-1 Pride and the Devil (Alma Hanlon).... 5,000
3-8 The Cloud 5,000
4-2 A Man and the Woman (Edith Hallor).... 5,000

Bluebird Photoplays, Inc.

3-19 Polly Redhead (Ella Hall)....Bluebird 5,000
3-26 The Gift Girl (Louise Lovely).... 5,000
4-2 Susan's Gentleman (Violet Mersereau)....Bluebird 5,000

Fox Film Corporation

Released Week of

3-5 Sister Against Sister (Virginia Pearson).... 5,000
3-12 North of Fifty-Three (Dustin Farnum).... 5,000
3-12 The Siren (Valeska Suratt).... 5,000
3-12 The Tale of Two Cities (Wm. Farnum).... 5,000
3-5 Her Father's Station (Anna Luther).... 5,000
3-19 The House of Terrible Scandals (Lehrman and Billy Ritchie) 2,000
3-12 Hearts and Saddles (Tom Mix) 2,000

Kleine-Edison-Selig-Essanay

Released Week of

3-12 Little Lost Sister....Selig 5,000
3-19 Satan's Private Door (Mary Charleson)....Essanay 5,000
4-2 The Law of the North (Shirley Mason)....Edison 5,000
4-2 The Law of the North (Shirley Mason)....Edison 5,000

McClure Pictures

3-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason) 5,000

Metro Features

Released Week of

3-19 The Blue Streak 5,000
3-26 His Merry Mix-Up (Chas. Conklin).... 2,000
3-26 His Father's Son (Lionel Barrymore)....Rolfe 5,000
3-26 The Awakening of Helen Minor....Metro 5,000
4-2 The Waiting Soul (Mme. Petrova)....Popular Players 5,000
4-2 Regeneration of Reginald (Ralph Herz)....Metro 5,000
4-2 The Waiting Soul (Mme. Petrova)....Popular Plays 5,000
4-2 Regeneration of Reginald (Ralph Herz)....Metro 5,000

Mutual Features

Released Week of

4-2 The Devil's Assistant (Margarita Fischer)....Pollard 6,000
3-19 The Cure (Chaplin, No. 10)....Mutual 2,000
3-26 Motherhood (Marjorie Rambeau)....Powell 5,000
3-26 Sunny Jane (Jackie Saunders).... 5,000
3-26 Sunny Jane (Jackie Saunders)....Horkheimer 5,000

Mutual Serials

3-19 The Schemers (Perils of Our Girl Reporters, No. 13) (Zena Keefe and Earl Metcalf) 2,000
3-26 The Counterfeiters (Perils of Our Girl Reporters, No. 14) (Zena Keefe and Earl Metcalf).... 2,000
4-2 Kidnapped (Perils of Our Girl Reporters, No. 15) (Zena Keefe and Earl Metcalf) 2,000
4-2 Kidnaped (Perils of Our Girl Reporters, No. 15) (Zena Keefe and Earl Metcalf).... 2,000

Paramount Features

Released Week of

3-19 Thru Canadian Canyons....Burton Holmes 1,000
3-19 The Dummy (Jack Pickford)....Famous Players
3-22 The Spirit of Romance (Vivian Martin)....Pallas 5,000
3-26 The Bottle Imp (Sessue Hayakawa)....Lasky 5,000
3-26 Vancouver and Victoria ....Burton Holmes 1,000
3-26 Rough and Ready Peggy....Klever Komedy 1,000
3-29 As Men Love (House Peters and Myrtle Stedman)....Pallas 5,000
4-2 The Bond Between (George Beban)....Pallas 5,000
4-2 Mid-Winter Sports in Quebec ....Burton Holmes 1,000
4-5 The School for Husbands (Fannie Ward)....Lasky 5,000
4-2 The Bond Between (George Beban)....Pallas 5,000
4-2 Mid-Winter Sports in Quebec....Burton Holmes 1,000
4-5 The School for Husbands (Fannie Ward)....Lasky 5,000

Pathe

Released Week of

4-1 Mary Lawson's Secret (Charlotte Walker)....Thanhouser 5,000
4-1 Patria, No. 12 (Mrs. Vernon Castle)....International 2,000
4-1 The Mystery of the Double Cross, No. 3....Astra 2,000
4-1 Florence Rose Fashions, No. 25....Rose S
4-1 Childish Care-Free Days....Pathe S
4-1 Know America, the Land We Love, No. 3.... 1,000
4-1 Skinny's False Alarm (Fatty Lampton)....Rolin S
4-1 Skinny's Shipwrecked Sand-Witch....Rolin S
4-4 Hearst-Pathe News, No. 28.... 1,000
4-7 Hearst-Pathe News, No. 29.... 1,000

Red Feather Productions

Released Week of

3-12 Border Wolves (Neal Hart).... 5,000
3-19 The Scarlet Crystal (Herbert Rawlinson).... 5,000
3-26 The Fighting Gringo 5,000
4-2 The Bronze Bride (Claire MacDowell).... 5,000

Triangle Distributing Corporation

Released Week of

3-18 Blood Will Tell (Wm. Desmond)....Kay Bee 5,000
3-18 A Self-Made Hero ....Triangle Komedy 1,000
3-25 A Woman's Awakening (Seena Owen)....Fine Arts 5,000
3-25 Her Candy Kid ....Triangle Komedy 1,000
3-25 The Square Deal Man (William Hart)....Kay-Bee 5,000
3-25 A Tuner of Notes ....Triangle Komedy 1,000
4-1 A Finished Product....Triangle Komedy 1,000
4-1 The Dark Road (Dorothy Dalton)....Kay-Bee 5,000
4-1 Innocent Sinners....Triangle Komedy 1,000

Unicorn Program

Released Week of

12-20B Lost in the Shuffle....1, Hippo 1146B
12-21 The Voice in the Night....2, Utah 1147A
12-21 Blowing Up Broadway....1, Jockey 1147B
12-22 The White Man's Squaw....2, Hiawatha 1148A
12-22 Algernon's Affinity....1, Gaiety 1148B
12-23 Shackles of Conscience....2, Supreme 1149A
12-24 Some Girls Do and Some Girls Dont.... 1, Judy 1150A
12-24 The Prodigal Son....2, Buffalo 1150B

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

World Features

Released Week of

3-5 The Web of Desire (Ethel Clayton)....World 5,000
3-12 The Dancer's Peril (Alice Brady)....World 5,000
3-19 The Social Leper (Carlyle Blackwell)....World 5,000
3-26 As Man Made Her (Gail Kane)....World 5,000
4-2 Man's Woman (Ethel Clayton)....World 5,000

Brief Stories of the Week's Film Releases

Max Linder and Francine Larrimore in "Max Wants a Divorce," "Meddling with Marriage," and "The Pallid Dawn"—coming Essanays.

Mutual Pictures

The Stolen Rubies—Jimmie Dale Series—Mutual.—Featuring E. K. Lincoln. Jimmie Dale, millionaire bachelor, alias the Grey Seal, is the means of rescuing a young chap from the hands of some unscrupulous scoundrels. Burton, who is his employer's secretary, is under obligations to Isaac Pelina, a pawnbroker, who is in reality Perly, a crooked Jew of the underworld. At the bidding of Pelina, Burton robs his employer of a fortune in rubies, but there are complications before they are delivered to the pawnbroker. A fake murder is planned and Burton is given a gun full of blank cartridges. In a quarrel he shoots and kills, so he supposes, Perly. Through the Tocsin, the mysterious influence that governs the movements of the Grey Seal, Jimmie Dale is acquainted with the details of the case and arrives at Pelina's just in time to save the rubies from him. A shot from outside, from one of Pelina's victims, kills Pelina, and the Grey Seal exposes him and the trick to Burton, tells him to start life anew and superintends the mailing of the rubies back to Burton's employer, and affixes a "Grey Seal" to absolve Burton from any suspicion. Marie La Salle is forced to leave her home through the persecution of the Pretender, who is masquerading as her uncle, Henri La Salle, and his partner, the Woman in Black. She takes refuge with a friend, Mrs. Linden Gage, and here Jimmie Dale is introduced to her and both find themselves very much interested in the other.

The Lady Detective—(One Reel)—Cub Comedy—April 2.—Featuring George Ovey. Tiny's father objects to Jerry's suit and the butler throws Jerry from the premises. In the melee father is struck by the butler, who is discharged and father writes the agency for another butler, a maid, and a detective to watch Jerry. Jerry secures the note, induces his friends, Tom and Dick, to dress as a detective and butler respectively, while he masquerades as the maid. They repair to Tiny's house and Jerry separates Tiny from Hank, the favored suitor. They pose as movie actors and stage a scene. Father and Hank break in on the scene, and Jerry, discovered on account of the loss of his wig, "beats it" down the road, to the accompaniment of a rainfall of bullets emanating from a shot-gun in father's hands.

An Artist's Intrigue—(One Reel)—American—April 2.—Featuring J. Warren Kerrigan. Absorbed in his painting, Robert Gainsworthy neglects his wife. Jack Sanders, Robert's cousin, visits them and becomes infatuated with the heart-sick wife, but Gainsworthy did not see. The expression in the face of his picture not satisfying him, and observing his wife and Sanders together, he plans to accuse her of unfaithfulness, note the expression on her face and paint that expression into his picture. He did so. The innocent wife, persuaded by Sanders to elope until Robert should come to himself, leaves a note for Robert. The picture completed, he goes to tell his wife of his success—finds the note—and his pleasure of success is turned to bitterness. The artist reclaimed his wife from the unworthy Sanders—both happy in a new and better understanding.

Why Ben Bolted—(Two Reels)—Vogue—April 2.—Featuring Ben Turpin and Gypsy Abbott. Ben and Laurie are tramps, but unknown to Ben, Laurie makes counterfeit money for his needs. The Ai to King receives a package from his sweetheart labeled "Woodcocks." Opening the package he discovers a box of wooden cocks such as are used on beer kegs. He then sees it is an "April Fool" joke. Meanwhile, Laurie buys an auto from Currier, giving him bad bills. Ben applies for a job at Currier's place, who hires him to get into a box, on which is painted "Loof Lirpa." The box is left upside down at Gypsy's house, with Ben on his head. He is liberated by the maid, who falls in love with him. Ben calls up Laurie, who hurries to the house. Ben tells Laurie that if he will hide in the box he will meet a beautiful heiress, and Laurie gets in the box. Ben puts on some of the maid's clothes and poses as her sister. Gypsy returns, discovers Laurie, who makes a hit with her, and they all repair to a swell cafe. The wine flows freely, and becoming too boisterous, they are thrown out. Currier, discovering the money is bad, Ben and Laurie are pinched, Gypsy blaming Currier, saying it is his fault for sending her a "Loof Lirpa." He holds a mirror in front of the words on the box and Gypsy reads "April Fool," realizes the joke is on her, and falls in Currier's arms.

Shorty Solves Wireless Mystery—Niagara—Mutual—April 2.—Featuring Shorty Hamilton, with Anita Keller. A daring rescue from drowning of the pretty daughter of Hans Wagner, a pianist who is supposed to be an invalid, results in the discovery by the Jap servant of the supposed pianist of a secret service badge on Shorty's clothes as he hangs them up to dry after the rescue. When Shorty goes out to the clothes line to get his badge he gets a shock, evidence that it is of wire. Investigation reveals the fact that the wire leads to the piano, and that the key of G is used for sending wireless messages. Shorty tells the wireless operator at the government station what he has learned and the operator tells him of a message that has gone to the yacht in the afternoon. Anita is missing and Shorty comes to the conclusion that she is a prisoner on the yacht. He instructs the operator to send to the nearest police station for aid, and swims out to the yacht to rescue Anita. Shorty meets with a few adventures among the submarines but finally rescues Anita and swims ashore with her. The police arrest the crew, Wagner and the Jap, and the wireless apparatus is confiscated.

Universal Program

The Star Witness—(Two Reels)—Laemmle—April 4.—With Lee Hill, Mina Cunard and Elizabeth Janes. John Watts worked in a department store and had a hard time making both ends meet with his modest salary. His wife had been an invalid for several months. In the store things began to disappear, and the detectives suspected John. The judge's daughter presented Annie with a doll that had come from the department store. One day Annie finds a package containing shoes. As the address was washed off, the policeman told her to keep them. The next day the little girl is sent on an errand to the store. The detective recognizes the articles and immediately has John arrested. When the judge hears Annie's story, he sends for his daughter and the policeman. John is freed and is given a position of trust with the firm. The driver turns out to be the thief.

The Man in the Trunk—Adventure No. 5 of the Perils of the Secret Service—(Two Reels)—Imp.—With Kingsley Benedict, Jay Belasco and Roberta Wilson. Carson Huntley is held prisoner by the Mexican governor, who is trying to get him to tell how the new noiseless machine gun is made. Cissy, Huntley's sweetheart, is willing to do anything in order to have her lover released. Norroy and the girl think of a plan and are successful in their undertaking. Thrilling adventures occur, in which Carson makes his escape from the prison and gains the American side of the border in safety.

Universal Screen Magazine—Issue No. 13—April 6.—The issue opens with views of the preparation of food in one of the large New York hotels. Such establishments are constantly under the supervision of the Board of Health. Porpoise fishing off the Atlantic Coast is shown next. The oil extracted from them is used for lubricating the works of fine watches and chronometers. The transformation of an old mill into a plant for the making of shells is a timely picture. Beauty hints illustrating the care of the nails is next shown. The issue closes with a few minutes with Willie Hopkins and his animated sculpture, which may well be called "Miracles in Mud."

The Rescue—Episode 15 of the Purple Mask.—With Francis Ford and Grace Cunard. Pat is held prisoner in the Federal jail. In a cell she discovers one of the anarchists who had been captured following the air-raid on New York. Pat gains his confidence and learns that the Secret Service men are preparing to attack the headquarters of the anarchists. The girl is left unguarded and makes her escape. She arrives at the anarchists' cabin just as it is wrecked. Seeing a man in the ruins, Pat rushes in and drags out the chief of the Secret Service detail.

The Blue Print Mystery—Laemmle—April 7.—With King Baggot. Walter Johnson, a young mechanic, has invented an automobile attachment. The man for whom Johnson works is desirous of possessing the invention. His daughter, who is in love with the young man, hears of the plot to steal the blue prints. Adamson has been hired by Slawry to get the prints from Williams' house. In an encounter with the thief, Williams is killed. Johnson is accused of the crime, but is cleared by a physician, who finds that the murderer was suffering from Kala Azur, an incurable Oriental disease. The doctor advertises that he had a sure cure for the dread disease. Adamson answers the ad and when charged with the crime, confesses all. Johnson is released.

The Burning Silence—(Two Reels)—Bison—April 7.—With James Farley and George Pearce. Jim Kennedy is living in the big timber district of the West. He is very fond of gambling, but does not play straight. A ranger becomes suspicious of him and they fight. A new settler arrives, but does not seem to be very sociable. He is known as John Martin. One day Kennedy is injured and Martin takes him in his cabin to care for him. Martin becomes so attached to the man that he dislikes to have him leave. He tells him his past history and its sorrow. Martin and Rose were happily married. A certain Kenneth James, although married made love to Rose and so succeeded in implanting jealousy in her mind, that she left her husband.

Martin was heartbroken. Kennedy discloses that he was the man and that he is willing to repair the wrong he had done.

Magic India—As Seen by Dr. Dorsey—(Split Reel)—Powers—April 8.—More views of India are shown in the Powers education which are taken from the expedition of Doctor Dorsey. Street life and buildings of historical interest make up the reel. On the same reel is:

The Ups and Downs of Mr. Phool Phan.—Mr. Phool Phan wakes in the morning after a rough night. Snatching up the bowl of gold fish he swallows one of them. His wife sends for the doctor. To avoid the medical man he jumps into the dumb-waiter and so reaches the cellar. Then he starts to interfere with a policeman who is making love to a girl. The officer tries to beat up Mr. Phan. The fish flies out of his mouth into that of the cop's. Mr. Phan hurries back to the house, where he meets a delivery boy with a case of beer. He puts the boy in the dumb-waiter, but keeps the beer.

The Terrors of War—Big U—April 8.—Betty Dale is left alone in the big house when her father and brothers depart to joint the Confederate army. One day a squad of Union Cavalrymen go to the Dale barns. Betty watches them lead out all the horses, but when her's is led out, she rushes out to face the young commander. He orders his man to take the horse back. A short time later Betty's oldest brother comes home on a furlough. He is scarcely in the house when the girl sees the young officer, who saved her horse, seeking shelter in the barn. Betty offers him her horse and he is able to escape from a detachment of Confederates. Betty's brother, who has witnessed this incident, accuses her of treason to the Confederate cause. He orders her to atone for her action by enlisting in the Confederate service as a spy. Betty enters the Union service as a nurse to further her work as spy. One day her Union officer is brought into the hospital and placed in Betty's ward. That same afternoon Betty is detected in an attempt to send information to the Confederate commander. The Union officer tells the commandant that he knows her well as a devoted servant of the Union. She is freed from suspicion. The Union officer wins her love.

Somebody Lied—(Two Reels)—Victor—April 5.—With Harry Carry and Priscilla Dean. Willie and Dolly are perfectly happy, each thinking the other flawless. Dolly persuades her husband to let her go to a masked ball with a friend and her mother. Willie says he will stay home and read. At the ball Dolly is enjoying herself with Pierrot, while Willie is at a gambling house. After the dance Pierrot goes to the gambling den and joins the crowd of men. Suddenly the police raid th place and all make a dash to liberty. Willie and Pierrot find themselves in the butler's pantry, where they change clothes. When Willie arrives home in the costume of Pierrot, Dolly screams and promises never to flirt again. This makes her husband suspicious and he asks her what she means. Dolly then asks why he is in that outfit. She finds poker chips in his pocket. They come to the conclusion that they are both human and have their own individual faults.

The Next Victim—Episode 4 of the Voice on the Wire—April 2.—With Ben Wilson, Francis McDonald and Neva Gerber. Polly Marion is kidnaped by "Red" Warren, who determines that she shall pay the price that night. Shirley finds the list of those condemned by the "Voice," and noting the name of John Vance, warns the man over the phone. Then Shirley and Cronin go to the rescue of Polly. They arrive just in time to save the girl from being choked to death. With the girl the two men go to the home of Vance. To their dismay they find that he has been murdered. Shirley is sorely disappointed, but Polly goes to him and offers what sympathy is possible in such a situation.

Please Be My Wife—Victor—April 3.—With Betty Schade and Robert Leonard. Robert, a mining engineer, is offered the superintendency of a Western mine on condition that he report at once and with a wife. He goes to an old sweetheart, but she refuses him. He proposes to a second and a third girl, but he is rejected all around. In despair he goes to a telegraph office to send word that he cannot accept the offer. There he meets an old acquaintance, who willing, accepts him. The other girls learn of the fine place he has been offered and go in search of him. He finds the three waiting for him, but he beats them to the church and is married to his old acquaintance.

Hagenbeck's Wild Animals—Powers—April 5.—A visit to Carl Hagenbeck's animal park is the subject of a wonderful educational. We see the large bird lake, with many species of wild fowl living in harmony. The deer family is visited next. Then we come to the cages of the monkey, the zebra, the ostrich and the polar bear. There are also pictures of the camel, the giraffe, the kangaroo, the last of all—the lions and tigers, kings of the jungle.

Nabbing a Noble—L-Ko—April 9.—With Phil Dunham and Lucille Hutton. The noble lord has received an invitation to visit the parents of Lucille. He changes places with Phil, his valet, till he sees how he likes the looks of the family. Phil has great difficulty in his role as a lord, but manages to deceive the parents. Meanwhile the daughter and the valet become very friendly. On the day of the wedding all are waiting for the bride to appear, but she has eloped with the valet. One of the men servants is disguised as the bride and sent down to marry Phil. The change is discovered, but the parents are reconciled to their daughter's runaway match, when they find that the valet is really the lord.

Crooks and Crocodiles—L-Ko—April 8.—With Fatty Voss. Bill awakes with an awful head. He goes out to fish in the park lake. Fat steals a stocking full of money from Bill's wife. Being chased by cops he throws it into the lake. Bill's hook catches it and he tries to fish for the mate. An aligator chases Bill and Fat tries to rescue him. Finally there is a mix-up of Fat, Bill, the cops and the alligators, during which Bill's wife adds to the confusion by discovering her money in Bill's pail.

The Dawn of Decency—Big U—April 5.—Big Joe, a gambler is injured in a mine explosion and is nursed back to health by John Slade's sweetheart. Later Joe hears two ruffians planning to rob Slade of the payroll. He is unable to stop them, but he entices them in a game of cards and wins all the money back from them. Slade is in time to pay off the men. Joe is the means of reuniting Slade and his sweetheart.

The Magpie—(Three Reels)—Gold Seal—April 3.—With Tina Marshal, Claude Cooper, Monty Brace and Deam Raymond. Dorothy Gerard returning to Washington, reads an account of robberies by a certain crook, called "The Magpie." She is dumbfounded to see in the picture of the crook almost a replica of herself. Arriving at the house the sound of falling silver greets her ears. She is at an utter loss how to proceed when the picture of "The Magpie" flashes across her mind and she decided instantly to play the role and capture the burglar. Many thrilling incidents occur. Dorothy is successful in deceiving the thief. Bob, the girl's fiance, comes to the rescue. In the meantime, the thief escapes and the police find the girl and Bob with the stolen silver. They are immediately arrested and taken to the station and locked up. The next morning when the Senator and Mrs. Gerard return home they learn of the robbery. He immediately goes to the station where he finds Dorothy and Bob. All is explained and forgiven, and only the burglar suffers.

Mixed Matrimony—Nestor—April 2. — With Eddie Lyons, Lee Moran, Edith Roberts and Jane Bernoudy. Eddie receives a letter inviting him to the home of the girl his father wished him to marry. He arranges for his valet, Lee, to impersonate him, while he goes as the valet. Edith persuades her uncle to allow her to play the part of the maid. Eddie and Edith get on famously, while Lee and the maid have a hard time of it. Eddie and Edith decide to elope. The aunt and uncle are delighted when they find out that Eddie is the heir.

A Boob for Luck—Joker—April 7.—With Wm. Franey and Gale Henry. Bill flirts with the girl next door. His loving wife sends him to work. Bill buys a lottery ticket and puts it in an old pair of pants so his wife won't find it. The next day he learns that his ticket won fifty thousand dollars, but when he rushes home Gale tells him she sold the pants to an old clothes man. There is quite a chase for the pants. Finally they discover a Juvenile wearing them. Pulling him behind some bushes, they tear the trousers from him.

Universal Animated Weekly No. 65—March 28.—Americans defy U-boats—Three thousand cheer U. S. Steamer "Orleans," first to reach port after "Sink all ships" edict.—Bordeaux, France, Polar bear kills Bonavita.—Famous animal trainer, former Universal star, who feared no wild beast, tempts Fate once too often.—Los Angeles, Cal. Scores die in torndo.—Homes are demolished and inmates killed when cyclone swoops down on town without warning.—New Albany, Ind. "Studying" at College—Exciting class-book rush is revived for first time in thirteen years.—Tufts College, Medford, Mass. Training the boys—First lads to drill under new state law show good results after week's instruction—Ward's Island, N. Y. "Everybody's drinking orange juice" is slogan while they're giving it away.—Los Angeles, Cal. Father and son in the same congress—Senator John H. Bankhead, a statesman for 30 years, and his son, recently elected a member of the lower house.—Washington, D. C. Women can aid—Shepard Rifle Club, only one of kind in country, drills for preparedness—Fenway Park, Boston, Mass. Victim of sea crash—Steamship "Sagua" wins race to mud flats before she sinks.—New York Harbor, N. Y. Aerial cortege for dead aviator—Fellow birdmen of "Tex" Millman, army instructor, scatter flowers over his grave.—Hempstead, L. I. Cops wear corsets—Stout policemen are compelled now to don whalebone harness to look "beautiful."—Pittsburgh, Pa. Rush for war loan—Tremendous demonstration greets launching of England's "Victor Fund."—Trafalgar Square, London, England. First woman naval officer enlists—Loretta Walsh, becomes chief yeoman in Naval Coast Defense Reserve.—Philadelphia. Pa. Bluejackets stimulate recruiting—Sailors parade in effort to arouse greater interest in the navy.—Norfolk, Va. Cartoons by Hy Mayer.

General Program

Be My Best Man—Essanay—(Screen Time Thirty Minutes)—April 1.—Despite her love for Grant Carver, Frances Alden bows before her socially ambitious mother's domination and agrees to marry Baron von Helmuth. There is a house-party at the Alden home to announce the engagement, but it ends disastrously as Mrs. Alden's $50,000 pearl necklace suddenly disappears. Carver, a dejected guest, suspects the Baron and breaks into his room. The two have a terrific struggle. The Baron breaks away, rushes into Frances' room, grabs her and escapes from the house. Carver pursues the kidnaper and his victim, finally overtaking them. Again they struggle, this time with Frances aiding Carver. The Baron is overpowered. He has the necklace. Frances and Grant are married and the Baron is exposed as a notorious crook.

Local Color—A Black Cat Feature—Essanay—(Screen Time Twenty-nine Minutes)—April 1.—Webster Campbell, Alice McChesney, and U. K. Houpt in the cast. As a writer, Don Paxton was rapidly making a fizzle. The city editor of the Hornet for which Paxton attempted to scribble informed the reporter he lacked local color. Don was fired and immediately set out to get the lacking atmosphere. He wanted to write crime stories so he fell in with a bunch of criminals—disguised as one. A big jewelry house is looted about this time, the robbers escaping. Don in his disguise happens to fall in with "The Owl" and Alice who are the ringleaders of the coterie. He does not discover this fact, however, until he has fallen in love with Alice. The girl while associating with the robbers, though, has had nothing to do with their crimes, and hence Don, in "turning up" the story with proper local color, gets her out of the rut and marries her.

The Goddess of Chance—(One Reel)—Selig.—With E. J. Brady, Virginia Kirtley, Robyn Adair, and Eugenia Forde in the cast. Richard Hyde is a broker by day and a gambler by night. Charles Curtis, another gambler, loses steadily and pledges his wife's pearl necklace that he may pay his gambling debts, and Hyde wins the pearls.

Curtis returns home and confesses to his wife that he has lost her pearls, and that they are practically ruined. Mrs. Curtis resolves to recover her jewels as they are rightfully hers, and she concerives the idea of masquerading in the clothes of her husband. She enters the Hydes' abode and finds her necklace. As she is about to leave, she is confronted by Mrs. Hyde, and she tells the woman why she is there. In the meantime, Curtis left alone decides to take his life. He resolves to play one last hand of poker, this time with the devil. If Curtis wins, he will live, but if the cards are against him he will take his life. He loses, and as he is about to kill himself, when Hyde, the broker, rushes in, being sent there by his wife. The men shake hands and together they pledge never to again touch a card.

Selig-Tribune No. 24—March 22.—Albuquerque, N. M.—That Indian basket weaving may not ultimately become a lost art, society girls take up this interesting craft. Galveston, Texas.—Shapely show girls of a musical comedy company chorus revel on the beach. Washington, D. C.—After a trip from Germany of 8,000 miles, Ambassador Gerard arrives at the capitol. San Francisco, Cal.—Frances L. Cowells breaks her own Pacific Coast record for a fifty-yard swim. New York, N. Y.—Here are two hundred women physicians who have offered their services as army surgeons. Yellowstone Park, Wyo.—On account of the protracted period of deep snows the 5,000 elks on the government reservations are fed hay. New York, N. Y.—The First Cavalry, N. G. N. Y., "the finest mounted regiment in the county," arrives in the city after nine months on the Mexican border. Los Angeles, Cal.—The business district is visited by the most stubborn fire in many years.

Selig-Tribune No. 25.—March 26.—Seattle, Wash.—The launching of the first of the seven

large steamers being built at a local shipyard for the Norwegian government. In the Public Eye. —Champ Clark, who will be speaker of the House of Representatives in the extraordinary session of congress called by President Wilson. San Francisco, Cal.—Though anxious for men in the navy, recruits are thoroughly examined before acceptance in our "first line of defense." Boston, Mass.—Captain Henry Driscoll, U. S. A., is instructing in military matters the patriotic women in the Shepard Women's Rifle Club. Philadelphia, Pa.—The men of the University of Pennsylvania use the time formerly spent off campus in preparing for the great crisis which confronts America. San Diego, Cal.—The Congressional Harbor Committee inspects the harbors of the Pacific Coast.

Father and Son—Selig—(Five Reels)—April 1.—Harris is a ne'er-do-well and Katherine finds it out soon after her marriage to him. When her little son is born she leaves him, obtains a divorce, and in the course of a few years marries Martin Elwood. Her second husband is a kind and indulgent father to the little Robert. When Robert has grown to be a lad of twenty he is the typical "gilded" youth, truly a son of his father. At last Harris is compelled to deny him admittance to his home, and Robert, though loving his mother dearly continues on his path of folly and pleasure. In the gambling district Robert makes the acquaintance of a beggar and soon the beggar consents to rob Elwood's home so that Robert can pay his gambling debts. They carry out their plans and as the beggar is about to open the safe he sees a full length portrait of Katherine. Startled, he looks about him and sees also a portrait of Robert. Realizing then that the boy waiting outside is his own son. Later, Harris is sent to prison for another crime, refusing the aid that Robert offers. The excitement of seeing his own son again is too much for him and he dies. In a few days Robert calls for a few effects the man had with him when made a prisoner and among them finds a picture of himself and his mother. Though he is shocked by the knowledge that his father had plead guilty to a crime he never committed, in order to keep his son from knowing him, he resolves to prove worthy of the sacrifice. The memory of his father, and the love of his mother start him on the way to manhood.

Feature Programs

Blue Bird

The Gift Girl — (Five Reels). — Featuring Louise Lovely. Reviewed in this issue.

K. E. S. E.

The Law of the North—(Five Reels)—Edison. —Featuring Shirley Mason. Reviewed in this issue.

The Fried Egg Hero—The Mishaps of Musty Suffer—Essanay—April 1. — Featuring Harry Watson, Jr., as Musty Suffer. Musty Suffer has a job as a waiter, though he lacks considerable in efficiency. Finding that he gets into trouble with every order he serves, he joins the entertainers and sings a solo. This serves to empty the place as he had hoped and gives him a rest. However, another patron comes in and Musty serves him. The customer is irritated with his order and calls for the manager. Musty goes to the kitchen, changes his make-up and poses as the official. He succeeds in insulting the guest and the latter calls for the proprietor. Undaunted, Musty makes another lightning change and appears as such. To pacify the patron he returns to the kitchen and beats the pans over the stove. The guest believes the cook is taking a thrashing and is elated. But the cook subdues Musty with fried eggs and a mallet and his career as a Boniface ends.

Mutual Star Production

High Play—(Five Reels)—April 9.—Featuring William Russel. Reviewed in this issue.

Triangle

A Woman's Awakening—(Five Reels)—Triangle-Fine Arts—March 25.—Featuring Seena Owen. A story which tells of a marriage of folly and its dire consequences. Reviewed in this issue.

Vitagraph-V. L. S. E.

A Million Bid—(Five Reels)—Vitagraph—April 2.—Featuring Anita Stewart and Harry Morey. A tense play having to do with a mother's unsuccessful attempt to ruin her daughter's life for the sake of cold money. Reviewed in this issue.

Fox

High Finance—(Five Reels)—William Fox—March 26.—Featuring George Walsh. A breezy comedy-drama telling how an idle son of the rich makes something of himself and "puts one over on father" at the same time. Reviewed in this issue.

Paramount

The Bottle Imp—(Five Reels)—Lasky-Paramount—March 26.—Featuring Sessue Hayakawa. The story is about a poor fisherman who comes into the possession of a magic wishing bottle and has all he desires, but comes close to paying the terrible penalty of having the bottle in his possession at his death. Reviewed in next issue.

Selznick

The Eternal Sin—(Six Reels)—Selznick.—Featuring Florence Reed. A stirring screen interpretation based on Victor Hugo's "Lucretia Borgia." Reviewed in this issue.

Art Dramas

The Law That Failed—(Five Reels)—Apollo-Art Dramas.—An unusual story telling in a tense manner how the law is helpless under certain circumstances. Reviewed in this issue.

A Man and the Woman—(Five Reels)—Art Dramas—March 22.—The story of a woman who comes at last to love a husband who marries her merely to save her good name. For a time his portion seems to be only social attainment, but a love understanding is brought about through mutual trials.

Pathe

Told at Twilight—(Five Reels).—Featuring Marie Osborn. Reviewed in this issue.

Mary Lawson's Secret—Thanhouser—(Five Reels)—April 1.—Featuring Charlotte Walker. Smithfield is a small town and there is not enough practice for two doctors, so when a younger doctor comes, the family practitioner of all the country side, Dr. Kirk, must make way for him. While attending Mary's mother Dr. Brunage insults Mary and in the heat of anger she threatens his life. Later her mother is very low and sends her for the young doctor. Mary finds him murdered and while standing there is discovered by the villagers. Escaping from her guards through the aid of a friend, Mary goes West, where she finds employment in a factory. Later she marries a fellow workman, John Harlow. The husband takes her East under the pretext of finding a better position, and then surprises Mary and the audience by disclosing himself as a young millionaire who, on a bet, has been posing as a laborer. Now enters Dr. Kirk again. He extorts money from Mary for his silence, telling her that he has been driven from his home by the attitude of the villagers, because he had been her friend. Dr. Kirk is really the murderer. Mary learns through the gossip of her servants that the police are on her trail. She confesses to her husband and escapes with him in a motor boat which is wrecked in a storm. In the morning, reviving on some rocks she hears voices and believes that her husband's body has been found. Wishing to see him once more, she is surprised to find in the coffin the body of Dr. Kirk, a suicide. Her husband is safe and unharmed.

Red Feather

The Bronze Bride—Red Feather—April 2.—With Frank Mayo and Claire McDowell. Disgusted with his son's conduct, William Ogden turns him out to make his own way in the world. Harvey, intoxicated, makes his way to the railway station and buys a ticket to "as far as his money will take him." This takes him to Elk Head, in the Canadian North Woods. Here he meets an Indian girl and later is forced to marry her. For a time he is content, but upon receiving a letter from home, he cannot resist returning to his people. Not wishing to take his bronze wife home, he steals out in the night with his little boy. The years pass and at last the Indian wife goes in search of her child. She finds them. Harvey is repentant and confesses all to his father. A-Che-Chee forgives him for his cruelty. They all find happiness together.

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GENERAL FILM APPOINTMENTS

.G. T. Ames, who has been branch manager for the General Film Company in Philadelphia, has been promoted to the position of supervisor of sales with jurisdiction over the following General Film exchanges: Philadelphia, Wilkes-Barre, Pa., Scranton, Pa., Washington, D. C., Charlotte N. C., Baltimore, Md. Mr. Ames has been with the General for five years in various capacities and his promotion is a deserved one. He will make his headquarters at the Philadelphia office of the General.

H. L. Knappen has been appointed sales manager of the Atlanta, Georgia, division of the General. Mr. Knappen previously represented the International at San Francisco.

P. A. Bloch will succeed Mr. Ames as sales manager of the Philadelphia division. Mr. Bloch is a new employe of the General Film Company, having previously represented the World Film Corporation at Cleveland, Ohio.

C. C. Ezell has been made supervisor of the following General Film exchanges: Atlanta, Ga., New Orleans, La., Memphis, Tenn., Jacksonville, Fla. Dallas, Texas, and Houston, Texas. Mr. Ezell will make his headquarters care of the New Orleans office of the General. Mr. Ezell is well qualified for his new duties as he served in a similar capacity some years ago. Mr. Ezell's most recent position with the General was that of branch manager at the Dallas office.

On account of increased business the General Film Company has moved to more commodious quarters in New Haven, Conn., and the branch is now located at 126 Meadow street, where Branch Manager Morris Rabinus is waiting to expiate on the merits of General Film subjects to all comers.

Winifred Westover, the 17-year-old Triangle-Fine Arts leading woman, recently celebrated the first anniversary of her entry into the pictures.

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FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	73	78
Biograph Company.	10	18
Famous Players-Lasky Corporation.	90	105
Lone Star Corporation, pref..	97	99
Lone Star Corporation, com..	35	37
Mutual Film Corporation, pref.	31	35
Mutual Film Corporation, com.	22½	25
North American Film Corporation, com.	20	25
Randolph Film Corporation, pref. (with 50% com.).....	60	75
States Film Corporation, com.	25	30
Thanhouser Film Corporation	1¼	2¼*
Triangle Film Corporation...	1½	2 *
Universal Film Manufacturing Company	150	..

*Par $5.00.

(Exclusive to MOTOGRAPHY)

Quotations on Film Stocks have not changed much during the week. Active stocks were generally lower and some inactive stocks were higher.

Artcraft Pictures Corporation: Has now secured David W. Griffith, who is expected to produce several elaborate photoplays a year. This company already has contracts with Mary Pickford, George M. Cohan, Douglas Fairbanks, etc.

Biograph Company: Considerable demand has recently developed for stock of this company, and bid price has advanced from $5 to $12 per share.

Empire All-Star Corporation: There has been very little trading in stock of this company during the week. This company has adopted a policy of producing pictures faster than they will be distributed, thereby giving the company time to make improvements in the pictures and to arrange for the widest possible distribution.

Lone Star Corporation: In spite of reports of large bookings, there has been more stock of this company for sale than market would absorb, and price of common stock has declined to 35.

Mutual Film Corporation: John R. Freuler, president of this company, has been making a tour of all the branch houses of the company to "speed up" selling, and to put more "pep" in the organization. Sales of common have been reported at 21, and preferred at 31. The company has secured the services of Miss Billie Rhodes, who will produce 52 one-reel comedies to be released through the Mutual.

Prudential Pictures Corporation: The stock of this company, amounting to $5,000,000, is now being traded in daily on the New York curb around $4.25 per share.

Triangle Film Corporation: The market for this stock has been rather weak, with sales as low as $1.50 per share. This company has recently signed Irene Howley, formerly with the Biograph, Reliance and Metro companies.

World Film Corporation: Sales of this stock have been made recently as low as 62½ cents per share. This company has just secured the American rights to Sarah Bernhardt's patriotic picture, entitled "Mothers of France."

Chicago News

THE Alfred Hamburger houses are showing "A Tale of Two Cities," a William Fox production, and "The Little Lost Sister," Selig's film story of the play by Virginia Brooks. At the conclusion of the downtown run of "The Price She Paid," featuring Clara Kimball Young, this Selznick picture also will make the rounds of the Hamburger theaters.

Mae Murray, captivating Lasky Paramount star, is due to hesitate in Chicago a few minutes the week of April 2.

William J. McGrath has been added to the personnel of the local office of the *Motion Picture News*. Mead and Estey are still on the job.

The General Film Company held a private showing of its official British war pictures at the Selig projection room in the Garland building on Thursday, March 29.

Watterson R. Rothacker gave an illustrated lecture on the educational and advertising value of moving pictures at the Cleveland Advertising Club of Cleveland, Ohio, on March 28.

With only four hours each night to his credit for sleep, Aaron Jones returned from his recent trip to New York with a bundle of work accomplished. While East he arranged for a number of productions for the Studebaker.

Mildred Considine, scenario writer, who made a screen adaptation of twenty-two reels of the "Jimmy Dale, alias The Grey Seal" series of stories for the Monmouth Film Corporation, has just finished a six-reel feature for the Sunshine Film Company of Chicago and is now working on a five-reel feature, the first production of the Crystal Film Corporation, who have purchased the Barker-Swan studio at Peoria.

E. H. Philippi, sales manager of the Rothacker Film Manufacturing Company, has returned from the East where he has been for several days handling some special propaganda work.

"Joan the Woman," Cecil B. DeMille's production, featuring Geraldine Farrar, went into the Colonial Theater on Wednesday, March 28, for an indefinite run. Jones, Linick & Schaefer are handling the production.

A special exhibition of pictures showing the operation of the Rothacker Film Manufacturing Company laboratory-studio was the feature of the evening at an entertainment given at the University Club, Moline, Illinois, March 27.

A conference of Paramount sales managers was held in the local Famous Players' office last week. About twenty men were present and plans of action were laid for the future. All of the large cities in the middle west were represented.

Among the important officials present were: S. J. Stoughton, new middle west Paramount manager, James Steele, J. C. Graham, and W. W. Hines.

At the big banquet given at the Auditorium Hotel last Tuesday night, the feature of the entertainment was the exhibition of the moving pictures of the Forty Club special banquet which was held some weeks ago at the Rothacker studio.

Ralph E. Duncan, of MOTOGRAPHY's editorial staff, has responded to the call placing the Illinois militia on duty. Mr. Duncan spent the summer at the border as a member of the first Illinois infantry, "the best drilled company in America."

C. B. Price, western division manager for McClure Pictures, made a brief and not wholly pleasant stay in Chicago upon his return from the Pacific coast. He was taken ill after his return, but he refused to stay on the sick list. Thereupon he packed his suitcase again, this time for a trip to New York. Prior to his departure, Joseph Partridge, eastern division manager for McClure Pictures, was in the city.

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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, APRIL 14, 1917 No. 15

MABEL TALIAFERRO, METRO STAR

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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, APRIL 14, 1917 No. 15

Demand Discontinuance of Deposits

WASHINGTON EXHIBITORS MEET IN ROUSING CONVENTION

THE third annual convention of the Washington Theater Managers' Association, held in Seattle on March 19 and 20, drew the biggest attendance of any gathering the exhibitors of the state have ever had. The exchange men also demonstrated their willingness to cooperate by attending the convention in full force. One of the important actions taken was the joining of the National League by the Washington exhibitors. The first day's meeting took place at 2 p. m. at the Butler hotel, with J. von Herberg, of the Liberty Theater, Seattle, in the chair.

In the first speech of the afternoon Lee A. Ochs, president of the M. P. E. L. of America, made a plea for national organization of exhibitors, pointing out that they might thereby abolish the deposit system, block the passage of laws harmful to the industry, and reduce the cost of film rental.

He said that Chicago had got into line on the deposit system and had won, and that the exhibitors of Philadelphia and Minneapolis had agreed to ignore their petty jealousies in order to combine in fighting this evil. He recommended that a resolution be passed against this system which worked such an injustice on the exhibitor by tieing up capital which he might otherwise use in the improvement or extension of his business. The exchanges, he said, should find some other way of protecting themselves against exhibitors whom they could not trust.

The greatest good to be accomplished by organization, the speaker declared to be in reducing the cost of film. By combining so as to give the producer twenty to thirty days in each territory, he said that exhibitors would reduce the cost of distribution to the producer and so reap the benefit in the lower rental price which the produced could then afford to make.

At each annual convention of the M. P. E. L. of America he explained that five representatives from each state were allowed, with an extra one for each twenty-five members in the branch.

"If you don't like the way the League is being managed," he concluded, "don't stay out and knock it. Come in and help. If you object to some of the officers, come in and vote them out. In organization lies power, and the bigger the organization the greater the power."

"Chain of Houses Owned by Wall Street"

C. R. Seelye, business manager of the Pathe exchanges, who was spending a few days in Seattle, was next asked to address the meeting.

Mr. Seelye declared his belief in the National League and the benefit to exhibitors through organization. Exchange men, he said, admitted the waste in the distributing end of the business. He claimed that exhibitors could help them in their efforts to reduce this waste by carrying out the plan outlined by the president of the league.

Moreover, he emphasized the actual neecssity for the organization of small exhibitors in order to prevent the annexation of their houses by the big interests. He expressed his belief that the industry would soon be divided into three big branches, viz., a few exchanges each releasing forty to fifty reels a week, a string of theaters operated by Wall Street, and the smaller theaters owned by the men already in the business, provided the latter organized. Otherwise, there would be only the two divisions.

He said that he believed in exhibitors' organization just as he believed in other business and governmental organization, and finished by urging every exhibitor to join the National League.

J. A. Koerpel, Northwest manager for the World Film Corporation, then spoke. He expressed his desire to help the exhibitors in every way possible. A motion was made that the Washington organization become a branch of the National League, and it was carried unanimously.

The meeting was then adjourned and a star chamber session of the Washington organization announced to follow immediately.

Demand Elimination of Deposit System

The following resolutions were reported by the secretary as having been passed in this closed meeting:

TO WHOM IT MAY CONCERN:

At the third annual convention of the Washington Theater Managers' Association at Seattle, Washington, Monday, March 19, the question of advanced deposits in film service was thoroughly discussed, and the sense of the convention was expressed in the following resolution, which was therein adopted, to-wit:

Whereas, heretofore it has been the policy of the manufacturers, through the motion picture film distributors, to exact an advance deposit on film service, which deposit has been paid and is now in the hands of the several companies, and

Whereas, this deposit system works an injury upon the exhibitors generally by reducing their working capital, and casts a reflection upon their commercial credit, and in other ways is entirely undesirable, and

Whereas, it is well known that the credit of exhibitors is in the main entirely stable and they pay, or are prepared to pay in advance for all film service; therefore

It Is Resolved, that after April 1, 1917, the Washington Theater Managers' Association and the membership thereof individually demand a discontinuance of the deposit system, and also that upon that date such deposits as are now held, whether in money, notes, bonds or other collateral, shall be returned to the depositor, either in kind as deposited, or if cash is on deposit, same may apply on current service.

It Is Further Resolved, that unless action is taken by the several companies affected, in conformity with this resolution, that after the above date the said Washington Theater Managers' Association and the membership thereof shall proceed as rapidly as possible to bring to a conclusion all existing contracts by cancellation of service.—WASHINGTON THEATER MANAGERS' ASSOCIATION.

Second Day of the Convention

A luncheon opened the second day's meeting, and the exchange men again demonstrated their feeling of good will toward the exhibitors by filling every place at the long table allotted to them. Showmen were present from all parts of Washington and some even from Oregon and Montana. Mr. Ochs was again asked to speak when luncheon was finished.

The National League president advised the exhibitors of Washington to form a Boosters' Club, pointing out the benefits which a similar club in Chicago had obtained for the organization.

He repeated his argument for economy both in the distributing end of the business and in the exhibiting end.

He declared in favor of the closed market and the shorter reel show, expressing his belief that the time would soon come when three reels would be the general thing, and the appearance of two stars on one day's program would not be unusual.

Again emphasizing the necessity of perfect co-operation among exhibitors and the importance of the league, he expressed his desire to do anything he could to help the exhibitors of Washington.

Waste in Distributing

Mr. Seelye was then asked to address the assembly again.

The Pathe business manager repeated his admission that the distributing end of the industry was inefficient, but said that they were working on systems to reduce the waste. He took the stand, however, that exhibitors could also reduce the expense of film production by making stars unnecessary. "I don't believe in stars and I don't believe that directors are half as wonderful as people think," said Mr. Seelye. "If exhibitors did their own advertising well, they wouldn't need a star's name to bring the people into their houses."

The speaker finished by again emphasizing the necessity of organization by exhibitors if they would save themselves, saying that he had knowledge of plans which showed that the division of the industry into the three branches he had spoken of the day before was really on its way.

H. G. Rosebaum, Seattle manager of Artcraft, and C. F. Hill, Seattle manager of Triangle, were each asked to speak, and both expressed their desire to co-operate with the exhibitors.

The meeting was then adjourned and the convention came to a close.

Mr. Ochs next visited Portland, where he addressed a convention of the Oregon exhibitors the next day.

A complete list of the showmen present at the Washington convention follows:

A. Anderson, Apollo Theater, Tacoma; J. Lewis Arnold, Star, Bellingham; W. P. Brown, Nifty, Waterville; R. W. Cram, Arcade, Walla Walla; J. Q. Clemmer, Clemmer, Seattle; John Danz, High Class, Seattle; L. A. Drinkwine, Palace, Tacoma; F. V. Fisher, Greater Theaters Co., Seattle; D. Geddes, Ye College Theater, Seattle; J. L. Gottstein, Greater Theaters Co., Seattle; John Hamrick, Rex Theater, Seattle; J. G. von Herberg, Liberty, Seattle; Gilbert J. Heyfron, Empress, Missoula, Mont.; W. J. Jamie, Isis, Ellensburg; W. W. Kastner, Princess, Seattle; J. G. Jonson, Princess, Seattle; Eugene Levy, Levy Amusement Co., Seattle; C. E. McKee, Orpheum, Everett; E. G. Milne, Pantages Theater, Seattle; H. T. Moore, Colonial, Tacoma; Joseph Muller, Palace Hip, Seattle; E. Oswald, Dream, Bremerton; J. J. Parker, Majestic, Portland, Ore.; George Pantages, Oak, Seattle; W. S. Quinby, Liberty, Bellingham; Jack Rantz, Dream, Bremerton; George W. Ring, Society Theater, Seattle; Wm. G. Ripley, West Circuit Amusement Co., Aberdeen; W. H. Smythe, Strand, Seattle; Wm. Southern, Grand, Bellingham; Joseph St. Peter, Rose, Everett; F. L. Stannard, Gem, Wenatchee; C. E. Stillwell, Stillwell Amusement Co., Spokane; M. Zelinsky, Favorite, Tacoma.

The exchange men present were:

W. W. Armstrong, manager McClure's, Seattle; Sol Baum, Bluebird, Portland, Oregon; Al. Bloom, Reelplay Features, Seattle; P. L. Carrol, Pathe, Spokane; C. H. Code, road man, Fox, Seattle; E. M. Dowling, road man, Metro, Seattle; Albert W. Eden, Fox, Seattle; G. A. Faris, Vitagraph, Seattle; C. H. Feldman, road man, Triangle, Seattle; C. F. Hill, Triangle, Seattle; Frank L. Hudson, General, Seattle; P. E. Judkins, road man, Triangle, Seattle; C. J. Kerr, Metro, Seattle; J. A. Koerpel, World, Seattle; Bert R. Latz, Universal, Seattle; J. L. Merrick, Mutual, Seattle; Guy F. Navarre, road man, Artcraft, Seattle; Fred C. Quimby, Pathe, Seattle; W. H. Rankin, road man, Pathe, Seattle; H. G. Rosebaum, Artcraft, Seattle; M. Rosenberg, De Luxe Features, Seattle; L. J. Schlaifer, Schlaifer Attractions, Seattle; O. F. Woody, Super Pictures, Seattle.

CENSORSHIP DISCUSSED

Chicago Picture Men at Reel Fellows Club Hear Report of Progress of Illinois State Censor Bill.

Another enthusiastic meeting was held on March 30 by the Reel Fellows Club of Chicago at its new club rooms. One of the features of the meeting was the report of Joseph Hopp, president of the Chicago branch of the motion picture exhibitors league, concerning the activities of the film men at Springfield in connection with their fight against the Guernsey censorship bill, the measure which proposes to eliminate all local censorships in Illinois and provide for a state censor.

Mr. Hopp eloquently re-stated the stand of the exhibitors, declaring them to be emphatically opposed to censorship in any form, and stating that the film men had secured careful attention to the subject upon the part of the state legislators, and had caused the bill to be referred to a special committee composed of representatives Curran, Devereaux, Marcy, Mulcahy and O'Brien. This committee has held two special meetings at the Hotel LaSalle in Chicago and the whole censorship matter is being carefully investigated by the law-makers.

Representatives of the women's clubs, who are backing the censorship bill, are still active, both in Springfield and Chicago. The final discussion of the pending bill was held on Saturday, April 7. A complete report will appear in the next issue of MOTOGRAPHY.

Other speakers who addressed the gathering of fifty or sixty men present, were Alfred Hamburger, prominent theater man, George Siegmann, Griffith's former righthand man, who is to begin producing at Peoria, Ill.; Secretary A. E. Hamburg, William Burford and H. E. Whipple of the Crystal Photoplays Company.

One important action taken by the Reel Fellows was the decision to stage a big public banquet and ball on or about April 13. Douglas Fairbanks has already promised to be present at the affair, and it is possible that Mary Pickford, who is expected to be in Chicago about that time, on her way from New York to California, may also attend the event.

President Ralph O. Proctor, unable to be present at the meeting, turned the gavel over to Attorney David T. Alexander, who very efficiently presided over the successful meeting.

Exhibitors Benefit by New Plan

$3,000,000 PARALTA PRODUCING COMPANY BRINGS FORTH UNUSUAL SCHEME

PARALTA PLAYS, INC., with an authorized capital of $3,000,000, has been formed for the purpose of producing feature photodramas of the highest class under conditions of distribution that it is said will revolutionize this phase of the industry and extend to the exhibitor that long anticipated actual co-operation between him and the producer.

Co-operation with Exhibitors

Co-operation with exhibitors has apparently been a mania with many producers in the past, but this interest has never evolved itself into anything actually real in that direction. The time has now come when actual co-operation between producers and exhibitor, to the real benefit of the exhibitor, will be realized through Paralta supplying the incentive and a practical system.

The president of the new corporation is Carl Anderson, well known to this industry through his prominent connection with Lasky and Paramount. His abilities as an organizer are especially emphasized through the many practical and effective plans formulated by him, which have been generally adopted throughout the film business, greatly adding to efficiency in its various branches.

Herman Fichtenberg, of New Orleans, who conducts a chain of moving picture theaters in the south, and who is interested in several exchanges throughout that section of the country, is the chairman of the Board of Directors and will be very closely identified with the active management of the new corporation. He will practically be a representative of the exhibitors who identify themselves with its plans and future. His wide experience as an exhibitor places him in especially close sympathy with the man in the industry, who, at the present time, stands most in need of help and on whose progress and welfare the future of the business depends.

Herman Katz, of New York City, is the treasurer. He is identified with large retail business interests in that city and with manufacturing interests of national importance.

Nat I. Brown, of St. Louis, is the secretary and general manager. Mr. Brown has been long identified with the picture industry in connection with the national distribution of films. His experience has given him a very wide knowledge of territorial conditions. This information has proved especially valuable in working out the revolutionary distribution plan which the company is now about to put into operation.

Robert T. Kane, of San Francisco, who has been connected with theatrical and film production enterprises for several years, is the vice-president of the company. Mr. Kane will have the direction of all production interests and will make his headquarters in Los Angeles, where, at this time, studios for two producing connections of Paralta are being constructed.

Speaking of the new company and its aim to relieve the exhibitor of some of the impositions he now has to bear, Mr. Anderson said:

"We have come into this field the declared friend of the exhibitor. Our business sympathy is real and the co-operation we shall offer is genuine and will be profitable in actual money.

"We considered the whole subject for fully eight months," remarked Mr. Fichtenberg, "and the result has been the plan which we shall shortly present in full detail to all exhibitors in the United States and Canada.

"This plan is the result of practical experience, and has been, for the past seven months, in actual demonstration under the personal observation of our general manager, Nat I. Brown. The results have proved most satisfactory. I can say as an exhibitor of years of experience, and Mr. Anderson will tell you as a practical producer, that our plan is fundamentally sound in principle and will work out on exact, practical lines."

"Before proceeding further," said Mr. Anderson, "I should state that Paralta now has under contract two producing companies, each of which has been formed about a star of national reputation. The directors who will be responsible for the productions of these companies are of equal prominence in their respective lines of work."

"Exhibition Zones" to Be Developed

"Our plan of distribution is based on the development of exhibition zones or territories to their full capacity of results to exhibitors. We will say that a picture must bring a specific return in money on its first showing in a territory and to do this it must be seen approximately by a specific number of people.

"A town contains 16,000 people, or 4,000 families, and to accomplish the results desired, these people must be reached and the exhibitor must feel that he is justified to lay out the necessary money—he must know that he is in a position to have the picture as long as is necessary to get the majority of these families into his theater to see it, and the length of time must not be burdened with the rate per diem which makes this impossible. Knowing the value of a picture, knowing his ability as a showman and knowing the possibilities of his territory, it then becomes only a question of price to an exhibitor.

"And now we come to the solution of the trouble," continued Mr. Anderson. "We believe that the motion picture industry has now developed to the point where, instead of being entirely speculation it can be brought to a situation where it actually has some substantial basis from which results may be figured with certainty.

"In brief, we plan to entirely eliminate the speculative aspect from the exhibitor's standpoint and to place the hazard where it belongs—on the shoulders of the producer. He makes the larger profit and is responsible for the production and the burden of any hazard should be borne by him.

"Under our plan, our productions, which will be superior in every aspect, will be leased for a period of twelve months, or under an annual franchise to one exhibitor only in each exhibition zone or territory.

"For instance, take Newark, N. J. There are about 200,000 people in that city. We have determined, in conjunction with our exhibitor, that the territorial franchise for a given section of Newark is worth $100 a picture. That determined, we find that another section, in which there are ten theaters, has a value of $200 per picture; that another section, with 15 theaters, is worth $500 per picture, or that another territory, with but two theaters, is worth but $50 per picture. We aggregate this and find, in conjunction with the exhibitor, that Newark is worth to us $2,000 per production per annum.

Two, Four, Six Day Showing at Same Cost

"Otherwise, Bessie Barriscale in 'Rose O'Paradise,' will bring in $2,000 in one year from the city of Newark and it will only cost a territorial exhibitor, say $100 to control the run of this picture for one year in his territory—instead of $100 for one day.

FOR NATIONAL DEFENSE

Many Exhibitors Cooperate with Chairman Jesse L. Lasky of Motion Picture Division of New York Mayor's Committee

The success of the motion picture campaign in behalf of the Mayor's Committee on National Defense was due entirely to the unselfish and patriotic co-operation of the exhibitors of Greater New York. In sending out the following statement and report Jesse L. Lasky, chairman of the Motion Picture Division, wishes to express his personal thanks to all who assisted in the patriotic work.

The campaign in New York City, under the auspices of the Mayor's Committee on National Defense, was concluded last week and a complete report of exhibitors' co-operation and activity was made to the Central Committee by Mr. Lasky.

With practically every agency, political, commercial and religious, working in behalf of national preparedness during the past ten days, the showing of the motion picture division was more than gratifying," said Mr. Lasky. "When I read the report of the progress of the work of the committee last week I was more than pleased to note a number of expressions of the deepest appreciation on the part of many prominent persons for the manner in which the picture industry as a whole, and the exhibitors in particular, had entered wholeheartedly in the mayor's committee plan.

In his report to the Central Committee at the meeting held in the Hotel Manhattan Mr. Lasky stated that in the Borough of Manhattan 279 motion picture theaters co-operated, in Brooklyn 280, in Queens 44 and in Staten Island 8; making a total of 611.

In all there were about 35,000 to 40,000 declaration blanks supplied to film exchanges, exhibitors and film studios in the greater city. Thirteen hundred motion picture slides were sent out to all exhibitors and shown on the screens in more than 90 per cent of the theaters in the city.

In addition to one sheets supplied to the exchanges, two thousand one sheets were exhibited in theater lobbies and on stands adjacent to the theaters, calling attention to signatures for declarations of patriotism.

All the reports which came into the Mayor's Committee headquarters have not yet been tabulated but it is estimated that through the channels of the motion picture theaters between 200,000 and 225,000 signatures were secured.

THEATERS AID PATRIOTISM

Chicago Picture Houses Co-operate With "Four-Minute Men," New Organization Working for Universal Military Training

The adaptability of the motion picture theater to the need of the hour and its importance in the national life is illustrated in the promptness with which Chicago exhibitors offered their stages to the "Four-Minute Men," a patriotic organization working for universal military training. Arrangements have been made whereby brief talks on the need of such training will be given in the following Chicago theaters:

Metropolitan, Oakland Square, Cosmopolitan, Frolic, Columbus, President, Lakeside, Lane Court, Calo, Terminal, Mulford, Victoria, Aristo, Castle, Alcazar, Albany Park, Apollo, Pine Grove, Willard, Twentieth Century, Grand Boulevard, Gayety, Playhouse."

These exhibitors were most eager to offer their houses for this purpose and their example will doubtless be followed by other theater managers. The representative of the "Four-Minute Men" will be introduced by a slide of introduction. The plan of appealing to the motion picture public will doubtless be very effective.

Screenshine

By Mel Ody

EVEN publicity has its drawbacks.

If you don't believe it, ask Richard R. Neill, of the William Fox forces. This is the reason:

When Neill was with another film company, he told someone that the great adventure of his life was "saving a girl's life after she had cut her wrist to the bone with a razor. Her moans attracted my attention."

The first newspaper which used the story made the last sentence read: "Her means attracted my attention."

It has been said that Charlie Chaplin has no greater ambition in life than to see what would happen to a plate of eggs if he should throw them into an electric fan.

We will not mention the fact that K. E. S. E. picked out the Chapin and Gore building in Chicago for its new headquarters, in spite of the fact that it is a logical combination.

Do we need to say that Chapin and Gore refer to well known brands of licker?

A film showing the process of manufacturing a bath tub was shown at the Chamber of Commerce in Columbus, Ohio. We could suggest a darn interesting sequel—if we wanted to—but Mabel and Annette are engaged by other companies.

ANOTHER TRAGEDY OF ART

Note in Philadelphia *Enquirer* building permits:

John M. Darcey, convert moving picture theater at the southwest corner of Fifty-third street and Lansdowne avenue into garage for Charles Segall; cost $300.

ANOTHER CASE OF GOOD JUDGMENT

In spite of the high cost of living people still have a good idea of what real values are. Witness the trading of New York for Chicago by K. E. S. E.

And George Kleine says the move wasn't made because Chicago is farther from Germany's ocean either.

There are many "cases of good judgment" found in Chicago. This is just one more, that's all, and it's to the credit of K. E. S. E.

TRY THIS ON YOUR PRONOUNCER

Many film men have great sport pronouncing the name of Florence La Badie, the Thanhouser star. Miss La Badie pronounces it Lah-Bah-dee. It's French and there is no accent on any syllable.

SELIG LIONIZES OLD FRIEND

Colonel William L. Selig is going to present his old friend, Chief Scheuttler of the Chicago police force, with a cub lion born at the studio zoo in the fair city of Lost Angels.

The Colonel evidently knows something about Chicago and believes that the chief needs all the help he can get to scare the grafters into behaving themselves.

PROOF OF FRIENDSHIP

Our Seattle correspondent remarks that at the convention held last week the exchangemen showed their unlimited good will toward the exhibitors by filling all the available places at the dinner given by the league.

Exhibitors Like Children's Shows

THEATER MEN MORE PROGRESSIVE THAN PUBLIC, SAY CLUBWOMEN

By Genevieve Harris

THAT the question of special film shows for children is one affecting vitally the relationship of the exhibitor to his community is a fact clearly demonstrated by the growing attention progressive exhibitors are giving this phase of their business. From the first the exhibitor has considered the children. In many neighborhood houses they form a large proportion of his clientele. The interest the general public took in the question of children and pictures came later, and in some cases took so fanatic a form and so much censorship agitation grew out of the fear that pictures were harmful to children that the exhibitor often feared his youngster patrons were more of a nuisance than an aid. But again he has changed his mind and has discovered in them his best method of reaching the right people in his community.

Children's Matinees No Longer Experimental

A year ago the average exhibitor was skeptical about the value of special matinees for children. They might be worth while, or they might be only an added trouble and expense. Today their exact value has been pretty well established in his mind and they are no longer an experiment.

Mrs. Frederic Michael of Chicago, who is chairman of the Better Films committee of the Illinois Congress of Mothers, has been in close touch with the growing movement during the past year, not only in the Illinois territory but throughout the east and west. Her statements of the attitude of exhibitors and general public toward children's programs is interesting and surprising. Under her management this committee at the close of 1916 issued in booklet form a list of films judged suitable for children's programs. The announcement that such a list was available to exhibitors was first published in Motography.

"Although I had believed the question of children's pictures a vital one with exhibitors," says Mrs. Michael, "I was astonished by the quick response to the announcement. I was literally overwhelmed by inquiries, not only from Illinois theater managers but from those in the east and the west. They asked for the booklet and they asked for further information.

" 'How shall we establish children's matinees?' they asked. In fact, the exhibitors seemed more eager to try the plan than the club women were to aid them. The exhibitors saw in the idea a way to be a leader in the community. Of course the work of the Better Films committee was intended to be chiefly with the club women, mothers' clubs and parent-teachers' associations. But in many cases I am advising the exhibitors directly.

"My advice always is that the exhibitor get in touch with whatever women's club or educational association his city has, to interest its members in the project. For after all the children's guardians are, or should be, responsible for what the children see."

Clubwomen Run Performance

Mrs. Michael, at the time of this interview, was herself managing a children's matinee performance at the President Theater, one of the Asher houses in Chicago. That the affair was a success was indicated by crowd being "held out" early in the afternoon, and by the frequent bursts of applause from the house. The theater in this case had been rented for a benefit performance under the auspices of the Illinois Congress of Mothers and the Parent-Teachers' Association. Also Mrs. Michael wished to prove the attractiveness of children's matinees, both from the box-office and educational standpoint.

"We have the co-operation of the four schools in the vicinity for this program. We had our lithographs posed in each school and we are offering a silk flag as a prize for the school having the largest attendance at the matinee. In order to check up this attendance, and further to advertise the picture, we sent out cards of a different color for each school. These the children were asked to bring to the theater and we will give the prize to the school of whose cards we have the largest number. In addition to this, the cards serve as a reminder and can be taken home to the parents. The name of the picture, the time of the performance and the admission price are stated on them.

"We are charging ten and fifteen cents admission this afternoon. The entertainment consists of a five-reel fairy story, one reel of 'Motoy' film (animated toys), and a short vaudeville turn.

"I believe we can duplicate this attendance at any theater in the city, which shows that matinees for children can be made profitable. Another thing which shows this fact is that any exhibitor would be interested in the experiment. All the exchanges, too, gladly co-operate. Now, whenever they have a picture suited to the youngsters they invite us to see and give our opinion of it. They seem to have discovered that a picture pleasing to children has an added drawing power."

Exhibitor Makes Statement

That the guardians of the children must stand back of the children's matinee idea was further emphasized by Manager Beaumont of the President Theater. He explained the value of such entertainments to the exhibitor.

"I surely believe in the matinees for children, rightly managed," he said. "They make friends for the theater, and they bring people to the pictures who never came before, and they arouse the interest of the best class in the community. They are also financially profitable.

"But a manager should not try these entertainments without the aid of the parents and teachers. If he simply selects pictures for the children and believes they will come, he is likely to be disappointed. The children will go to another house, or come to another performance. Out of perversity they want to go where the grown folks go. At one time we were managing two theaters in the same neighborhood and in one of them we gave Saturday matinees for children, in the other a regular offering. At first the children responded. But gradually we found that the majority of children went to the latter theater. However, if the interest of the parents is aroused, this condition is changed. They are coming to realize the value of the pictures and to be interested in the programs given for their boys and girls. When the parents learn that the local theater manager is willing to cater to the best interests of the children, they have a most friendly attitude toward the neighborhood house, which is worth much to the exhibitor."

For the exhibitor, even in the smallest town, who wishes to interest the community directly in his house and who would like to have the "reform" element with him instead of against him, children's matinees, regular or occasional, offer a real opportunity. The number of films suitable for such showing is so large that there need be no difficulty in getting material.

The exhibitor should first obtain the co-operation of the schools and women's clubs, who will advertise the attraction and chaperon the youngsters. The matinee also offer an opportunity to introduce local talent, such as a story teller, or child musician or dancer. This, too, may be worked out in co-operation with the schools.

The manager who does not wish to make these programs a regular event and wishes to show them only occasionally can usually find some offering among his regular bookings which will adapt itself well for a children's matinee. Almost every feature program has some star whose plays appeal especially to children. Without added expense, therefore, the manager can make the appearance of this favorite an occasion for a children's matinee.

Ask Motography for Information

Motography is always ready to give any information regarding special features of this kind and to aid any exhibitor wishing advance information regarding children's pictures. Pictures judged suitable for children are also thus noted in reviews in Motography.

New Norma Talmadge Feature

Norma Talmadge's second Selznick-Pictures offering "The Law of Compensation," has been released. In this production Miss Talmadge returns to America from her tragic journey through Russia, England and France in her recent success, "Panthea," and is the central figure in a gripping drama of modern social conditions in this country.

"The Law of Compensation" is divided into three intensely interesting phases of the life of an American woman. In the first Miss Talmadge is seen as a happy young girl, first in a boarding school, and then as the only child of a wealthy and devoted father. Her mother she cannot remember. The next phase is the young married woman, in which Miss Talmadge portrays a distinct development of character as a young wife and mother, to whom comes the frequently encountered spirit of restlessness which often brings domestic tragedies to women who feel that their outlook upon life is too cramped.

Then comes the third, and most powerful episode. This is introduced in the form of a story told to the young woman by her father, who fears she is about to take a foolish step. He tells her the story of her mother, and in this Miss Talmadge plays the part of the mature woman, whose unhappy history she was in grave danger of repeating in her own life. Thus the popular young star is given the opportunity of depicting carefree youth, the romance of young womanhood, and the tragedy of an unfortunate, older woman.

Film Aids Recruiting

Secretary of War Newton D. Baker has notified the Greater Vitagraph that he has instructed the Adjutant General of the United States army to station a recruiting officer at every theater during the run of "Womanhood, the Glory of the Nation," in an effort to increase enlistments in the army.

Issues Book for Exhibitors

A unique and helpful book is being issued by The Rex Beach Pictures Company, in connection with bookings for "The Barrier." The book will contain 36 pages of helpful hints to the exhibitor. It will show samples of long and short advance notices and a number of special stories, poster and lobby displays, slides and samples of "pulling" advertisements that may be adapted to local use.

A department of especial interest is one devoted to suggestions on "How to Increase Attendance." Among these are a number of store window decorations and outdoor displays that are bound to attract attention and increase business. Attractive lobby magnets are outlined as well as ways and means to tap out of town tributaries, prepared by W. G. Beecroft, director of publicity, who for many years, has made a careful study of neglected opportunities for increased box office receipts in motion picture houses. Those shown in this brochure never before have been published.

The book will be off press, in a few days and may be had, without charge, upon application to The Rex Beach Pictures Company, No. 440 Fourth Avenue, New York City.

Kleine Offers New Comedies

What are perhaps the most expensive two-reel comedies ever filmed are to be released through Kleine-Edison-Selig-Essanay Service. They are offered by George Kleine, whose advertising department is on record as stating that these comedies cost as much as the average five-reel feature.

"The Fixer" and "The Politicians" are the titles. The first to be released April 15, the latter May 13.

Harry Watson, Jr., star of "The Mishaps of Musty Suffer," is featured in these two-reel comedies and in them has splendid vehicles to demonstrate his original film mannerisms, which has made for him so many admirers.

Kleine-Edison-Selig-Essanay Service is laying stress on the fact that "The Fixer" and "The Politicians" are feature comedies, not fillers, and admonish exhibitors that if they treat them as features they will find in them a splendid box-office attraction.

Business Brisk in West

Andrew J. Cobe, president of the Ultra Pictures Corporation, returned Friday from a trip through the middle west. He reports that business is brisk with promises of immediate improvement. "The most impressive thing to me," he states, "was the interest manifested by the exhibitors in their demand for independent bookings of features and their growing distrust and dislike of programs.

"The exhibitors know that they are bound to get better pictures for their houses if they can judge the individual excellence of the picture than to take program offerings. The independent exchange man can see what he buys and the exhibitor has a far better chance of getting something good for his audience by keeping in touch with the independent exchange.

"Nothing more clearly proves this than the fact that the companies that put out program pictures themselves offer any particularly attractive picture which they may make, on a state right basis."

Norma Talmadge has begun work on her third Selznick-Picture, "Poppy," by Cynthia Stockley.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

HER OFFICIAL FATHERS, with Dorothy Gish (Triangle)—"An excellent picture, but the day we ran it was rainy. Business was pretty good, though, in spite of the rain."—S. Trinz, Covent Garden Theater.—*High-class neighborhood house.*

Each to His Kind, with Sessue Hayakawa (Paramount)—"Proved to be a good drawing card, but the picture itself is not up to the Paramount standard."—B. A. Nomikos, De Luxe Theater.—*High-class neighborhood.*

The Glory of Yolanda, with Anita Stewart (Vitagraph-V. L. S. E.)—"Played two days to very good business both days. The picture was well liked."—B. A. Nomikos, De Luxe Theater.—*High-class neighborhood.*

The Glory of Yolanda, with Anita Stewart (Vitagraph-V. L. S. E.)—"A good offering in all respects, with good drawing power."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood house.*

The Courage of Silence, with Alice Joyce and Harry Morey (Vitagraph-V. L. S. E.)—"A very good picture which was well liked. Brought only fair business, for the stars are not strong drawing cards."—B. A. Nomikos, De Luxe Theater.—*High-class neighborhood.*

The American Consul, with Theodore Roberts (Paramount)—"A very good picture, and the star is well liked. Rainy weather injured business."—B. A. Nomikos, De Luxe Theater.—*High-class neighborhood.*

Beware of Strangers, with Thomas Santschi (Selig Special)—"A fair production, with a good story. Has great drawing power."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood.*

A Child of the Wild, with June Caprice (Fox)—"A good picture with a title that scares the people from entering your theater. Some poor titles go over if the star is very popular; not so with this one."—Charles H. Ryan, Garfield Theater.

A Tale of Two Cities, with William Farnum (Fox)—"One of the most wonderful productions ever screened. It played two days at this theater to packed houses at all shows. Patrons were very well pleased."—Charles E. Hagen, Kenmore Theater.—*High-class neighborhood house.*

A Tale of Two Cities, with William Farnum (Fox)—"Excellently directed. Good in every respect. Very good drawing power."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood house.*

The Innocence of Lizette, with Mary Miles Minter (American-Mutual)—"This went over pretty well. Little Mary is a good drawing card in this locality."—Charles E. Hagen, Kenmore Theater.—*High-class neighborhood house.*

Max Comes Across, with Max Linder (Essanay-K. E. S. E.)—"A scream! Max kept the audience in an uproar all through the show. The comedy surely made a big hit. I am looking to his next release."—Charles E. Hagen, Kenmore Theater.—*High-class neighborhood house.*

Pride and the Devil, with Alma Hanlon (Art Dramas)—"A splendid production, which brought very good business. Patrons all well pleased."—Charles E. Hagen, Kenmore Theater.—*High-class neighborhood house.*

The Barricade, with Mabel Taliaferro (Metro)—"This went over well and brought good business."—Charles E. Hagen, Kenmore Theater.—*High-class neighborhood house.*

The Barricade, with Mabel Taliaferro (Metro)—"A good production with fair drawing power."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood house.*

The Last of the Ingrams, with William Desmond (Triangle)—"Brought fair business; gave fair satisfaction."—Charles E. Hagen, Kenmore Theater.—*High-class neighborhood house.*

A Love Sublime, with Wilfred Lucas (Triangle)—"This did not go over well. The patrons did not care for it."—Charles E. Hagen, Kenmore Theater.—*High-class neighborhood house.*

Back of the Man, with Dorothy Dalton and Charles Ray (Triangle)—"This gave fair satisfaction, but was not as well liked as most productions with these stars."—Charles E. Hagen, Kenmore Theater.—*High-class neighborhood house.*

Her Own People, with Lenore Ulrich (Morosco-Paramount)—"A fair picture with brought ordinary business."—S. Trinz, Covent Garden Theater.—*High-class neighborhood house.*

Her Father's Keeper, with Irene Howley (Triangle)—"A picture which pleased the patrons and brought good business."—S. Trinz, Covent Garden Theater.—*High-class neighborhood house.*

Her Father's Keeper, with Irene Howley (Triangle)—"A good story, well produced. Fair drawing power."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood.*

Castles for Two, with Marie Doro (Paramount)—"A fair picture; brought good business."—S. Trinz, Covent Garden Theater.—*High-class neighborhood house.*

Told at Twilight, with Baby Marie Osborne (Pathe)—"Although this picture did not draw large downtown audiences, it cannot be classed as anything but good, and deserves to be booked by all neighborhood houses. Those who were human in the audience filled the house with laughter during the antics of Baby Marie and her dusky pal. This is a sure cure for the blues."—Harry Miller, Alcazar Theater.—*Downtown house.*

The Fortunes of Fifi, with Marguerite Clark (Famous Players-Paramount)—"This picture was liked by the patrons, but proved only a fair drawing card. The star's acting pleased."—E. Dlouhy, Vitagraph Theater.—*Middle-class neighborhood.*

The Fortunes of Fifi, with Marguerite Clark (Famous Players-Paramount)—"The picture is good in every respect. Has good drawing power."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood house.*

The Square Deal Man, with William S. Hart (Triangle)—"Story, production and acting all good. Very good drawing power."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood house.*

The Square Deal Man, with William S. Hart (Triangle)—"Brought big business and was liked by the patrons. The star's acting is fine."—E. Dlouhy, Vitagraph Theater.—*Middle-class neighborhood.*

Redeeming Love, with Kathlyn Williams (Morosco-Paramount)—"A good picture which brought good business and was liked by all patrons."—E. Dlouhy, Vitagraph Theater.—*Middle-class neighborhood.*

The Dancer's Peril, with Alice Brady (World)—"Alice Brady is becoming very popular. Her acting in this picture is very good and the story is good. The patrons were pleased with it."—E. Dlouhy, Vitagraph Theater.—*Middle-class neighborhood.*

Money Magic, with Edith Storey (Vitagraph-V. L. S. E.—"The kind of a picture best suited for Edith Storey's talents. A play which needs no apology to your patrons when they pass out."—Ran on Friday and selected as best picture of the week by Charles H. Ryan, manager Garfield Theater.

The Little Brother, with Enid Bennett, (Triangle)—"The audience did not care for this. Business was only fair. The star is not yet well known."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Fifty-fifty, with Norma Talmadge, (Triangle)—"This was a return booking which went very well."—M. J. Weil, Lake Shore Theater.—*High class audiences.*

Hidden Children, with May Allison and Harold Lockwood (Metro)—"Although this is beautifully photographed, it did not give the satisfaction or draw as well as we expected. Business poor."—Harry Miller, Alcazar Theater.—*Downtown house.*

Blood Will Tell, with William Desmond (Triangle)—"A good production in every respect. Brought good business."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood house.*

On Record, with Mae Murray (Lasky-Paramount)—"An entertaining picture. This brought fair business and was liked by all the patrons. Mae Murray is very pleasing in this."—E. Dlouhy, Vitagraph Theater.—*Middle-class neighborhood.*

What Does the Box Office Show?

Is the picture you are running in your theater today a money-maker? Pass the word on! Does the picture draw the crowds? Tell Mr. Exhibitor in the neighboring state. He may want to book the same feature. Tell him in Motography's *"What the Picture Did for Me" Department.*

Your box-office is the test of popularity. Which two pictures on your last week's program do you consider superior box-office attractions?

(GIVE TITLE, STAR AND PRODUCER. FOLLOW FORM OF COMMENTS APPEARING ON THIS PAGE. WRITE IN PENCIL.)

(1) Title.....Star .....

.....Released by.....Days of week run.....

Remarks .....

.....

.....

(2) Title.....Star (or stars).....

.....Released by.....Days of week.....

Remarks .....

.....

.....

Name of theater.....(Town and state).....

Address.....Sent in by.....

Name of manager or owner.....

Fill out the blank every week. Exhibitors want to know which pictures are money-makers in other theaters. Mail it to

MOTOGRAPHY, Monadnock Bldg., *CHICAGO*

Producer Praises Department

Motography, Chicago:

One of the most interesting features of any trade magazine is your "What the picture did for me" department.

Your editorial on this subject in your issue of March 10 imbued the writer with the desire to tell you so.

Whenever Pathe pictures are listed, we advise our sales force what is said and they tell the exhibitors about it without delay, knowing that the fact that it appears in Motography guarantees it as the genuine opinion of representative theater owners.

Keep up the good work.—Very truly yours, *Pathe Exchange, Inc., per Tarleton Winchester.*

Man's Woman, with Ethel Clayton (World)—"A good picture. The star is well liked. Business fair."—Harry Miller, Alcazar Theater.—*Downtown house.*

Melting Millions, with George Walsh (Fox)—"A good picture with good drawing power."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood house.*

The Winning of Sally Temple, with Fannie Ward (Paramount)—"A fair picture. Has fair drawing power."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood house.*

The Mortal Sin, with Viola Dana (Metro)—"A poor story, with fair production. Brought fair business."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood house.*

The Dark Road, with Dorothy Dalton (Ince-Triangle)—"An excellent production which brought good business."—S. Trinz, Covent Garden Theater.—*High-class neighborhood.*

The Dark Road, with Dorothy Dalton (Ince-Triangle)—"Gave very good satisfaction. Business great."—Harry Miller, Boston Theater.—*Downtown house.*

Tangled Lives, with Genevieve Hamper (Fox)—"Poor offering. Business fair."—Harry Miller, Boston Theater.—*Downtown house.*

The Family Honor, with Robert Warwick and June Elvidge (World)—"A good picture; brought excellent business."—S. Trinz, Covent Garden Theater.—*High-class neighborhood.*

Her Greatest Love, with Theda Bara (Fox)—"Somewhat tame for a Bara offering. Not up to her usual standard."—Harry Miller, Rose Theater.—*Downtown house.*

A Poor Little Rich Girl, with Mary Pickford (Artcraft)—"The best thing Mary Pickford has ever done. We play to a transient, man audience, but I am glad to say that this offering brought a better class into our theater, especially of women and children, during the week we ran it, than the theater has catered to before during its three years of existence. Business was very good, and only previous contracts kept us from holding this picture indefinitely. Pictures of this sort will put the game on its feet again."—Harry Miller, Rose Theater.—*Downtown house.*

A Woman's Awakening, with Seena Owen (Triangle)—"A good production with good drawing powers."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood.*

Max Wants a Divorce, with Max Linder (Essanay-K. E. S. E.—"Has fair drawing power. No story; acting poor; photography good."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood house.*

On Record, with Mae Murray (Lasky-Paramount)—"Good photography. Fair in other respects, with fair drawing power."—W. C. Lamoreaux, Lakeside Theater.—*High-class neighborhood house.*

Changes in Film Cases

Important changes are being considered in the type of film cases by the Bureau of Explosives and the transportation committee of the National Association of the Motion Picture Industry has met to discuss the subject with Walter S. Topping, assistant chief inspector of the Bureau of Explosives. It is proposed to eliminate the web and leather straps now in general use on film cases and to substitute therefor an improved mechanical metal fastener or lock. The members of the transportation committee do not believe that this proposed change is practical and are endeavoring to work out a better solution of the problem with the Bureau of Explosives. Such a radical change, if put into effect, would incur an expense upon the distributors and exchanges of many thousands of dollars as the cases now in use would be practically worthless. At the meeting yesterday, plans were discussed in regard to using a combination label tag which is recommended by the Bureau of Explosives.

Consideration was also given to a plan suggested for the expediting of shipping films between New York City and points in New Jersey, with particular reference to Newark, Jersey City and Hoboken. The Hudson-Manhattan Railway Co. have notified the exchanges and exhibitors that they must not send films by messenger through the Hudson tube. Some of the ferries operating between Manhattan and Jersey points also refused to carry messengers with film cases. The transportation committee will endeavor to secure a ruling from the Department of Commerce to comply with the Interstate Commerce Commission regulations, permitting films to be carried on the ferries by messenger as there is no objection now to film cases being carried if contained in any type of vehicle. The distributors and exchanges contend that the ferry companies are discriminating and ask for a more reasonable ruling so that their messengers can go back and forth on the ferries without being interfered with.

Mary Plans Charity Fund

A letter received by Mary Pickford from Mrs. M. Koehler, Oakland, California, containing a check for $40 to be used by "her darling" in her rounds of charity has prompted the queen of the screen to plan a national charity fund minus the usual expenses involving luxurious office furnishings and high-salaried clerks.

Organize Film Artillery

Members of the motion picture industry are organizing with the idea of sending one regiment or more to the front in the event of war. The movement was started by Major O. J. Allenbaugh, general manager of the Film Renovating Company of America, and Robert Carson, who plays the part of Detective Rodman Sears in Metro's serial, "The Great Secret."

Among the first to put their signatures on enlistment blanks were officials and employees of the Metro-Quality studios. William Christy Cabanne, who has just finished directing "The Great Secret," said when he signed that he would be glad to serve the Government in any capacity.

Mr. Cabanne is an Annapolis man and has had considerable experience. In the event of war he will probably be recalled to the colors.

Among others at the Quality studios who signed the blanks were Robert J. Huntington, business manager for Mr. Cabanne; Will H. Stephens, technical director; Jack Siegel, of the Quality office force, who expects to be a bugler; Jack Prescott, actor; W. O. Kennard, property man; Charles Fang, Chinese actor; Robert Anderson, actor; Robert W. Farrell, actor; Stephen Seymour, Eugene A. Thurston, assistant director, and Frederick Herzog, actor.

President Smith Recovering

President Albert E. Smith of Vitagraph-V. L. S. E., who was taken ill at Santa Barbara, California, while on a trip that he designated as a vacation, is reported to be out of danger. He expects to dispense with the services of physicians and nurses within a few days and continue his journey to the Hollywood Vitagraph studios, where he will attempt to speed up production. It is expected that Vitagraph will have important announcements to make regarding the output of the Hollywood studios very shortly.

Rally Industry to Country's Call

ASSOCIATION OF MOTION PICTURE ADVERTISERS TO RAISE FUNDS

A GREAT patriotic movement has been launched under the auspices of the Association of Motion Picture Advertisers for the purpose of raising funds among the producers, distributors, exhibitors and players—in the entire motion picture industry—with the intention of assisting the United States Government in this great national crisis. The vast extent of the American domain renders the problem of recruiting for the United States Army and Navy a most difficult one at best. With the insidious influences of the so-called pacifists to combat, the project becomes herculean in its proportions.

Advertisers Kindle Patriotism

Recognizing this fact and believing that it is the duty and privilege of every member of the motion picture industry to do his bit in this hour of great peril and trial, the motion picture advertisers have devoted many hours of ceaseless toil to the preparation of a vast advertising and publicity propaganda for the express purpose of kindling patriotic fervor to the highest possible point.

A tremendous amount of preliminary work has already been done and some of the most celebrated artists in the country have contributed their services gratis in the designing and preparation of recruiting posters and placards. The committee is seriously handicapped in the prosecution of this great patriotic movement, however, by a lack of funds. Several trade journals have donated free space to the running of an advertisement appealing to every corporation and individual, however remotely connected with the motion picture industry, to contribute at least something directly to this great cause.

This is the first time in its history that this tremendous industry of ours has been called upon to show its real mettle in rallying to the assistance of the Government. It is both an obligation and a glorious opportunity for showing what we are made of by contributing our share to this great cause.

Because of its nation wide scope, reaching as it does into the most remote hamlet in the country, the motion picture industry possesses an unsurpassed power for moulding public opinion, kindling patriotic zeal and touching to the latent fires of loyal devotion the electric spark of inspiration. There is no doubt that the American people are loyal to their Government, but many have not yet been aroused to action. It is for the purpose of inspiring these people by a gigantic wave of patriotic enthusiasm to enlist their services in behalf of the Government.

Films Powerful Aid to Government

Many individuals and societies are doing their utmost to further the cause of recruiting, but no individual and no society can reach every remote corner of this vast country. The motion picture industry, on the other hand, is the one far-reaching institution which can do this great work to the utmost advantage of the Government. As an individual you are going to need protection, whether at home or abroad—this great advertising and publicity campaign is designed to raise an Army and a Navy that will protect our homes from desecration at the hands of an enemy.

Remember that the motion picture industry is on trial in this crisis, just as every industry and every individual is on trial.

The iron, steel, copper and coal industries are all being called upon to develop their own resources to the last limit in the service of the country, just as every other industry in the country is doing everything in its power to provide munitions, and supplies of every description. The motion picture industry cannot provide materials of that sort, but it can render the greatest service of all by assisting in enlisting men to utilize these stores. The great cry at this time is for men! The picture industry can do more than any other agency to assist the Government in recruiting—provided you will contribute your share.

Whatever you can give will be more than appreciated. Make your checks payable to B. P. Schulberg, chairman of the finance committee, 485 Fifth Avenue, New York.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Alabama Theater Under Way

MONTGOMERY'S newest theater is underway, the contractors having begun work on the foundation. The theater, when completed, is promised to be one of the finest in Alabama or the entire South, being rivaled only by theaters in Houston, Texas. It will be known as the Empire, owned by the Empire Theater Company, of which Hoxie Farley is the manager.

The new theater will represent an expenditure of $50,000 when the curtain is drawn and the first picture projected for the public on June 1. Manager Farley says the first attraction will be the most popular woman star of the shadow stage.

WORK BY LOCAL MEN

The drawings for the new Empire were made by Architect Ausfeld, and all the work, as fast as possible, is being done by Montgomery people.

The spacious lobby will be finished in marble and decorative plaster, with an art-work ticket office in the center at the main entrance, in the rear of the lobby. A handsome marquise will extend entirely across the sidewalk. The tiling promises to test the artistic sense of the decorators.

TO SEAT 900 PERSONS

The main auditorium, the entire seating capacity of 900 persons being confined to one floor, will be finished in an artistic and attractive manner, the ceilings and side walls being of decorative designs. The seats will be wide apart and arranged for comfort, there being four roomy aisles at spaced distances. The ventilating system will be one of the principal features of the construction of the entire building.

The orchestra will be an enlarged one, under the direction of Frank Woodruff, the favorite violinist and orchestra leader of the old Empire Theater. The screen will be of the Minusa type, and as modern as can be made. The projecting room and offices together with filing room and other conveniences, will be located on an upper floor, but there will be no provisions made for seating the public other than on the first floor of the main auditorium.

Rest rooms for women will be luxuriously fitted up on one side of the main lobby, while similar provisions for the men will occupy the opposite side.

$125,000 House in Fresno

A $125,000 picture theater will be constructed in Fresno, California, by the Einstein Investment Company, according to an announcement recently made by Berton Einstein and Levy Bros. The plans are now being drawn and the contract bids will soon be in.

The theater will be leased by James Beatty and Theodore Keech, well-known theater men in California, who conduct the Liberty theater at San Jose. The seating capacity of the new theater will be two thousand, which will make it one of the largest houses outside of San Francisco and Los Angeles. There will be no stores in the building.

One of the innovations of the house will be a ladies' rest room, where there will be a nursery. Mothers can check their children with trained nurses and enjoy the performances unhampered. A pipe organ, equipped with all the latest attachments, will be installed and an artist will be brought to Fresno to preside at the keys.

The theater structure will be of steel frame and reinforced concrete walls and fire-proof throughout. It will have a frontage of seventy-five feet and a depth of one hundred and fifty feet.

A Two-Color Program Card

Alice Joyce
There is but one Alice, and she put the Joy in Joyce. She was famous as an artist's model. Her manner is a wonder of simplicity and charm. She is possessed of a wealth of chestnut hair and beautiful hazel eyes. She enjoys reading, walking and swimming.
Alfred Hamburger's
Grand Oak
Oakwoods and Grand Blvd.
"PICK O'THE WORLD" PHOTOPLAYS
Monday, March 12—Double Feature Program
LOIS WEBER and PHILLIPS SMALLEY
In "IDLE WIVES"
Also "PATRIA" Third Episode
With MRS. VARNON CASTLE
Latest Christie Comedy
Tuesday, March 13—Brady-World Picture Presents
ALICE BRADY in "THE DANCER'S PERIL"
Also "U. S. DEFENDS" And Frank Daniels Comedy
Wednesday, March 14—Triangle Pictures Presents
LILLIAN GISH
In "A HOUSE BUILT UPON SAND"
Also First-Run HEARST-PATHE NEWS
And Keystone Comedy
Thursday, March 15—Mutual Pictures Presents
SHIRLEY MASON in "PASSION"
Also "HAZARDS OF HELEN"
And the Latest Hughie Mack Comedy
Friday, March 16—(By Request)
BESSIE LOVE
In "NINA THE FLOWER GIRL"
Also "A GOAT WITHOUT HORNS"
And Keystone Comedy
Saturday, March 17—Greater Vitagraph Presents
ALICE JOYCE and HARRY MOREY in
"THE COURAGE OF SILENCE"
Also First-Run HEARST-PATHE NEWS
And Latest Pee Comedy
Sunday, March 18—Metro Pictures Presents
VIOLA DANA in "THE MORTAL SIN"
Also "WORLD TOURS" MUTT and JEFF
And HAM and BUDD Comedy
COMING—NEXT WEEK—William S. Hart in "The Gun Fighter"; Frank Keenan in "The Crab" (One of "The Seven Deadly Sins"); H. B. Warner in "Wrath"; Lionel Barrymore in "His Father's Son"

This splendid form of program is used by the Alfred Hamburger theaters in Chicago. It is not a folder but one card, the front and back of which is shown here.

The illustration printed herewith shows the front and back sides of a card on which is printed the program of a week in March at the Grand Oak Theater in Chicago, which is one of the Alfred Hamburger houses. Similar programs are used in all of the Hamburger theaters. The program is about the size of a postal card. The picture of Alice Joyce and the decorative portion are printed in two colors. The Hamburger trademark appears in the upper corner of the program. The pictures of stars are chosen from among those in the films of the week's program and are used successively in different theaters of the Hamburger circuit as the feature goes the rounds. Several other decorative

designs are used also, these being furnished by the printer who makes the programs. Motography has reproduced other program folders in the past which are supplied by the same printing firm to various theaters. The program was made by the Cahill-Igoe Company of Chicago.

Adventures of Prominent Chicago Man

By Ralph T. Kettering

Politics, pictures and penny arcades have played a great part in the business romance of another of Chicago's most notable men of the theatrical colony.

Politics came first in the life story of Peter J. Schaefer, for at the age of 21 he was elected a member of the State Board of Equalization. Being a resident of the old fourth ward of Chicago he became a power in politics, graduating from the cigar business which had been his means of livelihood for two years.

Peter J. Schaefer, prominent theater man of Chicago.

Printer's ink has also played an important part in his story for his first job was breaking type in a type foundry in Fifth avenue where he earned the large sum of $0.91 for one week's work. Again cold type proved a link in his life chain when the morning paper printed a full page story two years ago explaining that he had run the $0.91 into a million dollars in such a short time. Proving that advertising pays and that printer's ink is worth while, the day after the story was printed, burglars robbed his flat taking over $10,000 worth of valuables. They evidently read the papers.

From the same story he received 300 letters asking him to adopt children and over 500 letters asking for donations to charities and to borrow money.

Mr. Schaefer's entrance into the amusement business is an interesting one. William Selig and Peter J. Schaefer used to eat twenty-five cent table d'hote dinners in a basement restaurant at State and Van Buren streets in the old days. Schaefer by this time had entered the penny arcade business and was leaning in the direction of things theatrical. Vaudeville appealed to him greatly.

"Stay out of vaudeville business," said Selig to Schaefer, and no sooner had this advice been given than Schaefer made up his mind that he would enter the business. He purchased the Imperial Theater at State and Van Buren streets, which became the first ten cent vaudeville theater in Chicago. This was in 1901. It was a big success.

Selig has since become the president of the Selig Polyscope Company. In 1905 Peter J. Schaefer became interested in the White City and built there the figure eight which made a small sized fortune for him in one season. He began building riding devices in the various amusement parks of America.

To prove that he is still a powerful figure in politics, let it be said that a committee of leading citizens have just asked him to run for mayor of Chicago at the next election. He is still very optimistic regarding the amusement business. In forming a partnership with Aaron J. Jones and Adolph Linick, Mr. Schaefer has become a member of the biggest and strongest theatrical firm in the city of Chicago and from the very beginning this firm has been a tremendous financial success until at the present time Mr. Schaefer alone counts his fortune at over a million dollars. The first house built by Jones, Linick & Schaefer seated but 300. The new one they are contemplating on the North Side now, will seat 3,000 and Mr. Schaefer predicts that the next theaters to be erected in Chicago will seat in the neighborhood of 5,000. He also believes that the spoken drama and vaudeville is coming back strong and that while high class pictures will remain forever, that a combination of pictures and vaudeville will become a popular form of entertainment.

Mr. Schaefer is married and his wife is considered one of the most fashionable ladies of the South Shore where she occupies a prominent position in the inner circle of Chicago's exclusive society. And in spite of Mr. Schaefer's enormous fortune and great power in the theatrical world, he has never forgotten that he was once a poor boy. He has given his three brothers a wonderful start in life and has provided them with means upon which they may build fortunes as great as his. And his attitude toward his employees is not that of a superior being but as a fellow man.

Spends $15,000 on Texas Theater

More than $15,000 is being spent in renovations and additions to the equipment of the Liberty theater of Houston, Texas, which has just been placed under the management of Jesse Jacobs, manager of the Key. In the future Mr. Jacobs will be joint manager of the two photoplay houses.

A photoplayer, valued at $15,000, is being installed as well as a typhoon cooling system at a cost of $5,000, which will render it one of the coolest houses in the city.

Mr. Jacobs is very sanguine of the motion picture business in Houston and speaks in loudest praise of his opening bill at the Liberty under the new management. He says that he will exert every effort to make the Key and the Liberty the leading theaters at Houston. Mr. Jacobs has managed several other theaters in New York City, Norfolk, Virginia, Jacksonville. Florida, and other cities.

Rest for Patrons Eyes

A scientific lighting arrangement devised to rest the eyes of the audience has been introduced by Thomas D. Soriero of the Park Theater, Boston, Massachusetts. The leading optical authorities were called in to discuss a way to ease the eyes of the patrons while watching the pictures. Experiments were made and the problem was finally solved by two green lights placed on either side of the screen which are lighted while the picture is running, and proves a wonderful rest to the eyes, as their rays have the effect of absorbing injurious light movements coming from the screen.

It is certainly worthy of the exhibitors' attention to try this scheme. However a visit to an optician should be made before exhibitors attempt to experiment.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

MINNEAPOLIS exhibitors have charged that many of the schools and churches where films are shown are regular fire traps. The building inspector says this is untrue, but it has brought the subject to the front again. The public should know whether such auditoriums are properly equipped and maintained.

Al Jolson and Lew Dockstadter will probably be interested to know that the Ebony Film Corporation has opened offices in Milwaukee.

Wilkes-Barre, Pennsylvania, theater men recently gave up an evening for the benefit of Battery C of that city which had just returned from service in the late lamented Mexican war.

The Pennsylvania Railroad is going directly to the public via the screen with its safety first campaign. On the Pittsburgh branch a theater has been engaged in each town where free matinee performances are given.

Commencing April 8 the Strand Theater, New York City, will show exclusively photo-dramatic adaptations of the famous O. Henry stories, the first picture of the series being "The Third Ingredient."

The New Jersey Prison Board has installed motion picture outfits in the Penitentiary and House of Correction. To maintain the idea of punishment they ought to see that no exhibition is given without illustrated songs.

The latest unofficial count on the number of applicants for places on the new film censorship board of Kansas resembles a census report. About fifty or sixty, including many clubwomen, have their applications in already.

Owners of three theaters in Rochester, N. Y., have secured an injunction restraining the Moving Picture Operators' Union from interfering with the operation of their theaters. Picketing seems to have been the overt act in question.

And the Louisville, Kentucky, Board of Censorship is now putting on a free exhibition of children's pictures every Saturday morning at one of the local theaters, at a 10c saving to enterprising parents—with the exhibitor apparently overlooked again.

Films showing the varied activities of the Minneapolis schools were recently shown to about three hundred business men. The moving pictures were resorted to in an endeavor to familiarize the taxpayers with the city's educational system.

There are now fifty-seven candidates for places on the motion picture censor board, whose applications will be considered by Governor Capper at Topeka, Kansas. The candidates are coming to Topeka in flocks, and letters and telegrams of indorsements come in bunches, while telephone calls take up a great deal of Governor Capper's time. There are some indications that film companies are taking too great an interest in the personnel of the new board. The new board will be named in a few days, and work will begin at Kansas City, Kansas. About one-half of the candidates come from Kansas City, and the majority are women.

Children's films are being shown by a Johnstown, Pennsylvania, church which charges an admission fee of five cents. "Suitable subjects" of the hand picked variety are announced.

O. P. Hall, lately connected with Fox and Paramount, has gone to Macon, Georgia, to assume active control of the management of the Palace, Princess and Macon. These three houses are owned by the Empire Amusement Company.

The Strand Theater, West Branch, Michigan, will open April 17, under the management of Ange Lorenzo. The house has a seating capacity of two hundred and is equipped throughout in an up-to-date manner. A Motiograph machine is to be used.

At the Old Mill Theater in Dallas, Texas, the Rev. L. W. Heaton will preach a short sermon each Sunday afternoon at 4:00. Dr. Heaton has been vigorous in his support of Sunday pictures and evidently believes in the value of this opportunity to reach the public.

A special film service has been established by the Denver post office. To take care of the parcel post film shipments an automobile has been purchased and it is said that distribution to local houses will be secured even more quickly than when messengers were employed by the exchanges.

In the little town of Humble, Texas, the Retail Merchants' Association have arranged with the Dixie Theater to give a free show under the auspices of the association every Thursday. Every effort will be made to arrange programs equal to those seen in the metropolitan houses.

Last week the Strand Theater, New York City, featured George Beban in "The Bond Between," some pictures of the Pendleton (Oregon) Round-Up, Victor Moore in his latest comedy entitled "His Military Figure," and an educational study showing the evolution of agricultural machinery.

Monroe, Michigan, is to have a new picture theater, costing in the neighborhood of $55,000. The theater will be 45x150 feet, two stories in height, of brick and steel construction, and will have a seating capacity of 1,000 people. The new house will be operated by J. R. Denniston, proprietor of the Family Theater in that city.

Alfred Hamburger, proprietor of a dozen or more Chicago motion picture theaters, was one of the first exhibitors to sign for the K. E. S. E. yearly service since that program put into effect the one feature a week policy. Manager Jenner of the Chicago offices obtained the contracts and the service includes all features and

the "Musty Suffer" comedies and takes in all of the outlying theaters. Mr. Hamburger operates among other theaters, the 20th Century, Apollo, Grand Oak, Willard, Gaiety, Ziegfeld, Playhouse, Pine Grove and Albany Park.

A film history of Cincinnati is proposed by a well known advertising man. Pictorial records of events of interest, of prominent citizens, and of places that will be remembered by the present generation and which should be known by those who are now little Cincinnatians, he feels should be preserved by the municipality in the "Cincinnati Film History."

Twilight Sleep pictures were the subject of a strenuous protest from the Orleans Parish Medical Society of New Orleans. It was claimed that the pictures give the public the idea this is the latest scientific procedure and that such is not the case. The doctors said it could only be a source of gross misinformation and that it should be consigned to the outer darkness.

Thompson & Kizziar are building a $10,000 modern motion picture theater at Hobart, Okla., to replace the theater burned recently. The theater will have an ornamental brick front, floor slope to be excavated for the street level. A fully equipped stage, gallery, indirect lighting system and booth equipped for two machines. The theater will be opened about May 1st.

The number of moving picture theaters in the United States today is less than a year ago but the value of the property is much greater. Only an other tangible evidence of the worth-while growth of the industry—the passing of the cheap fly-by-night show of the early days which has been displayed by the house which represents substantial, well considered investment.

The management of the Strand Theater, New York City, has volunteered its services to the Navy Department for its recruiting campaign. Space in the program will be donated, and navy recruiting pictures will be flashed on the screen. This is the first time that advertising matter of any description has been shown at the theater in the three years of its existence.

J. D. Fulrath, whose opera house at Savannah, Georgia, was destroyed by fire on January 18, has received the plans for his new theater which will soon be under process of erection. The new building will be four stories high, with an eight-foot basement. On the main floor there will be rooms for offices on either side of the entrance. There will also be office rooms on the second and third floors.

The Rialto Theater, New York City, will celebrate its first anniversary during the week beginning April 22. Douglas Fairbanks' new picture, "In Again, Out Again," will be the feature of the bill, with Fatty Arbuckle in a new comedy as an added attraction. New scenery by Joseph Urban is being installed and Mr. Rothapfel says he will strive to present the most imposing program any motion picture house has ever offered.

One of the important business changes in Film circles in Kansas City last week, was the formation of the Standard Film Corporation with R. C. Cropper as president and general manager. P. L. Ryan was selected as sales and advertising manager, Martie Williams as manager of Des Moines branch, J. Erwin Dodson as manager of the St. Louis branch and W. B. Emrich special representative. They will handle the Art Dramas pictures and other high class productions and have the rights in Iowa, Nebraska, Missouri and Kansas. Headquarters will be maintained at 1305 Walnut street, Kansas City, Mo. In addition to the above force, nine traveling representatives, who are thorough film men, will travel in the four states named.

Mrs. Lottie Taylor Henderson, owner of the Apollo Theater at Princeton, Illinois, has cancelled the lease under which the house was being operated, has taken possession of the place herself and is proceeding to operate it personally. It seems that various differences arose between owner and lessee and Mrs. Henderson decided that her best interests required her to run the theater herself.

Fred Hilton, well-known Mansfield, Ohio, theatrical man who has been managing the Sun Theater at Portsmouth, has just closed a deal whereby he has sold the Portsmouth playhouse to C. A. Frantz, a former Portsmouth man. Mr. Hilton will remain in charge of the Portsmouth Theater for a short time. Upon his departure from Portsmouth Mr. Hilton expects to return to Mansfield and he says he will endeavor to raise a few "spuds" and other vegetables in his back yard garden in Mansfield next summer.

Ashley Miller's "Plastiques," in which clay figures become animate, after the fashion of film cartoons, were exhibited at the Rialto, New York, last week, and will form part of the program there from time to time hereafter. The work is done with a bas relief background in front of which the little figures act their parts. The plastic quality of the clay permits of most ludicrous expressions and actions the development of which requires infinite patience. It requires five weeks to make a five hundred foot subject. The position of the figures is altered slightly after each exposure to the film, the effect of motion being secured when the entire film is run off at the usual speed. This week's subject at the Rialto shows Benjamin Franklin discovering electricity. Mr. Miller has been making these "Plastiques" for about a year, but this is the first time they have been shown in any of the larger motion picture theaters.

In spite of the Lenten season the large motion picture houses of San Jose, Cal., have projected their films before the usual well-filled houses. A fairy film, especially adapted for the entertainment of children, was shown on the screen at the Liberty Theater March 9 and 10, once each day, through the courtesy of Managers J. H. Beatty and George F. Sharp. Mrs. Albertine Crandall, a San Jose woman, wrote the scenario for the film, had it filmed in two reels at her own expense, made the costumes for the children—75 in all—who appeared in the production and wrote the accompanying music and song numbers incidental to the screening. "Why the Poppies Sleep" is the title of the film and it is a "really truly" fairy story. Miss Pauline Sain, a well-known Pacific Coast actress, whose home is in San Jose, appears in the role of the fairy queen, and the other parts are filled by Santa Clara Valley children. The production was filmed in and about Los Gatos, a foothill suburb of San Jose. It is a step in the widespread movement for films adapted especially for audiences of little folk and as such has received gratifying encouragement from local film fans.

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The Danger of Compromising Censorship

WHEN the federal censorship agitation was active, there were some picture men who inclined toward its support. The motive that actuated them was a sincere conviction that one national censor would eliminate a number of state censors; the enemies of the free picture would be decreased; therefore the cause of the free picture would be advanced.

The same view influences some of the film men of a censor-ridden city to look with favor upon a state censorship bill. They imagine that censorship over a whole state will be spread out thinner; and they see incidentally a chance to visit retribution upon the local censors who have become obnoxious to them.

They are willing to try fighting fire with fire, forgetting that the new conflagration will be no more subject to their control than the old; that there is no assurance that it will extinguish the old; and that it is likely to be just as dangerous—or more so.

The only safe policy for film men to adopt toward censorship is "no quarter." There is no logic in dallying with the enemy. And an enemy censorship unquestionably is, of the worst sort. For it not only confiscates property without recompense and without due process of law, but it discourages the initiative of art and introduces doubt and fear to the operations of progress. It not only imposes the will of an arbitrary and egotistical minority upon a passive and non-resistant majority, but it creates and nourishes the arbitrariness and egotism that make its actions a byword to reason. It confers an extraordinary and intoxicating power upon persons of mediocre mentality and small capacity.

The industrial philosopher and the commercial pacifist are prone to idealize censorship. While admitting its stupendous faults, they persist in the theory that a censorship properly operated would be desirable.

There is no such thing as a censorship properly operated. The thing would be possible only to demi-gods, super-men, or a censor board composed of fifty-one per cent of the population of the United States. To a board of fifty million censors, the picture producers and presenters could bow with good grace. To a board of practical size not even the justices of the United States Supreme Court are morally eligible, because they are human and must have opinions that differ from the opinions of other humans.

We speak of "opinions" handed down by the courts; but they are not opinions—they are logical interpretations of definite, stereotyped laws.

There are no laws of censorship, except the laws of obscenity and immorality. Those laws, specific and well defined, need no censors to interpret them; the people have a ready defense against their violation in the common police power.

The function of censorship is not to declare illegal those things which, obviously and beyond peradventure of a doubt, transgress the law. The function of censorship is to condemn those things which are legal, and which therefore the law could not reach.

The interpretation of the statutory law requires only a knowledge of definite provisions written in books; yet we allow only men of exceptional qualifications and experience to attempt the task. The interpretation of the moral law, the law of propriety, is a task infinitely

more difficult. It is based on no statutes nor regulations. Properly to execute its duties requires the wisdom of more than a Solomon—a degree of philosophy and human understanding that is not given to many mortals.

This task we delegate to a handful of persons of both sexes whose experience and mental training have, as likely as not, nothing to do with the subject. Their qualification is that they ostensibly represent the public, being of it. Nobody can fill that order. The public is a composite figure of infinite complexity, and no unit carries more than an infinitesimal proportion of its characteristics.

There is enough logic in the case against censorship, and particularly against the censors themselves, to make a serial out of our editorial pages. It is not our intention to write a brief (paradoxical term!) upon the subject. We wish merely to sound an alarm, if possible, in the ears of those sincere but misguided picture men who think a reasonable censorship is possible and attainable.

The only hope for the freedom of the picture is uncompromising opposition to all censors and censorships, backed up by an honest and consistent effort to make and show only pictures that keep not only within the law, but within the reasonable bounds of propriety. Of that condition the producer and the exhibitor are as good judges as the censor—and probably better.

Why Don't You Join?

THE exhibitor directors of the National Association of the Motion Picture Industry are making a particularly aggressive and strenuous appeal for more members and more money. When we mention money we expect our readers will shy off and immediately put up their guards. That, at least, is the common attitude of the man who is asked to join a trade association.

It is a peculiar and somewhat discouraging fact that three things really necessary in the scheme of workaday life, and which every interested person will readily admit are necessary, are the hardest to sell. Those three things are life insurance, advertising and trade association membership.

And the most difficult of these is association membership—the hardest to sell, the most remunerative to its buyers, the least rewardful to its sellers—who spend their time and enthusiasm in its cause and get nothing.

It is a curious commentary on human nature that it spends its money freely upon things that are sold at a profit for frankly selfish and commercial reasons, and turns away from insignificant investments that return immediate benefits to the buyer and to no one else.

Apathy and indifference to the interrelations of human progress can wreck a nation or an industry. A motion picture theater owner, or ten thousand of them existing as separate units, can be legislated or taxed or censored absolutely out of business without one iota of a chance. Ten thousand exhibitors in a compact organization cannot be put out of business or even seriously affected by any probable combination of forces.

No legitimate industry has so many violently aggressive enemies as the picture industry. No business man standing alone is more helpless and feeble than the motion picture theater man. No trade organization has a stronger or more reasonable appeal for membership than the exhibitors' association. The very men who are not members have the greatest need for the co-operation of their fellows.

The association as it exists today is only a nucleus. It is up to the non-members to make it what they will—a failure or the strongest trade organization known to industry. The fact that present non-members may not approve its conduct has no significance whatever. It is up to them to continue it or change it or do what they will with it—it does not matter, so long as they do something. If they do not like its officers, they can elect new ones. If they do not like its by-laws, they can amend them. It seems to escape the minds of many that the members, not the officers, run an association.

The exhibitors' association needs members, and every theater man of any intelligence knows the exhibitors need an association. What is holding them apart is known only to the evil genius of indifference, apathy and sloth.

Big Vitagraph Advertising Campaign

PUBLICITY DEPARTMENT REORGANIZED TO HANDLE UNDERTAKING

WITH the appointment of Paul N. Lazarus and N. S. Stronge, who will respectively be in charge of the advertising and publicity divisions of Vitagraph-V-L-S-E, it became known that Vitagraph has had in process of development for some time past, one of the most comprehensive and intensive advertising and publicity campaigns inaugurated in any line of business.

This is now at the point of launching. This campaign comprehends not alone the use of extensive advertising space in newspapers and billboards in the interest of Vitagraph exhibitors throughout the country, but involves also a complete system of service in assisting exhibitors in the presentation and exploitation of Vitagraph subjects.

It is said that the plans for this effort have been developed along the most thorough and scientific lines, the whole undertaking having been tested from every angle, and its effectiveness proved beyond the shadow of a doubt before any phase of it was finally accepted as part of the general undertaking.

Powerful Publicity Staffs

With the assurance that their plans, despite their newness to the picture industry, are sound, commercially, and from the standpoint of the best merchandising experience and knowledge, Vitagraph-V-L-S-E then began the organization of a staff of publicity, advertising and merchandising experts who would insure the most efficient execution of these plans.

This staff, in its work, will be closely allied with Carney & Kerr, Inc., advertising agents who have specialized in the study of the needs of motion picture exhibitors and of the methods which would best satisfy those needs.

The staff itself, is constituted as follows:

E. Lanning Masters, advertising and publicity director; Paul N. Lazarus, manager advertising division; Nat S. Stronge, manager general publicity division; Gordon Laurence, editor, *Vitagraph Exhibitor;* Fred Schaefer, manager newspaper and magazine division; Frederick James Smith and Miss Adele W. Fletcher, special writers in the publicity and advertising department.

Messrs. Stronge and Smith are new additions to the Vitagraph forces. The former won recognition among exhibitors and in film circles generally, because of his connection with MOTOGRAPHY for a number of months. In January, 1917, Mr. Stronge became affiliated with Harry A. Sherman, as manager of the Chicago office of Sherman-Elliott.

Previous to his entry into the film industry, Mr. Stronge occupied important editorial positions on several foremost newspapers in New York, Chicago, and Philadelphia and was the general manager of the two English papers in Havana.

He has also had a well-rounded training in syndicate work, having organized and operated, for a long time, one of the most successful newspaper syndicates in the country.

He comes to the Vitagraph Company not only with a keen appreciation of the kind of publicity cooperation which makes for the best interest of exhibitors, but with a thorough knowledge of the practical selling side of the business.

With the Vitagraph Company, he will have direct supervision, as assistant to Mr. Masters, of all the forms of publicity, including the exhibitors' press sheets and other similar aids which the Vitagraph Company gets out.

Mr. Smith is well known in New York and in moving picture circles generally, by reason of his association with the *Motion Picture Mail,* his editorial contribution to which created a great deal of comment. As assistant editor of that publication, he made an exhaustive investigation of the type of moving picture publicity which meets with heartiest response from the public, and therefore, is of most value both to producer and exhibitor. In his new position, he will be given liberal opportunity to apply the knowledge thus gained.

Mr. Schaefer, who has been with Vitagraph for some time past, will continue as the studio representative of the Publicity Department, and in addition, be directly responsible for the special feature articles for newspapers and magazines.

Miss Fletcher, the other publicity writer of the organization, will assist Mr. Schaefer in this work, especially as it applies to the principal women stars of the company.

Mr. Lazarus, who is now made manager of the Advertising Division, has come very quickly to the front in moving picture circles, by reason of his unique handling of posters and other forms of display advertising, which, for several months past, have been executed by him.

He has had a most comprehensive training in the general advertising field, both with advertising agencies and with publications, among his latter affiliations being with *Cosmopolitan, Good Housekeeping* and the other Hearst periodicals, in the position of promotion manager.

Mr. Laurence, who recently was promoted from the Chicago office to the advertising department of the home office, is extremely well qualified to direct the editorial policy of Vitagraph-V-L-S-E's new house organ which is to be known as *The Vitagraph Exhibitor,* by reason of his past association with exhibitors, particularly in the development of their interests through individual advertising service.

New Exhibitors' Organ

The new house organ, which is described as "A service magazine to exhibitors," will appear semimonthly beginning with April 1st. It is a four-page newspaper brimming over with helpful suggestions and information having to do with the presentation of motion pictures and the operation of motion picture theaters. The publication will be sent to every exhibitor in the United States and Canada.

Another phase of the advertising service to exhibitors which Vitagraph has recently started, is the Exhibitor's Advertising and Publicity Plan Book, on each of the company's releases. This plan book provides the exhibitor with complete information regard-

ing all advertising and publicity available on each Vitagraph Blue Ribbon feature.

Reproductions of the posters, lobby display, with illustrations of the cuts and advertising electros, all are shown in this book. In addition there are three pages of press material, program suggestions, ideas for "stunts" and musical cue suggestions.

This manual makes it possible for an exhibitor not operating in an exchange center, to plan all of his advertising and publicity well in advance of the actual receipt of that advertising, and order such advertising intelligently. It will also be mailed to exhibitors throughout the country. This book is likewise handled by Mr. Laurence, who will be responsible in the future for most of the other forms of direct advertising issued by this company.

It is said that the numerous other activities planned to tie up the national advertising of the Vitagraph Company with the advertising efforts of the individual exhibitor, will be announced at the time that this campaign becomes actually operative, which is now scheduled early in August, the preliminary try-out in several large centers having only recently been started, and having considerable time yet to run.

This test campaign is for the purpose of demonstrating the thoroughness and correctness of the general plan. As soon as it is completed, the details of the plan for the entire country will be announced.

Change in Chicago Censorship

For some time Chicago theaters have been obliged to prevent children from attending the showing of certain films. These pictures from which children were barred were passed by the local board of censorship on what was known as a "pink slip."

It is very possible that hereafter there will be no such censorship division. Judge Joseph B. David of the superior court has handed down a decision holding that pictures that are improper for minors are also unfit for adults to see.

Judge David also held that the chief of police had no discretion in issuing pink permits.

The decision was handed down in the petition of the Epoch Producing Company for a writ of mandamus to compel the city to issue an unlimited permit for the "Birth of a Nation" film, which recently returned to Chicago. He granted the petition.

Judge David rendered his decision following vigorous arguments of Attorneys Charles J. Trainor and Frederick Reeve, representing the film interests.

"I believe the ordinance would require the chief of police to be an extremely clever psychologist," he said, "and this is not required of him. Unquestionably Chief Schuettler is the best police officer in the country, but he knows as much about film censorship as I do about the anatomy of a whale."

Town Itches for Theater

The following letter to MOTOGRAPHY from the Georgia and Southern Utilities Company of Eastman, Georgia, would seem to indicate a good place for a new, live exhibitor.

Three thousand inhabitants and no picture house—that is what exists in this little thrifty Southern city, which is so far from a film show that the natives often spend two or three dollars railroad fare to see pictures in the nearest city—Macon.

We are located on the Southern and also the Central railroad lines—have a good bunch of live merchants, and there are hundreds of nickels and dimes just itching to be shoved through the window of the ticket seller if it is located in front of a *real* picture house.

This town can and will support a good theater and if you can get this to the attention of a live one, he will find a very excellent opening here. The town is hungry for some form of entertainment—and is populated mostly by the "middle class," the really and truly kind that support a picture house.

We want you to get a picture show in Eastman, and do it quick. Just get a live wire to make a trip down here and look the town over, and he will thank you for calling it to his attention.—*Georgia & Southern Utilities, C. R. Hodson, manager.*

GRIFFITH TO PRODUCE IN MAY

Arrived Safely in London—Expected Back May 1—Initial Artcraft Subject to Be Staged In California

A cable from D. W. Griffith received at his New York offices announces his safe arrival in London. It is understood that his activities on the other side will keep him there about a month and that he is expected back in this country by May 1, when he will immediately commence work on his first subject to be released by Artcraft Pictures.

It is also learned that Mr. Griffith will undoubtedly stage his initial Artcraft release in California where his most famous spectacles were produced. Griffith was the first director to make the trip to California in order to stage a photoplay back in the old Biograph days when various film men laughed at the idea, but it did not take long for others to follow suit.

At the headquarters of the Artcraft Pictures Corporation, Walter E. Greene, president of the big distributing organization, said: "We expect to see Mr. Griffith back in the United States in a month and are advised that his organization is preparing plans so that he may be able to start work on his first Artcraft picture early in May. At this time we are not at liberty to state just what the nature of this subject will be but we can say that it will be of a magnitude in keeping with his high standard of production."

Hazel Dawn in Selznick Picture

Herbert Brenon has returned from New Orleans, after completing the exterior scenes for his production of Louis Joseph Vance's "The Lone Wolf." In contrast to his last previous production, "The Eternal Sin," "The Lone Wolf" is a modern story of adventure with a romance that is absolutely unique.

The principal roles in this picture will be taken by Hazel Dawn and Bert Lytell. This will be Miss Dawn's first appearance in photoplays for more than a year, and as she is one of the most popular of the younger screen favorites, her return will be good news to a vast army of admirers. In "The Lone Wolf" she will be seen as a young woman, who, while in the pay of the police, pretends to be an accomplice of a coterie of powerful criminals. She is called upon to get evidence against another mysterious crook who has gained for himself the title of "The Lone Wolf" because he always works by himself in his preying upon people of wealth. Love complicates the situation but adds to its fascination. Mr. Lytell plays the part of the Wolf, who, later, develops lamb-like characteristics.

ANOTHER SERIAL WINNER

"The Railroad Raiders," Thrilling New Signal-Mutual Serial Featuring Helen Holmes as a "Pre-Proven Money Getter"

The Mutual calls "The Railroad Raiders," Helen Holmes photonovel in fifteen chapters, a "pre-proven product."

Significant statistical facts relating to Helen Holmes and her value to the theaters are offered from the Mutual's accounting department. The lease records and reports indicate that approximately $2,253,000 was paid to the theaters in admissions to see Helen Holmes in "The Girl and the Game," her first Signal-Mutual screen novel. The records on the bookings now in progress on "The Lass of the Lumberlands," second Holmes photonovel for Mutual, indicate that the theaters are enjoying a nearly equal success with this production.

"Demonstrated box office earning power like that is of very distinct significance to the exhibitor and of important meaning to the picture industry," observes President John R. Freuler of the Mutual. It is with such statistical evidence before us that the Mutual Film Corporation is now making its plans, accepting and rejecting film distribution propositions and charting the corporation's course. We are interested only in proven products, insofar as the photoplay product may be proven.

"I say this now in behalf of the coming Helen Holmes production, 'The Railroad Raiders,' now being made at the Signal studios under the direction of John P. McGowan, the man who has directed all of the big Holmes successes."

"We have done and are doing everything to insure success," said Samuel S. Hutchinson, president of the Signal Film Corporation at Los Angeles the other day. "Art no longer has to be left entirely to chance.

"This is the prescription for the big Helen Holmes successes in serials: first, Helen Holmes, herself, the star of the chapter play type of production; second, John P. McGowan, the man who can find a real story and put it in pictures; third, the real story; and fourth, but extremely important, the story itself. We have added a fifth strengthening factor by retaining Mr. Frank Hamilton Spearman, the celebrated novelist, to write the syndicated story of 'The Railroad Raiders.'"

The story of "The Railroad Raiders" is of the very certain and successful type of railroad adventure fiction. Railway warehouses are seen demolished, box cars are tossed into heaps of blazing wreckage, automobiles are smashed with daring and abandon, engines collide, there are gang fights, fist fights, gun fights—all the kinds of fights there are.

The fifteen chapter titles are in the nature of an index to the swift action of the story: "Circumstantial Evidence," "A Double Steal," "Inside Treachery," "The Deal in Silks," "A Woman's Wit," "The Over-

Sample scenes from "The Railroad Raiders," with Helen Holmes.

land Disaster," "The Yellow Peril," "The Millionaire's Special," "The Fight for the Pass," "The Great Tunnel Disaster," "The Mystery of the Counterfeit Tickets," "Total Paralysis," "The Road Wreckers," "The Trap" and "Hearts and Trumps."

The cast chosen to support Miss Holmes is almost identical with that of "The Lass of the Lumberlands," including: William Buhler, Katherine Goodrich, Florence Holmes, John Hemphill, Thomas G. Lingham, Leo D. Maloney, Paul C. Hurst, the able villain; William Brunton, Will Chapman and Charles U. Wells.

According to the Mutual advance bookings and reservations at a period three weeks before release date had set a record for totals at a similar period in the history of recent photonovel productions.

FORUM TO RELEASE EDISON

Exchanges Established to Distribute New Conquest Program. High Class Pictures and Prompt Service Promised.

Within the next thirty days Forum Films, Inc., will have exchanges at all the important distributing points and the regular release of Edison made "Conquest Pictures" will begin. Kenneth Hodkinson, general manager of the Forum Films, says:

"Ever since the first announcement was made in the trade papers, relative to the formulation of Forum Films, Inc., to handle Edison Conquest Pictures in a national way," he says, "we have been receiving a great number of requests and inquiries, particularly from churches, schools, colleges, humane societies, women's clubs and organizations of a similar kind. Every theater exhibiting Edison Conquest Pictures will have a natural following through members of such clubs and leagues. "The class of pictures which we will release will not be of the milk and water type but live and vital stories interesting to the entire family.

"Within the course of thirty days we will have exchanges opened at all important distributing points throughout the country and we will then be in a position to book these films in all cities as well as the smallest communities. Our watch word will be service."

The first program of Forum Films, Inc., will include "The Half Back," Ralph Henry Barbour's story of school life and football; "Captains of Tomorrow," a West Point picture; "The Dinosaur and the Baboon," a new group of animated manikins; "The Sea Horse," a short study of a little known fish; "A Vanishing Race," a scenic taken on the Blackfoot Indian Reservation; and "Puss in Boots," a fairy tale told in silhouette.

Among early productions are Robert Louis Stevenson's "Kidnapped," Cyrus Townsend Brady's "Bob Dashaway, Treasure Hunter"; Anna Sewell's "Black Beauty"; and "Gallagher," by Richard Harding Davis.

In selecting subjects to be produced for Conquest Pictures, Mr. Edison and his associates are choosing dramatic stories of adventure, tales of an inspirational nature, wholesome comedy subjects, studies which may guide the youth in the selection of his vocation, and stories of travel and adventure in foreign lands.

Every program of five reels will contain drama, comedy, scenic, educational and quasi-scientific units. Each program will be locked to guard against the introduction of extraneous subjects of a different standard.

Fancy Swimming in "Kidnapped"

Zeena Keefe and Earle Metcalfe develop into amphibians in "Kidnapped," the fifteenth story of the Mutual series "The Perils of Our Girl Reporters."

The locale of the photodrama is the beach of a summer resort and the two actors do most of their acting in or on the water. Miss Keefe swims with the grace of a seal and is one of the few motion picture actresses who have mastered the Australian crawl, trugeon stroke, overhand, Dutch wiggle, water tread, wigwag and a few other "stunts.' She swims with her head under water two-thirds of the time. Mr. Metcalfe also proves that he is second cousin to a fish in this picture.

"She swims with the grace of a seal and has mastered all the Australian crawls and Dutch wiggles," says the earnest publicity man.

In "Kidnapped" Miss Keefe, as the girl reporter, is told to secure a story on the beaches. She impersonates a dashing widow and sojourns at a fashionable hotel. Earle Metcalfe is a young millionaire who accepts the position as paid escort. Later, being consumed with jealousy because of the attention the widow is receiving, he kidnaps her and places her on a houseboat. But he did not know what a swimmer Miss Keefe was. Many of the best swimming scenes come when the girl makes her escape from the houseboat and then, hearing that her abductor is in peril, returns to rescue him.

Music for Charlie's Antics

How would you like to write music cues for Charlie Chaplin comedies?

How would you like to plan a musical accompaniment for every variety of action of this quick change artist?

What kind of syncopation would you choose to accompany Charlie's famous shuffle?

What class of staccato would best punctuate his pie throwing?

All of which questions lead up to the fact that the Mutual Film Corporation will issue a musical cue sheet with each one of the Chaplin "Specials" similar to those which are made up for the Mutual Star Productions. This work will be done by Joseph O'Sullivan, who is responsible for all the Mutual cue sheets.

F. I. Frayne, manager of the Palace Theater, Schenectady, New York, shows all the first run of pictures and follows the program shown at the Strand, New York City. Mr. Frayne is using on his program, besides the latest feature releases, the "Mutual Tours Around the World," *"Reel Life,"* Mutual's screen magazine, and also the Cub Comedies featuring George Ovey.

Goldwyn Leases New Studio

OTHER INTERESTING THINGS ABOUT BIG PRODUCER

GOLDWYN Pictures Corporation is enlarging its scale of operations so rapidly that its present studios at the Solax plant are inadequate and it has leased the great Universal Film Corporation studio and related plant in Fort Lee. This is one of the finest and most complete structures in the East.

Goldwyn at the present time is working two companies side by side in the Solax studio and by close crowding might operate a third company there, but the Goldwyn scheme calls for the operation of more producing units simultaneously; hence the taking over of the Universal equipment as a result of negotiations with Carl Laemmle and his associates.

Samuel Goldfish, Edgar and Archibald Selwyn and Arthur Hopkins are determined to make good the Goldwyn promise of twelve completed pictures by Stepember 1, which accounts for a more than doubling of the Goldwyn production capacities. In adopting this as the basic idea for its unique sales policy, the company is following that employed by automobile manufacturers, who hold annual exhibitions of new models for dealers and the public long in advance of the retail prices. These annual shows have vastly stimulated auto sales. This policy also permits exhibitors to know in advance exactly what they are buying. Through its lease of the Universal plant, Goldwyn comes into possession of a plant having the second largest stage in the world. The stage proper is 150 feet long by 85 feet in width. Six companies can be worked conveniently at the same time. The studio administration building, which is 130x160 feet in size, of irregular shape and two stories high, was designed by Ernest Flagg, who also designed the Singer building in New York. In the rear of the administration building and studio are the laboratories and film vaults. Facilities are at hand for all of the allied departments of motion picture production, and this plant has the largest carpenter shop equipment and property department east of the Mississippi river. In the main building are sixty-four dressing rooms for principals in addition to huge dressing rooms for supers and extras.

Porter Emerson Browne Signs Goldwyn Contract

Porter Emerson Browne, author, playwright and famous novelist, as well as the creator of the now famous "vampire" type of picture, has signed a three-year contract giving his exclusive screen services to Goldwyn Pictures Corporation. This contract is effective at once, and he will, on April 1, deliver his first manuscript to Goldwyn for production.

None of the Goldwyn players so far announced have been identified with "vampire" roles, but whether any of these first stars will try screen work of this kind or whether Goldwyn has other surprises to offer is not known.

Porter Emerson Browne is one of the best known of the younger American authors, and his dramatic and screen productions have carried to fame several women now among the highest stars of the stage or films. Theda Bara owes her worldwide vogue to the success she scored in her first picture work as the star of "A Fool There Was," Mr. Browne's dramatization of Kipling's "Vampire." Katherine Kaelred and Virginia Pearson both found advancement on the stage as stars in this production, and Robert Hilliard found in the leading male role the greatest part he has had.

Mr. Browne was born in Beverly, Mass., June 22, 1879, being the son of Joseph E. Browne, author of "Edgewood Folks," one of the great successes of Sol Smith Russell, and also a contributor to many journals under the non de plume of "Mose Skinner."

He was educated in the public schools at Beverly and Newton, Mass. After graduating from the Newton High School, he began a career on a newspaper, finally devoting all of his time to writing fiction. While thus engaged, he met Robert Hilliard, for whom he wrote "A Fool There Was." Following this, he wrote "The Spendthrift," in which Edmund Breese appeared.

The depth and beauty of Jane Cowl's features have made her a favorite on the stage in highly dramatic roles. She will continue her charm via Goldwyn photoplays.

Mae Marsh is said to possess the most pathetic face in the world — when she wishes. She appears in overalls in her second Goldwyn play.

Below is the piquant Madge Kennedy, the well-known comedienne, who is soon to begin comediennning for Goldwyn.

Mae Marsh in Boy's Garb Again

In her second Goldwyn picture Mae Marsh appears during many scenes dressed as a boy, which will recall the character she played in "The Wharf Rat." In the Goldwyn role, she plays the granddaughter of an old keeper of a bird store. While this picture may lack the whimsicality of James M. Barrie's creations, nevertheless in it Mae Marsh herself has the Barrie atmosphere that calls to mind Maude Adams in "Peter Pan."

Goldwyn has brought a number of well-known screen players into this production, besides Robert Harron, whose return reunited the most famous team of players in recent screen history.

William Furey, who plays the role of Mae Marsh's grandfather, is known to picture fans everywhere through his work in support of Theda Bara in "Destruction," Ethel Barrymore in "The Awakening of Helena Ritchie," as well as a similar role of a sympathetic old man in "Kick In." Before his entry into pictures he was a popular figure on the stage, especially in comic opera. On the musical stage he played in the Gilbert and Sullivan operas and in light opera with Lillian Russell and Pauline Hall.

Dion Titheradge, just finishing an all-season engagement with Laurette Taylor in "The Harp of Life," is another well-known player that Goldwyn was fortunate in signing in Miss Marsh's support. Others in the cast are Edward See, John Charles, Isabel Berwin, W. T. Carlton and Jack Grey.

In anticipation of the rapid completion of this picture Goldwyn has selected Miss Marsh's third production, which will be under way by the latter part of April.

Jane Cowl and Madge Kennedy to Begin Work

With four pictures finished, the Goldwyn Company, which is making history for rapidity of production, announces that the filming of plays starring Jane Cowl and Madge Kennedy will be begun at once.

Miss Kennedy's first screen appearance will be made in a famous comedy that enjoyed an all-season run on Broadway and played successful engagements throughout America. The scenario for her production has been made by Edgar Selwyn and Margaret Mayo, and in it they have put all of the skill and stagecraft that made Miss Mayo's "Twin Beds," "Polly of the Circus" and "Baby Mine," and Mr. Selwyn's "Nearly Married" such great financial successes.

Miss Kennedy is expected to bring with her into pictures several of the skilled men and women who have supported her on the stage in her four notable farce successes, players in most instances new to the pictures.

Miss Cowl is now reading several notable works that are at the disposal of Goldwyn and will make a decision in concert with her managers within a week.

Mary Garden, the last of the Goldwyn quintet thus far announced, will begin her work before the camera in July.

Arthur Hopkins Will Direct Maxine Elliott

Arthur Hopkins, who is one of the partners in the Goldwyn Corporation and from the beginning has occupied the position of chief of the Goldwyn producing staff, is to direct Maxine Elliott in her second picture. Mr. Hopkins has been devoting the major portion of his time to a painstaking study of producing problems of the screen in preparation for his debut as a director of pictures. His success as producer on the speaking stage lends added significance to his debut as director. His first production will be the most ambitious of the Goldwyn features. George Berthelon will assist Mr. Hopkins. Rene Guissart will be his cameraman.

Miss Elliott in this picture will be supported by a cast of able and popular players, which includes Marguerite Marsh, R. Leigh Denny, Donald Galleher, George Odell, Florence Ashbrooke and Helen Salinger.

TO MOVE FOX OFFICE

Plans Made for Elaborate Opening of Spacious New Quarters in New York City—Stars and Exhibitors to Be Present

Elaborate plans are being made by the Fox Film Corporation, 130 West Forty-sixth street, New York City, for the formal opening of new quarters on the tenth floor to be occupied by the New York Exchange. Hundreds of exhibitors from all parts of the territory covered by the biggest of the twenty-two Fox exchanges are expected to be present when Jack Levy and his force of seventy-five take possession on Thursday, April 12.

Mr. Levy has been in charge of the New York branch since June, 1916. He and Winfield Sheehan, general manager of Fox Film Corporation, are attending to the preparations for the festivities. Mr. Levy was formerly manager of the Philadelphia office.

Invitations for the coming event have been issued to every exhibitor served by the New York Exchange, but motion picture exhibitors, whether users of Fox program or not, will be cordially welcomed. The William Fox stars working in the Fort Lee, N. J., studios, who are not out on "locations," will make every effort to greet personally the men who show their pictures.

Just three years ago, in the days of William Fox's Box Office Attraction Company, the New York Exchange was established on the fifth floor of the Leavitt building in Forty-sixth street. As the Fox photoplays have forged to the front more room and more employes have been needed. The immediate results following the announcement by Mr. Fox of his super de luxe productions for 1917 were so gratifying in point of volume of new business, that it became imperative to give the New York Exchange even larger floor space. In addition to the regular releases, Mr. Levy's office handles the Foxfilm comedies which are released weekly independent of the Fox program.

The New York Exchange serves New York state up to Albany, Connecticut to the Connecticut River, and New Jersey as far as Trenton.

Small Town Sports in Mutual Film

"Reputation," the first vehicle chosen for Edna Goodrich under her contract with Mutual opens with scenes which will take you back to your childhood and the good times the boys and girls used to have together in the home town. The scenes show a small town in winter and all the winter sports indulged in by the young people. There are skating parties in which Miss Goodrich appears as the belle of the small town, and entering into the winter sports with her companions, the star submits to having her "face washed" and snow "put down her back."

"The Law of Compensation," by Wilson Mizner, will be the next contribution by Norma Talmadge to Selznick-Pictures, in which this popular young star will be seen in a unique double role.

New Earle Williams Play

Many attempts have been made by various producers to screen a play containing the atmosphere in the life of a newspaper reporter only to be scoffed at by the men who make their living through writing for newspapers. Greater Vitagraph is the latest of the larger companies to make the attempt in the five-part photoplay, "Apartment 29," which is scheduled for release on April 9.

In "Apartment 29" Earle Williams is cast in the role of a theatrical critic and special story writer. The possible false note in the story is that in the role of Stanley Ormsby, Williams apparently has an almost unlimited means, something the average newspaperman is without. But then scions of wealth sometimes enter newspaper work for the excitement obtained from it.

As Ormsby, the dramatic critic, Williams refuses to sanction a favorable criticism on a production that he considers everything but good. Then his troubles begin. His next assignment is to interview a singer. In attempting to cover the assignment he finds the woman he was to interview dead in front of "Apartment 29." Her husband is dead inside the apartment. Everything points to the reporter being the murderer. He becomes panic-stricken and appeals to a playwright in the same building to hide him during the search of the police. The playwright demands a bribe which Ormsby pays.

A girl friend of the playwright co-operates and Ormsby eludes the police on the first search. Another bribe is demanded for a continued refuge. Ormsby, refusing to pay further blackmail, flees with the girl, only to run into a den of thieves. Eventually the couple are rescued by the police who immediately lodge a charge of double murder against Ormsby.

Williams is ably supported by Ethel Gray Terry, Denton Vane and Billie Billings.

Rules for Good Director

John O'Brien, who has been engaged to direct Edna Goodrich in her productions for Mutual, has some comprehensive rules for the director which he has made up from his thorough experience in this line.

Mr. O'Brien believes:

Only thorough co-operation between star and director can bring the best results.

The stars do not make the directors neither do the directors make the stars, but neither one can be successful without the other.

The director shines through the reflected glory of the star.

The greatest star if poorly directed fails to score a triumph.

The director can get many valuable points from every star he directs.

The director should constantly absorb the technique of his players.

The screen director can attain in a year or two what it takes a stage director years to conquer.

Opportunities for better work and more striking effects are afforded by the screen. The stage hampers a director's originality by its limitations.

No matter how proficient a director may be, however, he is helpless if the star does not respond to his efforts.

A few of the vital spots in Vitagraph's "Apartment 29," which features Earle Williams.

ON MUTUAL SCHEDULE

Nance O'Neil Makes Mutual Debut on April 9—New Serials, New Comedies and Unusual Featurettes Appear.

Two five-reel features, a new Helen Holmes serial and a new brand of comedies are all listed on the schedule of the Mutual Film Corporation for April 9, as well as the usual quota of featurettes.

Nance O'Neil will make her first appearance under the Mutual Brand in "Mrs. Balfame," a five-reel adaptation of Gertrude of Gertrude Atherton's novel of the same name.

The name of Nance O'Neil is good for advertising. Play up the fact that she is a noted legitimate stage star and has only appeared in a few screen productions. The author of the production, Gertrude Atherton, also will be a good drawing card for the film. Call attention to the fact that "Mrs. Balfame" is the first of Mrs. Atherton's books which have come to the screen, and the admirers of her novels will be more than anxious to see the picturization. There is an excellent opportunity here for the theater manager to co-operate with the local book store or one of the department stores. Arrange with them to have a big window display of the novel with portraits of Nance O'Neil and stills from the play, also a card announcing that the photoplay is being shown at your theater.

William Russell in "High Play"

On April 9 will come also "High Play," a five-reel production featuring William Russell. There are three pertinent questions which men have to face in the unfolding of this story:

1. Would you be willing to sacrifice your fortune to pay the debts of a fellow business worker?
2. If you were led into a compromising position with a young woman and were there, witness to a murder, which would you do—let an innocent man suffer or reveal the real criminal and bring disgrace upon the woman?
3. If you had committeed a murder could you keep quiet and see an innocent man sent to the gallows?

These three questions can be used in your program and in advertising which you send out concerning the production. Francelia Billington plays opposite William Russell in this photo-drama.

Nance O'Neil and Frank Powell discussing the picturization of "Hedda Gabler," the star's second Powell-Mutual.

Helen Holmes in New Serial

The name of Helen Holmes acts like a magnet on the picture public. "The Railroad Raiders," the serial which is now being released, is a real railroad story. Make your drive at the public from the standpoint of fixing in their minds which night every week you are going to show this serial. The first night let your introduction of the serial be spectacular. Have a good lobby display with a strong atmosphere of the railroad and good display of stills showing some of the great risks run by the players in making the picture. Also be sure that the name of Helen Holmes is thoroughly impressed upon the public. This serial is in fifteen chapters of two reels each and will be released on Monday of each week starting April 9 with the first chapter, "Circumstantial Evidence."

New Comedy Release

Billie Rhodes is the featured player in the new brand of comedies, one of which will be released each week starting April 11, under the name of Strand Comedies. "My Hero" is the title of the first of these laugh provokers. In introducing these new comedies to your patrons it will be well to lay stress on the fact that they are clean, wholesome comedies, dealing with problems of every day life and are not of the slap-stick variety.

"Shorty Reduces Cost of Living"

The thirteenth story of "The Adventures of Shorty Hamilton" series deals with a present problem as the title, "Shorty Reduces the High Cost of Living," signifies.

As the story deals with a corner in potatoes it would be quite apropos to have a "vegetable matinee," and have the admission price for the performance one or two potatoes.

"The Mitzer Murder" is the fourth of the "Jimmie Dale Alias the Grey Seal" stories, and will be released on April 13.

Two Good Comedies

The Cub Comedy for the week featuring the inimitable George Ovey is "The Gypsy Prince," April 12. The Vogue contribution for April 14 is "Jolted Justice" in which Paddy McQuire plays the lead.

Mutual Tours

"Mutual Tours Around the World" No. 23, ready April 10, takes the audience on a trip through the parks and gardens of Paris, to Lisbon, capital of Portugal, and to Volendam, one of the quaintest towns of Holland.

Mutual Weekly will be issued as usual on Wednesday.

"Reel Life" No. 50, April 12, includes scenes of girls at the California school of Ruth St. Denis, "Making Wine in France" and "Indian Basketry," and an animated exposition of how a torpedo could be launched from an aeroplane.

Hearst-Pathe Aids Recruiting

The Hearst-Pathe News is aiding the government by running patriotic titles designed to promote recruiting in both army and navy. As this News Weekly has probably fifteen times the circulation of the largest newspaper in the United States, the aid thus given the government is of decided importance.

Varied squints at "Doug" Fairbanks and, in the center, the privilege of a peep at his leading lady, Arline Pretty, in the first Fairbank's artcraft comedy, "In Again—Out Again."

The Language of the Screen

BY DOUGLAS FAIRBANKS

I THINK it is rather absurd to try to look into the future of the motion picture industry. Because the future always moves along perfectly logically, but to the human mind, along unexpected lines. There's no telling what ramifications may flow from the picture craft.

Not long ago we thought that no subjects but those which lent themselves to nothing but the most vivid kind of pictorial exploitation, could be used for screen purposes. Now, we find as we develop the screen language, that we are bringing the high comedy into use, previously tabooed because of the importance of dialogue.

Screen Can Employ Stage Methods

In one of my recent pictures we have a scene where I sit at a table opposite another man for five minutes, and we did nothing but talk by gestures—the turning of a hand, the lifting of an eyebrow, the tense gaze, the act of half rising from a table in a threatening way, the clenching of a fist, the pointing to a door, or looking toward the window, and taking out a watch to denote expectancy.

In fact, we are employing more and more, the same gestures and grimaces practiced on the speaking stage, to accompany and emphasize spoken words. The kind of pantomime that the frequenter of the top gallery sees and understands, when he can't hear the voice.

In films, I think the day will come when they will eliminate spectacular effects and elaborate emotional acting, and instead will give the public stories that are human spectacles containing a laugh, a tear, a thrill—in fact, a page "from real life."

Tendency Toward Plays of Real Life

It seems that in film circles, at the present time, almost everyone is striving for elaboration. I think instead, it should be elimination. The simple things in life have proved to be great successes. This applies to all forms of art. For example, look at the success of "The Boomerang," produced last season by David Belasco. Its success is a favorable evidence of stage progress along elementary lines. To me, "The Boomerang" is the pinnacle of dramatic art—a splendid idea—admirably developed—and what was the result—a sensational New York hit.

I think soon the film profession will realize the advantages of eliminating big effects and extravagant screen acting. The players on the screen will act as they would in real life, and they are then bound to be more convincing to the audience. I think that the footage of pictures should not be sacrificed for uniform projection time. The length of a film play should be consistent with the development of the plot.

The film industry is in a somewhat serious condition. We must advance with the progress of the times. We must develop those authors who are now students in the profession—that sleep, eat and live films. They are the ones who, when visualizing a situation will discount its dialogue possibilities, and only see a situation from an absolutely screen perspective. Some day we will have a screen language. This is, of course, a matter of time. Look how many years it took the various forms of art to develop.

You know, if I were just starting in the theatrical profession, and could have the preference between the stage and screen, I would choose the latter. You can't do many stunts on the stage because you are so limited for space. But working outdoors, in the various film scenes, one can do most anything. Understand me correctly, I enjoy speaking stage work, and have a myriad of friends who are now engaged in plays. But somehow or other the cinema gets into your blood. I imagine if I should ever leave the screen it would have the same effect on me as a New Yorker away from home. That feeling of, "Oh, if I could only return for a day!"

Perhaps later I may return to the stage, providing I can find an exceptionally startling and original play. This is an age for specialties—the public is continually demanding something new.

Approves The Open Market

There are several advantages to the open market. For instance, if you are making program pictures, you are very often compelled to rush your story, neglect your sets and dramatic action because on a certain date, that particular film must be ready for general release.

On the other hand, if you are making pictures for the open market you take your time with your story, and in nine cases out of ten, your results are very encouraging. I should think that the producers in the profession would get together every so often and discuss the profession. In that manner our steps of advancement would be very rapid.

A more harmonious linking chain between exhibitors and producers would help matters greatly in the industry.

I am just as keen to know what the next five years in the profession will bring as are your readers. So let's all sit tight and wait developments.

New Triangle Leading Man

Jack Devereaux, who played the juvenile lead in "Her Father's Keeper," the first Triangle feature made at the new Yonkers studio, prior to the advent of Allan Dwan as supervising director of the plant, appears to have established himself firmly in the good graces of the famous creator of "Manhattan Madness" and "Fifty-Fifty," for he is being featured in the current production, and will also have prominent parts in forthcoming releases under Dwan's personal supervision.

Jack Devereaux, who is to be featured by Triangle under Dwan's supervision.

Born in County Claire, Ireland, about twenty-eight years ago, Devereaux came to this country with his parents as a lad, and received his education at Phillips Exeter Academy and Georgetown University. He is five feet, eleven inches tall, and by systematic athletics keeps himself trained down to 142 pounds, fighting trim.

After a brief and far from epoch-making career in business, Devereaux took the advice of William Courtenay, and joined the latter's stock company in Albany. After playing a variety of juvenile leads with William Courtenay and Thomas A. Wise, Devereaux entered the films and is said to show every promise of developing into a strong favorite.

Besides being an outdoor enthusiast, capable of playing a good game of golf or doing the trudgeon crawl at a professional clip, Devereaux writes fiction and verse with a perseverance that should land him among the creators of best-sellers some day. He is now hard at work on a scenario that Dwan has put the stamp of approval upon.

New State Rights Company

A new corporation, the Sherman Film Releasing Company, chartered under the laws of Massachusetts, and composed of some of the leading business and professional men of New England, has entered the moving picture field to purchase features on a state rights basis.

A. B. Fox of Newton, Massachusetts, a successful merchant, is president, and Alexander Rose, one of the leading attorneys of Boston, is treasurer. The latter is no novice as regards the film industry having acted in an advisory capacity in New England for some of the largest film companies in the United States.

The first feature acquired by the company is Wm. N. Selig's "The Crisis" now playing to crowded houses in St. Louis, Louisville and Pittsburgh. The purchase price is said to have been $50,000. It is the intention of these men to open up shortly in Boston at one of the leading theaters for an indefinite run exploiting the picture in an elaborate manner.

Harry Cohen, of the New York office of Sherman-Elliott, leaves to take up work in New England regarding "The Crisis" for the newly formed corporation.

Exhibitors Like New Serial

"Mystery of the Double Cross," Pathe's latest serial release, is being extensively booked for first-run showing by important exhibitors who never before have shown a serial. It is reported by Pathe that keen competition has developed as a result of trade showings held during the week of March 18 in all of Pathe's thirty exchange cities.

The managers of Pathe's eastern branches, at a meeting on Wednesday, March 21, with J. A. Berst, vice-president and general manager, reported that leading exhibitors in their various territories were quick to appreciate the value of this new type of serial which is being booked and advertised as a feature attraction. Each succeeding serial since "The Iron Claw" has surpassed previous records and Pathe is confident that "Mystery of the Double Cross" will be its greatest serial success.

George Beban as Frenchman

In every production that George Beban has starred upon the screen the celebrated character actor has appeared in the role of an Italian, his "Pasquale," "The Italian" and "His Sweetheart" having proved him the greatest Italian character actor on the screen. In his forthcoming Pallas-Paramount picture, "The Bond Between," Mr. Beban breaks his long standing record—it will be remembered that he had been appearing on the stage as the Italian in "The Sign of the Rose" for several years before entering into the motion picture field—and plays the role of a French musician.

The story was written by Mr. Beban himself and work has just been begun on it under the direction of Donald Crisp, who has supervised Mr. Beban's most recent screen successes.

Submarine Features in Demand

Among the recent arrivals from abroad was R. E. Shanahan, European representative of the Williamson Brothers submarine photoplays. The first release, "The Williamson Submarine Expedition Picture," met with much success and Mr. Shanahan brought with him offers to purchase foreign rights for any future productions the Williamsons may release.

Herman F. Jans, president of the New Jersey Metro Film Service, has bought the New Jersey rights for "Twenty Thousand Leagues Under the Sea."

NEW TRIANGLES

Diverse Themes Mark Triangle Releases for April 15 and April 22—Harron, Desmond, Hart and Love Appear

Diverse themes and widely differing localities are featured in the Triangle program releases for April 15 and April 22.

Robert Harron and William Desmond are the stars of the pictures to be shown in first-run theaters during the week of April 15th.

Harron will appear in the Fine Arts "transcontinental" drama of politics and love, entitled, "An Old Fashioned Young Man," written by Frank E. Woods and directed by Lloyd Ingraham. William Desmond will be starred in a stirring Kay Bee war play of the Balkans, entitled, "Paddy O'Hara," written by J. G. Hawks and directed by Walter Edwards, under the supervision of Thomas H. Ince.

The plot of "An Old Fashioned Young Man" centers about the activities of a chivalrous youth who takes it upon himself to vindicate the honor of a woman running for the office of mayor of a large western city, who is the victim of trumped-up charges circulated by her unscrupulous opponents in the political arena. In searching out the evidence that will unmask the instigators of this conspiracy, Harron is called upon to travel across country from coast to coast and visit eight or ten of the principal cities between Los Angeles and New York.

As "Paddy O'Hara," William Desmond is shown in the role of a brilliant young Hibernian war correspondent for a London newspaper. Upon the outbreak of hostilities between two imaginary Balkan principalities, O'Hara is chosen by his editorial chiefs to secure authentic news from the front, his quick wit and undaunted courage being the qualifications that entitle him to the chance to risk life and limb. He not only secures one of the biggest "scoops" in modern journalism, but rescues the beautiful Princess Maryska, daughter of a mountain chieftan, and brings her home in triumph to share his Irish hearthstone.

Bessie Love and William S. Hart share honors as the stars of the Triangle feature releases for April 22. Miss Love will be seen in a Fine Arts comedy-drama, supported by George Stone and the Kiddies, entitled "Cheerful Givers," written by Mary H. O'Connor and directed by Paul Powell. William S. Hart will enact the star role in a forceful Kay Bee "thriller," entitled, "The Desert Man," written by Martin Brown and Lambert Hillyer and directed by Hart himself under the personal supervision of Thomas H. Ince.

As Judy, the daughter of an impecunious superintendent of an orphan asylum, Bessie Love has a part that gives her many opportunities to display her talents for finely shaded comedy and pathos. When the orphan asylum becomes bankrupt, a woman of wealth offers to take the superintendent's "eldest boy." As there is no eldest boy, Judy disguises herself to conform to the requirements, and goes to live with her benefactor. The lady has a handsome but weak-willed son, and Judy is enabled to save this lad from becoming a tool of his mother's unscrupulous social secretary.

In "The Desert Man" William S. Hart takes the part of a prospector who is frustrated in his search for gold and finally takes refuge in the partially deserted town of "Broken Hope." But he soon finds himself plunged into an exciting series of adventures when he meets Jenny, the pretty daughter of a dying miner, and tries to shield her from the blandishments of a rascally doctor whom he has brought to the settlement to care for the girl's father. The doctor pursuades Jenny to elope with him, and for a time it seems impossible for her to escape the depths that yawn for her. But in the end the Desert Man wins out by virtue of his mental resourcefulness and ability to handle a six-shooter with judicious dexterity.

EDISON TO PUBLISH PICTURES

"Release Date" Abandoned for "Published" Called Obsolete Term—Change Adopted to Give Worthy Pictures Longer Life

The adoption by Thomas A. Edison, Inc., of the word "published" as a successor to the term "released," is the subject of a statement by L. W. McChesney, manager of the Edison studios, regarding the reasons for the change.

Mr. McChesney says: "For some time past I have felt that the term 'released' was to unflexible and too circumscribed to signify the process to which it was applied and that the industry has outgrown the word. When the production of motion picture was commenced on any substantial scale the producing com-

Kenneth Harlan and Bessie Love in "Cheerful Givers"; the Dutch set for a coming Ince play, and Bill Hart in his newest drama, "The Desert Man."

panies were limited in number and the pictures of temporary interest only. The development of the 'release' system and the use of the now obsolete word were natural. Every company was striving to please the public by giving prompt service rather than good pictures. Distributing companies emphasized to exhibitors the advantages of using first-run pictures on the very date of their 'release.'

"However, the featuring of the word 'released,' and the date that invariably accompanies it, tends to make exhibitors and public believe there is more merit in a picture that has just been placed on the market than in one that has been available for some time. The word 'published' does not convey this impression to the slightest degree.

"In making Conquest Pictures we are not going to use topical themes. We are not going to put out productions that will be any less interesting in Oshkosh a year from now than they are in New York today. Any exhibitor can start using Conquest Pictures at any time and can begin with any group of pictures that has been published. These pictures will be attractive for an indefinite period with absolutely no regard for the date of their 'release.'

"'Released' is an obsolete word and encouraging exhibitors to secure first-run pictures a relic of bygone days and methods."

Arizona Lunches George Siegmann

The Arizona Film Company of Chicago entertained thirty-five of its stockholders and other guests at a luncheon at the Hotel Sherman, March 29, in honor of George Siegmann, director of the big new feature which Arizona has produced, and news concerning which will shortly be given out through MOTOGRAPHY and the other channels. Mr. Siegmann was David W. Griffith's right hand man in the production of "Intolerance." He also played the negro lieutenant governor in "The Birth of a Nation." The luncheon was attended by the following distinguished Chicago citizens, members of the Arizona family, and representatives of the press:

Edw. F. Mandel, George J. Dehn, W. W. Lill, Prof. James Smith, Henry Bach, Gordon C. Thorne, Dr. Jeno, P. Brushingham, John P. Garner, Dr. Wm. H. Reid, the last three members of Mayor Thompson's cabinet, T. W. Beam, Stanley H. Twist, representative of the *Exhibitor's Trade Review,* Theodore Mead of the *Motion Picture News,* A. E. Curtis of MOTOGRAPHY, Bob Reel of the *Chicago Evening American,* Walter Howie, *Chicago Examiner,* A. L. Blunt, E. A. Schmidt, Richard A. Colby, M. L. Horner, Jr., Dr. C. C. Quale, Joe MacDonald, Leo Austrian, E. T. Evans, C. L. Packer, E. E. Dubbs, John J. Wade, H. E. Rice, Sr., Messrs. Swan, Burford and Whipple of the Crystal Photoplays Corporation, Hugh Comer Winter, Rev. Elisha A. Hoffman, Mr. VanDyke, assistant director to James Young of Essanay Company, Jimmy O'Shea, Mr. Siegmann's assistant director, George A. Siegmann himself, and Harry E. Rice, Jr., secretary of the Arizona Film Company.

Kolb and Dill Cause Uproar

J. W. Page, exhibitor at Sigourney, Iowa, reports: "I ran Kolb and Dill in 'A Peck o' Pickles' and it is the greatest comedy I have ever shown in my house. We packed them in and as they left the theater I was on the door and this is what I heard: 'It's great,' 'When will you have another?' and 'Mr. Page, you are to be congratulated on getting such service as this,' and many other such remarks which made me feel that the audience was better satisfied with this picture than any I had run for a long time. One continual uproar from start to finish.

"I have used three of the Mutual Star Productions and I wish to say that they are great. I have used service from five other feature companies and I find that the Mutual star productions, so far, have proved better features, with more drawing power than any service used from other companies."

New Erbograph Art Dramas Company

A second company of players, headed by Marion Swayne and directed by Joseph Levering, has been organized by Erbograph to produce features for the Art Dramas program, according to announcement made this week by Ludwig G. B. Erb, president of Erbograph.

Work has already been started by this new company on a play written especially for Miss Swayne by the Rev. Clarence J. Harris, the prominent scenario writer. In this story Miss Swayne, long one of the most popular screen stars, is given an opportunity to enact the sort of characterization which has made her such an admired player.

Photoplays are not, and ought never to be, imitators of the theater. They can never give the esthetic values of the theater; but no more can the theater give the esthetic values of the photoplay. With the rise of the motion pictures has come an entirely new independent art which must develop its own life conditions.

Luncheon and reception tendered George Siegmann, former Griffith right hand man, on March 29 by the Arizona Film Company of Chicago.

UNUSUAL FEATURE

"God's Man" Trade and Professional Pre-Release Showing at Rialto Theater—Presentation Supervised by S. L. Rothapfel

The trade and professional pre-release screening of the long and much heralded Frohman Amusement Corporation's nine-reel super-photoplay production of George Bronson Howard's phenomenal novel of New York's Broadway and night life, "God's Man," in which the eminent screen and stage artist, H. B. Warner, is starred, will take place on Wednesday, April 4, at 10 a. m.

Through the extreme courtesy of Managing Director S. L. Rothapfel, President William L. Sherrill for his organization has been enabled to secure the Rialto Theater with its full equipment for this trade showing.

Mr. Rothapfel, himself, has also agreed to lend his direct supervision to the presentation of "God's Man," and promises a departure in the presentation of motion pictures.

A special musical setting and compilation which has had also the personal attention of Mr. Rothapfel in its arrangement, will be rendered by the famous Rialto Theater under the leadership of Hugo Reisenfelder. The lattitudes in musical arrangement permitted by the unusual theme and length of "God's Man" is indeed exceptional and Mr. Rothapfel has as ever embraced the opportunities afforded to apply his most accomplished and phenomenal abilities in this particular direction.

President William L. Sherrill, of The Frohman Amusement Corporation in speaking of his latest production, has said:

I am fully convinced that our company has produced a motion picture which will take solid position as an epoch in motion picture manufacturing. Influenced in a small measure by the remarkable reception which has been accorded our previous super-feature "The Witching Hour," we became fully convinced of the utmost value of story and in following the teaching which we received, we sought most diligently and carefully before coming upon this book of Mr. Howard's "God's Man." That it is a tremendous story of moral teaching and vivid theme, is acclaimed by every one who has read it. Despite the practical absence of wild melodramatic thrills, which admittedly no longer dominate us the essential of motion picture success, I believe that in "God's Man," the public will find the motion picture production of the age, and of the newer style which is to make for permanency in super-productions, namely, a stirring story of dramatic value—a cast of excellence—an attention to finesse in every minute part and a play which will mean something to its viewers.

"Nevada" Studio Burns

Fire originating from crossed wires entirely destroyed the studio of the Nevada Motion Picture Corporation of Pasadena, California, on March 24. Almost the entire company was working on the stage at the time on one of the big sets for the 12-reel version of Herman Whitaker's novel, "The Planter," which the company is producing, with Tyrone Power as the star.

The loss is estimated at $25,000, including studio, sets, costumes, etc. It may, however, run higher if it is found impossible to duplicate some of the costumes and furnishings exactly as they were, necessitating retakes on some of the incidents. A great many of these costumes were purchased in Guatemala, while others were presented to Mr. Power by officials of the Guatemalan government.

Fortunately, no film was destroyed, as the laboratory is removed from the studio, but if the sets or costumes cannot be duplicated, considerable delay will no doubt be occasioned by the retakes. As soon as the fire became known, I. Bernstein, the owner of the new Bernstein studios in Los Angeles, called and offered the use of his studios, and his entire organization, agreeing to work night and day to duplicate the interior sets necessary to finish the picture. The offer was immediately accepted, and Mr. Bernstein worked his force all night that night in order to complete a big ball room set for himself, which was taken the following day, and Sunday night his entire organization was put to work on building interiors for the Power picture, with the result that by Thursday of the following week the two interiors were completed and ready for shooting for the company.

"Lasalida" New Producing Company

"Light of the Sun" is what the name of the new Lasalida Producing Company means in Spanish and who could better embody that phrase than Baby Marie Osborne? She is the newest veteran star to have a company all her own.

Lasalida Films, Inc., is the name of a new motion picture producing organization which has been formed to make feature photoplays with Baby Marie Osborne. Releasing contracts have been obtained and the company has already begun the picturization of its first subject.

The name of the company is derived from the Spanish, the word Lasalida meaning "light of the sun." W. A. S. Douglas is vice-president and general manager.

Lasalida Films, Inc., intends to produce eight pictures a year featuring Baby Marie Osborne and will also engage in the production of other features. Contracts have been entered into with Pathe to release the Baby Osborne subjects. The company has leased studio space from David Horsley and is now engaged in making the first picture, the working title of which is "When Baby Forgot."

Theaters Run Chicago Herald Play

Without the support of even one professional player, 125 Chicagoans—men, women, boys and girls—backed by the *Chicago Herald,* staged a two-reel photoplay, "The Sunshine Line," released on March 26. It was written by Luella O. Parsons, *Herald* photoplay critic, and produced by Charles Hayden of the Essanay studio.

Chicago exhibitors have taken keen interest in exploiting the amateur talent of "their town." Several downtown theaters booked it for the entire week of its release as a headliner. The Alcazar Theater bulletined the name of the boy star, Harry C. Moir, Jr., in great red letters across the lobby.

Out of the hundreds of entrants in the *Herald* contest, the 125 in the lead were awarded roles in this unique production. The picture is released through K. E. S. E. on its regular program and indications are that it will enjoy a long run in many prints, through the city and suburbs.

Charlie Ray in New Play

For the first time since he made his appearance in "The Honorable Algy," Charles Ray, the gifted young juvenile favorite, will be presented as the sole star of a Triangle-Kay Bee play, when he is offered by Thomas H. Ince in "The Pinch-Hitter," an original comedy-drama by C. Gardner Sullivan. The production has just been completed at the Ince studios and is scheduled for release April 29.

"The Pinch-Hitter" is a story of the campus, in which brown eyes and baseballs conspire to make happier the life of a spineless sluggard from the farm. From the opening scene it is rich in comedy situations, with occasional dramatic episodes to lend a touch of variety to the whole. Its introductory scenes are laid in a tiny boundary hamlet known as "Turkey Creek," and then remove to a more modern location, where there is situated the co-educational college in which the play is enacted.

Ray is seen as "Joel Parker," only son of "Obediah Parker," and referred to as "the bashfullest critter in the country, and sorta dummyfied." The part is of the type for which Ray long has yearned, though he is, perhaps, best known for his work in "weakling roles," and in his rendition of it, he is said to have achieved the greatest triumph of his career, since "The Coward," in which he made his initial Triangle appearance.

In Ray's support will be seen for the first time Sylvia Bremer, the new leading woman, as well as Joseph J. Dowling, Jerome Storm, Darrel Foss and Louis Durham. The production was directed by Victor L. Schertzinger, erstwhile Ince musical genius, and photographed by Paul Eagler, with art direction by Robert Brunton.

Frieder Announces First Production

Much interest attaches to recent announcements of future plans of the newly organized Frieder Film Corporation of Chicago and Lankershim, California. The new institution makes its initial bow with a five-part offering of Kate Douglas Wiggin's celebrated story "The Birds' Christmas Carol," work on which was completed recently at the Lankershim studios.

It would be difficult to find a more convincing indication of the progressive spirit back of the Frieder Film Corporation, or a better augury of its future, than the mere announcement that it had obtained film rights to the immortal Wiggin's classic. "The Birds' Christmas Carol" numbers its readers by the million and has ever been one of the most popular of the entire Houghton Mifflin line. The big eastern publishing house refused numerous offers before disposing of the film rights, owing to Miss Wiggin's determination that it be produced with the care and artistry that made her wonderful classic so extraordinarily popular.

The direction is under the sole management of Lule Warrenton, unquestionably one of the best known directors on the Pacific Coast and undoubtedly the best qualified by temperament and experience for the work. Mrs. Warrenton bears an enviable record. She is generally recognized as having no peer in the handling of child players.

Baltimore Motion Picture Ball

Plans for the annual moving picture ball which will be given by Baltimore exhibitors on April 28 have been completed. Famous stars of the screen are to be invited as guests and from the outlook the affair this year will be the most elaborate yet held.

Popular film players will be invited by popular vote of the theater-goers. The film men want to know which actors and actresses are most desired by the public and are hoping the patrons of picture houses will let their wishes be known at the box office.

Honesty in Film Business

Just a few short years ago, two young men from the West stepped into New York City with a big idea in their minds, a little capital in their pockets and an unlimited capacity for honest work. Their big idea was ridiculed, and their belief that only honest methods spelled permanent success was not a general opinion in the film business, at that time.

Their idea was that the motion picture business would not be confined to the production of one-reel films, and that eventually big, beautiful productions, now known as "features," would be necessary to supply the omnipotent "dear old public" with its demand. They stood ready to back up their belief with their cash and shortly afterward these two young men, A. and H. M. Warner, were known throughout the United States as having pushed their idea through to reality, in spite of the scoffs of experienced film manufacturers. Warner's Features soon demonstrated that the ideas of these men were founded upon a true knowledge and prescience of coming conditions.

The story of their following big organization is too well known to need repeating. They have unostentatiously gone ahead and have been doing big things in motion picture circles—the Warner Film Attractions of San Francisco, Warner Brothers of Los Angeles, The Standard Film Service of Detroit, Mich., the Lust and Warner Corporation of Washington, D. C. and Atlanta, Ga., the Standard Film Service of Cleveland, Ohio, The Dispatch Film Corporation of New York City, the Standard Film Service of Cincinnati, Ohio. These concerns handle the biggest feature attractions.

Exhibitor Likes Blue Ribbon

Richard A. Reilly, manager of the Halsted Theater, Each Orange, New Jersey, on March 22, showed his first Vitagraph Blue Ribbon Feature. It will not be his last by any means according to the letter he has written to Manager George Balsdon of the New York Exchange in which he says:

I wish to state that I have run your first show today, namely, "The Fathers of Men," featuring Robert Edeson, and I must admit your exchange "has the goods" and deserve the support of all exhibitors who want to gain friends and patrons. I am now a booster for Vitagraph Blue Ribbon Features and if the opportunity ever presents itself whereby I can do good to you or your exchange, I will gladly do so with pleasure.

Netter Buys Feature

Leon D. Netter of the Masterpiece Film Attractions, 1201 Liberty avenue, Pittsburgh, has purchased the Ohio rights to William N. Selig's latest production, "Beware of Strangers," featuring Thomas Santschi and an all star Selig cast.

The picture is an exposé of the methods employed by the members of the underworld, and the means resorted to by them to extort money from innocents.

W. E. Shallenberger, president of the Arrow Film Corporation, has gone to Pittsburgh, Detroit and Chicago to complete a deal on the Hall Caine production, "The Deemster," for a group of Middle Western states.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

I have just a little problem I would like to have you solve for me: I have a Power's 6A motor drive which works in every way perfect with the exception of one thing and that is what I want to ask your advice on. Why is it that my picture does quite a little jumping up and down on some pictures and not on others? Some are perfectly steady and others do quite a lot of jumping on the screen. I have tightened and loosened the tension shoes but that does not stop the trouble at all.

Also kindly tell me (an operator with nine years' experience) how I could get in as a camera man with a film manufacturing concern?—*Roy L. Pence, Aurora, Nebraska.*

In answering your question as to the jumping of the picture, I would say that from the description that you have given me, the trouble you are having is caused by the films and not the machine. You do not state what age films you are running but I know from my own experience that a film, after being used for a length of time, will give way in the sprocket holes and will not be steady on the screen.

Most of this trouble is caused by operators not watching the sprockets on the machines and allowing the sprockets to wear and become undercut,—that is, the teeth get hooked on the points and when the film is run over it will cut the sprocket holes in the film. I have had new film that had never been on a machine before act the same way. Films that are not perforated absolutely perfect or that the stock is green will cause this trouble.

I screened a feature film for a firm several weeks ago and the first reel went through without a quiver on the screen. The second reel started jumping after the first fifty feet had been run off and it jumped all through the reel and finally got so bad that I took it off the machine before it had run all the way through. The next three reels went through all O. K. I examined this second reel and found that the trouble was in the perforation of the sprocket holes. The film was returned to the firm who made it and they sent a new reel back. This reel went through without a bit of trouble.

I have noticed when working as an operator that certain makes of film gave more or less trouble while other makes never gave me any trouble. If your machine is in good shape and some of your films go through all right then I am satisfied that the trouble is in the films and not your machine. The first time that you have trouble with a film on your machine, take it and run it on another machine and see if it does not jump just the same on one as on the other.

In regards to the position as cameraman, the only advice that I can give you would be this: Take up the matter with the different firms by mail and explain your experience to them and possibly you might be lucky enough to get some kind of a job with them that in time would give you a chance to be a cameraman.

I do not want to discourage you but I must be frank with you and tell you right now that if you do get any kind of a job with them you can consider yourself very lucky. At the present time there are about ten men for every job as camera man that is open. The producing companies are always on the lookout for first class men but that business is like operating—good operators are never hunting a job; on the other hand the jobs are hunting them.

Hunting a Film Destroyer

For the last week the editor of this department has been on quite a little trip at the request of a film exchange of Indianapolis and the object of this trip was to try and locate the machine and operator that was destroying film. This firm, like all the rest of the exchanges throughout the country, is having no end of trouble with its film and this trouble is caused by careless operators. I do not mean that all of the film troubles are caused by careless operators, for the exchanges are just as guilty as the operators.

In the last ten days I have inspected fifty-one machines and have found all but five in first-class shape. The one big trouble I find is the oil on the machines. It looks like the average operator thinks that he has to give the machine a bath every time he oils it.

Oil is one of the many things that go to ruin a film and an operator who allows his machine to get in a condition where it throws oil on a film from title to tail piece should be made to pay the damage that is done. If these operators that think that they have to have their machines swimming in oil to make them run, would only use a little common sense and put one drop of oil in each oil hole every time they oil the machine they would be doing the exchanges and the exhibitors and the operators that are trying to produce results on the screen, and last but not least the general public who pay their money to see a picture, a favor that would never be forgotten.

A man can be judged nine times out of ten by the condition of his machines and booth. I stood in a certain booth the other day and after calling the "operator's" attention to the oil on the apron and lower sprocket and explaining to him the damage that oil did to a film, I watched him run at least fifty feet of film out of frame and the chances are he would have run the rest of the reel out of frame if the audience had not made enough noise to attract his attention to the screen. He framed the picture but made no effort to mark the miss frame in the reel so that he could take it out when he rewound the reel.

I asked him if he cut out the bad frames and he said no, the film exchange was not paying him a salary to inspect their films. Now, as I said before, I know that the film exchanges do send out some films in awful condition and I do not blame an operator who gets film in that condition for feeling sore about it, but when an operator is so lazy and indifferent and has no respect for the craft that he is following as to sit in a booth all day long and frame a picture every time he runs it through the machine rather than spend one minute and cut out the bad frame and by so doing that save himself

any more trouble and save all the operators that use the picture after him the same trouble, then that man should have a job on the streets with a pick and shovel.

I am glad to say that I found only this one operator out of some thirty that took this attitude on my suggestions. I also ran across one manager who said, "I have a first-class operator and he knows all about the business and I would not let anyone go into his booth and tell him anything."

I finally convinced him that I was not there to tell his operator anything but that I would either have to see the machines or he would have to be responsible for any damage done to the films while in his care. I found the machines in good running order but swimming in oil. Oil was in the bottom of the lower magazine and enough of it in there to oil the whole machine for a month. Still this same manager thinks that he has a perfect operator and he (the manager) never fails to kick if his films do not come to him in the best of shape. One of the greatest damages being done to film today is the one shown in the cut below.

Would You Cut Holes in Your Carpet?

The holes shown in the film reproduced here were made by the operator who has two machines to handle and thinks that he has to have a private mark as a warning when to light his lamp on the second machine. Then he has to have

Sample of thousands of dollars' worth of film ruined by "hoodlum" operators.

another punch mark to let him know when to start the second machine. This marking of films is causing the exchanges no end of trouble. Every operator (I am careless in handling the word operator, for no regular, honest-to-goodness operator, would do such a thing) seems to think that he must have his own personal mark.

I have found films that have been punched for over a hundred feet from the end right up to the last foot in the reel and I have found no less than six different punch marks in this one film. You can imagine how this film will appear on the screen. It is impossible to cut out the punch marks as this would ruin the finish of the picture, so the managers who pay out their money trying to please the patrons of their houses have to stand by and see this kind of stuff go on the screen.

The exchanges have written to both managers and operators requesting them to please stop this practice, but it is still going on and by all means should be stopped at once. I do not believe that the operators ever consider what they are doing when he picks up a punch and commences to punch holes in a film. He would not think of taking off his hat and punching it full of holes nor would he go to his home and cut holes in the carpets, but he does not hesitate to ruin a film that costs many times more than his hat.

If this same fellow would throw a brick through a window he would be arrested on the spot for the destruction of property and be fined and the chances are, sent to jail, and in my estimation he is just as guilty when he takes a punch and cuts up a film with it, and should get the same treatment as the hoodlum that throws the brick.

The time has come when the exchanges, exhibitors and operators must work to each other's interest or all three of them will suffer in the end. I have had exchange managers say to me, "Why, we don't deal with the operator, we deal with the manager," and those same managers today will tell you that although they get their money from the manager of the theater, they have to depend on the man in the booth to produce results with their films or they don't get much from the manager.

Now is the time for every operator to appoint himself a committee of one to take care of the films intrusted in his care. Now is the time for every manager to see that his operator is taking care of the films while they are in the operators' care, and last but not least, now is the time for the exchange man to wake up and see that his films are sent out in a condition fit to use and not sent out with the idea that the operator will put them in shape.

Some Clean Cut Operators

While on the road last week I visited Jeffersonville and New Albany, Indiana, and Louisville, Kentucky. While in Louisville I had the pleasure of meeting several of Local No. 163 operators and among them was their business agent, Brother E. W. Clay, who tells me that all the boys are working and that everyone is happy. Brother Harry Conlon (considered the best looking man at the Seattle convention) is still carrying the smile that refuses to come off. The I. A. certainly should be proud of Local No. 163 for of all the different men that I have come in contact with I have never met a set of more genteel, clean cut men than I did at Louisville. Every operator that I talked to seemed to have but one idea, and that was to improve the projection of his picture. And the results are that the operators of Louisville are in the front ranks of the operators of the country.

Clara K. Young in "Easiest Way"

The Selznick-Pictures production of Eugene Walter's "The Easiest Way," with Clara Kimball Young as the star, has been completed, and was viewed by Lewis J. Selznick and the various executives of the corporation. It was the unanimous verdict that Director Albert Capellani had created a masterpiece, and more than maintained the Selznick-Pictures standard throughout, in photography and unique effects, no less than in the vigor of his story-telling. Miss Young has never looked more beautiful than in the numerous closeups.

"The Easiest Way" tells directly the same story as Mr. Walter told in his original play, as produced by David Belasco, adding, of course, many details which could not be staged. It follows the career of Laura Murdock, the actress, from the death of her dissipated husband, through the difficulties that encounter her as she tries to make her way in the world alone. Her acceptance of the influence of the wealthy broker, Brockton, is shown, with its inevitable result in her acceptance of his attentions as payment. Her love for Madison, a western newspaper writer, follows, and her fight to escape from the entanglement with Brockton. Unable to succeed unassisted, she returns to Brocton and when Madison comes to claim her her entanglement results in both men spurning her. She thereupon, in desperation, flings herself into the vortex of life on the Great White Way.

At this point the original play closed. In the picture version the story has been carried to its logical conclusion, the incidents having been furnished by Mr. Walter himself, as his version of the eventful fate of Laura Murdock. Nauseated by her surroundings she tries to drown herself. In a dying condition she is taken to a hospital and Madison is notified. He arrives in time to learn the truth about her struggle against tremendous odds, and as he tells her that he forgives her, she dies in his arms.

Warren Explains New Production

Edward Warren, who has just completed the state right feature, "The Warfare of the Flesh," featuring Sheldon Lewis, Marie Shotwell, Walter Hampden and Charlotte Ives, was asked at a meeting of state right buyers and big exhibitors to explain the significance of the title so that it may be properly advertised in house organs, daily papers, and other local business getting mediums.

Edward Warren, state rights producer.

Said Mr. Warren:

"The Warfare of the Flesh" has spiritual significance. It does not mean a battle nor a struggle of flesh in the material sense. It means the eternal conflict our spirit and soul wages against the desires of the flesh. In our story we have two dramatic forces. Those of good and those of evil. The warfare is between these two forces. They use as pawns the men and women as they have come down the ages since Adam and Eve. Thus warfare and flesh are really general terms and not specific. Psychologically, the specific application of warfare and its relation to the flesh is more internal than external. As the warfare relates to the individual it is really the internal conflict between mind and matter.

Thus we develop this theme by first showing the Warfare of the Flesh in the beginning when the first transgressors were expelled from Heaven for their wrongdoing. We see the fallen angels in Hell and on Earth intent on spreading the scourge of evil. We see Satan and Sin in the Garden of Eden and Sin tempts Eve, who is not strong enough to engage in a warfare with the desires of the flesh and win. We then pass on to a later civilization and see the Magdalene about to be stoned because she was vanquished in the warfare of mind with matter. The Good Samaritan comes to her rescue and the machinations of Satan and Sin are thus frustrated in a conflict with Good. Then there is a quick transition to the present era and again we see Satan and Sin casting their ominous shadows over the affairs of mankind and accelerating evil, in the guise of a lady and gentleman of the leisure class. They temporarily befog the vision of weak men and women thrown into the maelstrom of life where the Warfare of the Flesh is perpetual. In the stress of circumstances our heroine is about to give up her fight with matter but the eternal spirit of good again comes to the relief of the distressed and the unfortunate. Thus Satan and Sin lose out in a clash with the forces of Good. But the conflict is ever-lasting and virtue is proven and truly won by a conflict with malignant forces that invade the planet Earth.

Mutual Releases Patriotic Feature

With the nation stirred to greater patriotic ardor than at any time since Dewey captured Manila Bay and the government facing one of the great crises of American history, the Mutual Film Corporation will release on April 12 a five-reel special, "A Daughter of the War."

Never since the time that real motion pictures came into existence has there been such an outburst of patriotic feeling and never since the motion picture became an institution of public entertainment and edification has there been such a demand from the general public for patriotic photoplays. It was to meet this demand that the Mutual Film Corporation secured "A Daughter of the War."

"A Daughter of the War" carries the message of 1776. It shows splendid scenes from the war of the Revolution. Its scenes are along the banks of the historic Hudson, again under guard against foreign foe.

May Ward plays the leading role. She is the object of the affections of a Hessian officer and a Colonial lieutenant, and the cause of a spectacular duel between the two which ends in a thrilling leap from a high rock in which the Hessian meets death.

The strong, patriotic theme makes the picture splendid for family as well as children's programs.

NEW FAIRBANKS-ARTCRAFT

"A Regular Guy" to Follow "In Again—Out Again." New Picture Will be Staged in East and West

Starting a picture in the east and completing it in the west is somewhat of a novelty in screenland and this is what Douglas Fairbanks will do in connection with the production of his next Artcraft picture, "A Regular Guy." The scenario of "A Regular Guy" deals with a New Yorker who goes west and presents a satirical subject including a number of thrills which, however, is secondary to a vein of melodramatic humor, the basis of the story. In this picture "Doug" hopes to bulldog a steer, ride a bucking broncho and perform a series of other stunts which he has been practicing for some time past.

Immediately following the completion of "In Again—Out Again" now being finished at the Gauntier studio in New York, Mr. Fairbanks will take a short vacation in Atlantic City and will then return to New York to secure the metropolitan scenes for "A Regular Guy." The script of the new play is now receiving its final preparation for screening at the hands of Anita Loos. The author of the original scenario is a mystery and Business Manager John Fairbanks is still holding a check made out to "cash" for the careless sender of the script minus the author's name and address.

In accordance with the Fairbanks policy the western scenes for " A Regular Guy" will be taken in Wyoming in order to obtain the proper background for the picture, and a special car on the New York Central has already been chartered to carry the players and the working staff. Among those who will make the trip are John Emerson, who will direct the picture; Anita Loos, her mother; Bennie Zeidman, "Doug's" personal publicity representative, cameraman; Victor Fleming, his assistant; Glen Mac Williams, Billy Shay, assembling editor; John Fairbanks, business manager; his assistant, Florence E. Gribbon, Jack Scott, Eric von Stroheim, Robert Nichols, James Hogan, his wife; "Doug's secretary, Mathilde Kanes, and "Buddy," the Fairbank's valet.

Griffith Arrives in England

Acording to cable advices received at his New York offices D. W. Griffith, the American producer, who sailed for England recently on the Adriatic, has landed at Liverpool. Mr. Griffith will remain in Europe for several weeks and is booked to take some motion pictures on the western battle fronts before he returns to this country.

New National Association Members

The membership committee of the National Association of the Motion Picture Industry has inaugurated a new campaign for securing members with good results as shown by the following report issued last week from the National Association Headquarters in the Times Building. Among the companies which have filed applications for membership during the past week are: Benjamin Chapin, Ridgefield Park, N. J., as Producer Class B, to be represented by Miss Lucille Chapin; E. I. S. Motion Picture Corp., Producer Class C, to be presented by Dixon Boardman, president; Sanger Picture Plays Corporation, Producer Class A; to be represented by Eugene Sanger.

Scores of individuals have been quick to respond to the appeal of the membership committee, with a result that nearly 100 applications were received during the past week including some of the most prominent executives identified with film industry. Among them are the following: Jesse L. Lasky, Adolph Zukor, Arthur S. Friend, Whitman Bennett and Emil E. Shauer of the Famous Players-Lasky Corp.; Hiram Abrams, president Paramount Pictures Corp.; J. Robert Rubin, attorney for Metro Pictures Corp. and the Exhibitors' League. R. W. Franco, general manager of the Triangle Distributing Corp., has filed his application for membership and it is expected that many other officials of the Triangle will follow the good example set by their new general manager. The Acme Lithographing Company, L. P. Weber, vice-president, joined Supply & Equipment Division No. 3, and will be followed by other lithographing companies.

Weird Effects in "Devil's Assistant"

In "The Devil's Assistant," fourth of the Margarita Fischer series of Mutual-Pollard Star Productions, there are some very spectacular and weird effects produced in the scenes which depict the hallucinations of the disordered mind of the drug victim.

Margarita Fischer, as the "dope fiend," imagines herself pursued by a pair of eyes which stare at her from all places. They look at her from the mirror, appear in the ceiling, peer from the clothes closet and glare through the window. She also sees shadowy figures of imps and malignant spirits hovering over her, and in one instance a tiger pursues her and passes through the doors from one room to another as she seeks to evade him.

The Devil's Assistant" is a preachment against the drug evil and pictures the horrors of a drug victim so vividly that it cannot fail to drive home a lesson, Miss Fischer's role is one which runs the gamut of human emotions and requires the most delicate and subtle handling. She is seen first as a gay, light-hearted girl, then as the insiduous drug begins slowly to fasten its deadening cluthes upon her she changes to the hard, unfeeling woman filled with violence and bitterness, haunted by the most horrible torture which the brain could suffer. Then the reaction changes her again to a mature woman with a mind as simple as a child and no more force of personality than an imbecile. Miss Fischer threw herself so heartily into these emotional roles that she was completely exhausted when the production was completed.

Sunday Pictures for Connecticut

The National Association of the Motion Picture Industry states that the Martin Local Option bill, permitting Sunday sports and motion pictures in Connecticut on Sunday, by referendum, in towns over ten thousand, was passed by the Senate, 19 to 16. This bill went through the house by a vote of 137 to 89 and will permit picture theaters to be open between two and ten o'clock on Sunday afternoon and evenings.

The amendment added to the bill in the House allowing the town of Milford to be included within the act, was passed by the Senate yesterday.

The bill now goes to Governor Marcus H. Holcomb for his signature and it is understood the governor will sign the measure promptly. This bill has been advocated by the Connecticut Liberal Sunday Committee of which Hon. M. J. Quinn, former senator, is chairman. The hotel and restaurant interests throughout the state have been active in their support of the measure.

Announcement of the passage of the Martin bill by the Connecticut Legislature was received with much enthusiasm at the offices of the National Association where it is believed that the action of the Connecticut law makers will have a beneficial effect on securing a favorable report on one of the Sunday bills now pending before the Codes Committee at Albany.

F. H. Vogt, formerly salesman at the New York Mutual Exchange, has been promoted to the position of manager of the Newark, N. J., branch of the Mutual Film Corporation.

Two of the unusually attractive scenes from "The Devil's Assistant," the new Mutual production featuring Margarita Fischer.

Follies Girl with Ince

Thomas H. Ince has engaged Olive Thomas, the popular young star of the Ziegfeld Midnight Frolic and featured beauty of a late edition of the Follies, to create important roles in forthcoming Kay-Bee productions. Miss Thomas is now in California, and has already been assigned the lead in one of the first plays that Ince will do under his new arrangement with Triangle.

Olive Thomas, late of Ziegfeld Midnight Revels, who is to do leads in forthcoming Triangle productions.

Born in Pittsburgh, Pennsylvania, about twenty years ago, Olive Thomas became a reigning favorite on Broadway from the night—or morning—that the Ziegfeld Frolic opened, about two years ago, and with the exception of one season when she played the January girl in the 1916 premiere of the Follies, she has been the bright particular star of the revels that have attracted thousands to the top of the New Amsterdam theater.

A brunette of the vivacious type, Miss Thomas has grey eyes and golden brown hair that screens unusually well. Despite all of the attention of which she has been the center, she is said to be as simple and charming in manner as though she had never known success. All of the former members of her company have sent her telegrams of congratulation upon her affiliation with Ince, which is a mark of popularity few Broadway beauties can match.

Miss Thomas made her screen debut a few months ago with Irene Fenwick in the Paramount production of "A Girl Like That," in which she created an excellent impression. Ince will cast her in roles that will give full play to her sunny and whimsical personality.

Friars Cheer Cohan Picture

Three hundred members of the Friars Club accompanied by as many friends gathered at the club house last Monday afternoon in honor of the motion picture debut of their abbott, George M. Cohan in "Broadway Jones" at the Strand Theater, New York. After a luncheon tendered by the Strand Theater management the Friars formed ranks and headed by George S. Dougherty's Police Band and the Strand ushers marched down Sixth avenue, west to Times Square and up Broadway to the theater.

At the lobby of the Strand a battery of cameras greeted the parade as it filed into the theater. Following an elaborate overture, the Cohan-Artcraft picture was thrown upon the screen and when George M. was introduced as a motion picture star the entire orchestra rose to its feet waved hundreds of flags and cheered the popular actor-author-producer, in spite of the fact that George himself was not present, having been called to Boston for the presentation of a performance of a new play. Laugh after laugh was accorded the new screen star as the story progressed and upon its conclusion another enthusiastic demonstration occurred.

Strand Books O. Henry Series

The popularity of General Film Company's widely heralded series of two-reel pictures based on the O. Henry short stories was attested last week when the Strand Theater of New York contracted for the entire series and will show one of these features weekly starting with the first release next week. The Strand management will feature the O. Henry pictures equally with their regular feature each week and the title will appear in electric lights across the front of the theater. Manager Edel intends to conduct a special advertising campaign on this series as he is convinced that it is the best drawing series of short subjects ever placed on the market.

The first picture to be shown by the Strand will be "The Third Ingredient," based on what is probably the most widely read story ever written by O. Henry. Following "The Third Ingredient," the subjects in their regular order are "Friends in San Rosario," "The Marionettes," "Past One at Rooney's," "The Gifts of the Magi," "The Green Door," "Strictly Business," "The Guilty Party" and "A Service of Love."

Sequel to "Skinner's Dress Suit"

"Skinner's Bubble," a sequel to "Skinner's Dress Suit," will be released April 23. Bryant Washburn will again be seen in a delightful comedy role in the sequel. Hazel Daly, the "Honey" of the first production, is occupying the same position in the second. All the rest of the original "Skinner" company is being utilized in the cast. The forthcoming comedy is declared to abound in that same natural, life-like humor which has made "Skinner's Dress Suit" one of the biggest screen hits of the year.

"Skinner's Bubble" is simply another chapter in the laughable life of the Skinners—himself and

Hazel Daly and Bryant Washburn in Essanay's "Skinner's Bubble."

Honey. Following so closely upon the sensational success of "Skinner's Dress Suit," the sequel is practically assured of a big welcome from exhibitors and photoplay patrons.

FILM USED BY U. S.

Government Calls Vitagraph's "Womanhood" Defense Aid and Selects It to Increase Enlistments In Army and Navy.

"Womanhood, the Glory of the Nation," Greater Vitagraph's eight part preparedness and national security picture, made under the direction of Commodore J. Stuart Blackton, following a suggestion by former President Roosevelt, has been selected by government officials as the means to increase enlistments in all branches of the service—the army, navy and marine corps.

Commander Kenneth M. Bennett, head of the Naval Publicity Bureau, with headquarters at 318 West 39th Street, New York City, has charge of the details as to the best method of utilizing the picture for the good of the country. He is in constant conference with his superiors at Washington and expects to make an official announcement very shortly.

While nothing has been decided finally the plan calls for governmental co-operation with exhibitors throughout the country who book "Womanhood." The first suggestion by the government is that a recruiting officer and a medical examiner be stationed at every theater in the larger cities during the entire run of "Womanhood." Lobby displays will be utilized to announce that a temporary recruiting office has been established and the work will be carried on just exactly as if the theater branch was a regular, permanently established recruiting office for the service. Slides announcing that a recruiting officer is in attendance will be thrown upon the screen. It also is likely that the recruiting officer will make a short address before each performance.

Further plans of the Navy Department contemplate evening parades during the entire run of "Womanhood" in all of the larger cities of the country.

The plan calls for the paraders to consist of members of the National Guard, headed by a drum and fife corps which will play martial music during a short parade throughout the city.

Facts Concerning License Quiz

The misquoting of a person's words and the distortion of his true attitude has often caused unfortunate misrepresentation. MOTOGRAPHY is glad to set at rights the misconstruction of Ralph O. Proctor's stand in the recent license investigation in Chicago.

The *Chicago News,* in its report of the proceedings of a meeting held March 21, by the special committee appointed by the city council to discuss the proposed raise of license for picture theaters and exchanges in the city, attributed the following statement to Mr. Proctor, manager of the Chicago Art Dramas office:

> It is no longer the film exchanges or the "movie" proprietors who are making the money out of the moving picture business. The big money in the film business now is being made by the producers, and the stock of the big producing concerns is away above par.

Mr. Proctor takes exception to this statement and gives in his own words his testimony in the proceedings of the meeting as follows:

> A council committee on licenses met to hear testimony as to why the licenses on moving picture theaters should not be increased pro rata as to seating capacity, from $300 to $1,000, and the license on film exchanges from $25 to $200 per year each.
>
> The aldermen had evidently been provided with a great deal of misinformation relative to the profits in the film industry. In fact, at the beginning of their meetng they were confident that fortunes were made weekly and that the exhibitors, film exchanges and the manufacturers were shining marks for taxation.
>
> I was questioned at length by the committee and explained to them that the present losses in the film business started at the box-office and affected every branch of the business—the exhibitor, the exchange and the manufacturer; that the losses were increasing rather than decreasing, and that it was only the profits made prior to the last two years and the immense amount of new capital invested by Wall Street which enabled the business to exist at present, and for the past two years.

Seventeen Taxes on Exhibitors

> I explained further that the exhibitor in Chicago is subjected to no less than seventeen special and distinct taxations, namely: The canopy tax, electrical inspection, county tax, city license, state tax, government tax, health inspection, boiler inspection, operators' license, building inspection, etc., etc.
>
> The committee then claimed that they had information to the effect that exchanges charged as high as $100 per day for one subject. I told them that this was quite true, that we all remembered this individual case, and were still talking about it; that the price obtained for pictures taken from carefully compiled statistics was between $11.50 and $12.50 per day, and that this embraces all accounts, from the first run man down to the commercial.
>
> They had also been informed that the cost of film service was greater in percentage than the other costs in running a theater. I endeavored to enlighten them on this subject by showing them that the average cost of film service did not exceed 25 per cent of the cost of operation. Mr. Hoppe took exception to this, claiming that 33⅓ per cent was closer to the facts; but I told them I believed the first figures will be borne out in nine cases out of ten.
>
> I explained that the passing of an ordinance increasing the license of film exchanges would eliminate 50 per cent of the exchanges now doing business, as they are not financially equipped to stand the additional taxation. These are what are known as one-man exchanges and the increased taxation, if taken from the small revenue which they now receive, would make them absolutely unprofitable, and put them out of business. The committee said that this was not their object.
>
> Furthermore, I stated that Chicago would have been, without the question of a doubt, the center of the motion picture industry in America if unjust taxation, reform agitation, etc., had not caused the manufacturers to locate elsewhere, and that they are now located on both coasts.
>
> I have gone to some length to explain my side of the case because the article in question has done me considerable harm.
>
> I believe it should be called to the attention of the manufacturers, exchanges and exhibitors that their interests lie in defeating unjust legislation, and that it can only be accomplished by concerted effort. I know that this has been brought to their attention time and time again, but when you stop to consider that there are 90 exchanges in the city and that only two exchange managers were on the ground, 500 exhibitors in the city and only one exhibitor on the ground, and numerous manufacturers without any representation at all, it seems time they awoke to the necessity of protecting their own investments.

Vote Sunday Pictures Down

The village of Oak Park, Illinois, is not to enjoy Sunday pictures in spite of the valiant efforts of film men. The question was placed upon the village ballot at the recent election and the whole population voted upon the issue. Eleventh hour electioneering by three hundred women workers, members of the various clubs, was responsible for the defeat of the measure.

The vote on the proposition stood as follows: for open theaters on Sunday, men 2,058, women 710; against, men, 2,332, women 2,486.

M. H. Hoffman has resigned from the Bluebird organization, his resignation to take effect immediately. Former Assistant E. H. Goldstine will succeed him. Mr. Hoffman will take the first rest he has enjoyed in five years. He is considering several attractive film offers, but later on may decide to go into business for himself.

APRIL BLOSSOMS

Unusual Art Dramas Plays Bloom Forth—Four Releases, Starring Four Charming Leading Women, Promised Exhibitors.

Naomi Childers, Anna Q. Nilsson, Jean Sothern and Alma Hanlon are the Art Drama stars who will be seen by exhibitors and fans during the month of April. The four stars will appear in releases remarkable for their variety of theme. These will be released on the one-a-week plan, following the usual Art Drama custom.

"The Inevitable," an Erbograph production, which stars Anna Q. Nilsson, is the first of the month's features. This is released on April 5. It is a stirring story of intrigue and love, in which a girl sets out to wreck a man's life, and discovers, almost too late, that she is in love with him. A murder mystery, some clever detective work on the part of the principal character, and quantities of human interest make this one of the most appealing and interesting productions of the month.

Second of the month's releases, and equal to "The Inevitable" in suspense and novelty of plot, is "The Great Bradley Mystery," a unique play written by Edward Ellis. This was adapted from the stage play, which had a great run in New York several seasons ago. Alma Hanlon stars in this production, with Edward Earle in support.

From the Van Dyke studios comes "One Woman's Ordeal," a problem play of domestic life. Jean Sothern plays the lead, while Walter Miller, known for his splendid work in previous Art Dramas, is the heavy. Arthur Housman also has an important role. The story was written and directed by Will S. Davis.

"One Woman's Ordeal" will be released on April 19.

The first picture starring Naomi Childers, whose acquisition by the U. S. Amusement Corporation was announced last week, will be "The Auction of Virtue." This is from the pen of Joseph Poland, the celebrated novelist and writer, whose photoplay "The Cloud," a recent Art Drama, won such unqualified praise from the critics.

"The Auction of Virtue" is a dramatic narrative telling a startling story, and pointing a keen moral in an unobtrusive way. In it Miss Childers has a role full of emotional possibilities. The story was written especially for the star, who has won renown in motion pictures through her work with Vitagraph and other companies.

Herbert Blache directed the production, which is to be released on April 26.

Those who have seen the pictures for release in April are loud in proclaiming that these four are by far the best yet released by this young but flourishing organization.

Four Two-Reel General Series

With the recent announcement of the Kalem Company that the popular "Ham" Comedies featuring "Ham" and "Bud" in the persons of Lloyd V. Hamilton and Bud Duncan are to be two-reelers, the General Film Company will have for regular weekly distribution a quartette of two-reel series which offer to the exhibitor a wide range of subjects and sustained quality in this popular length of subject. The "Ham" Comedies are thoroughly established and their extension to two-reel length will be welcomed eagerly by the millions who laugh at the antics of the popular long and short comedians.

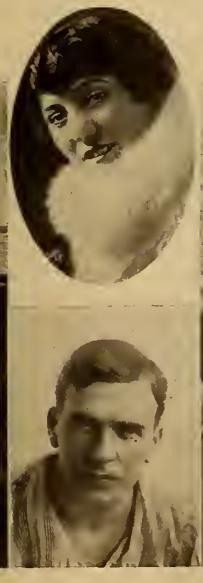
"The American Girl," featuring Marin Sais, is the second of the group of two-reel series but in popularity it is not second to any subject being shown in picture theaters today. Miss Marin Sais is the star. The third in the General's group is the widely heralded O. Henry series which promises to be the most popular group ever released for the screen. The Strand Theater of New York leads the bookings and will show one of these features each week during the run of the series. The fourth series is the Selig cycle of two-reel dramas which are thoroughly established and have been a feature of General Film Service for some time.

Sunshine Comedies Released

With a punch that is characteristic of its whole organization, and more especially its general manager, K. M. Scoville, the Sunshine Film Corporation of Chicago has arranged the launching of its first one-reel comedy for April 7 on the regular program of the American Standard Motion Picture corporation of Chicago.

Unlike many of the newer comedy producing con-

Seen in "Vengeance of the Dead," a Fortune Photoplays production, released by General Film.



Lillian West and Henry King, the very capable stars in the play, are seen in the center.

cerns, the "Sunny Films" aggregation has produced real comedy; slap-stick with a bang. The first release, "Some Baby," deals with the marriage situation in a different way and once seen will long be remembered. The second release is entitled, "A Forceful Romance," and well maintains the standard set by its predecessor. The release date is set for April twenty-first. Both comedies, written by Mildred Considine, are possessed of unusually good plots.

During the months of April and May there will be two "Sunny Films" single-reel comedies a month, after which releases will be made one-a-week. If the Sunshine Film Corporation continues to make films as good as its first two releases a permanency in the motion picture field for this organization is assured.

High Spots in "Jimmie Dale"

There are five big scenes full of thrills and heart throbs crowded into the two reels making up "The Counterfeit Five," the third episode of the Mutual

Scene from the third part of the "Jimmie Dale, Alias the Grey Seal" series.

series "Jimmie Dale Alias the Grey Seal," released April 5.

These scenes show:

A young man threatened with a crime of which he is not guilty, but of which circumstantial evidence could be made to prove him guilty.

A mother pleading for the life of her son and offering her all to save him from disgrace.

Counterfeiters secretly gaining possession of a government plate.

Jimmie Dale trapping the leader of the counterfeit gang, destroying the plate, and leaving his grey seal insignia.

The Crime Club torturing a young chauffeur to death for aiding in the escape of their captive.

"The Whip" Scores Success

"The Whip," reproduced as a motion picture from the greatest success ever recorded in the history of spoken melodrama, appears to have registered an even greater triumph upon the screen. The picture version was shown to the New York public for the first time at the Park Theater on Sunday, March 25th, and the receipts for the day are reported to have been in excess of $2,200.

The large audience room—one of the most capacious in the city—has since been packed, day and evening, and the applause and cheering have indicated an entirely extraordinary enthusiasm on the part of the spectators.

This same spirit is reflected in the criticisms of the New York newspapers, which commend the immense photoplay without reserve, as shown by the following extracts:

All the thrilling incidents of the play are retained and additional episodes even more thrilling are offered.—*New York World.*

Two record successes have already been credited to the great melodrama "The Whip" and yesterday afternoon it began what will surely be a third . . . All the great scenes are reproduced with telling effect and in many cases are more thrilling than when they were given on the stage . . . The scene of the railroad accident is no pasteboard thing; it is the actual smash of one train into another, a wild thundering rush and then the blazing wrecks on the trackside.—*New York American.*

It is more plausible in its new than in its original form because the ubiquitous camera has photographed numberless episodes that could not be placed upon the stage . . . Most thrilling of all is the collision of the express train with the car in which the Whip was being transported . . . A real railroad and train were rented and there was no doubt about the reality of the crash.—*Times.*

One of the most gripping things that ever has been shown upon the screen is the race between the motor car and the Saratoga Express, which is rushing on with certain death for the Whip. . . . Add to this perfection of staging and telling, an excellent cast, and you have a few of the reasons why "The Whip" is one of the best photodramas produced this season.—*Tribune.*

Probably one of the best train wrecks to be used in a motion picture play. It was staged recently at Greenwood, Md., and a complete train equipment was destroyed in the rear end collision. The train at full speed crashes into a car, which is lifted clear of the tracks, the boiler of the engine explodes and the train tumbles over an embankment and takes fire. The Saratoga race course in the height of the season is also shown and the races are exciting.—*Sun.*

The scenes of the race course are not the old English ones but were photographed at Saratoga Springs and one sporting group was caught at the Long Branch Horse Show in New Jersey.—*Herald.*

A thriller out-thrilled, best describes the screen version of "The Whip." . . . The great advantage of the camera over the limited area of a stage was probably never more pronounced than in the screening of this highly pleasing tale.—*Mail.*

The screen version is bigger and more exciting than was the stage presentation.—*Globe.*

The photography is as good as has been seen in any motion picture ever exhibited. The scenes at Saratoga are particularly effective. No better pictures could have been made of two handicap races on the historic track at the Spa.—*Evening Sun.*

"The Whip" was retold with even greater force as a motion picture full of thrills.—*Evening Telegram.*

One of the most sensational melodramatic photoplay pictures that has ever been produced.—*Evening Journal.*

Mary Pickford Crosses Continent

Mary Pickford has arrived in New York from California accompanied by her mother, Mrs. Charlotte Pickford, and her personal representative, Edward Hemmer. When a two weeks' lay-off was found necessary at the Pickford studio in California, "Little Mary" received the news with joy and immediately prepared to spend ten of the fourteen days in travel in order to consult with her New York dressmakers on the matter of her spring wardrobe. Not even her husband, Owen Moore, knew of the unexpected visit. Miss Pickford will return to her studios in California after a few days in New York, when she will resume her activities on the next Artcraft release.

Wilfred Lucas, who has completed the Triangle Fine Arts production, "Hands Up!" has gone to New York where he will work with Alan Dwan.

First Paramount Arbuckle Comedy

The first Paramount Arbuckle comedy, a two-reeler, in which Roscoe "Fatty" Arbuckle will make his debut under the banner of the Paramount Pictures Corporation, will be released on April 23. The comedy,

"Fatty" Arbuckle's first Paramount is a mincing comedy.

which Mr. Arbuckle himself asserts is the most hilarious piece of screen work he has ever accomplished, has been christened "The Butcher Boy," and the production will be finished within a few days.

Despite the fact that the first comedy is still in course of production, Paramount has already signed contracts for over 200 showings during the first week of the picture. In New York City alone there will be over thirty-five showings simultaneously, including the Rialto, the Marcus Loew theaters, the Fox theaters, and many others, and in every big city in the United States Arbuckle will be bringing forth laughs from thousands upon thousands of motion picture fans who are anxiously awaiting this first comedy to be issued through Paramount.

The Arbuckle two-reel comedies will be released by Paramount to all exhibitors without interfering with the exclusiveness of the franchise clauses in their program distribution. This will give others than Paramount exhibitors the opportunity of booking these features and adding to the drawing power of their program for that week. Extensive preparations have been made for these comedies by Paramount, and it is believed that before the release date there will be contracts signed in over 300 theaters during the first week of its life. This is the record that is being set by Paramount, and with more than three weeks more to go, and with a large corps of salesmen on the road who have not as yet reported, it is likely that the goal of 300, never before attained by any distributing concern in the industry, will be reached.

"Her Temptation," April 16

Gladys Brockwell, the girl of a thousand expressions, is the star of "Her Temptation," a William Fox production which will be released for the week of April 16. Richard Stanton was in charge of the direction, J. Dev. Jennings of the photography. The script was written by Norris Shannon.

Miss Brockwell is supported in the picture by a cast of known merit. Chief among the company are Bertram Grassby, Ralph Lewis, Beatrice Burnham, James Cruze and Carrie Clarke Ward. The story has a psychic theme of unusual interest.

Southern Trip for Anita Stewart

Anita Stewart and the cast of her latest picture under production, a James Oliver Curwood story, has left New York for New Orleans. This is to be a particularly elegant Vitagraph production and with the usual Vitagraph attention to details, distance was permitted to place no obstacle in the way of filming outdoor scenes to conform with the spirit of the story.

In the party were Miss Stewart, Director Wilfrid North, and these members of the cost: Rudolph Cameron, Eulalie Jensen, Julia Swayne Gordon and Wm. Dunn. It was necessary to go South for outdoor atmosphere for the reason that the time of the story is laid in summer with everything in leaf. The working title of the picture is "Rebellion," but there is no war theme in it, it being a modern society comedy drama with Miss Stewart in a highly appealing and sympathetic role amid complications caused by the cross purposes of others. Several picturesque locations near New Orleans have been picked for the work. Studio Manager A. Victor Smith in charge of the transportation of the party made extensive arrangements for their comfort en route and at New Orleans.

"Even As You and I"

Universal's "Even as You and I," which is designated as "a drama of souls at bay," was the photoplay feature of the Rialto Theater, New York, last week.

Anita Stewart and party start on a trip to New Orleans to film a James Oliver Curwood story. Those in the picture are, left to right, Phil Quinn, assistant director; Brinsley Shaw, Mrs. Stewart, Joe Donahue, Anita Stewart, Wilfrid North, director; William Dunn, Joe McLean, properties; Rudolph Cameron, leading man; Tom Molloy, cameraman.

AMERICAN WAR FILMS

Newly Organized Concern in New York to Make and Distribute Independently News Weekly of War Activities

Up to the minute news of the "American war" will be given through the medium of the screen by the Cinema War News Syndicate, which has just been organized in New York.

This syndicate will make and distribute a weekly news film which will present in pictorial form all of the activities of the government in preparation for war and will follow the various channels of action all through the conflicts which now appear inevitable. The new film concern will conduct along sound business lines the policies it has laid down for itself in the new enterprise.

The officers and managers of the new corporation are Frederick W. Brooker, president; Robert R. Reynolds, chief of staff and correspondents; C. Edgar Burton, sales manager; J. F. Natteford, publicity director. President Brooker is an established New York manufacturer.

Captain Reynolds was formerly in command of a troop of United States cavalry and is a newspaper man and a correspondent of many years' experience. During the Mexican trouble of the past few years, he gained a great deal of experience in the field of war news. Under his direction cameramen will be stationed at all points of contact with the chief news of the day, and where activities are the most important. All films will be taken and edited under Captain Reynold's direction.

One unusual feature of the new syndicate is that it will release its films independently, being the first and only independent weekly offered to exhibitors, besides being the only film newspaper devoted exclusively to American war news.

Chaplin in "The Cure"

Charles Spencer Chaplin's next Mutual comedy, "The Cure," scheduled for release on April 16, affords the $670,000-a-year star more really side-splitting opportunities than did any one of the prior Chaplin releases, according to expert opinion.

"The Cure" is a hospital resort, dedicated to the elimination of human ills and perversities, populated, as such resorts usually are, by human freaks bent on physical regeneration and mental relaxation. This crowd furnishes a comedy caste never before equaled even in the vivid imaginings of the screen comedy king. It is a tribute to the genius of the world famous actor that he has succeeded in making the action of the play excruciatingly comic without permitting a trace of vulgarity to appear in it anywhere.

The fun really becomes riotous when Chaplin's trunkload of tanglefoot is discovered by the resort proprietor and ordered destroyed, the halfwit attendant given the order dumping it into the medicinal well from which every patient in the place is supposed to drink five pints a day.

Of course pretty Edna Purviance, in the role of a dashing widow, is one of the patients, taking a cure for "nerves," and equally of course Charlie has his eye on the young woman before he is out of the bus.

In the natural sequence of events Edna discovers that in some inexplicable manner the well has been vitalized over night, and, feeling so much better herself after the matutinal pint, she doubles the dose and rallies every one of the male and female patients to participate in the newly virtuous waters.

Chaplin and Edna continue to sample the contents of the well until life, even at "The Cure" assumes a roseate hue—a thing worth having and worthy of being made the most of pronto. There and then they proceed to make the most of it.

Eric Campbell, the 6 ft. 4 inch giant of the screen, withal a merry mastodon, becomes cumbrously frolicsome with the fair Edna and thus slips automatically into his accustomed role of taking punishment from the active Chaplin, who is all over his quarry at once like a flea on a woolly dog. From that moment until the play ends Campbell chases Chaplin hard but vainly, gnashing his huge molars in frantic rage and fanning the air with tremendous fists.

Monte Carlo in Murdock Picture

John R. Freuler, president of the Mutual Film Corporation, and Del Henderson, director at the Empire All-Star studios at Glendale, L. I., stood in a set on the stage of "Outcast" while they talked over the Ann Murdock star production.

The world-famous gambling palace of Monte Carlo and the Hotel Savoy, London, are reproduced in elaborate settings in "Outcast," the Empire-Mutual star production which is now in progress at the Empire studios, Glendale, L. I.

The capabilities of the technical staff under the direction of the able Frank Beresford were taxed to arrange the elaborate settings which Director Del Henderson required for the latest Ann Murdock photoplay.

When President John R. Freuler of Mutual paid his first visit to the studios of his newest producing company not long ago he was ushered in upon a 112-foot setting representing Monte Carlo and had a chat with Ann Murdock in the midst of scores of actors who were rehearsing the scene.

In the Hotel Savoy scene, which is even more elaborate than the Monte Carlo setting, Miss Murdock is surrounded by more than a hundred actors.

Lois Weber has nearly finished her Universal production, "Is A Woman A Person?" in which she and Phillips Smalley play the leads.

Current Releases Reviewed

"Womanhood, the Glory of the Nation"

Greater Vitagraph Preparedness Spectacle in Five Reels. Released April 9. Reviewed by George W. Graves

THE dominant cry of this drama-spectacle is "America, Awake!" All the energy of the producers has been concentrated on bringing out the necessity for this quick awakening to the country's need of full and efficient preparedness for the sake of discouraging aggression and maintaining the honor and dignity of our country. The spirit of patriotism within the heart of every true American is fanned into a brilliant flame of enthusiasm for his flag and the righteous principles for which it stands through the stirring scenes which pass before his vision in this all-patriotic picture.

One of the many powerful scenes in "Womanhood, the Glory of the Nation."

The picture is essentially a spectacle. There are stirring battles on the water, on land and in the air, all of these reaching a high sensational effect. The story brings home with smashing force the horrors which may be blindly invited through insufficient military protection. At the present stage of the world's advancement it is evident that we can no more do without military protection than we can do without police to keep away marauders from our individual homes.

It is not improbable to think that an inadequately protected country may be invaded after the manner of this picture, but the success with which the enemy is able to subdue this country will seem exaggerated to many, as will the ease with which downtrodden America, aided by wonderful inventions, expels the invaders later. But, inasmuch as the picture more than fulfills its mission of being a dynamic object lesson this may be overlooked for the added novelty it creates. Tense situations, tender love interest, thrills, impressive scenes—all are provided for by the story, which serves adequately as the means to the desired end. The strong situations are made all the more powerful by the excellent work of the stars, Harry Morey and Alice Joyce, and the sincere, effective work of the unusual cast, including Peggy Hyland, Joseph Kilgour, Naomi Childers, Walter McGrail and James Morrison.

A huge amount of credit is due J. Stuart Blackton and his assistant in direction, William P. S. Earle, for the great realism both of their spectacular and story-interest scenes, while Mr. Blackton and Cyrus Townsend Brady, who collaborated on the story, are to be complimented on the success with which their story has accomplished its chief end—the arousing of all Americans to the immediate consideration of a momentous issue.

The military advisor of the authors, Capt. Geo. W. Johnston, C. A. C. N. Y., may have been responsible for some very effective diagrams concerning army posts, munition centers, etc. These bring out some enlightening facts. Some of the photography in the picture is worthy of a place in an art exhibition.

The picture is one which should do enormous business for the exhibitor. It is something that will set people thinking and thinking hard. At the Broadway Theater, New York (not the opening night), the audience was deeply stirred and applauded repeatedly.

Mary Ward, an American girl, while abroad, is made love to by Count Dario, son of Marshal Prince Dario, de facto ruler of Ruritania, a country where militarism is uppermost. Being short of money in the treasury, this country regards America as a rich and easy prize. Without any formal declaration of war the Ruritanians swoop down on America, annihilate the Atlantic fleet, together with thousands of untrained soldiers and capture New York, with considerable territory around it. Paul Strong, the virile, public-spirited man with whom Mary has fallen in love, is appointed Director of Energies. Count Dario meets Mary again and the latter sees a chance to be of use for her country by taking advantage of Dario's love. In this duty she shows forth all the glory of her womanhood, as does another woman, who, acting as a modern Joan of Arc, inspires men to enlist by the thousands. The latter is shot in public by "the barbarians" for stirring up so much enthusiasm in the country. After many months of secret preparation on the part of the American people, Strong confronts Marshal Prince Dario and orders him to withdraw his countrymen from our soil. The Prince only scorns him, however, and orders him, together with Mary, whose operations have been discovered, to be shot. How Strong springs a surprise on the Prince, revealing that the Americans have him in their clutches, and that if he insists on the execution he and his own chiefs must die also, and how the American forces immediately descend upon the invaders and drive them from our shores, remains in the balance of the story.

"Apartment 29"

Five-Part Vitagraph Blue Ribbon Feature Released April 9. Reviewed by George W. Graves

THIS picture is quite novel in plot and development. It tells how a dramatic critic is shown through practical demonstration where he is wrong about the play he so harshly condemns as being improbable, foolish, etc. He has criticized the star as not acting after the manner of normal human beings, but in the test the theatrical company puts him to he proves to be even more silly than the star—and admits it after the ruse is finally disclosed to him. The picture makes very acceptable entertainment and will be especially welcome to the habitual photoplay "fans," since its plot is not in the least stereotyped. The interest holds from start to finish and there is very little waste action. Earle Williams is seen at his best as the critic, and he is surrounded with an able cast, Ethel Gray Terry and Denton Vane having the more conspicuous parts. The picture has been given good production and the director made use of many little opportunities for audience appeal. Edward Montagne is the author of the piece; Paul Scardon directed. The picture is up to the standard of the better class program releases.

"Apartment 29" is novel in plot and development.

Stanley Ormsby, after seeing a new play and refusing to have mercy in his write-up, even after being nicely dined by the author, Davis, begins a long line of adventures. A message from his editor sends him to interview an actress. While passing Apartment 29, his attention is called to a woman who has apparently poisoned herself. Entering the apartment he discovers that her husband has been shot. On sending for help Ormsby is unable to prove his reason for being there and is about to be taken into custody when he makes a wild dash for freedom, seeking refuge in the rooms of the playwright, who is living below. Davis accepts a bribe to keep him concealed. At last the supposed wife of the author, unable to bear the strain, tells Ormsby that she is not married to Davis and that she is guilty of the murder. Ormsby and the girl escape together, meeting with some exciting adventures, finally being recaptured. Then the critic learns that he has been duped by a band of actors under the supervision of Davis and it dawns on him that what he said was impossible had been shown to him to be possible. Chagrined, Ormsby rewrites his review.

"Her Official Fathers"

Five-Reel Triangle-Fine Arts Released April 8. Reviewed by George W. Graves

FOR five reels of brisk, light entertainment one need not look farther than "Her Official Fathers," a comedy-drama written by Hugh S. Miller, scenarioized by Roy Somerville and directed by Joseph Henabery and Elmer Clifton. The story has an excellent humorous punch, with clever situations brought out the better through the dainty irresistibleness of Dorothy Gish. She is seen at her positive best in the role of Janice, the wide-awake "chip off the old block" giving it all the bright enthusiasm needed. In fact, the actress seems to be all vivacity. Her close-ups are handled, too, with extreme finesse.

The deceased banker's daughter's intrigue against the two vice-presidents who are trying separately to get control of the bank through her, one endeavoring to marry his son to her and the other entering the matrimonial lists himself, culminates in a number of situations which will be appreciated by any audience. Janice accepts both proposals and arranges things so that both men will come to the house simultaneously, with ministers in tow. After the two indignant bride-grooms have had a more or less strained session, Janice blows in in a riding habit, takes her time about preparing to see her visitors, and finally confronts them with a decided surprise. The latter consists of a letter left her by her shrewd father who has read the future with the accuracy of an astronomer calculating the time of an eclipse. She gathers her visitors into a little circle and proceeds to slyly read the letter, which contains a stinging indictment of both the vice-presidents. However it may sound in words this scene is the signal for some laughs.

The man Janice does marry, after she has explained to the disappointed wooers the hopelessness of their position, is none other than the unassuming clerk in the bank who has long nursed what to him was a love without hope. He has overheard the plot against Janice but been forcefully detained from getting to

"For brisk, light entertainment one need not look farther."

her. This entails a deal of wild auto riding, in which Janice rescues her lover—prior to her breezing in to the session with the plotting bankers.

Frank Bennett gives one of his best characterizations as Steven, the reticent clerk, and Sam De Grasse and Fred Warren make the rival bankers a source of amusement to the spectator.

The whole picture is a tribute to the efficient work of the author, directors, scenario man and cast. It is one of the best pieces of light comedy entertainment that has come along of late. The exhibitor who knows his patrons like these cheerful, human and amusing stories can count on "Her Official Fathers" to provide them an evening of satisfied recreation.

"The Bottle Imp"

Lasky-Paramount Drama in Five Parts Released March 26. Reviewed by George W. Graves

THIS is an adaptation, made by Charles Maigne, of Robert Louis Stevenson's story. It lends itself admirably to screen interpretation and in its actual finished state on the celluloid becomes one of the most novel, refreshing, and entertaining photoplays released in the past month. The story is essentially simple. Its dramatic construction is clear, building gradually up to a

The real beach at Wikiki.

climax of excellent power. The story is legendary, therefore the element of material conviction is put out of the way at the start and we soar into the unhampered realms of the "Once upon a time" tale. The director, Marshall Neilan, took his company to Hawaii for the staging of the play and as a result unparalleled atmosphere was secured. A novel feature of the picture is that most of the players are either Japs or Hawaiians, Sessue Hayakawa having the leading role. The latter's work in this will boost him yet higher in the regard of the fans. This actor's work is always sincere and interesting.

"The Bottle Imp" is deeply engrossing all the way through, with a generous sprinkling of comedy of the right kind. It is a film of rare pictorial beauty, unique directorial conception and first-rate acting. It should prove an attraction for most any class of house and be exceptionally presentable to children. The strong cast in support of Sessue Hayakawa includes the following players: Lehua Waipahu, H. Komshi, George Kuwa, Guy Oliver and James Neill.

Lopaka, a poor Hawaiian fisherman, is in love with Kokua, a maiden of royal blood, but he is repudiated by the father, who is insulted at the daring of Lopaka to look up to his daughter. The stubborn father tells the equally stubborn lover, however, that when he brings two feather cloaks he can have the girl. Lopaka sets out for the mountain whereon dwells the bird from whose wings the cloaks are made. He encounters a dying priest who sells him a wonderful wishing bottle which will obtain for him anything he desires. Inside of the bottle is the confined spirit of Komo, a god of volcanoes. Lopaka is warned that whoever dies with the bottle in his possession will be consigned to hell and that every respective owner must sell it for less than he bought it.

After being made rich, thus enabling him to ask for the hand of his sweetheart, Lopaka sells the bottle. To his great distress, however, he soon discovers that leprosy has taken its hold upon him. For the sake of Kokua he buys back the bottle for one penny. Later Kokua, to save him from damnation, buys the bottle from him through a friend, with French centimes. However, a drunken sailor with a still smaller coin finally insists on buying the bottle, affirming that he is bound for the regions below anyway, and so the lovers are left in happiness.

"Local Color"

Essanay "Black Cat" Feature of Current Week. Reviewed by Genevieve Harris

WEBSTER CAMPBELL, whose first appearance with Essanay was made opposite Mary Charleson in "Satan's Private Door," plays the leading role in this short subject. He is ably assisted by Alice McChestney, U. K. Haupt and a number of other skilled players who together put entertainment value into a story not very clearly set forth. The attempt of a would-

"Hush," he said, "I'm disguised as a crook!"

be writer to study "local color" for crime stories by associating with criminals forms the theme. A number of interesting types are introduced and the story is presented in a light, semi-humorous fashion, with a surprise ending. But the disconnected, rather indistinct course of the unconvincing story causes the release to fall below the high standard set by previous "Black Cats."

The Story: Don Paxton (Webster Campbell), told by editors that his stories lack reality, disguises himself as a "tough," and invades the underworld. There he is mistaken by a band of crooks for one of their number. He enters into the game and learns to know the thieves well. One of them is a girl with whom Don falls in love. Later the gang is captured. Then it is revealed that the girl is really a detective. Don rewrites his story, sells it and introduces the heroine to the editor as his wife.

"Susan's Gentleman"

Violet Mersereau in an Entertaining Five-Reel Bluebird Photoplay. Reviewed by Genevieve Harris

THE principal elements of popular appeal have been incorporated in this pleasing "Bluebird." There is a well liked star playing a fitting and appealing role. There is an interestingly complicated story, with some out of the ordinary features and combining heart interest and humor. The plot is easily followed; the settings are pretty and well photographed, except some of the exterior scenes which are too dark.

Supporting Miss Mersereau are Sidney Mason, who is a satisfactory hero, Maud Cooling, in an adventuress role, Bradley Barker whose acting in the role handsome groom who elopes with Nancy is very good, James O'Neill and William O'Neill. A story by Kate Jordan supplied the plot. Edwin Stevens directed the play. The outline of the story reveals its romantic character. Miss Mersereau's work is entirely satisfactory. The picture is one which can safely be advertised well, for its appeal to the average patron is sure. It is especially well suited for the neighborhood house, and will please women and children.

The Story: Nancy Croyden, daughter of an English nobleman, returns to her home accompanied by a young widow, Ora Tourette, whom she had met in Paris. Ora learns that Sir Bevis Neville, who had formerly loved her, is a suitor for Nancy's hand. Ora is madly jealous and, when she learns that Nancy is infatuated with a good-looking groom, she encourages the affair, which ends in an elopement.

After a lapse of many years, the story is continued in New York and we are introduced to Susan Flynn, Nancy's daughter. Nancy has died, and the girl's father has become a drunkard. Susan, however, manages to dominate her father and get some fun out of life.

Years have not lessened Ora's hatred of Neville, and at last she manages to implicate Tom Neville, the nephew of Sir Bevis, in a murder. Circumstantial evidence is so strong that the youth decides to leave the country, and escapes to America. There he becomes a "boarder" in Susan's home. He is discovered by detectives and taken back to England, where he is convicted of the crime. Later Susan's father dies, after writing a letter to the child's English relatives. Susan's grandfather sends for her and she goes to England. There she learns of the fate of her "boarder." Inspired by a novel she has read, she plots to use her remarkable resemblence to her dead mother to trick Ora into a confession of the falsehood which condemned Neville. The plot works, and Neville is freed. Later he marries Susan.

"The Spirit of Romance"

Five-Reel Pallas-Paramount Released March 22. Reviewed by Geo. W. Graves

"THE SPIRIT OF ROMANCE" is a play that affords pleasurable entertainment chiefly by reason of the delightful work of the star. The story is not unusual and the acting is held at a general poor standard because of the direction. Elaborate, showy production is a feature of the picture, and this, held within the bounds of taste, has given many a picture a luster of "class" which has served in effect to keep faults in the background. Vivian Martin's work in this play would captivate any audience, young or old, and there is every reason to believe that this star enjoys great popularity with the fans. In the support, Herbert Standing, H. F. Crane and George Fisher give good performances.

Some good conclusions in morals are to be drawn from the story. The way the grouchy old millionaire, supposed to be dead, watches from a secret peep-hole in the wall his adopted

"Vivian Martin's work in this play would captivate any audience."

daughter "open up" with the money left her and try to give the whole world a good time, performing little kindnessess here and there, is a rather pleasant topic and a pointed lesson in the larger happiness of unselfish affection. Besides this, the millionaire sees himself as others see him, an experience from which no one can emerge unchanged.

In "The Spirit of Romance" we have the work of the star and the general wholesome spirit of the play offsetting an imponderable plot picturized with perceptible "padding." It can be safely prophesied, however, that people in general will feel satisfied with the picture, although Vivian Martin has had better opportunities before.

"May Blossoms"

Gold Rooster Feature in Pathecolor Starring Pearl White. Reviewed by Genevieve Harris

THE novelty of colored pictures, Pearl White in a role unusual for her, a story laid in hoop-skirt days, these elements combine to make a pleasing and rather different entertainment of this offering, produced by Astra studios for Pathe. The film was sent to the Pathe laboratories in France to be colored, and the result, especially in the exterior scenes, is good. It forms an in-

General Film Advocates "Open Booking and Longer Runs"

In calling the attention of our exhibitors to the new General Film policy of distributing film by open booking instead of the program method, we urged the discontinuance of the daily change in the following paragraphs:

"Our new pictures are quality product. Our manufacturers are spending money liberally to give you the best short story pictures ever made. You must co-operate by giving these quality pictures a chance to make good.

"If you are now running a daily change, try the experiment of gradually shifting to longer runs. Take one of our new subjects and run it two days. Do this for several weeks and see what results you get.

"We believe in short pictures. As we have said, we believe the public has grown tired of padded 'features' and fake 'stars.'

"Your audience wants a good story—a real story—well presented, by good players, in a short picture.

"Go after the 'silent vote'—the family trade. These people are wearied with long-winded shows. Give them a chance at some good, quality short pictures. Give them a chance to tell their neighbors, and keep the picture on long enough to let you get new customers because of this 'personal testimony' advertising.

"Think it over."

GENERAL FILM CO., Inc., NEW YORK

There are two ways of identifying Eastman film —one by the clearness of the pictures, the other by the stencil mark

"EASTMAN"

in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

teresting variation from the usual gray pictures. We do not believe patrons would wish all their pictures colored, but an occasional one pleases. The picture, a costume drama, is especially well suited for coloring.

The plot is simple but interesting, and the acting is good. The role of Annabelle Lee, the heroine, is far removed from Pearl White's usual work, but her admirers will be interested in her appearance under new circumstances. She is well supported by Hal Ford, as the villain, Warner Richmond, and Fuller Mellish, as his grandfather. The direction of the picture is good. There is a certain quaint flavor to the offering which sets it apart from the usual type of play.

The Story: Annabelle Lee, home from a young ladies' school, falls in love with Warner Richmond, a polished scoundrel. They are married, but Richmond insists that this be kept a secret during the lifetime of his grandfather, whose heir he is. When the old man dies, Richmond has become infatuated with an opera singer and, after destroying the record of his marriage to Annabelle, he weds the singer.

Annabelle is heart-broken, but later marries a young doctor who has always loved her. Richmond and the singer are not happy together and finally separate, after Richmond's inheritance has been exhausted. Richmond, his health shattered, returns to his old home. The young doctor is called to attend him, and learns by accident of Annabelle's previous marriage. Annabelle, her secret revealed, plans to commit suicide. But Richmond is killed in a fire when, in delirium, he overturns a lamp, and the doctor overcomes his jealousy and forgives Annabelle.

"The Law That Failed"

Five-Reel Art-Dramas Photodrama Produced by Apollo. Reviewed by George W. Graves

A FORCEFULLY dramatic story in this picture has been built up around a weakness in the law which makes it compulsory for a man logically found guilty of murder to be released because there is no material evidence of the victim's death—that is, his body cannot be found, although it is proven to the court's satisfaction that he has been assassinated. The story, by Louis Reeves Harrison, is one of the best that Art-Dramas have availed themselves of for production. Had more time been spent on its production and more attention paid to detail, the result would have been much more convincing than it is as it now stands, although it is fine detective drama now. Some of the action was not given a clear exposition, a discrepancy which could easily have been avoided, and the subtitles, using "ze," and like words denoting a French speaker (not at all true to life) are not convincing, although they were probably intended for popular appeal. To make matters all the more inconsistent, the speaker was intended to be a Spaniard. A scene where storm effects are needed is handled decidedly amateurishly by having someone outside the window throw handfuls of material across

A forcefully dramatic story—"The Law That Failed."

the window opening, this jerky spectacle supposed to represent snow. The audience notices things like this now-a-days.

"The Law That Failed" has the elements of mystery and suspense. It is a play that tends to excite interest on the part of the spectator. We would call it a better than the average program feature in entertainment value.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Released Week of March 5.

T	The Battle of Somme (Second Episode)		
D	The Invisible Web	Essanay	
C	Tiny Slim and Fat	Essanay	
D	The Vanishing Woman (Marguerite Clayton) (Is Marriage Sacred Series)	Essanay	
D	The Five Dollar Bill	Essanay	
T	Canimated Nooz Pictorial No. 26	Essanay	
D	The Pulse of Madness (Is Marriage Sacred)	Essanay	
D	In the Path of Peril (Helen Gibson) (First Episode in "A Daughter of Daring")	Kalem	
D	The Mirror of Fear (Grant Police Reporter Series)	Kalem	
C	Efficiency Experts (Ham & Bud)	Kalem	
D	The Black Rider of Tasajara ("The American Girl" Series)	Kalem	
D	An Actress' Romance	Selig	2000
C	No Place Like Home	Selig	1000
C	The Newlywed's Mistake (Geo. Larkin)	Vim	
C	Art and Paint	Vim	
T	Selig Tribune No. 16		
T	Selig Tribune No. 17		
D	Dimples' Baby (Lillian Walker)	Vitagraph	

Released Week of March 12.

T	The Battle of Somme (Third Episode)		
D	The Phantom Mine (Marin Sais) (Second Episode of "The American Girl" Series)	Kalem	
D	The Registered Pouch (Helen Gibson) (Second Episode of "A Daughter of Daring")	Kalem	
D	In the Web of the Spider (George Larkin) ("Grant Police Reporter" Series)	Kalem	
C	Bulls or Bullets (Ham & Bud)	Kalem	
D	The Borrowed Engine (Helen Gibson) ("A Daughter of Daring" Series)	Kalem	
C	Melies	Vim	
C	This Is Not My Room (Ethel Teare)	Vim	
C	Dimples the Diplomat (Lillian Walker)	Vitagraph	
D	Up and Down (Dangers of Doris No. 8)	Vitagraph	
D	The Old Fourth Ward (Dangers of Doris, No. 9)	Vitagraph	
T	Selig Tribune No. 18		
T	Selig Tribune No. 19		
	The Fire		

Released Week of March 19.

	The Inspiration of Harry Larrabee	
	Official Government Pictures (Fourth Episode The Great British Navy)	
	The Fate of Juan Garcia (An Episode of "The American Girl") (Marin Sais)	Kalem
	The College Boys (Daughter of Daring) (Helen Gibson) SPECIAL	Kalem
	The Veiled Thunderbolt (Grant, Police Reporter, Episode) (George Larkin)	Kalem
	The Bogus Bride (Ham and Bud)	Kalem
	Aladdin Up-to-Date (Bryant Washburn)	Essanay
	The Lucky One	Essanay
	The Pallid Dawn (Is Marriage Sacred?)	Essanay
	A Question of Honesty	Selig
	Everybody Was Satisfied	Selig
	Selig Tribune, No. 21	Selig
	Selig Tribune, No. 22	Selig

V. L. S. E. Program

3-26	The More Excellent Way (Anita Stewart)		5,000
3-26	The Diary of a Puppy		1,000
3-26	Turks and Troubles (Hughie Mack)		1,000
3-26	Great Expectations (Frank Daniels)		1,000
3-26	The Portrait of a King (Chas. Richman)		5,000
4-2	Babette (Peggy Hyland)		5,000
4-2	The Collie Market		5,000
4-2	Captain Jinks In and Out (Frank Daniels)		1,000
4-2	The Tocsin (Charles Richman)		5,000
4-9	Apartment 29 (Earl Williams)		5,000
4-9	Captain Alvarez (Edith Storey)		5,000
4-9	Captain Jinks and Himself (Frank Daniels)		1,000
4-9	Slop Heads and Slivers	Big V	1,000
4-9	A Spring Idyl (Paula Blackton's Country Life Pictures)		1,000

Mutual Program

Monday

D	4-9	Shorty Solves the High Cost of Living (Adventures of Shorty Hamilton, No. 13)	Monogram, 2,000	05411–12

Tuesday

T	4-10	Mutual Tours Around the World	Gaumont	05413

Wednesday

T	4-11	Mutual Weekly, No. 119	1, Mutual	05414
C	4-11	Her Hero (Billie Rhodes)	1, Strand	05415

Thursday

C	4-12	The Gypsy Prince (George Ovey)	Cub	05416
T	4-12	Reel Life	1, Gaumont	05417

Friday

D	4-13	The Metzer Murder (Jimmy Dale Series, No. 4), (E. K. Lincoln)	Monmouth	05418–19

Saturday

C	4-14	Jolted Justice (Paddy McQuire)	Vogue	05420–21

Universal Program

Monday.

		(SPECIAL) (Grace Cunard and Francis Ford)	2, Universal	02256
D	3-18	The Voice on the Wire, No. 1(The Oriental Death Punch) (Ben Wilson and Neva Gerber)	2, Universal	02257
C	3-19	When the Cat's Away (Eddie Lyons)	1, Nestor	02259

Tuesday.

D	3-20	The Raid (Neal Hart)	3, Gold Seal	02260
	3-20	No Release This Week	1, Victor	
C	3-20	Black Magic	s, Victor	02261
T	3-20	Landmarks of France	s, Victor	

Wednesday.

	3-21	No Release This Week	Laemmle	
C	3-21	Defective Detectives (Phil Dunham)	2, L-Ko	02262
T	3-21	Universal Animated Weekly, No. 64		1–02263
D	3-21	Old Faithful (Leah Baird)	1, Laemmle	02264

Thursday.

D	3-22	The Hash House Mystery (Harry Myers)	1, Victor	02265
	3-22	No Release This Week	Big U	
T	3-22	The Strangest Army in the World	1, Powers	02266

Friday.

D	3-23	The Dreaded Tribe (Perils of the Secret Service, No. 3) (Kingsley Benedict)	2, Imp	02267
	3-23	No Release This Week	1, Rex	
T	3-23	Universal Screen Magazine, No. 11	1	02268
C	3-23	In Again, Out Again (Eddie Lyons)	1, Nestor	02269

Saturday.

D	3-24	Goin' Straight (Harry Carey)	2, Bison	02270
	3-24	No Release This Week	1, Laemmle	
C	3-24	Whose Baby? (Gale Henry)	1, Joker	02271
D	3-24	The Boyhood He Forgot (Phillips Smalley)	Rex	02272

Sunday.

D	3-25	The Grudge (Wm. V. Mong)	2, Rex	02273
	3-25	No Release This Week	1, Imp	
C	3-25	The Love Affair of Ima Knutt	s, Powers	02274
T	3-25	Artistic China and Japan	s	
D	3-25	The Rebels' Net (Grace Cunard)	Big U	02275
D	3-25	The Leap (The Purple Mask, No. 13) (Francis Ford and Grace Cunard)	2, Universal	02276
D	3-25	The Mysterious Man in Black (The Voice on the Wire, No. 2) (Ben Wilson and Neva Gerber) SPECIAL	2, Universal	02277

Monday.

D	3-26	Shot in the West (Eddie Lyons)	1, Nestor	02279

Tuesday.

	3-27	Title Not Decided	3, Gold Seal	02280
C	3-27	Never Too Old to Woo (Marjorie Ellison)	Victor	02281

Wednesday.

D	3-28	Is Money All? (Irene Hunt)	1, Laemmle	02282
C	3-28	Dippy Dan's Doings (Dan Russell)	2, L-Ko	02283
T	3-28	Animated Weekly, No. 65	1, Universal	02284

Thursday.

D	3-29	David's Idol Dream (Jay Belasco).....2, Imp	02285
	3-29	No Release This Week.....Big U	
T	3-29	The Grand Canyon of Arizona.....1, Powers	02286
D	3-29	The Mask of Love (Pauline Bush).....1, Laemmle	02287

Friday.

D	3-30	Perils of the Secret Service, No. 4 (The Crimson Blade) (Kingsley Benedict) .....2, Imp	02288
	3-30	No Release This Week.....Rex	
T	3-30	Universal Screen Magazine, Issue No. 12.....	02289
C	3-30	Prodigal Papa (Jane Gail) .....1, Victor	02290

Saturday.

D	3-31	Steel Hearts (Marie Walcamp).....2, Bison	02291
	3-31	No Release This Week.....Laemmle	
C	3-31	What the ——? (Gale Henry).....1, Joker	02292

Sunday.

	4-1	No Release This Week .....Rex	
	4-1	No Release This Week .....Imp	
C	4-1	Inbad, the Sailor.....s, Powers	02293
T	4-1	Title Not Decided.....s, Powers	
D	4-1	Snow White (Elsie Alberts).....3; Rex	02294
D	4-1	Sky Monsters (The Purple Mask, No. 4) (Grace Cunard and Frances Ford) SPECIAL.....2, Universal	02295
D	4-1	The Spider's Web (The Voice on the Wire, No. 3) (Ben Wilson and Neva Gerber) SPECIAL....2, Universal	02296

Monday

C	4-9	Under the Bed (Eddie Lyons).....1, Nestor	02318

Tuesday

	4-10	Hair Trigger Burk (Harry Carey).....3, Gold Seal	02319
	4-10	His Family Tree (Eileen Sedgwick).....1, Victor	02320

Wednesday

	4-11	No Release This Week.....Laemmle	
	4-11	Tom's Tramping Troupe (Phil Dunham).....L-Ko	02321
	4-11	Universal Animated Weekly, No. 67.....	02322
	4-11	The Bugler .....Big U	02323

Thursday

	4-12	Uncle John's Money (Marjorie Ellison).....2, Rex	02324
	4-12	The Desert Ghost (Neal Hart).....Big U	02325
	4-12	No Release This Week .....Powers	
	4-12	The Silent Prisoner (Ethel Grandin) .....Laemmle	02326

Friday

	4-13	The Signet Ring (The Perils of the Secret Service, No. 6), (Kingsley Benedict) .....2, Imp	02327
	4-13	No Release This Week.....Rex	
	4-13	Universal Screen Magazine, No. 14.....	02328
	4-13	Stop Your Kidding.....Victor	02329

Saturday

D	4-14	The Kidnapped Bride (Marie Walcamp).....Bison	02330
	4-14	No Release This Week.....Laemmle	
C	4-14	The Careless Cop (Gale Henry).....Joker	02331

Sunday

D	4-15	Her Primitive Man (Jack Mulhall).....Rex	02332
	4-15	No Release This Week.....Imp	
	4-15	Boomer Bill Goes to Sea.....Powers	02333
		On the Streets of India.....Powers	S
D	4-15	The Eyes in the Dark (Leah Baird).....Imp	02334
D	4-15	The Purple Mask, No. 16 (Grace Cunard)....Universal	02335
D	4-15	The Voice on the Wire, No. 5 (Neva Gerber).Universal	02336

Miscellaneous Features

Artcraft Pictures

3-5	The Poor I ittle Rich Girl (Mary Pickford).....	5,000

Art Dramas

3-1	Pride and the Devil (Alma Hanlon).....	5,000
3-8	The Cloud	5,000
4-9	The Inevitable (Anna Q. Nilsson).....	5,000

Bluebird Photoplays, Inc.

3-26	The Gift Girl (Louise Lovely).....	5,000
4-2	Susan's Gentleman (Violet Mersereau).....	5,000
4-9	The Pulse of Life (Wedgewood Nowell).....	5,000

Fox Film Corporation

Released Week of

3-19	The House of Terrible Scandals (Lehrman and Billy Ritchie)	2,000
3-12	Hearts and Saddles (Tom Mix)	2,000
4-2	Tangled Lives (Genevieve Hamper).....	5,000
4-2	A Bath House Tangle (Porter Strong).....	2,000
4-2	Her Greatest Love (Theda Bara)	5,000
4-9	The Derelict (Stuart Holmes).....	5,000
4-9	A Footlight Flame (Charles Arling).....	2,000

Kleine-Edison-Selig-Essanay

Released Week of

3-19	Satan's Private Door (Mary Charleson).....Essanay	5,000
4-2	The Law of the North (Shirley Mason).....Edison	5,000
4-9	The Trufflers (Nell Craig).....Essanay	5,000

McClure Pictures

3-12	Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)	5,000

Metro Features

Released Week of

3-26	His Father's Son (Lionel Barrymore).....Rolfe	5,000
3-26	The Awakening of Helen Minor.....Metro	5,000
4-2	Regeneration of Reginald (Ralph Herz).....Metro	5,000
4-2	The Waiting Soul (Mme. Petrova).....Popular Plays	5,000
4-9	The Power of Decision (Frances Nelson).....Rolfe	5,000
4-9	Putting It Over (Mr. and Mrs. Sidney Drew).....Metro	1,000

Mutual Features

Released Week of

3-26	Sunny Jane (Jackie Saunders).....Horkheimer	5,000
4-9	A Daughter of War (May Ward).....	5,000
4-9	Mrs. Balfame (Nance O'Neil).....Powell	6,000
4-9	High Play (William Russell).....American	5,000

Mutual Serials

3-26	The Counterfeiters (Perils of Our Girl Reporters, No. 14) (Zena Keefe and Earl Metcalf).....	2,000
4-2	Kidnapped (Perils of Our Girl Reporters, No. 15) (Zena Keefe and Earl Metcalf)	2,000
4-2	Kidnaped (Perils of Our Girl Reporters, No. 15) (Zena Keefe and Earl Metcalf).....	2,000
4-9	Circumstantial Evidence (Railroad Raiders, No. 1), (Helen Holmes)	2,000

Paramount Features

Released Week of

3-26	The Bottle Imp (Sessue Hayakawa).....Lasky	5,000
3-26	Vancouver and Victoria .....Burton Holmes	1,000
3-26	Rough and Ready Peggy.....Klever Komedy	1,000
3-29	As Men Love (House Peters and Myrtle Stedman)....Pallas	5,000
4-2	The Bond Between (George Beban).....Pallas	5,000
4-2	Mid-Winter Sports in Quebec .....Burton Holmes	1,000
4-5	The School for Husbands (Fannie Ward).....Lasky	5,000
4-2	The Bond Between (George Beban).....Pallas	5,000
4-2	Mid-Winter Sports in Quebec.....Burton Holmes	1,000
4-5	The School for Husbands (Fannie Ward).....Lasky	5,000
4-9	The Cost of Hatred (Kathlyn Williams).....Lasky	5,000
4-9	East of Suez.....Burton Holmes	1,000
4-12	Tides of Barnegat (Blanche Sweet).....Lasky	5,000

Pathe

Released Week of

4-7	Hearst-Pathe News, No. 29.....	1,000
4-8	Mayblossom (Pearl White) .....Astra	5,000
4-8	Patria, No. 13 (Mrs. Vernon Castle).....International	2,000
4-8	Mystery of the Double Cross, No. 4.....Astra	2,000
4-8	Max and the Fair M. D. (Max Linder).....Pathe	1,000
4-8	Florence Rose Fashions, No. 26.....Rose	S
4-8	Picture Postal Cards (Japan) .....Pathe	S
4-8	Know America, the Land We Love.....	1,000
4-11	Hearst-Pathe News, No. 30.....	1,000
4-14	Hearst-Pathe News, No. 31.....	1,000

Red Feather Productions

Released Week of

3-19	The Scarlet Crystal (Herbert Rawlinson).....	5,000
3-26	The Fighting Gringo	5,000
4-2	The Bronze Bride (Claire MacDowell).....	5,000
4-9	Mr. Dolan of New York (Jack Mulhall).....	5,000

Triangle Distributing Corporation

Released Week of

3-25	The Square Deal Man (William Hart).....Kay-Bee	5,000
3-25	A Tuner of Notes .....Triangle Komedy	1,000
4-1	A Finished Product.....Triangle Komedy	1,000
4-1	The Dark Road (Dorothy Dalton).....Kay-Bee	5,000
4-1	Innocent Sinners.....Triangle Komedy	1,000
4-8	Her Official Fathers (Dorothy Gish).....Fine Arts	5,000
4-8	A Berth Scandal.....Triangle Comedy	1,000
4-8	Sweetheart of the Doomed (Louise Glaum).....Kay-Bee	5,000
4-8	The Bookworm Turns .....Triangle Komedy	1,000

Unicorn Program

Released Week of

12-20B	Lost in the Shuffle.....1, Hippo	1146B
12-21	The Voice in the Night.....2, Utah	1147A
12-21	Blowing Up Broadway.....1, Jockey	1147B
12-22	The White Man's Squaw.....2, Hiawatha	1148A
12-22	Algernon's Affinity.....1, Gaiety	1148B
12-23	Shackles of Conscience.....2, Supreme	1149A
12-24	Some Girls Do and Some Girls Dont..... 1, Judy	1150A
12-24	The Prodigal Son.....2, Buffalo	1150B

Unity Sales Corporation

Released Week of

12-1	Land Just Over Yonder.....6	
12-15	Humanizing Mr. Winsby 5	
1-15	Glory 7	

World Features

Released Week of

3-12	The Dancer's Peril (Alice Brady).....World	5,000
3-19	The Social Leper (Carlyle Blackwell).....World	5,000
3-26	As Man Made Her (Gail Kane).....World	5,000
4-2	Man's Woman (Ethel Clayton).....World	5,000
4-9	The Family Honor (Robert Warwick).....World	5,000

Brief Stories of the Week's Film Releases

Mutual Pictures

Shorty Reduces the High Cost of Living—Monogram—(Two Reels)—April 6.—Starring Shorty Hamilton. Shorty and the Chinese cook raise potatoes on Arrowhead ranch in anticipation of a rising market. A freak potato is fixed up by the boys to look like a Chinese God and placed where the Chinese cook will find it. Enraged he throws it into a bag of potatoes. Shorty is selling to Pete Boley, the commission merchant. Shorty goes to Los Angeles to confer with Miss Ellen Drake of the Secret Service who is assisting the mayor in reducing the high cost of living. The people are rioting over the high prices and the Mayor is trying to find out where potatoes are being held. While chatting with a grocer, Shorty obtains a clew when he notices the Chinese God potato among those the grocer bought from Jenkins, the Potato King. Meanwhile Boley phones Shorty that he has secreted a large consignment of potatoes. Shorty secretly removes the potatoes and puts them on the municipal market. The Potato King learns of the potatoes being sold at cost and in order to keep the corner buys them in. Later learning of Shorty's trick Jenkins plans to lure him to the warehouse and make way with him. Shorty plans to a send a supposed call from the mayor and Pete Boley tries to capture him. A fight follows and Shorty is almost overpowered when the police arrive. Jenkins and his men are taken into custody and the corner in potatoes broken.

Circumstantial Evidence—Chapter One of Railroad Raiders series—Signal Film Corp.—April 9.—Featuring Helen Holmes. Receiving many complaints of thefts along the road, Homer Frost makes a tour of inspection and catches the agent at Garden City in the act of stealing cases of canned goods. Steve Arnold, the agent, is arrested, but escapes, and catches a freight headed for Deer's Head. David Holmes, assisted by his daughter, Helen Holmes, is station agent at Deer's Head. He receives a telegram saying seventeen thousand dollars will be sent on No. 7. As Steve Arnold loiters around the station at Deer's Head a gust of wind blows the telegram out of the office window and it lands at his feet and he picks it up. Thrown off the top of a train where he is stealing a ride out of Deer's Head, Arnold lands near a party of confidence men and becomes leader of the gang. The reading of the telegram coupled with the discovery that one of the gang closely resembles Holmes leads to their seizing Holmes and holding him in the back room while Masters dons his uniform. Even Helen did not notice the deception and receiving the money from the train handed it to her supposed father. Immediately the gang escape with the money. Word is sent of the theft and Frost arrives to investigate. Holmes is accused of the theft and sentenced to ten years' imprisonment, although there was only circumstantial evidence to prove his guilt. Morton Webb assures Holmes that he will look after Helen.

Her Hero—(One Reel)—Strand Comedy—April 11.—Featuring Billie Rhodes. Jack is going to call on Billie, with whom he is very much in love. He wears his chum's suit and leaves his wallet in his other clothes. In a hired car, he takes Billie and her sister to a Country Club, where he discovers his loss. A thief snatches Billie's purse, and after a long chase Jack gets the purse back. In desperation he takes out a bill intending to put it back later. They go in for tea and Jack pays the waiter with the "borrowed" bill, when Billie looking in her purse exclaims that the thief stole a counterfeit bill she had been carrying. Jack, terrorstricken, rushes the girls out and the waiter and house detective pursue them. Jack's car breaks down, and running back to see if he is followed, the detective siezes him and takes him back to the club. The girls go on home, Billie paying for the car. Jack's chum finds the wallet and brings it to him at the club. Jack does not know how to explain matters but decides to muss himself up and tell Billie he fought a hand of ruffians to recover her note. He comes in limping. Billie believes the story and accepts Jack on the spot.

The Gypsy Prince—Cub Comedy—(One Reel)—April 12.—Featuring George Ovey. Jerry appropriates a wallet left beneath some bushes by two footpads. The money has been stolen and the police, seeing Jerry with the money arrest him. By a ruse he escapes with it and rides off on one of the cop's horses. Arriving at the camp of some gypsies Jerry is soon smitten with the daughter of the chief, who is known as "Little Sister." Hank also loves her and wants to make way with Jerry. The Chief will not allow this, coveting the horse that Jerry rides and hoping to trade his daughter Ophelia for it. Jerry thinks he will get "Little Sister" by the trade and agrees, but wilts when Ophelia is brought on the scene. He jumps on his horse and rides away, followed by Hank and the two have a fight on the edge of the cliff. Jerry throws Hank over the cliff, only to be surprised by the other gypsies, who send him crashing over the precipice. Little Sister rushes to the rescue and throws him a rope. As Jerry reaches the top Hank follows the climb. Little Sister attempts to make love to Jerry but he has bad enough of gypsies and rides away to the police station where he returns both horse and money, to the delight of the astonished cops.

The Mitzer Murder—Fourth Episode of Jimmie Dale series—(Two Reels)—April 13.—Featuring E. K. Lincoln. Jimmie Dale, millionaire clubman, through the influence of his friend, Carruthers, acts as cub reporter in the Mitzer murder mystery. The dead man was found with a Grey Seal on his forehead and then Capt. Clayton, a police officer, fastens the blame on a well-known crook. He attempts to collect the reward of $25,000 and claims that the murderer, Stace Morse, an illiterate dope, is the Grey Seal. As a matter of honor, Jimmie determines to prove that the Grey Seal is not implicated, which he does by discovering Clayton's finger print on the enlarged picture of the Grey Seal taken on the Man's head. He makes Clayton confess that he stole the Grey Seal from the police collection and pasted it upon the dead man to help him collect the reward by claiming that the murderer was the Grey Seal. In the meantime, the Woman in Black, leader of the Crime Club, traps Marie La Salle to a hotel room and they have a fierce battle, which ends favorably for Marie, who is rescued by Jimmie Dale.

Jolted Justice—(Two Reels)—Vogue—April 14.—A flirty judge and his wife, the president of the Purity League, are sojurning at a popular beach resort. While his wife is attending a meeting of the League the judge visits the tents of the diving girls and Hula Hula dancers. The Purity League decides to arrest all the girls for wearing one piece bathing suits. They are brought before the judge who gives them a suspended sentence and a wink. While trying to get under the tent to watch the Hula Hula girls the judge loses his trousers and has to don a Hula Hula skirt to hide his nakedness. The League arrests the Hula Hula girls and the judge hurries to court where his skirt is hidden behind the desk but he stands up as the prisoners are brought in and his Hula Hula skirt is seen, he is disgraced by the Purity League and taken home to answer by his wife.

Universal Program

The Eyes in the Dark—(Two Reels)—Imp—April 5.—With Leah Baird. Gerald Mortimer, a tourist in the Far East, steals a ruby from a temple. On the way to New York, he dies. Watson, a friend of Mortimer's gets the ruby. He arrives in New York. Going to his home he turns down the lights. The door opens; he sees two eyes looking at him; he fires but the eyes remain. The next day two friends call and he tells them about the ruby. The Prince determines to get it for himself. An evening later Watson, his sweetheart and the Prince go to a cafe. Margaret wears the ruby. Suddenly the lights are turned out and there is a wild scramble. When the lights are turned on, they find that Margaret has disappeared. Meanwhile the Orientals get the girl to their home and find that the ruby is not on her neck. They then use their occult power. A vision is presented and shows the Prince snatching the jewel. The Orientals rush to the home of the Prince and after a severe struggle succeed in taking the stone from him. Margaret is set free. The last scene shows a vision of the temple and the ruby restored.

The Voice on the Wire—Episode No. 5—(Two Reels)—April 9.—With Ben Wilson, Howard Crampton and Neva Gerber. The next person to be condemned by the "Voice" is John Carns. Shirley determines to keep Carns in his own home to try to prevent further disaster. Cronin is seized and taken prisoner by "Red" Warren and his men. Warren receives a mysterious message informing him that Carns must be "gotten" at any cost. At midnight Shirley, Dr. Renolds and a detective are still vigilantly guarding Carns. "Red" and his accomplices as yet are unable to get Carns.

Under the Bed—Nestor—April 9.—With Lee Moran, Harry Nolan, Eddie Lyons and Edith Roberts. A large reception is to be given to announce the engagement of Edward Lyons and Edith Roberts. She is to wear a very valuable necklace which was given to her by the fiance. Lee and his pal frame up a plan to get the necklace. Lee tells Eddie that he killed a man while he was drunk and that they brought him home to bury him that night. He becomes terrified when he sees the dead man under the bed. While Eddie is out of the room, Lee picks the pockets of all the guests. A detective is sent for and is just in time to catch the two crocks. Eddie is overcome with joy when he learns that he did not kill a man.

Hair-Trigger Burk—(Three Reels)—Gold Seal—April 10.—With Harry Carey and Teddy Brooks. Burk and his gang have just robbed the stage. Bill is seriously wounded. Not long afterwards a young fellow approaches the cabin where the sick man is, saying he is looking for his father Bill Simmons. Bill implores Burk not to let his son know what kind of a man he really was. Burk promises to care for the Kid. Arriving at a minning camp, the "Desert Vampire" becomes interested in the Kid. Many exciting incidents take place, in which the Kid is accused of having the loot stolen from the stage. Burk comes to his assistance and they are successful in eluding the sheriff and his men.

His Family Tree—Victor—April 10.—With Milton Sims, Eileen Sedgwick, Ralph MacComas and Charles Haeffli. Hicks receives word from Professor I. M. Bunk, informing him that he is descended from royalty. Hicks and his daughter begin to cultivate aristocratic airs. Bunk arrives in the village and instantly is smitten with Charmion. She tells him that he must bring a pedigree dog. He makes out a fictitious chart and then goes out to find the dog. Hicks is delighted with his pedigree and immediately invites the neighbors in. Hank exchanges the chart for the one he has made. The neighbors begin to snicker. Hicks finds out the substitution and throws Bunk out of the house.

The Bugler—Big U—April 11.—Milton, the fort bugler, falls into bad habits, is court-martialed and forced to leave the fort. In the guise of a tramp, he wanders about the plains. While seeking shelter with some Indians he learns they are planning to raid the fort. He quickly makes his way to the fort and warns the garrison by blowing the bugle. The garrison is saved by the mysterious call. Milton is captured by the Indians, who tie him to a tree. He is found by one of the officers, who recognizes him. The cause of the mysterious bugle call becomes known.

Ring Rivals—(Two Reels)—L-Ko—April 11.—With Dan Russell, Dick Smith and Gladys Roach. Dan, the Irish Terror, is attracted by the charms of Hot Dog Hattie. She does not care for him as she is in love with Battling Bull. Dan sends Bull a challenge, which is readily accepted. Dan tries to get a line on Bull's work, but is detected and put out. The dav of the fight arrives. Dan is knocked out by Bull. Dan seeks out, slugs the man who is handling the receipts and makes off with the cash. Forcing Hattie to go with him, Dan boards a train for the West. Sometime afterwards Bull arrives in the same town and meets Hattie. They are successful in getting rid of Dan. The two lovers are happy.

Uncle John's Money—(Two Reels)—Rex—April 12.—With George Berrell, Malcolm Blevins and Burton Law. John Holden, a wealthy bachelor, goes East to visit his two nephews. William is one of the officers of a brokerage concern. His wife is taken up with the smart set. James, on the other hand, is a struggling young physician. He is married and has two children. William and his wife decide not to let James know that Uncle John is coming to visit them. Uncle John sees that things in William's house are not as they should be. He determines to test William out. Uncle John borrows money from Williams and starts to drink up the town. The man is really sober, but pretends to have delirium tremens. Doctor James arrives to take care of the patient. In the meantime, William learns that Uncle John has drawn out the small balance he had in the bank. As soon as the old man is well, William orders him out of the house. James feels sorry for him and offers him a place under his roof. A short time later William is severely shocked to learn that James is managing the affairs of his millionaire Uncle John.

The Desert Ghost—Big U—April 12.—With Neal Hart, G. Raymond Nye and Tom Grimes. "The Desert Ghost" had made many daring robberies. The towns people little suspected that Ben, who was respected by all, was in reality the Desert Ghost. One day Jacobs, a secret agent

WAKE UP!
Motion Picture Industry

AN APPEAL FOR UNITY

To All Who Have the Welfare of the Motion Picture Industry at Heart

We the undersigned Exhibitor Directors in the National Association of Motion Picture Industry, representing the Motion Picture Exhibitors of the United States, call attention to the following facts that need your immediate consideration and co-operation.

What You Have

The National Association of Motion Picture Industry, located at Times Square Bldg., New York City, is in existence for the sole purpose of harmonizing, uplifting and assisting the whole Industry, and especially to protect the Industry from unjust attacks of all kinds and **adverse legislation in every City and State.**

What Many of You Don't Make Use of

The National Association is not accomplishing all the objects and good for which it is instituted because of the **simple reason** that a great many exhibitors, producers, manufacturers, distributors, players, supply and equipment companies, have as yet not become members and take little or no interest in the work being accomplished by the National Association.

Here Is How We Feel About It

The National Association can and is doing a great work in protecting the Industry but the immediate needs are far in excess of the available remedies.

We believe the lack of interest exists because the majority of the Industry do not appreciate or understand the dire necessity of having a **United Industry.**

We have faith that there are enough men and women of broad minds, foresight, and full handed, in this Industry who will respond to this appeal. Therefore, we take this means of asking you to affiliate with the National Association of Motion Picture Industry. From the greater star to the office boy in the studio; from the smallest exhibitor to the largest; and especially every producer and distributor, we ask you one and all to make it your duty to become a member of the National Association of the Motion Picture Industry at once..

To find out who are interested in a greater Industry we suggest that you please fill out the following and send today, in care of this Journal.

Exhibitor Directors N. A. M. P. I.,
Care Motography, Chicago, Ill.

I am interested in assisting in every manner I can in furthering the work of the National Association of Motion Picture Industry, to the end that our Industry shall be better protected, uplifted, and united.

Name .....

Business .....

Address .....

Signed:

Frank Rembusch, Indiana,
Samuel H. Trigger, New York,
Louis Levine, New York,
Fred J. Herrington, Pennsylvania,
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sent to secure maps of the surrounding country, visits Ben. Ben offers to share his cabin with the stranger. Smyth, a secret service man, has been sent by the government to frustrate Jacobs' plans. The stranger accidentally learns that Ben is a thief and he tells Ben that he is a well-known character of the underworld. They decide to become partners. Jacobs is warned that Smyth is on his track. The two thieves plan to rob the stage that night. Ben arrives just as Jacobs is about to hang Smyth. The true mission of Jacobs is discovered. Ben is fatally injured, but has the satisfaction of knowing that the map will not fall into the hands of the foreign government.

The Silent Prisoner—Laemmle Drama—April 12.—With Ethel Grandin. Grace's father, a smuggler, is shot and killed in a fight with some revenue officers. Grace engages her lover as skipper of the ship, but they disagree and John decides to take the ship to shore. Upon reaching shore he is taken into custody by a revenue officer and put into jail. He is forced to divulge the secrets of the smugglers. The officers set out after Grace. John makes his escape and goes to warn the girl. He learns that the smugglers have captured a daughter of one of the revenue officers. Revenue Officer Hardin is surprised to see his daughter a prisoner. John is holding a gun at her head and tells the officer if he will let Grace go he can take his daughter with him. The officer agrees to let Grace go free.

Stop Your Skidding—Victor—April 13.—With Ford Sterling. Goode and Sterling are rivals for the hand of the same girl. Sterling makes every effort to spoil his rival's chances of winning the automobile race. He steals Goode's last tire, sprinkles the course so that the car will skid, but Goode's car covers the distance without much interference and wins the race. After the race is over and Goode receives the prize, Gertrude gets into the machine and they ride away, while Sterling gives it up as a tough job.

On the Streets of India—With Dr. Dorsey. The cheapest thing in India is men. The average daily wage is five cents. The barber and the blacksmith carry on their trade in the street. Everything is washed in the river, and everyone bathes in public. The land has to be irrigated, as there is no rain in India for ten months. In the wedding processions everybody is represented but the bride.

The Careless Cop—Joker—April 14.—With William Franey and Gale Henry. The people are finding fault with Chief Black. Many robberies have been committed and no one has been caught. "Hard Boiled" Harold and his accomplice go about in a truck stealing. Officer 41144 meets Harold who is having trouble with his engine and offers to help him. The Chief's daughter dresses as a policeman and is arrested by the cop for being in that attire. The Chief is enraged and kicks him out. Harold and the policeman go to the Chief's house, where Gale tries to stop them from taking the silver. Some stolen goods fall out of the cop's uniform and the Chief orders him arrested.

The Kidnaped Bride—(Two Reels)—Bison—April 14.—With Marie Walcamp and Lee Hill. Ruth, a child of three, is cast ashore on an island where there are extensive sheep ranches. A gang of outlaws rescue the child and take care of her. The little girl's parents think that she is drowned. Shortly after this Martin and a party of ranchmen round up the outlaws. Martin finds Ruth and takes her home to his wife. Fifteen years pass. Ruth thinks she is the daughter of Martin. The girl loves Jack Morgan, son of a neighboring rancher. Harding becomes interested in Martin's ranch and visits the place with his son, Richard. Ruth distrusts Richard and will have nothing to do with him. Jack and Ruth decide to elope. Martin is furious when he learns of the marriage, and tells the girl she is not his daughter but is the child of a sheep stealing outlaw. He produces the picture that was found on her. Harding immediately recognizes it as his lost child. He claims Ruth as his daughter. When the final arrangements for the sale of the place are made, Harding gives the ranch to Jack as a wedding present.

Boomer Bill Goes to Sea—(Split Reel)—Powers—April 15.—They are short of hands on the "Mary Ellen." Boomer Bill is shanghaied and taken on board. He has a terrible time, but at last finds refuge in the stoke hold, where he thinks he will be safe. On the same reel is:

The Primitive Man—Rex—April 15.—With Jack Mulhall and Myrtle Reeves. Fay Reynolds, a young landscape artist, receives an order from the wealthy Wadsworth for a picture, bordering on the primitive. She goes to the mountains for her subject. With Rance, a lazy mountain boy for a guide, she starts off in her search. Wadsworth visits his father's friend of pioneer days. One day he is chopping down a tree, when Fay spies him. Thinking him to be a mountaineer, she offers him five dollars if he will pose for her. Shortly after the girl is attacked by Rance and they struggle together on the top of a cliff. Wadsworth rushes to her aid. Rance falls over the cliff. Fay discovers Wadsworth's idenity and all ends happily.

Triangle

Her Official Fathers—(Five Reels)—Fine Arts—April 8.—Featuring Dorothy Gish. An amusing tale of how a girl fools the two lovers who are courting her money rather than her. They both think they have captured their prize, but, in the picture's good turn of comedy at the finish, she tells the surprised suitors just "where they get off" and presents her true lover, who has consistently thought he had no chance. Reviewed in this issue.

Vitagraph-V. L. S. E.

Apartment 29—(Five Reels)—Greater Vitagraph—April 9.—Featuring Earle Williams. An amusing story of how a theatrical producer tricks a dramatic critic and shows him through practical experience that the ideas brought out in his play (which the critic has "panned") were right. Reviewed in this issue.

Paramount

The Wish Bone—Black Diamond Comedy—April 16.—Box Car Bill and Journeying Jim roll into some town in a box car on a cold winter's day. They look out of the box car and see a beautiful chicken yard in the distance. They are chased by the farmer when they attempt to steal the chicken but they make their get away and build a roaring fire, over which they roast the juicy fowl. After their meal they fall asleep and his majesty appears from a cloud of smoke and says "you fellows have had hell enough on this earth, with the wish-bone of the chicken in your possession your every wish shall be granted." With the aid of the wish bone the fortunate tramps enjoy luxurious food, ride in beautiful cars and enjoy the coming of bewitching maidens, escaping from the police, several times by waving the magic wish bone. They do not proceed far in one of their cars when they crash into a street car and the auto is badly wrecked. They decide that the auto is no good and wish that a dump cart were transformed into a car. Their wish is granted and they drive to the railroad yards, find all their brother hobos and invite them out for a ride. They have a hilarious time until the auto crashes into a telegraph pole. The scene then fades back to where they both

For State Rights

(East of the Mississippi River)

"BUFFALO BILL'S LAST PERFORMANCE"

WITH "101 RANCH" SHOWS

A NEW PICTURE and A SURE-FIRE MONEY-GETTER

Write or Wire

Hoffman Film Co., Richmond, Ind.

fell asleep devouring the chicken and they wake up extremely frightened, throw the wishbone away and decide that it is no good.

The Spirit of Romance—(Five Reels)—Pallas March 22.—Featuring Vivian Martin. An old millionaire arranges with his lawyer to have it generally understood that he is dead. From a secret chamber in the house he watches first with dismay and then glee the doings of his ward, who is using his vast fortune as fast as she can to bring happiness to others. After the old man realizes how mean and inhuman he has been in the past he again "comes to life" and a lovers' reunion enhances the general happiness of the finishing scenes. Reviewed in this issue.

Metro

The Hidden Children—(Five Reels)—Metro—March 26.—With Harold Lockwood and May Allison. A girl and a boy are "hidden" in accordance with the Indian custom. When grown to maturity they meet and fall in love. Many thrilling scenes take place. In the end the girl is reunited with her mother. The boy and the girl are happily married. Reviewed in this issue.

The Awakening of Helena Minor—Metro-Drew—With Mr. and Mrs. Sidney Drew. Henry Minor refuses to buy his wife any more pretty clothes, saying that her old ones will do. But he spends much money on himself. The wife determines to find a way to get the things she has set her heart on. A friend tells her that she must flatter him. In this she is successful and hubby gives her money for a new gown. Mrs. Minor rubs it in too much and Henry gets wise.

Mutual Star Production

High Play—(Five Reels)—April 9.—Features William Russell. Reviewed on page 743 of the April 7 issue.

Mrs. Balfame—Powell—(Six Reels)—April 9.—Featuring Nance O'Neil. Mrs. Balfame, the social leader in the small town of Elsinore, has long hated her drunken, loutish husband. Through the suggestion, unintentional, of her dearest friend, Dr. Anna Steuer, and subsequent disgraceful events in the life of her husband, she conceives the idea of killing him. He is drunk at the Country Club when he finds that he must go to Albany on business and phones his wife to pack his bag and fix him up a bracer. On a table she leaves a glass of lemonade in which she has placed poison. Seeing a man lurking about the gruonds she takes a revolver and goes out to scare him off. As Balfame nears the house there is a shot and he falls. Later, on the testimony of the maid, Frieda, Mrs. Balfame is arrested, charged with her husband's death. Dwight Rush, a young lawyer, who has been in love with Mrs. Balfame defends her and she promises to marry him if she is freed. Alys Crunley, a young artist, is in love with the lawyer and through her jealousy brings in the name of Dr. Anna Steur. The Doctor is called as a witness but is too ill. When questioned she makes a confession that she killed Balfame because she could not stand to see her friend abused by the brute. Mrs. Balfame sends Rush back to Alys, with whom he has fallen in love.

KELLY SPEAKS

Anthony P. Kelly wishes to emphatically deny a statement published recently in all of the trade papers to the effect that he had accepted the position of scenario editor for the newly-formed Empire All Star Corporation, who are to produce the Charles Frohman successes in pictures.

Mr. Kelly simply agreed to make several adaptations for the Empire All Star Corporation, two of which have already been completed—the first entitled "Outcast" and the second, "The Impostor."

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Price, $3.50 per M.
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Chicago News

HARRY L. LEONHARDT, western Fox representative, is at the Pacific coast putting general pep into the various Foxy branches.

C. B. Price, local McClure's representative, has gone to New York on a business trip.

Three companies are now hard at work at the Selig studios. Other than two dramatic companies, star comedians are engaged in the production of "slap-stick" fun.

Edgar Hopp, son of Joseph Hopp, president of the Chicago branch of the Motion Picture Exhibitors' League, has opened offices in the Masonic Temple building, room 509, and will engage in the motion picture accessories and supply trade. The firm name of the business will be E. Hopp & Company. He represents the American Standard Motion Picture Machine Company. The Chicago office is to be made a factory branch. The firm will handle the American Standard machines, machine parts, spot lights and other supplies made under the Standard trademark. Mr. Hopp has a large acquaintance among theater men of the city. He is a licensed operator and a member of the operators' union. He extends an invitation to the exhibitors of the city to visit him at the Masonic Temple building.

NED HOLMES "ENGAGED"

Aaron J. Jones, president of Jones, Linick & Schaefer, announces the engagement of Ned Holmes as general manager for the exploitation of Geraldine Farrar in "Joan, the Woman" in Illinois and Indiana. Mr. Holmes has by this time joined the staff. He is favorably known as the man who put over the big campaigns for "20,000 Leagues Under the Sea" and "Treasure Island" in Chicago and was the exploiter of Captain Scott's South Pole Expedition. He will work in conjunction with Ralph Kettering in booking and generally supervising the exploit of "Joan the Woman" in the cities outside of Chicago.

The K. E. S. E. headquarters are now settled in the Chapin-Gore building on West Adams street, the removal from New York having been accomplished last week.

Citizen soldiers are preparing themselves for the call of their country by attending the performance of "Joan the Woman" at the Colonial. Aaron Jones, president of Jones, Linick & Schaefer, has opened the doors of the Randolph street house to all men wearing the khaki. The deeds of the immortal Joan of Arc, as impersonated by Geraldine Farrar, holds an inspiration for every modern man.

The Lewis J. Selznick Productions, Inc., have added another special feature film to their state rights purchases, this week, by a deal with Sol Lesser, of San Francisco, for the Illinois, Indiana and southern Wisconsin territory on "The Ne'er Do Well," Selig's famous picturization of the popular novel by Rex Beach.

FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	70	76
Biograph Company.	12	20
Famous Players-Lasky Corporation.	90	110
Lone Star Corporation, pref.	96	98
Lone Star Corporation, com.	35	37
Mutual Film Corporation, pref.	30	35
Mutual Film Corporation, com.	20	25
New York Motion Picture Corporation	43	48
North American Film Corporation, com.	20	25
Prudential Pictures Corporation	.4¼	4¾*
Randolph Film Corporation, pref. (with 50% com.)	60	75
States Film Corporation, com.	25	30
Thanhouser Film Corporation	1¼	2¼*
Triangle Film Corporation	1¼	1¾*
Universal Film Manufacturing Company	150	
World Film Corporation	⅝	⅞*

*Par $5.00.

(Exclusive to Motography.)

Moderate trading and small changes in prices marked trading in film stocks this week.

Biograph Company: There has been rather urgent demand for this stock, and the bid price has advanced from $12 to $15 per share. There is very little stock obtainable around current quotations and the market seems likely to sell considerably higher.

Filmcraft Corporation: This company has secured the motion picture rights to poems and stories of Walt Mason.

Greater Vitagraph Company: There has been some inquiry for stock of this company, but no trading has been reported. The company is getting out several elaborate re-issues of former successes.

Mutual Film Corporation: Lack of definite information as to when dividends may be resumed on the common and preferred stock, and lack of figures showing earnings of the company, have induced a number of stockholders to put stock on the market and prices have declined to about the lowest figures in the history of the company, sales of common having been made as low as 20, and preferred at 30. People inside the company are advising their friends to buy stock at the present level.

Rothacker Film Manufacturing Company: This company is now doing quite an extensive business in producing films for advertising purposes, and is supplying same to many of the large industrial corporations.

Triangle Film Corporation: Although sales of this company's stock have recently been made as low as $1.50 per share, the business of the company appears to be growing, as several of the subsidiary companies have made extensive additions to their plants, especially at Culver City and Hollywood, California.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

APR 15 191

ALICE JOYCE, WITH VITAGRAPH

Vol. XVII CHICAGO, APRIL 21, 1917 No. 16

Goldwyn Pictures

Goldwyn Declines a Million Dollars

GOLDWYN Pictures Corporation will deal *face to face* with the exhibitors of America through its own branch offices in all of the important distributing centers.

This decision means that we have declined one million dollars in cash from men ready to pay in advance for regional franchises or become our zone partners.

No middleman will step in between Goldwyn's owners and the Goldwyn exhibitors. No outside agents or third parties can do for the theatre-owners what *Goldwyn itself can do.*

The right kind of parents never send their children to institutions or farm them out to strangers. Goldwyn wishes to follow its productions into your house and aid you in their presentation. This important decision is made because we have tremendous confidence in our productions, our stars, our authors and our future achievements.

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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, APRIL 21, 1917 No. 16

Extensive Picture Tax Proposed

EXHIBITORS, PRODUCERS AND OPERATORS HIT BY NEW YORK STATE PLAN

IN spite of the fact that the Wheeler committee, appointed for the purpose by the New York legislature, made a complete investigation of the picture industry, and reported that the business should not at this time be subjected to any additional taxation, there is to be, or has been by the time you read this account, introduced in the New York state legislature a bill which provides for sweeping taxation on several branches of the industry.

According to reports the proposed measure will tax not only the manufacturer but the smallest exhibitor as well and every operator in the state. It is expected that more than $150,000 annually will be turned into the state treasury through the means of this special taxation.

All Positive Film to Be Taxed

A graduating scale of taxation has been arranged for all positive prints, and a sliding scale of license fees for exhibitors owning theaters ranging in capacity above 2,000.

Unless the bill is killed altogether or greatly modified, disastrous effects will result to the industry in New York. Film men are actively engaged in mustering forces against the proposed measure.

The bill proposes a commissioner with wide powers, to be appointed by the governor and senate, for a term of five years, the duty of this office being to regulate the trade with regard to the quality of pictures, and to see to its taxation. The tax levied is extremely heavy, and embraces every branch of the industry. Producers must pay a license fee of $200, distributors $300, and exhibitors from $5 to $200, according to the seating capacity of their houses. Operators of projection machines are also subject to examination and a tax of $2.

While in a general way the regulation follows certain lines advocated by prominent members of the industry before the Wheeler committee, nothing so drastic was expected. The tax, in particular, it is felt, is ruinous. Led by the National Association of the Motion Picture Industry, a vigorous attack upon the bill in its entirety will be made, the impression being general that no compromise is possible under the circumstances. The executive committee of the National Association has already directed that a telegram be sent to Assemblyman Wheeler, saying that the proposed bill is so unjust and unfair that the organization is unalterably opposed to it.

Main Clauses of the Bill

The important clauses of the bill follow:

Sec. 213. Motion Picture Department: Commissioner. A State department is hereby created to be known as the motion picture department. The head of such department shall be the commissioner of motion pictures. He shall be appointed for a term of five years. He shall receive an annual salary of (undesignated) dollars. A commissioner may after notice and an opportunity to be heard be removed by the governor for inefficiency, neglect of duty, or misconduct in office.

Sec. 219. Subordinates. The commissioner may appoint such deputies, inspectors and other assistants as may be needed, fix their compensation within the amounts appropriated therefor, and prescribe their powers and duties.

All Branches to Be Licenced

Section 219-d. Producers, Distributors, Exhibitors and Operators to be Licensed. Except as otherwise provided in this article, after September 1, 1917, no person, firm or corporation shall engage in the business of producing, distributing or exhibiting motion pictures in this state, and no person shall operate a machine for projecting motion pictures, unless licensed as provided in this article. A separate exhibitors' license shall be obtained for each place of exhibition. This section shall not be deemed to require any person to obtain an operator's license for operating a miniature motion picture apparatus, so-called, which uses only an enclosed incandescent electric film and approved acetate of cellulose or slow-burning films and is of such construction that films ordinarily used on full sized commercial picture apparatus cannot be used therewith.

Sec. 219-f. Application for License of Operator: Examinations. Application for a license to operate a machine for projecting motion pictures shall be filed with the commissioner and shall state the full name and address of the applicant, and such other matters as the commissioner shall require; and shall be accompanied with a photograph of the applicant taken within thirty days prior to the filing of the application. Before such a license is granted the applicant shall pass such examination as the commissioner shall require. No such license shall be issued to any person under 18 years of age. The commissioner may refuse to issue or renew an operator's license if he deem the applicant not qualified to receive such license and the refusal of the commissioner may be reviewed by a writ of certiorari. The commission in his discretion may renew an operator's license without a re-examination.

The License Fees

The following annual fees shall be paid for licenses issued under this article:

1. By an applicant for a producer's license, $200.
2. By an applicant for a distributor's license, $300.
3. By an applicant for an exhibitor's license, $5, if the place of exhibition has a seating capacity of 300 or less; $10 if the place of exhibition has a seating capacity of more than 300, and not more than 600; $25 if the place of exhibition has a seating capacity of more than 600 and not more than 1,000; $50 if the place of exhibition has a seating capacity of more than 1,000 and not more than 1,500; $100 if the place of exhibition has a seating capacity of more than 1,500 and not more than 2,000; $200 if the place of exhibition has a seating capacity of more than 2,000.
4. By an applicant for an operator's license, $2.00.

Sec. 219-i. Issuance and Exhibition of License. Upon the filing of an application for a producer's, distributor's or exhibitor's license, accompanied with a receipt from the state treasurer showing the payment of the proper fee, the com-

missioner shall issue such license. Upon the passing of a satisfactory examination by an applicant for an operator's license and the payment of such license fee, if the commissioner shall deem the applicant a qualified and responsible person, he shall issue such license. The form of a license issued under this article shall be prescribed by the commissioner. Each producer's or distributor's license shall be kept displayed at all times at the principal office of the producer or distributor within the state. Each exhibitor's license shall be kept conspicuously displayed at all times in the place of exhibition near the entrance.

Licenses May Be Revoked

Sec. 219-l. Revocation or Suspension of License. The commissioner may revoke or suspend the license of any producer or distributor who shall have produced or distributed the positive of three or more motion pictures, the exhibition of which shall have been lawfully prohibited by the commissioner. The commissioner may revoke or suspend the license of any exhibitor who shall exhibit any motion picture the exhibition of which shall have been so prohibited. The commissioner may revoke or suspend the license of an operator found by him to be incompetent or to have been guilty of misconduct in his occupation or employment as an operator. The commissioner may also revoke the license of any producer, distributor, exhibitor or operator who shall violate the rule of the commissioner or be convicted of a violation of any provision of this article.

Sec. 219-m. License Tax on Positive Prints. No motion picture, the negative of which is produced after July 1, 1917, shall be exhibited, nor any film or positive therefor sold, leased or distributed unless the tax imposed by this section shall have been paid. A tax is hereby imposed upon every positive of a motion picture to be sold, leased, distributed, or exhibited within the state, based upon the cost per foot of producing the negative, as follows:

Proposed Taxes on Film

If $1 or less, one-quarter of a cent per foot.

If more than $1.50 and not more than $2, one-half cent per foot.

If more than $2 and not more than $2.50, three-quarters of a cent per foot.

If more than $2.50 and not more than $3, one cent per foot.

If more than $3 and not more than $4, one and one-half cents per foot.

If more than $4 and not more than $5, two cents per foot.

If more than $5 and not more than $6, two and one-half cents per foot.

If more than $6 and not more than $7, three cents per foot.

If more than $7 and not more than $8, three and one-half cents per foot.

If more than $8 and not more than $10, four and one-half cents per foot.

If more than $10 and not more than $12, five and one-half cents per foot.

If more than $12 and not more than $14, six and one half cents per foot.

If more than $14 and not more than $16, seven and one-half cents per foot.

If more than $16, nine and one-half cents per foot.

Every positive subject to such tax shall be submitted to the commissioner, together with proof by affidavit in such detail as the commissioner may prescribe as to the cost of production of the negative. Such cost shall include a just and fair share of the overhead or general expenses of the corporation or concern producing the negative. The commissioner shall thereupon compute the tax on such positive and for such purpose may require additional proof as to the cost of producing the negative. Such tax shall be paid into the state treasury and a receipt issued therefor. Upon the presentation of such receipt the commissioner shall assign to such positive a serial number, and indicate on the positive in such manner as he may determine the payment of such tax.

Exemptions

Sec. 219-n. Exemptions. The provisions of this article requiring an exhibitor's license shall not apply to the exhibition of motion pictures, with or without charge for admission, conducted under the direct management of educational or religious institutions, or held or given in conjunction with and incidental to banquets, receptions, exhibitions or dances, nor a motion picture exhibition without charge for admission, given or held not more than once a week in private residences or in bona fide, social, scientific, political and athletic clubs. Every such exhibition, however, shall be subject to the inspection of the commissioner or a person duly authorized by him. The provisions of this article imposing a tax upon the positives of motion pictures shall not apply to the positives of motion pictures exhibited only in accordance with the provisions of this section, which are of a historical, educational, scientific or religious character.

Censorship of Pictures

Sec. 219-q. Suppression of Improper Pictures. Whenever the commissioner shall determine that a motion picture exhibited, or about to be exhibited in this state is improper, impure, immoral, lewd, obscene, indecent or unpatriotic, or tends to demoralize the young, he may, by order, prohibit the exhibition of any such picture, after a date specified in the order. A copy of such order and a notice that the exhibition of such motion picture in violation of the order, will subject the exhibitor to a revocation of his license, shall be made or delivered to each licensed motion picture exhibitor in this state.

Sec. 219-r. Offenses. A person or corporation who

1. Sells or leases or offers for sale a positive print upon which a tax is imposed under this article, or exhibits a motion picture therewith, unless such tax shall have been paid; or

2. Engages in business in this state after September 1, 1917, as a producer, distributor or exhibitor of motion pictures, or operates a machine for projecting motion pictures without being licensed as provided in this article; or

3. Causes the publication or posting of advertising matter of an immoral, obscene, impure or indecent character relating to the exhibition of a motion picture; or

4. Alters or intentionally mutilates any film or positive print of a motion picture; or

5. Exhibits a motion picture without the consent of the distributor; or

6. Produces a negative by photographing a positive and printing positives from such negative without the consent of the owner; or

7. Exhibits a motion picture in a greater number of places of exhibition than permitted by the terms of the contract or lease under which they are to be exhibited

Is guilty of a misdemeanor.

A director, officer, agent or employe of a corporation who does or concurs in doing or authorizes the doing of any act in violation of this section shall be liable to prosecution and conviction for such violation. The conviction of a corporation of a violation of this section shall not relieve a director or officer, agent or employe thereof from prosecution under this section.

Sec. 2. This act shall take effect immediately.

Lasky Produces Hawaiian Legends

After the success scored by Lehua Waipahu, the clever Hawaiian actress who is seen in support of Sessue Hayakawa in the Lasky-Paramount adaptation of Robert Louis Stevenson's "The Bottle Imp," the Lasky Company engaged Miss Waipahu to prepare for them a series of photodramatic scenarios founded on the wonderful legends and folk stories of the Hawaiian Islands.

Notice to Indiana Exhibitors

THE regular meeting of the Motion Picture Exhibitors' League of Indiana will occur at the Hotel Severin, Indianapolis, Wednesday, April 18, 10:00 A. M.

The meeting will be a strictly business meeting and a closed session for exhibitors only. Very important matters will be taken up and it is requested that all exhibitors in the state shall be present.

This meeting will take the place of the regular quarterly meeting which would come in May but has been called earlier on account of urgent matters that need attention.—*Frank Rembusch, State President; Ray Andrews, State Secretary.*

Triangle Makes Important Announcement

ALLOWS EXHIBITORS CHOICE OF PROGRAM OR OPEN BOOKING

TRIANGLE is about to put into effect a new service which will combine the best features of the program system together with the advantages that attend open market booking. This is one of the most radical steps that have ever been taken by any of the large film organizations, and it is expected will do much to clear up the present unsatisfactory conditions obtaining in the picture market.

R. W. France, general manager of the Triangle Distributing Corporation of New York, has issued the following statement relative to this new distributing plan.

General Manager France's Statement

"I have just received a letter from W. W. Hodkinson, president of the Triangle Distributing Corporation, which is at present in Los Angeles, in which he has outlined in detail the new plan which has been adopted in order to afford to our exhibitors a more flexible booking schedule than has ever been offered before under the program system.

"We have realized that the greatest problem confronting the exhibitor for some time past has been whether to use program service or to go into the open market for his features. We have seen this problem growing more acute from day to day.

"While we are firmly convinced as to the soundness of the program method of distribution and thoroughly believe that this method will inevitably survive all others, we nevertheless realize that the present chaotic and unsettled conditions (brought about principally by sky rocket promotion tactics and irresponsible and destructive management), make it necessary for us to inaugurate some modification of the program idea. We have endeavored to formulate a plan which will enable our exhibitors to book productions of the more pretentious type without being forced to relinquish their valuable program contracts. Briefly, our new plan is as follows:

The New Plan

"Beginning on or about the first Sunday in June and continuing thereafter on or about the first of every month we shall issue a special production in place of the regular program release scheduled for that date. These special productions we shall confine to one a month unless we find that conditions call for an increase in this number. In that case we contemplate issuing as many as may be needed to keep Triangle exhibitors where they rightfully belong, at the head of the procession. These special productions can be roughly classed as:

"1. Productions featuring the biggest and best stars obtainable, regardless of cost. We have no intention of trying to corner the star market as we realize the futility of any such attempt in view of the fact that each week sees some new star leaping into prominence. We will have available at all times stars of great popularity and drawing power.

"2. Unusual productions by such master-directors as Thomas H. Ince, Mack Sennett, Allan Dwan and others. These productions will be of the quality of "Civilization," "Mickey," "Peggy," etc.

"3. Productions having extraordinary drawing power because of special publicity or advertising or,—productions containing exceptional features which make them box office attractions of unusual merit. All of these special features, which will probably be known as Super-Triangles, will contain some or all of the foregoing qualities. They will be super-productions in the truest sense. They are being secured primarily for the benefit of our Triangle exhibitors and, in order that they may obtain every possible advantage and profit from them, we have arranged to submit three options to our exhibitors one of which is the privilege of absolute rejection, which thus provides them with a free period in which to book special productions obtained elsewhere should they so desire. The preceding statement will give some idea of the broadness of the policy we are adopting."

Exhibitor's Options

"The Triangle exhibitor may avail himself of any one of three options:

"1. He can book the special picture. A schedule of prices is being arranged which will little more than cover our costs. Our plan does not include any idea of making large profits on these productions but rather to allow our exhibitors to book them at a price which will enable *them* to make a profit, and this is practically assured to them as they will not have to pay for some program release which must lie on the shelf.

"2. In the event of his rejecting the special production the exhibitor may re-book any Triangle subject which he has already shown at a fifty per cent reduction from the price he originally paid for this subject.

"3. In case the exhibitor does not care to book the special production or re-book a Triangle program feature, he is free to go into the open market. He will be under no rental charge to us for the period on his program which is left open through our release of the special production.

"The purpose of this plan, we are frank to say, is to supply to our exhibitors a type of production which we cannot afford to give them for the moderate sum paid for our regular program service. We will say, however, that we look forward to a time when we *will* be able to furnish these special productions at program rates and when that time comes (which will be just as soon as our volume of business is great enough to make it possible), this policy will be put into immediate execution. I do not mean to convey any impression, however, that we will lower our standard of program production. We are proud to believe that Triangle is the best program on the market and we mean to keep it so. The recent changes in the arrangements of our producing company guarantee to the exhibitor that the Triangle program will maintain uniformly the high standard which the names of Ince, Sennett and Dwan assure to our entire product.

Advantage to Exhibitor

"The special advantage accruing to Triangle exhibitors under our new plan lies in the fact that they can secure productions of the highest value obtainable without being compelled to pay two rentals, as has heretofore been necessary. Thus they are enjoying all the benefits of the program method of booking and at the same time are being offered an opportunity to book in the open market should they so desire. I might say, however, that having in mind our plans for special Triangle productions I am not inclined to believe that very many of our exhibitors will pass over these features.

"I wish that I might quote Mr. Hodkinson's entire letter but I realize that this is not possible and so I shall only quote one or two sentences:

Just now we are concerned with doing things which will stabilize and bring permanency to the business of producing, renting and exhibiting motion pictures, regardless of any immediate profit to us.

Destructive methods will sometimes win at first and

may even return a certain amount of easy money but in the last analysis it isn't the money-mad promotor and get-rich-quick investor who achieve the greater success, but the saner, more careful man who moves conservatively but constructively forward to permanent prosperity.

"It is principles such as these which are dictating the future policy of Triangle. We are out with the avowed intention of giving exhibitors what they want and to give it to them at as low a price as is consistent with the high class production for which the Triangle plays are noted.

"The unsettled conditions which obtain at present in the film industry cannot long endure. Nevertheless they must be met in order that we may win through to eventual prosperity. The wholesale exploiting of exhibitors must run its course and just as certainly must have an end. I wish to go on record as having said that when another year's history of this industry has been written the majority of exhibitors will look back and realize that the fight which the Triangle distributing and producing organizations are now planning will have been largely responsible in restoring the motion picture industry to a normal and healthful condition."

New Names on Board of Review

The National Board of Review of Motion Pictures is adding to the membership of its national advisory committee the names of a number of men and women in different parts of the country who are closely in touch with the exhibition of motion pictures in their communities from a disinterested point of view. Among those who have recently been elected are:

G. R. Radley, president of the citizens' commission on motion pictures of Milwaukee, Wisconsin; Walter W. Nicholson, commissioner of public safety of Syracuse, New York; D. Hiden Ramsey, commissioner of public safety of Asheville, North Carolina; Sergeant Richard Gamble of the police department of Providence who is charged with the regulation of motion pictures in that city; Mrs. Margaret D. Conway who has charge of the supervision of the exhibition of motion pictures in Denver, Colorado, and D. G. Johnson, commissioner of public safety, Colorado Springs, Colorado.

In this adding to the membership of its National Advisory Committee, the National Board of Review is seeking to add to its avenues of information regarding enlightened public sentiment in the several communities. The chief function of the national advisory committee is that of answering from time to time the questionnaires bearing upon different phases of motion pictures.

The national advisory committee includes the names of many persons well known in different parts of the country extending from Massachusetts to California. Among those who may be mentioned are:

W. A. Percy of Atlanta, Ga.; John M. Casey, who has charge of the regulation of motion pictures in Boston; Rev. Dr. D. Parkes Cadman of Brooklyn, N. Y.; Dean Shailer Mathews of Chicago; Miss Charlotte Rumbold of Cleveland, Ohio; Dan C. Beard of Flushing, N. Y.; Miss Mary Gray Peck of Geneva, N. Y., member of the motion picture survey committee of the General Federation of Women's Clubs; Dr. Albert Shiels, superintendent of schools of Los Angeles, Calif.; Charles Stelzle of Maplewood, N. J., the well-known Labor Forum leader; Mrs. Charles W. Cartwright, chairman of the motion picture survey committee of the General Federation of Women's Clubs, and Robbins Gilman of Minneapolis, Minn.; Anson Phelps Stokes, secretary of Yale University, New Haven, Conn.; M. L. Burton, president of Smith College, Northampton, Mass.; R. Andrew Hamilton, commissioner of public safety of Rochester, N. Y.; Rev. Dr. Charles F. Aked of San Francisco, Calif.; Samuel Gompers of Washington, D. C.; and in New York City—Felix Adler, Andrew W. Edson, David H. Greer, Hamilton Holt, William H. Maxwell, Franklin Sargent, Jacob H. Schiff, Prof. Edwin F. A. Seligman, Isaac N. Seligman, Albert Shaw, editor of the *Review of Reviews;* Rabbi Joseph Silverman, Oscar S. Straus, Talcott Williams, director of the School of Journalism, Columbia University, and Rabbi Stephen S. Wise.

Sharpshooting at Censorship

MR. EXHIBITOR:—If your theater is in a neighborhood where the censorship evil threatens, you can do much to offset the unjust agitation if you make a poster from the following terse remarks by Mary Gray Peck, of the Motion Picture Committee of the General Federation of Women's Clubs. Ask your local newspaper to reprint it. Show it on your screen.

"Moving pictures are going to save our civilization from the destruction which has successively overwhelmed every civilization of the past.

"They provide what every previous civilization has lacked—namely, a means of relief, happiness and mental inspiration for the people at the bottom.

"As long as a ticket stays around the price of a drink, the saloon has to reckon with the first rival that ever has been able to compete with it and beat it.

"Unless these unwise, ill-considered, and unjustified attacks of legislative bodies cease, motion pictures will be placed beyond the reach of the people of small means." —*Mary Gray Peck.*

Exhibitors Fight Infantile Paralysis

The executive board of the Motion Picture Exhibitors' Corporation of the Northtwest, together with forty exhibitors of the Twin Cities, have voted to assist the Minnesota State Board of Health and the Minneapolis anti-tuberculosis committee in their campaign for sanitation.

Slides will be run at all theaters in an effort to educate the public regarding the necessity and methods of preventing the spread of disease. Health officials consider that this education through the theaters will be quite as effective as through the press. Special attention will be given to instruction regarding infantile paralysis, for the doctors are fearful of a return of the epidemic this summer.

Facts about the communicable diseases from typhoid to meningitis—their prevalence in Minnesota, method of spread, effects and the like will be presented with views of actual conditions in homes and schools conducive to contagion.

Exhibitors Defeat Censorship

The legislative committee of the Motion Picture Exhibitors Corporation of the Northwest has done some unusually effective work in defeating the censorship bills which were introduced in a recent session of the state legislature.

One of these bills was introduced by Senator Hammer and called itself "An act to provide for the regulation and licensing of motion picture theaters, films, machines and operators thereof, advertisers and advertisements thereof, regulating the conduct of such entertainments and prescribe the punishment for violation of same." The license requirements were made detailed and expensive to theaters and the exhibitors of the Northwest are to be congratulated in having killed the measure.

John Jasper, for the past year manager of the Horsley studios, has resigned, leaving March 31.

National Association Meets

INDUSTRY'S OFFICIAL ORGANIZATION OPPOSES PROPOSED TAX BILL

AT the last meeting of the Executive Committee of the National Association of the Motion Picture Industry, consideration was given to a draft of the proposed bill to be introduced in the legislature at Albany carrying out the recommendations of the joint legislative committee appointed last January to investigate the motion picture industry. It was decided that the proposed motion picture license and tax bill was so unjust and unfair that the National Association is opposed to it.

The Executive Committee recommended the appointment of a legal and legislative committee to be composed of attorneys representing the companies which are members of the National Association. Upon the return to the city of President William A. Brady, a committee of about fifteen attorneys will be appointed to serve in this capacity and in the future all legal and legislative matters will be referred to this committee.

Ask for Fifteen-Cent Piece

One of the first acts of this new committee will be the preparation of a bill to be introduced in Congress, providing for the coinage of a fifteen-cent piece, this subject having been favorably acted upon at the recent meeting of the directors. Upon advice of the director of the mint it will be necessary to secure an act of Congress authorizing the coinage of this new denominational coin.

The campaign inaugurated by the Associated Motion Picture Advertisers in the interest of preparedness was highly commended by the executive committee through a resolution adopted unanimously and a copy of which is to be forwarded to Arthur James, president of the Advertisers' Association. The executive committee went on record as desirous of co-operating to the fullest extent with the Advertisers' Association in the furthering and developing of this campaign, which, it is contended, will be of tremendous benefit to the administration at Washington at this particular moment.

New Members for Association

The following companies were unanimously elected to membership at yesterday's meeting: Goldwyn Pictures Corp., represented by Samuel Goldfish, Producer Class A; Sanger Picture Plays Corp., represented by Eugene Sanger, Producer Class A; E. I. S. Motion Picture Corp., represented by Dixon Boardman, Producer Class C; Charters Feature Films, represented by Lucille Chapin, Producer Class B; Argus Laboratories, represented by Frank T. Elliott, Producer Class C, and Acme Lithographing Co., represented by L. P. Weber, Supply and Equipment Class No. 3.

There are now thirty-one producing companies and ten distributing companies affiliated with the National Association. In addition to these the following individuals were elected to membership in General Division, Class 5: J. Robert Rubin, R. W. France, Jesse L. Lasky, Whitman Bennett, Emil E. Shauer, Roswell Dague, Thos. S. Barrett, Wm. E. Allen, Hiram Abrams, C. C. Burr, Charles R. Moyers, J. Albert Thorny, Wm. W. Hines, Lloyd Robinson, James Steele, Arthur S. Friend, James Gilloon, Hector Turnbull, Maurice O'Hare, W. S. Butterfield and E. C. Beatty.

In the absence of President William A. Brady, who was out of town, and Chairman Walter W. Irwin, who was unable to be present, William L. Sherrill, president of the Frohman Amusement Corp., presided at the meeting, which was attended by J. E. Brulatour, Eastman Films; P. A. Powers, Universal Film Mfg. Co.; Arthur James, Metro Pictures Corp.; Samuel H. Trigger, Exhibitors' League of America; Louis F. Blumenthal, Auditorium Theater, Jersey City; Louis L. Levine, Regent Theater, Brooklyn; Judge A. P. Tugwell of Los Angeles, a director of the association; Frederick H. Elliott, executive secretary, and William N. Seabury.

Considerable routine business was transacted, including authorization to arrange for a lease for another year of rooms 805 and 806 in the Times building, now occupied as offices by the National Association.

BROOKLYN EXHIBITORS ELECT

William Brandt Becomes President—Advance Deposits and Other Subjects Discussed—Music Question to Come Before Chicago Convention

The exhibitors of Brooklyn, New York, have held their annual election and the following officers will hold office for the coming year: President, William Brandt; first vice-president, Rudolph Sanders; second vice-president, H. Clark Mooney; treasurer, Robert Israel; financial secretary, William Bland; recording secretary, Samuel Lesselbaum; sergeant-at-arms, Adolph Stockheimer; Board of Directors, John Manheimer, Otto Lederer, J. Schaeffer, M. W. Lane, William Hollender, Henry Haring, Charles Craniders. The big meeting was held at the Triangle Theater.

The Brooklyn League has a very healthy treasury, there being a balance of $1,500 and no debts. The league passed a resolution condemning the use of their screens for the purpose of giving publicity to individuals who are exploiting any particular propaganda or social movement, such as birth control. This will eliminate any possible objections on the part of patrons that the theaters are taking sides on publicly discussed questions.

Several other questions of extreme importance to the entire industry were taken up and acted upon. The question of being assessed by the Authors' Society for the use of copyrighted music was fully discussed and it was decided in view of its national importance to defer action until the matter could be placed before the national convention at Chicago in July. The following resolution was unanimously passed:

A committee was appointed to devise a plan whereby the organization could act as security, where the exchanges request an advance deposit and the zeal of this committee was evidenced by the fact that in spite of the lateness of the hour, it immediately convened and organized.

A banquet will be tendered shortly to the outgoing and incoming officers. Judge Tugwell of Los Angeles acted in the capacity of teller during the election and was given a rising vote of thanks. Sam Trigger,

the venerable president of the New York Local, spoke on the Sunday question and clearly outlined the necessity of concerted action.

The meeting adjourned in the wee sma' hours of the morning.

Advertisers Campaign Grows

The campaign of the Associated Motion Picture Advertisers, on behalf of the army and navy enlistment, and the rousing of patriotism throughout the country through the medium of the screen, has reached such a point that E. Lanning Masters, the secretary of the association, has presented it to the members of the National Consul of Defense at Washington. This report was made to the members of the Associated Motion Picture Advertisers at their last regular weekly meeting in New York. The various adjuncts to the campaign, such as film leaders and trailers, slides, posters, newspaper advertisements and stories were collected and sent by special delivery to Washington for this purpose after having been approved by the members in executive session.

Further than this, it was decided to elect one member of the Association to be in constant touch with the Vigilantes, an association of writers and artists which is working along the same lines, and with which the association has been in constant touch from the start. A closer association is not only desired by the Vigilantes, but by the A. M. P. A. as well, and Charles Moyer, of Paramount, was elected to represent the Associated Motion Picture Advertisers in this respect. Mr. Moyer was invested with power in order that any decision requiring immediate action might not be delayed. As it is at present, the Vigilantes and the A. M. P. A. are working in the greatest harmony, and the field which each has chosen is being harmoniously covered by both.

A vote of thanks was given to the entire trade press for the wonderful co-operation and support which they gave to the National Duty Committee last week. Many of the papers far exceeded the amount of space which the A. M. P. A. asked, and the spirit of patriotism shown augers well for the elements of the industry in which support is now to be sought.

Convention Prizes Offered

Ludwig Schindler, manager of the big coming exposition and convention at Chicago in July, is working with his sleeves rolled up and backing this up with grim determination. His first two weeks' work were crowned with splendid success, and over four thousand dollars worth of space reservations were made.

Schindler wants to interest every exhibitor in the U. S. in the success of this exposition, and is arranging a contest whereby the exhibitors will have to put on their thinking caps. He is offering three prizes of $50, $35 and $25 respectively for the best ideas or suggestions to make this exposition as attractive and unique as possible to the industry and public, and urges everybody to get busy at once. If you have anything on your mind send it in *now* to Manager Ludwig Schindler, 1413 Masonic Temple, Chicago, or in care of MOTOGRAPHY.

Exhibitor Lauds "Railroad Raiders"

The following telegram shows how "The Railroad Raiders," the new Mutual-Signal serial featuring Helen Holmes, impressed an exhibitor.

M. Loewenstein, manager of the Majestic Theater, Oklahoma City, Oklahoma, wired:

Just witnessed review first three chapters "Railroad Raiders" and in my opinion you have another wonderful box office winner coming at just the time when exhibitors will need stimulus for summer prosperity. This serial is another testimonial to the ability of your wonderful Helen Holmes and her capable support. It abounds in thrills, action and punch, and in real photography. I recently finished "A Lass of the Lumberlands" and found it left me a substantial increase in business that has been maintained since, without further aid of a serial to keep them coming. Expect another increase to result from showing "Railroad Raiders."

Screenshine

By Mel

COUPLE OF WEIGHTY MATTERS

LAST week we intercepted an American institution in its path toward glory. Like the proverbial cave man, only different, we and the president of the Intercollegiate club lay in wait in one of the first floor mohagany caves of the Blackstone Hotel, Chicago. We had to wait for some time, but then, it was a weighty matter. Like all institutions, this one had to be uplifted. When it was and had been turned loose by the elevator we pounced upon it and robbed it of some of its five hundred thousand dollar time. The institution was looking very chic and fine and had its mother and Manager Ed. Hemmer with it. Every institution has a mother, you know, even if the mother's a man sometimes.

The institution's name is Mary Pickford. She was slipping back to Califilmia after a four days' between-pictures shopping tour in Manhattan. We discussed some very weighty matters and got two of them settled. One was this:

Contrary to some rumors that have seen type, Mary will not retire in another year or so. She will simply retire from picture making by schedule and will work only in special productions, as the muse moves.

The other weighty matter was this: Mary still has trouble keeping her hair pins in.

Operators should thank their stars that they never have to make any rewinds of the windups of the her and hero at the end of every love film.

HOW FAIRBANKS WOULD RUN 'EM

Douglas Fairbanks was in Chicago last week and we said to him, "Fairbanks, have you got any ideas on exhibiting? How would you run a string of theaters if you had them?"

And right back came the answer: *"Into the ground!"*

Here is a startling specimen of "cinema English" from Egypt. It appeared on a handbill issued by the Mustapha Camp Cinema, Alexandria. We extract the following items:

"Dr. Brown's Revenge"—a moving drama, highly performed, and suggested by a masterpiece of the best writers.

"Bunny Buys a Harem"—an ABSOLUTELY LAUPHING *picture*, highly comical, and performed by the best Vitagraph's artists—500 yards.

"The Winning Number"—funny, comical, amusing, cheering, e.t.c.

"Pleasure and Pain"—Pathétical drama moving of the life—2 large parts, 1,000 yards.

The copy below occupies a whole page on the register of the Waldorf-Astoria Hotel, written by a certain Mr. Delmas on his departure from New York upon the request of the management.

"Vulgar of manner, overfed,
Over-dressed and under-bred,
Heartless, Godless, Hell's delight,
Rude by day and loud by night,
Bedwarfed the man and large the brute,
Ruled by Jew and prostitute;
Purple robed and pauper clad,
Rotten! Raving, money-mad,
A squirming herd in money's mesh,
A wilderness of human flesh:
Crazed by avarice, lust and rum,
New York, thy name, 'Delirium'."

Better begin *right now* to think up excuses to give your wife as to why you should come to the big M. P. E. L. Convention in Chicago in July—that is if she's not a business woman. It she is, you won't need any excuses; she'll *make* you come.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

THE BOTTLE IMP, with Sessue Hawakawa (Paramount) —"A very elaborate production, which went across well. Business was good."—M. J. Weil, Castle Theater.—*Downtown house.*

THE WAITING SOUL, with Mme. Petrova (Metro)—"This star seems gradually to be losing popularity, probably because of the sameness of her roles. This offering is far from good. Business, though, was good."—Harry Miller, Boston Theater.—*Downtown house.*

MOTHERS OF FRANCE, with Sarah Bernhardt (World)—"Too long drawn out. Business fair."—Harry Miller, Rose Theater.—*Downtown house.*

HER TEMPTATION, with Gladys Brockwell (Fox)—"Picture, star, photography, all good. Business good."—Harry Miller, Boston Theater.—*Downtown house.*

HER FATHER'S KEEPER, with Irene Howley (Triangle)—"The star has no drawing power. Picture fair."—Harry Miller, Boston Theater.—*Downtown house.*

HER FATHER'S KEEPER, with Irene Howley (Triangle)—"Picture well liked. Business good for Easter Sunday."—Edward Trinz, West End Theater.—*Neighborhood house, mixed patronage.*

HER FATHER'S KEEPER, with Irene Howley (Triangle)—"Business fair. Star does not draw."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

THE DARK ROAD, with Dorothy Dalton (Triangle)—"Picture is good. Business good."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

THE DARK ROAD, with Dorothy Dalton (Triangle)—"Star, good; picture, good; business, great."—Harry Miller, Boston Theater.—*Downtown house.*

THE DANCER'S PERIL, with Alice Brady (World)—"The picture is very good, with good box-office value."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

THE BARRICADE, with Mabel Taliaferro (Metro)—"A very good picture which went over well with audience."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

THE SAVAGE INSTINCT, with Clara Kimball Young (World)—"Very good; pleased our patrons."—O. O. Kappelman, Regent Theater.

LITTLE SHOES, with Henry B. Walthall (Essanay-K. E. S. E.)—"A fair picture which brought fair business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

THE CLOUD, with Jean Sothern (Art Dramas)—"Was very well liked by the patrons, and business was very good."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

A WOMAN'S AWAKENING, with Seena Owen (Triangle)—"The audience did not care much for this."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

THE SQUARE DEAL MAN, with William S. Hart (Triangle)—"Good picture, which brought good business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

THE SQUARE DEAL MAN, with W. S. Hart (Triangle)—"Capacity business in a house seating 1,200. A good production, not Hart's best, but this star always draws."—W. H. Wassmann, Knickerbocker Theater, Nashville, Tenn.

HIGH FINANCE, with George Walsh (Fox)—"A splendid production. Business very good considering the heavy rain both days I ran it."—W. H. Wassmann, Knickerbocker Theater, Nashville, Tenn.

SAPHO, with Pauline Frederick (Famous Players-Paramount)—"Very good offering. Brought big business. The star is very good."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

THE PRICE SHE PAID, with Clara Kimball Young (Selznick)—"Showed two days to good business. Star very pleasing. The picture is good."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

THE PRICE SHE PAID, with Clara Kimball Young (Selznick)—"An ordinary feature picture, to ordinary business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

AN OLD-FASHIONED YOUNG MAN, with Robert Harron (Triangle)—"An excellent production which played to excellent business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

THE GOLDEN FETTER, with Wallace Reid and Anita King (Lasky-Paramount)—"A mediocre production,

which brought fair business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Forget-me-not, with Kittie Gordon (World)—"The picture is fair, but the star does not come up to expectations. Business fair."—Harry Miller, Boston Theater.—*Downtown house.*

Forget-me-not, with Kittie Gordon (World)—"A good production which brought good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Sweetheart of the Doomed, with Louise Glaum (Triangle)—"A very good feature. Business good."—S. Trinz, Covent Garden Theater.—*High class neighborhood.*

Out of the Wreck, with Kathlyn Williams (Paramount)—"Picture was not liked by my patrons, who said Kathlyn Williams was too old for the part she played. Business was poor."—M. J. Weil, Castle Theater.—*Downtown house.*

Out of the Wreck, with Kathlyn Williams (Paramount)—"An excellent production. Business good."—S. Trinz, Covent Garden Theater.—*High class neighborhood.*

The Prison Without Walls, with Wallace Reid and Myrtle Stedman (Paramount)—"A very good picture which pleased the patrons."—M. J. Weil, Castle Theater.—*Downtown house.*

The Dummy, with Jack Pickford (Famous Players-Paramount)—"Jack Pickford's best picture. Liked by the patrons. Business was exceptionally good."—M. J. Weil, Castle Theater.—*Downtown house.*

The Spirit of Romance, with Vivian Martin (Pallas-Paramount)—"A very well liked picture. Business was only fair, because of Holy Week."—M. J. Weil, Castle Theater.—*Downtown house.*

Alien Souls, with Sessue Hayakawa (Paramount)—"This subject was liked very much and I believe will please the average small town audience. The star is splendid."—A. N. Niles, Eminence Theater, Eminence, Kentucky.

The Feud Girl, with Hazel Dawn (Paramount)—"This proved a good Saturday night attraction. Personally, I didn't like it."—A. N. Niles, Eminence Theater, Eminence, Kentucky.

The Christian, with Earle Williams and Edith Storey (Vitagraph-Reissue)—"Two days' run. A very good production, with an extraordinary cast. Pleased everyone and brought very good business."—Edward L. Hyman, Victoria Theater, Buffalo, N. Y.

The Courage of Silence, with Alice Joyce and Harry Morey (Vitagraph)—"Two days' run. One of the best pictures ever played at this theater. Would be voted excellent at any theater. Very good business."—Edward L. Hyman, Victoria Theater, Buffalo, N. Y.

Idle Wives, with Lois Weber, Phillips Smalley and Mary MacLaren (Universal)—"This played eight consecutive days to the most tremendous business this theater has ever seen. In fact, I don't think any picture ever played in this city to such business."—V. G. Bergstrom, Majestic Theater, Schenectady, N. Y.

The Americano, with Douglas Fairbanks (Triangle)—"Played to the usual excellent Fairbanks business. It was a pleasure to stand in the lobby and hear the many expressions of approval."—R. F. Woodhull, Baker Theater, Dover, New Jersey.—*Catering in high class manner to a mixed patronage.*

Man's Woman, with Ethel Clayton (World)—"This was the week's best picture at my theater. Ethel Clayton is becoming more popular every day. This is a big box-office attraction because of the star and a good title. William Brady leads the field when it comes to selecting titles that bring a big box-office return to the exhibitor."—Charles H. Ryan, Garfield Theater.—*Middle class neighborhood.*

What Does the Box Office Show?

Is the picture you are running in your theater today a money-maker? Pass the word on! Does the picture draw the crowds? Tell Mr. Exhibitor in the neighboring state. He may want to book the same feature. Tell him in Motography's *"What the Picture Did for Me" Department.*

Your box-office is the test of popularity. Which two pictures on your last week's program do you consider superior box-office attractions?

(GIVE TITLE, STAR AND PRODUCER. FOLLOW FORM OF COMMENTS APPEARING ON THIS PAGE. WRITE IN PENCIL.)

(1) Title.....Star .....

.....Released by.....Days of week run.....

Remarks .....

.....

.....

(2) Title.....Star (or stars).....

.....Released by.....Days of week.....

Remarks .....

.....

.....

Name of theater.....(Town and state).....

Address.....Sent in by.....

Name of manager or owner.....

Fill out the blank every week. Exhibitors want to know which pictures are money-makers in other theaters. Mail it to

MOTOGRAPHY, Monadnock Bldg., *CHICAGO*

Exhibitor Strong for Motography

One of the live exhibitors who came into Chicago on business during the past week was B. H. Cooper, who presides over the Park Theater in the college town of Champaign, Illinois.

"Do you know one of the reasons why I like Motography?" he said. "It's on account of those pages telling what business the different films did for various exhibitors. By golly, I read those—every one of them—and they help a deuce of a lot in making bookings."

Man's Woman, with Ethel Clayton (World)—"Very well liked by those who saw it. We ran it the Saturday before Easter which accounts for light business."—Edward Trinz, West End Theater.—*Neighborhood house with varied patronage.*

Stars and Bars, with Ford Sterling. (Keystone)—"A very good comedy which the audience liked immensly."—Edward Trinz, West End Theater.—*Neighborhood house with varied patronage.*

The Black Wolf, with Lou Tellegen (Paramount)—"This was not well liked."—Edward Trinz, West End Theater.—*Neighborhood house with varied patronage.*

The Wax Model, with Vivian Martin (Paramount)—"A pretty good picture, which brought fair business."—Edward Trinz, West End Theater.—*Neighborhood house with varied patronage.*

The Social Leper, with Carlyle Blackwell (World)—"A fair box-office attraction."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Mortal Sin, with Viola Dana (Metro)—"Patrons did not care for this. Business fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Sister Against Sister, with Virginia Pearson (Fox)—"Very good production which was well liked by the patrons. Business good."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Sister Against Sister, with Virginia Pearson. (Fox)—"Second best offering of the week. We ran it on the Wednesday of Holy Week. It is a good picture, and the star does nice work. The title is good. This is the first time in four weeks we have had a Fox feature with a good title. Business was good."—Charles H. Ryan, Garfield Theater.—*Middle class neighborhood.*

A Tale of Two Cities, with William Farnum (Fox)—"Farnum at his best. This was so well liked by my patrons that I have booked a return engagement."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

A Poor Little Rich Girl, with Mary Pickford (Artcraft)—"We ran this three days. Large audiences were charmed by it. No man, woman or child could criticize this picture. They surely handed Mary a real Pickford part this time."—R. F. Woodhull, Baker Theater, Dover, New Jersey.—*Catering in high class manner to a mixed patronage.*

Kick In, with Mollie King (Pathe)—"A very good picture, well acted. Brought good business and was liked by the patrons."—E. Dlouhy, Vitagraph Theater.—*Catering to middle class neighborhood.*

The Slave Market, with Pauline Frederick (Famous Players-Paramount)—"Fair business. The picture was liked by the patrons. Star's acting very good."—E. Dlouhy, Vitagraph Theater.—*Catering to middle class neighborhood.*

On Record, with Mae Murray (Lasky-Paramount)—"A fair picture which brought fair business."—E. Dlouhy, Vitagraph Theater.—*Catering to middle class neighborhood.*

ST. LOUIS EXHIBITORS MEET

Theater Managers and Exhibitors of St. Louis Hold Regular Meeting—Thirty Members Present

At a recent meeting of the Theater Managers and Motion Picture Exhibitors' Association of St. Louis, there were thirty active members present. Robert Taylor of the Red Feather department of the Universal Film Company and Lew Bent, manager of the Mid West Photo Plays Company, were elected to membership.

The legislative committee reports that the "Lighting Bill" has been ordered filed by the board of aldermen, and President Mogler reports that all censorship bills at Jefferson City are dead, and even the taxation measure has been eliminated.

Col. Rumsey stated in an address that he and Mr. Connett believe that if motion pictures continue as they are today there is no need for censorship. Mr. Connett does not believe in Sunday closing of picture theaters.

Mr. Scouros of the Pageant Theater filed a complaint against the musicians' union, which is making a demand on his company to pay for the services of an organist.

A motion was made, seconded and carried that the association purchase three photos of the last luncheon, one to be framed and hung at the club quarters, one to be mailed to Mayor Kiel and one to be mailed to Rabbi Harrison with the compliments of the association.

A motion was carried to permit ladies to attend the next luncheon of the association.

In the future the grievance committee will present to the association through their chairman a substitute for the deposit system now in force by several exchanges, in order to provide a method which will be thoroughly satisfactory to both exhibitors and producers.

Recruits Obtained by Film

The United States government has decided to use films as the means to increase enlistments in the three branches of the service—the army, navy and marine corps.

The third part of "Uncle Sam At Work," a series of pictures recently released by the Universal Film Manufacturing Company which show the different departments of the United States government in operation, has been selected by the navy as the film to arouse patriotism that will increase enlistments to a point where every vessel in the navy will have a full complement of men.

In its desire to aid in arousing patriotic impulses the Universal Company obtained this series, representing government activities, at considerable expense.

Enid Bennett, the charming little Australian who is appearing in Ince Triangle plays. Her next one is to be "Happiness," by C. Gardner Sullivan, the scenario machine gun who never runs out of ammunition.

The various reels were taken under the personal supervision of a prominent authority on political and social economy. He was allowed free access to the various departments of the government, and in the taking of the pictures received the active co-operation of Secretary Daniels of the Navy, Secretary Baker of War, Secretary McAdoo of the Treasury and other officers of the government.

The third feature of "Uncle Sam at Work" depicts a day with our bluejackets. Sailors are shown in their various forms of drill and in the duties that are expected of them aboard a man-of-war. Among these are the loading and firing of guns, signalling to distant ships, and stripping decks for action and releasing torpedos. Life aboard submarines and torpedo boats is represented including the particular work cut out for the firemen, stokers, bakers and other men below decks who help so mightily in the efficiency of our navy.

"The Crisis" Rights to Be Sold

The remaining territory of the United States for "The Crisis" is to be sold. Harry A. Sherman and his associates decided on this step after acquiring the world rights to two new features which will demand their undivided attention in their exploitation.

Mr. Sherman, in the quickest and most spectacular campaign in the history of filmdom, sold the greater part of the country last fall, reserving for himself only the territory he controls for "The Birth of a Nation," together with the New England states, Illinois, Texas, Oklahoma and Arkansas. A few days ago, he disposed likewise of the New England territory, and is now offering everything else for sale.

The territory remaining is to be sold in six blocks. The first consists of Illinois alone. The second includes Wisconsin, Minnesota and the two Dakotas. The three southwestern states, Oklahoma, Arkansas and Texas constitute the third group. North of these are combined Iowa, Nebraska and Kansas. Finally, there are two western divisions, the first including Colorado, Utah, New Mexico and Wyoming, and the second Oregon, Washington, Montana and Idaho.

"The Crisis" has been thoroughly tested by Mr. Sherman and the various state rights buyers who have already acquired territory, and has more than met expectations. Mr. Sherman himself staged it in his Lyric Theater, Minneapolis, where it ran for four weeks to more business than was ever accorded a feature film in that city, with the single exception of "The Birth of a Nation." Similar hits were scored afterward in St. Louis, Detroit, Pittsburgh, Louisville, Indianapolis and a number of other cities. A short time ago, it opened in New York, with every prospect of a long and prosperous run.

"The Crisis" is founded on Winston Churchill's novel of the same name and is brimful of patriotic appeal, making it peculiarly timely at this new crisis in American history. It is from the studios of William N. Selig and is generally considered Selig's masterpiece. An intensely human Lincoln, played by Sam Drane, is perhaps the most remarkable bit of historical characterization in the history of screen art.

P. A. Powers, treasurer of the Universal Film Manufacturing Company, left Universal City for New York last week. "Goodbye, boys and girls," he said good naturedly to a crowd of Universalites who had gathered to see him off, adding, "good luck to you all."

Mr. Powers told Vice-president Davis that his stay had been all too short and that he planned to repeat his visit to the Universal's bee hive of activity early in the summer.

Town Itches for Theater

The following letter to MOTOGRAPHY from the Georgia and Southern Utilities Company of Eastman, Georgia, would seem to indicate a good place for a new, live exhibitor.

Three thousand inhabitants and no picture house—that is what exists in this little thrifty Southern city, which is so far from a film show that the natives often spend two or three dollars railroad fare to see pictures in the nearest city—Macon.

We are located on the Southern and also the Central railroad lines—have a good bunch of live merchants, and there are hundreds of nickels and dimes just itching to be shoved through the window of the ticket seller if it is located in front of a *real* picture house.

This town can and will support a good theater and if you can get this to the attention of a live one, he will find a very excellent opening here. The town is hungry for some form of entertainment—and is populated mostly by the "middle class," the really and truly kind that support a picture house.

We want you to get a picture show in Eastman, and do it quick. Just get a live wire to make a trip down here and look the town over, and he will thank you for calling it to his attention.—*Georgia & Southern Utilities, C. R. Hodson, manager.*

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum Motography, *Chicago.*

Presenting Geraldine Farrar Picture

PATRIOTIC appeal is the keynote in the presentation of "Joan the Woman," the stirring De Mille production, at the Colonial Theater, Chicago. The timeliness of the subject, just when the United States has taken its place in the world conflict, allied with the country for which Joan died, is impressed upon the minds of the audience in every way. While the lobby decorations recall medieval France, and the program girls wear costumes suggested by Joan's armor, in the theater the boxes are draped with the American flag, and the national colors form the basis of the decorations.

An effective introduction is given the picture when Miss Grace Hickox, a professional entertainer, reads the prologue of the play. After the curtain is raised and the house lights dimmed, one beam of light shoots across the darkened stage, and in this half-light, Miss Hickox recites the verse of the prologue, ending it with a plea to the audience to consider Joan's patriotism when they are called on to serve their country.

Norman E. Field, manager of the theater, had hoped to have Geraldine Farrar, star of the production, present at the opening night, but her contract with the Metropolitan Opera Company prevented this. In her place, Miss Jennie Dufau, of the Chicago opera company, sang "The Star Spangled Banner" during the intermission.

Chicago is receiving "Joan" very enthusiastically.

New $30,000 Theater

Contracts have been awarded for the erection of the new Strand moving picture house to be erected in Allentown, Pennsylvania, by O. H. Gernert, Miss Emma Gernert and Dr. Ben H. Stuckert. The contract price is said to be $30,000, and the building is to be ready for business August 15.

The theater will be two stories high, but the foundations will be built of sufficient strength to permit the building of other stories upon it when extensions are required. Plans have been prepared for the theater and call for the very latest conveniences.

A twenty-foot wide lobby will lead into the theater. The box office will be at the side. There will be a foyer, with retiring rooms for men and women on either side. In the foyer will be two drinking fountains. The interior will be a spacious auditorium with seating capacity for 800 people, with plenty of room between the rows of seats. There will be an orchestra pit.

Two Simplex machines of the latest type will be used.

The theater will be beautifully decorated in harmony with the building. There are to be nine exits. Heating and ventilating systems will be installed of the newest type and the lighting will be by the indirect system. When completed the theater will vie in beauty, comfort and convenience with any in the state.

Theater Girls Aid Uncle Sam

One of the most successful film publicity stunts ever "pulled" in Chicago was executed last week by the firm of Jones, Linick & Schaefer, which operates several picture houses. The stunt was arranged in cooperation with Captain F. R. Kenney, chief recruiting officer of the United States army.

Each of the seven Chicago papers devoted news-column space to pictures and stories of the patriotic tour.

The four Colonial Theater lobby girls, the Misses Helen Ketchum, Frances Burton, Elizabeth Walters and Gertrude Jacobs, dressed in duplicates of the armor worn by Geraldine Farrar as Joan of Arc in the filming of "Joan the Woman," which is running at the Colonial Theater, toured the loop in a flag-bedecked motor in company with detailed officers of the recruiting service. They stopped on the important corners and with the military escort distributed enlistment literature and urged Young America to join the colors.

Lobby girls of the Colonial Theater, Chicago, aiding recruiting officers on the street.

Enthusiasm ran high, crowds were thick and enlistments came fast and furious. In front of the city hall, thanks to the courtesy of the police department, Miss Jacobs mounted a steed belonging to the traffic squad and encircled the square. It was an expression of the spirit which led the immortal Maid on to Orleans.

A Knockout Theater Ad

Advertising—like the poor—is always with us. Many a good theater man has puzzled his brains dry in the effort to concoct the right kind of publicity for his house.

In the accompanying illustration is given an idea of what a very strong and effective theater ad looked like. The creator, S. Barret McCormick, had an original idea and worked it out in splendid fashion. We have no doubt that everyone, practically, who looked at that page in the Indianapolis *Sunday Star* read the letter to "Little Mary," written on the theater's good looking letter head.

Mr. Barret certainly deserves a great deal of credit for his taste and ingenuity. There is only one criticism, of course, of using this sort of advertising all the time, and that is that it is expensive in that a good deal of space is used to "tell the story." However, a flyer such as this pays well for a house that can afford it.

Following are the contents of the letter reproduced in the advertisement:

I have seen your every picture, from those days when we knew you only as "Little Mary," when your only claim to fame was the worship of millions of devotees who bowed before your uncrowned throne.

With each cycle of the sun play, I have watched your every triumph and with each new achievement have said, "Here, surely is the pinnacle of her art."

Just now the last scene of "A POOR LITTLE RICH GIRL" has faded from the screen. Smiles, tears and laughter have mingled in a strange melody of life. Mellowed with understanding, you have peeped into the heart of the poor little rich girl and with the subtle alchemy of your art have drawn the dross from Life and let the golden stream of Love flow on.

There is pride for the tear you drew for the little girl who lived in the golden house and longed for the unknown land of mud pies—each smile, each laugh are jewels embedded in a crown of work well done.

I hope every child and every mother and every father can see you in this play and be swayed by your supreme art.

"Little Mary," in "A POOR LITTLE RICH GIRL," you have bequeathed an Idyl to the screen.

Here is one of the strongest and most attractive theater newspaper advertisements we have ever seen. It was prepared by S. Barret McCormick for his house, the Circle of Indianapolis, and dominated the advertising in the Sunday Star on the day it ran.

Patriotic Wave Aided by Exhibitor

The great, all-empowering wave of patriotism which is sweeping over the city, the state and the nation will be given additional impetus by Stanley V. Mastbaum, the directing head of the Stanley Company, which owns, controls or directs a score of vaudeville and motion picture theaters in Philadelphia and many throughout the state.

In order to encourage and enthuse anything that will aid in bringing home to the people that it is their patriotic duty to participate in any demonstration that will aid in the preparedness of the United States in general, and Philadelphia and Pennsylvania particularly, Mr. Mastbaum has tendered to Mayor Smith the use of the Stanley Theater for Sunday afternoon for any patriotic gathering that the mayor may desire to have meet and consider problems of home defense or emergency aid, enlisting, Red Cross or any other detail that can be better worked out in a meeting of a large number of citizens such as the capacity of the Stanley Theater would permit.

Mr. Mastbaum makes it plain that there will be absolutely no charge for the use of the theater, and its attaches who may be necessary, the lighting, etc., organist or other employes, and he considers this but a small contribution of his end towards bringing out all the latent patriotism there is. Any authorized body of citizens, therefore, who are working with the end in view of serving the welfare of the city and its citizens, may, upon application to Mayor Smith, have the use of the Stanley Theater on Sunday afternoon for the purpose of inspiring the citizens to the fulfillment of their patriotic duty. Mr. Mastbaum's letter to Mayor Smith follows:

Hon. Thomas B. Smith, Philadelphia. Dear Sir: As one of the list of contributions that I intend to make to the cause of patriotism which is in full sweep all over this city, state and nation, I would offer to you or through you to any organized body or group of citizens who may desire to hold a mass meeting for the purpose of arranging details for home and nation defense, the use of the Stanley Theater on Market street west of Sixteenth for Sunday afternoon coming next. The theater is placed at your disposal without any charge whatsoever and all the necessary employes will be on duty without charge. It is possible that you or some of the energetic men or women you have appointed on your committees may find that the Stanley Theater will be available and I will be glad to have it open for them on this or any other Sunday afternoon which you might select.

With best wishes for the success of your wise and patriotic course in this crisis and assuring you that I am at your service in this as in all other matters that pertain to the welfare of our beloved city, I am, Yours very truly, *Stanley V. Mastbaum.*

"The Great Bradley Mystery"

"The Great Bradley Mystery," the Apollo Art Drama which is to be released April 12, is an adaptation of the stage play by Edward Ellis, the renowned actor-author. The play in its spoken form was entitled "Suicide," and it enjoyed a considerable run on Broadway. Mr. Ellis is known to fame as the author of "Any Night," the play which, when presented by Holbrook Blinn at the Princess Theater, was largely responsible for the comment these productions caused.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE exhibitors of the state of Georgia plan a big convention in Macon for April 18. They will at that time form a permanent organization for the Georgia Exhibitors' League.

The Bedford Amusement Company has been formed at Bedford, Virginia, and will engage in the picture business. G. W. Layman is the incorporator.

All of the theaters of Lewiston, Maine, have combined into the Union Theater Company, with a capital of $200,000, all paid in. The combine will run several motion picture and vaudeville houses.

During a four days' showing of Triangle's "Little Brother," the Almo Theater of Louisville, Kentucky, admitted all children under sixteen years of age, free, if accompanied by their parents. This free admission was allowed only up to six o'clock in the evening.

A motion picture entertainment was given recently at the City Club of Baltimore, under the auspices of the Maryland League for National Defense. The program included two reels of scenes in Western Michigan and a five-reel story, "Price of Silence."

During the month of April the following plays will be presented at the Strand Theater, New York: Kathlyn Williams and Theodore Roberts in "The Cost of Hatred," Marguerite Clark in "The Valentine Girl" and Pauline Frederick in "Sleeping Fires."

Dr. J. L. Fort of Chicago, speaking at the district efficiency convention of the First Methodist church in Fremont, Nebraska, declared that nearly twice as much is spent in America for seeing "the movies" as is contributed to the church for all purposes.

Actors and actresses who appeared in Minneapolis last week will give a midnight vaudeville show Tuesday for the Motion Picture Exhibitors' Corporation of the Northwest and friends of members. Every theater was represented.

The Matz Theater Company of Bluefield, West Virginia, has been incorporated with an authorized capital of $50,000. The incorporators are Samuel Matz, Harry M. Matz, H. B. Lee, H. M. Turner and J. Frank Maynard. The incorporation will operate several motion picture houses.

The Mississippi League of Motion Picture Exhibitors will hold its annual convention in Jackson on March 28 and 29. President Will Eisenberg of Greenville has sent out notice calling the members to meet at the Edwards House in this city on these two days.

There will be an important gathering of the film men in Chicago on May 8 and 9, when there will be a national convention of the F. I. L. M. clubs of the United States. This movement was started by the central club of Chicago, and the object will be to form a national organization to bring into closer co-operation all of the clubs of the country. Every producer is invited to have a representative present at the convention. The personnel of the clubs is composed of exchange men.

Censorship by the police department of Detroit, Michigan, which has again been ordered by Commissioner Couzens, after having been abolished several years ago when the National Board of Review was established, is not such an arduous task, according to Lieut. John Hayes, head of the clean-up squad.

Another company has been organized to attempt the production of films in natural colors. The new concern is called the Natural Colored Picture Company of Whitestone, Long Island, and its capital is $850,000. W. F. Fox of Whitestone is the man behind the project.

A motion-picture car is to be put in service by the Canadian Government railways, to demonstrate the principles of "safety first" in their application to modern railroading. Built under the authority of the Minister of Railways, the car is now well on the way to completion at the Moncton shops.

The Michigan Theaters' Association, whose offices were in the Peter Smith Bldg., Detroit, has been dissolved. Its original purpose was co-operative booking. Several productions had been booked for members of the organization, but there was a lack of proper co-operation and the disorganization followed.

The Merced Theater Corporation was organized at Fresno, California, with capital stock at $25,000 for the purpose of erecting a modern theater to have a stage 50 by 70 feet. C. H. Douglas, manager of the Elite Theater, is heading the movement, and states that half the stock is subscribed already.

Incorporation papers have been filed by the Birmingham Amusement Company of Birmingham, Alabama, composed principally of New York stockholders. The company declares its purposes to be operation of amusement houses, theaters, etc., and it is supposed that it will open a moving picture theater in Birmingham.

The Regent Theater, on Sheridan Road, Chicago, gave a benefit performance on April 13, for the "Infant Welfare" fund of the Rogers Park Woman's clubs. June Caprice in "A Modern Cinderella" and "The Collie Market," one of the Paula Blackton country life stories, were shown. The prices were ten and fifteen cents.

In a picture house of Boston heretofore, as the uniformed ushers escorted patrons to their seats, they verbally admonished them to "watch your step," particularly those selecting the balconies. Now the ushers carry a tin box, not unlike a knapsack, strapped between the shoulderblades. Inside the box are batteries and lamps much the same as in pocket flash-

lights. Lettering is cut out to read "Watch Your Step," and as the usher passes down the aisle in advance of the patron, he presses a button and the words are illuminated, so that no word is spoken. This helps eliminate unnecessary noise.

J. S. Hebrew, Philadelphia manager of Vitagraph-V. L. S. E., reports to the main office that during the week ended March 17, his branch booked 134 theaters in Philadelphia for an average run of a little less than two days each. As there are approximately 185 motion picture theaters Vitagraph Blue Ribbon features were shown in the majority of them.

Representatives of the Protestant churches of Rockford, Illinois, have met at Rockford Center to inaugurate a campaign to close the picture houses entirely on Sunday. Rev. H. M. Bannen and Rev. S. H. Wirsching made addresses expressing confidence that this object could be accomplished at the approaching election, when a referendum vote on the question is to be taken.

A new theater is to be erected at the corner of South Third and Chestnut streets, North Yakima, Washington, by Frederick Mercy, the theatrical man of Yakima Valley. The new house, which will cost $100,000, will have a seating capacity of 1,800. The stage is to be 40 feet in depth and about 100 feet from wall to wall. The new house will be strictly modern in every respect, and will be ready for occupancy about September 15.

The Florida League of Motion Picture Exhibitors has been organized at a meeting held at Tampa. C. D. Cooley of Tampa was elected president, R. A. McIntosh of Orlando, vice-president, and A. H. La Belle of Tampa, secretary and treasurer. Annual dues were fixed at $6.00, with an initiation fee of $5.00. Delegates to the Chicago Convention were elected and resolutions passed favoring affiliation with the National League.

A question has been raised as to whether if a bill is passed by the New York legislature taxing all picture theaters in the state, it will be possible for cities to collect license fees from these theaters as at present. The cities would have the same police powers to govern the films as at present, it is said by legal authority, but the theaters could not be taxed twice and the state tax would take preference.

The National Committee on Better Films will give the first of a series of special performances at the Strand Theater on Saturday morning, April 14th, at 9:45, for the New York City Teachers' association. Cranston Brewster, chairman of the National Board of Review, will address the audience, before the presentation of the pictures, on the purposes of the demonstration. The National Board of Censors, according to E. M. Barrows, secretary of the National Committee on Better Films, maintains that a moving picture, in order to be considered first class, must be of an educational nature. It is the purpose of the Committee on Better Films to prove that good photo-plays have constructive educational value for children as well as grown-ups, and need not be glorified Sunday school sermons to be high class. Mitchel H. Mark, who is greatly interested in the project, has donated the Strand Theater for the occasion.

More than ten thousand workers, in western Pennsylvania, attended safety meetings recently, at which accident prevention motion pictures were shown in the campaign instituted by Commissioner John Price Jackson, of the Department of Labor and Industry, for the reduction of industrial accidents. The films were shown in Harrisburg under the auspices of the women's clubs.

One of the most pretentious advertising mediums in Niagara Falls was first put in operation over the Cataract Theater recently. An illuminated sign, extending along the entire front of the theater and measuring to a height of 30 feet, showing the American cataract in all its beauty, with the aid of a flashlight system, operating through colored globes, makes the most attractive sign along the main street.

The officers of the Actors' Fund in New York are sending out a request to all moving picture stars, men and women, for as many of their signed photographs as they can send to the Actors' Fund Fair rooms, Hotel Astor, so that they may be sold at the Grand Central Palace beginning May 12. The entire dramatic profession and members of the moving picture industry are interested in the success of this great fair and it is hoped that they will try to make it a success in the manner indicated.

"The Girl Philippa," Vitagraph's special Blue Ribbon feature, continues to have record runs throughout the country. The demands from exhibitors in the middle west are extremely strenuous several of them lengthening their runs to such an extent that Manager Nine, of the Kansas City exchange, was forced to wire headquarters for extra prints of the feature. The small town exhibitors find that "Philippa" allows them to eliminate the daily change of program. One Key West exhibitor wants the big picture for a long run. He is no exception.

A spark from the projector at the Favorite Theater, Piqua, Ohio, set fire to a roll of film, late one Saturday afternoon, a short time ago. About fifty feet of film burned. A blaze spurted out from the booth and the audience left the house quickly, but in an orderly manner, and there was little or no excitement. The operator saved the film from a total loss by throwing his coat over the box. The loss was not in excess of $15.00, and the evening performance was not interrupted.

An association for promotion of national advertising on the motion picture screens of the country was organized at a meeting of representatives of a number of states at the Claypool Hotel in Terre Haute, Indiana, a few days ago. The organization will be known as the Advertising Film Service Association of America. J. J. Noethe of Chicago was elected president and H. B. Hornaday of Indianapolis, secretary. Leo Perry of New Orleans was elected vice-president and A. V. Cougen of Kansas City, Mo., treasurer.

Ethel Clayton is at work on a new World-Picture Brady-Made called "The Stolen Paradise.' Edward Langford is the featured male player in this production and the cast also includes George MacQuarrie, Robert Forsyth, George Cowl, Lew Hart and Pinna Nesbit. The play is directed by Harley Knoles.

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If Your News Dealer Will Not Supply You—Please Notify Us

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Women's Influence on Pictures

EARLY experience in trying to establish permanent picture shows with the limited and mediocre material at hand embittered many an exhibitor toward what he regarded as the mischievous meddlesomeness of women in general. It was the ladies who first attacked and criticised and objected to films. They were responsible for the censors. Their clubs and committees seemingly went out of their way to find flaws in everything from posters to ventilation. Even the few men who aided and abetted their crusades were invariably of the feminine type, and did not relieve the apparent responsibility of the sex.

The exhibitor who is doing the best he can is justified in resenting criticism. Being condemned for his failure to do the very thing he wanted to do, and would have done if he possibly could, has left a bad taste in his mouth. He has come to the conclusion that the feminine busybodies who harassed him were best ignored, and that the investigations of women's clubs are to be regarded as only one more annoyance.

Nevertheless, the average picture today is surprisingly near to the thing that the women demanded years ago. Gradually, with or without conscious effort, the industry has adapted itself to the feminine specifications. As usual, woman has had her way.

Feminine taste in pictures averages higher than masculine taste. It is also, strange to say, more reliable. Ask a man what kind of pictures he would enjoy seeing, and his answer will be influenced by his personal hobbies. You will get as many definitions of what constitutes an interesting picture as there are subjects in the catalogs of labor and sport. Ask women the same question and the answers will show only a few variations. The great majority will want clean, romantic drama. A respectable minority will ask for travel pictures. The highbrow few will want some sociological stuff. But a big proportion, if not all, will hastily interpolate a request for children's programs—something that the average man would never think of even though he be a father.

It is also a fact that should be self-evident, but is frequently overlooked by exhibitors, that feminine attendance is greater than masculine. How much greater—what the proportion of male to female audience is—we doubt if one exhibitor in ten knows to a certainty. And yet that is one point on which every theater manager should have definite information. Out of six thousand admissions a week, are there three thousand men and three thousand women, or one thousand men and five thousand women, or what is the ratio?

And then—of the total number of men, how many came at the request or insistence of their womenfolk?

The greatest merchants of the world made their success through a keen appreciation of the fact that women do the world's buying. And particularly are they responsible for the expenditures that are charged to amusements. The two dollar staged play that depended upon the patronage of the commercial traveler and his customer, or the summer amusement park that relied for revenue upon the youths of the Main Street Athletic Club, would hardly last until next month's rent came due.

One of the biggest troubles the early exhibitors of pictures had was getting rid of the notion that a shooting gallery, a pool room and a picture theater all should subsist upon the same kind of patronage. A good many of them learned better only after the show had closed. closed.

So if the ladies have made a lot of bother with their high strung ideas about pure pictures, and clean air, and all the other details that go to make up a modern show, it cannot be denied that the result has been all for good. And it was all in the way of natural evolution, too; for, as we tried to point out, the shows belonged to them in the first place. The exhibitor who tries to deny or ignore the influence of women upon his screen and his house is headed toward disaster.

True, their best influences have had their drawbacks, like everything else. With the charming illogicality of the sex, they have pushed and helped the exhibitor into building up an expensive children's program, and then have kept the children home. They have publicly criticised and condemned his shows sight unseen. They have persuaded him to change his service, and then calmly ignored his pleas for patronage. What they do is generally in the name of humanity, and they expect humanity to support the show—it is not up to them.

But in spite of all that, the picture show today is a far better thing than it ever could hope to be in a strictly man's world. The feminine influence has brought subtle acting and artistic settings and refined stories; it has encouraged a return to nature in pictures; and best of all, it has given twenty million children a chance to see inspiring, encouraging, understandable and wholly delightful stories without words.

When all the exhibitors realize that the women's influence is the dominant and compelling influence back of all screen success, the day of the censor will be over and the motion picture man will take his place in the council of the great.

Why They Close

NO ONE of prominence can publicly quote statistics or mention conditions of the motion picture industry that compare unfavorably with past statistics and conditions, but that somebody gets them wrong. We are supplied with a recent newspaper editorial that reads like this:

> W. A. Brady, president of the National Association of The Motion Picture Industry, says the "movies" are on the wane. Statistics from twenty leading cities show a decrease in the number of theaters and a decrease in the seating capacity of those remaining. There are probably two reasons for this decline. The leading stars have commercialized their acting and lost public sympathy and support. The business has gravitated to pandering to a low taste. A majority of the firms shown are society plays in which human frailty is depicted. This palls upon the public and other forms of diversion are taking the people's spare time and money.

The newspaper is of no particular importance, and we forbear to mention its name. It serves merely to illustrate how the unfortunate press tendency to jump at conclusions may work against the truth.

It is the quality of showmanship of the exhibitor that has not kept pace with the rapid refinement of the people's demands. The disappearance of a certain percentage of the theaters, and the increasing prosperity of a certain percentage of those remaining, is due to nothing but the old, familiar law of survival. The unfit are being eliminated. It matters little whether their unfitness comes from lack of capital or lack of aggressive showmanship. It all simmers down to the question of business ability; for the showman who is fitted to succeed will soon remedy a lack of capital.

There is nothing unusual or alarming in the condition. The same thing happens in practically all industries. Competitive strife in a field that invites into its glittering and dream-fed circle the inexperienced and the incompetent from all other fields, will soon eliminate those who lack in pluck or luck. The mystery is that half of them have not quit before this. They would if it were not really such a good business—in spite of their complainings.

Good business, that is, for those who have the strength and the talent to get away with it. It is no longer a good business for the outcasts of other businesses, and we do not want it to be.

Alice Joyce—the girl on the cover —and Harry Morey appear on

April 16 in this splendid new Vitagraph Blue Ribbon, "Her Secret."

ROOSEVELT APPLAUDED IN FILM

"Womanhood, the Glory of the Nation" is Presented to New York by Commodore Blackton With Unusual Success.

"The most enthusiastic opening of the whole theatrical and screen season" is the way one newspaper commentor spoke of the premiere of the Greater Vitagraph's preparedness spectacle, "Womanhood, the Glory of the Nation," at the Broadway theater on Sunday night, April 1.

The big production was greeted by a capacity audience composed of representative men in public life. Among those present were Enrico Caruso, William Fox, Lewis J. Selznick, Carl Laemmle, Rear Admiral Charles D. Sigsbee, Comptroller William A. Prendergast, Brigadier General J. L. Chamberlain, District Attorney Charles Albert Perkins, Judge Samuel Seabury, Admiral and Mrs. Marix, Former Postmaster General Frank H. Hitchcock, Commodore and Mrs. J. Stuart Blackton, Mr. and Mrs. E. H. Sothern, Colonel John H. Foote, Henry A. Wise Wood, Percival I. Hill, Colonel O. B. Meacham, William A. Brady, Robert Davis, Ingalls Kimball, M. H. Mark, Colonel Sydney Grant, Peter Clark MacFarlane, Mrs. Joseph Duveen, Gellett Burgess, Henry Birrell, Samuel W. Fairchild, Dr. Rumley, Andrew B. Humphrey, Henry Melville, Mr. and Mrs. Walter W. Irwin, Arnon L. Squires, Mr. and Mrs. J. R. Drexel, Mrs. R. C. Penfield, Benjamin J. Hampton, J. D. Hampton, Ellis Parker Butler, Penrhyn Stanlaws, Paul West, J. E. Brulatour, David Bispham, W. C. Church, Russell Doubleday, George Randolph Chester, Mr. and Mrs. Thomas Dixon, Henry L. West, George C. Tyler, Mrs. James Speyer, Hudson Maxim, Daniel Frohman, Ogden Reid, Republican State Chairman Frederick C. Tanner, Major General John S. Eddy, Arthur Train, P. A. Powers, and Count A. Casella Tamburini.

The photo-spectacle, which depicts the awakening of America through industrial and military preparedness, was received with unusual evidences of approval. The appearance of Ex-President Theodore Roosevelt, who is seen in a number of the scenes, was the occasion of a tremendous outburst. The audience laid conventions aside, stamping and cheering with wild enthusiasm.

During the intermission Commodore J. Stuart Blackton appeared. Commodore Blackton thanked his many assistants who aided him in the making of "Womanhood, the Glory of the Nation" and then spoke on the purposes of the production. Commodore Blackton said that he conceived the idea for the picture a year ago and that he had gained from Colonel Roosevelt and Major General Leonard Wood their approval of its value in behalf of national preparedness.

All the preparedness and patriotic organizations are co-operating in the showing of "Womanhood, the Glory of the Nation." Monday evening, April 2. was Security League Night; Wednesday evening, April 4, Military Training Camp Association night; Thursday, April 5, Daughters of the American Revolution Night; and Saturday, April 7, Junior Division Military Training Camp Association Night. The second week of the

Scenes from "Her Secret," Vitagraph Blue Ribbon starring Alice Joyce and Harry Morey. Available April 16.

production's run will number seven special organization evenings.

The Vitagraph company is co-operating with the various societies in special exercises. Each organization is having a special speaker on its evening. The United States government has ordered that a recruiting officer be stationed at the theater every afternoon and evening, thus officially recognizing the value of the production's preparedness propaganda. The Boy Scouts of America are appearing several evenings each week, demonstrating the work of that organization.

"Womanhood, the Glory of the Nation" won unusual comments from the newspaper reviewers. "The opening of the picture was attended by one long gale of enthusiasm," said *The World,* which further commented upon "the battle scenes of marvelous pictorial effectiveness."

Supplies Clean Pictures Need

Edison Conquest Pictures are based on one idea, which dominates every production, although the productions themselves show a wide variety in manner and matter. The idea is nothing more nor less than clean pictures. These new screen stories to be released by Forum Films, Inc., will not be of the milk and water type, but of the red-blood type—clean, live, vital stories, pulsing with action and interesting not only to the children but to the entire family.

Adaptations have been made of many good stories which have been favorites among boys and young men readers. A great many of these favorites have heretofore been noticeably absent from the screen, where they should prove, if anything, more interesting than when they were between book covers.

The first program of Forum Films, Inc., will include "The Half Back," a picturization of Ralph Henry Barbour's story of school life and football; "Captains of Tomorrow"; a dress parade of cadets at the United States Military Academy, West Point; "The Dinosaur and the Baboon," presenting a new group of animated manikins; "The Sea Horse"; "A Vanishing Race," and "Puss in Boots."

Robert Louis Stevenson's "Kidnapped," will be among the early releases, as well as "Your Obedient Servant," an adaptation of Anna Sewell's "Black Beauty." "For the Honor of the School," by Ralph Henry Barbour; "Gallegher," by Richard Harding Davis, and other boy classics that will lead boy and man along "the open road to romance and knowledge."

That the public is ready for the idea upon which Edison Conquest productions are based—clean pictures—is being made very apparent by the voluntary enthusiastic endorsements received daily from women's clubs, colleges, social workers and educators all over the country. The general public, too, will be found in a most receptive mood, it is believed. They are recoiling from sex plays. Perhaps the screen intrigues and amours of the omnipresent vampire may have satisfied the average picture patron one time. A little later they cloyed. Finally, they have nauseated. The day of clean pictures has arrived, and Edison Conquest films could not be given to the public at a more auspicious time.

$1,000 Greater Vitagraph Prize

Greater Vitagraph is offering a prize of $1,000 in cash to the man, woman or child writing the most practical and constructive article on "How America Should Prepare."

The contest has no restrictions. It is open to every person of every age and nationality. The judges will be Admiral Charles D. Sigsbee, U. S. N.; Retired General Horatio C. King, Hudson Maxim, Alan R. Hawley, president of the Aero Club of America, and Commodore J. Stuart Blackton, director-general of Greater Vitagraph and co-author and producer of "Womanhood, the Glory of the Nation."

The Vitagraph Company announces that ideas—practical suggestions—are the only things that will count in the award. Rhetoric and diction will not be considered.

The contest will close on July 4, 1917, and announcement of the prize winner will be made August 19, 1917. Essays should be mailed to the Greater Vitagraph, Contest Department, 1600 Broadway, New York City.

The contest is being given nation-wide publicity in the vast campaign connected with "Womanhood, the Glory of the Nation," now running at the Broadway Theater in New York and at the Strand in Washington, and in many theaters throughout the country. Folders, giving details of the contest, are being widely distributed. They will be given out at all theaters where "Womanhood, the Glory of the Nation" is presented.

Buck Connor, Bill Hart and Thomas H. Ince talking things over at the Ince plant. Buck is the author of the Texas ranger stories in which Bill will next appear.

No Horace, this is not one of the Cubs' preliminary games. It's Charlie Ray in "The Pinch Hitter." And it looks about as good as a real game from the grandstand.

COMING MUTUALS

Charlie Chaplin in "The Cure" and Mary Miles Minter in "Environment" on Schedule for Week of April 16

"The Cure," the tenth Mutual-Chaplin special, two-part comedy, will be ready for the public on April 16.

The theater man needs no special "stunt" to attract the crowds when Charlie is the headliner—all he needs is to make a big display of the name of Charlie Chaplin to let the people know the time and the place and they will all be there. Chaplin's name is sufficient—the people themselves will do the rest.

April 16 also brings Mary Miles Minter in "Environment," a story laid in a New England village. Miss Minter is another star whose name will bring the crowds. This picture will hold a special attraction for high school pupils as it deals with the graduation exercises and the life of the young people of the village.

"The Single Code," schedule for April 16 is the second of the Crane Wilbur series and treats, as the title suggests, with the question of whether there should be a single code of morals for both men and women. This will be best advertised from the problematical standpoint—the asking of questions which will arouse a discussion on this subject. A special letter of announcement to women telling them the nature of the plot will be sure to bring a full house.

"A Double Steal," the second chapter of the Helen Holmes serial, "The Railroad Raiders," comes on April 16. Play up the high lights of the release, the stealing of jewels from a private car, the dynamiting of the railroad track in front of a special, the hold-up of a Pullman, a police raid on the gang of thieves, and a splendid hand-to-hand fight between Helen Holmes and one of the members of the gang. These will arouse keen interest in this chapter of the serial.

"Shorty Lays a Jungle Ghost," the fourteenth story of the "Adventures of Shorty Hamilton" series, will be ready April 16. The scenes of this picture are laid in the Philippine Islands and show some splendid fights in a Filipino uprising. In the conflict Shorty kills the leader with the same spear which has been used to kill Anita Keller.

The fifth of the "Jimmie Dale, Alias the Grey Seal," were originally magazine stories and have been gathered series, entitled "The Fight for Honor," will be released on April 20. Now that the people have become intensely interested in these stories further incite their patronage by co-operating with a book store in the sale of Frank L. Packard's book "Jimmie Dale, Alias the Grey Seal." These

Mary Miles Minter in two scenes from "Environment."

in book form. A good window display and a slide on the screen announcing the book sale will be of mutual benefit.

Three Comedy Offerings

The second Strand comedy, "When Mary Took the Count," goes to the screen on April 18. Billie Rhodes and Jay Belasco are the featured players, and a big wedding is one of the important scenes of the picture.

On April 19 comes the Cub Comedy featuring George Ovey and entitled "Somewhere in the Mountains."

The Vogue Comedy released April 21, "Masked Mirth," features Ben Turpin.

"Mutual Tours Around the World," released April 17, shows views of Russian Caucasia, Copenhagen, Denmark, and Salzburg, Austria.

"Mutual Weekly" comes on April 18 and "Reel Life" April 19. The six topics making up "Reel Life" are "New Legs for Soldiers," "Fishing Through the Ice," "A Traveling Dairy,"-"Making Iron Pipe," "A Vest Pocket Water Sterilizer," and "A Mock Bull Fight."

General Organized in Canada

A new company which will distribute in Canada the same product handled by the General Film Company in the United States has been organized and will be known as the General Film Company of Canada, Limited. Its headquarters will be in Montreal and it will have branches throughout the Dominion. The business of the company will be conducted from the main office at Montreal. The officers of the company are: President, T. A. Hubley; vice-president, Harold Bolster; secretary and treasurer, T. Coppelman. The directors are T. A. Hubley, Edward English, Harold Bolster, W. F. Rodgers and W. M. Gulick. The General Film Company of Canada, Limited, is the result

Uncle Sam recruiting soldiers at Universal City. The only motion picture studio recruiting station in the world. Left to right: Sergeant L. E. Lee, talking to Fred Church, leading actor, who declares "he is ready." Private I. G. Fenwick and Jack Curtis, another player, reading the poster. At extreme right Sergeant Allen Watt, of the Hollywood Coast Artillery, and an assistant director, is an interested spectator.

of a desire upon the part of the executives of the General Film that its Canadian business be handled by men who are personally interested in the organization and in close touch with local conditions. T. A. Hubley, who becomes the president, is a Montreal business man of many years' experience in the paper business. He organized and conducted the Howard Smith Paper Mills of Montreal and is known as one of the most successful business executives in Canada.

FAIRBANKS PICTURE FINISHED

"In Again—Out Again" to be Released April 30. "Doug" at His Best in Artcraft's Newest Offering

The initial Douglas Fairbanks production, "In Again—Out Again," to be released by the Artcraft Pictures Corporation, has been completed at the New York studio on West Fifty-fourth street, where the concluding scene was taken last week. The film is now being cut and assembled and it is expected, will be entirely complete in the course of a few days.

"In Again—Out Again," it is announced by Walter E. Greene, president of the Artcraft Pictures Corporation, presents the April offering from this organization and will be released on the 30th of this month. A typical Fairbanks play, this picture discloses the smiling "Doug" at his best in a timely story of rapid-fire theme with many surprises from the pen of little Anita Loos, the clever Fairbanks scenarioist. The scenes of the photoplay are located in and about rural New Jersey and present the romantic and spectacular career of a young blood who goes through many trials and tribulations to win the girl of his choice, portrayed in the inimitable Fairbanks manner. Strange to say, this young man finds it more difficult to keep in jail than out of it, and various unexpected twists to the story are carried out effectively.

Weekly Carries Appeal for Volunteers

To aid the government in its call for volunteers the "Mutual Weekly," in its next issue, No. 118, will carry a pictorial appeal for men to volunteer for the Naval Reserve Force. This is distinct from the regular navy, being for the mosquito fleet and other auxiliaries.

"THE EASIEST WAY"

Film Adaptation of the Belasco Drama with Clara Kimball Young to be Shown at Rialto Theater, New York

The Selznick-Picture presenting Clara Kimball Young in Eugene Walter's famous American drama, "The Easiest Way" takes place next week at the Rialto Theater on Broadway, New York. Manager S. L. Rothapfel has viewed the picture and was so enthusiastic in his praise that he agreed not to change a single title or cut a foot of the seven reels of film as turned over by the director, Albert Capellani.

The play itself was originally produced by David Belasco.

Director Capellani has adhered closely to the original drama with the addition of introductory scenes to establish the heroine's character and carrying out the story to its logical conclusion which was only hinted at in the play itself. The cast surrounding Miss Young is an exceptionally strong one including Joseph Kilgour, the distinguished Broadway player, in the role he originated in the Belasco production; Rockcliffe Fellowes, Louise Bates, Cleo Desmond, Mae Hopkins, George Stevens, Frank Kingdon and Walter McEwan.

"Birds' Christmas Carol"

The Frieder Film Corporation, Chicago's most recent addition to its ranks of producing companies, announces that it will withhold the immediate release of its initial offering, "The Birds' Christmas Carol," founded on Kate Douglas Wiggin's celebrated story. The big feature was scheduled for sale on the state rights plan this month.

Said I. M. Frieder, president of the company, "In the first place 'The Birds' Christmas Carol' has vastly surpassed our most sanguine expectations. It is easily worthy of much more exploitation than we could possibly give it if we were to market it immediately.

"All of the sublime pathos and irresistible humor of the manuscript have been retained by Lule Warrenton, who directed the picture. The work of little four-year-old Mary Louise was a delightful surprise."

"The Girl Philippa" Sells Fast

The splendid metropolitan receptions accorded Greater Vitagraph's "The Girl Philippa" with Anita Stewart in the star role are now being reflected in the avidity with which it is being booked in the smaller cities.

An example of the cumulative verdict of excellence upon this picture exists in the success of A. H. McLaughlin of the Chicago branch of Vitagraph-V. L. S. E. in obtaining bookings during a hurried trip through the section adjacent to Chicago. He returned in ten days with substantial bookings in eight towns including such important ones as Bloomington, Danville, Aurora, Galesburg, Moline and Rock Island in Illinois, and Burlington, Ia., and Anderson, Ind.

There is a decided military atmosphere in Edison's "The Law of the North," released through Kleine-Edison-Selig-Essanay, that is especially appealing in these days. Canada's police rangers of the frozen north figure prominently in this stirring drama in which Shirley Mason is featured.

Unusual Publicity Campaign

GOLDWYN ADVERTISING ENDORSES MOTOGRAPHY AND OTHER JOURNALS

AN advertising and promotion campaign that has attracted much attention in the film industry, both among exhibitors and manufacturers, is that of the Goldwyn Pictures Corporation. That campaign, of course, is the Goldwyn corporation's voice with which it hopes and expects to reach the showmen of the nation.

The purpose and intent of this company's campaign, an analysis of portions of its campaign and the results obtained to date are set forth for several reasons:

First: Because Goldwyn is a new company, less than five months old, and its printed sales effort can be revealed from its initial step.

Second: Because it discloses a new and undeveloped method of film salesmanship.

Third: Because it has proved in a striking way the power and value of the film industry's newspaper and trade journals in their advertising and editorial "reach."

Market No Un-Made Product

Inaugurating a campaign ten months before its company planned to market a picture, this office has, in no instance, attempted to sell a product as yet unmanufactured. In sequence it has revealed to exhibitors the name values of the Goldwyn owners, their stability, their record of sound business ethics in their previous ventures and business, and the successes these men have achieved in related fields of amusements. Summarized into a sentence the argument of this phase of the campaign has been that men who have made fortunes for themselves in screen and stage productions will make money for exhibitors.

Following this came a sequence of advertisements designed solely to reintroduce and further popularize the names of the Goldwyn stars, with the hint of other stars to be announced in addition to Goldwyn's first five—Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy. This also was purely personal advertising, as no production except "Thais" has been announced by name.

Exhibitors Aid in Policies

In between these two phases of the campaign there has been introduced a constant element of "exhibitor appeal." In other words exhibitors have been invited regularly to assist the Goldwyn executives in outlining the methods of organization to be employed by the company. The response to these appeals has been large and will be described at a later point in this article.

In its work of flotation and promotion Goldwyn has made use of the following mediums under two classifications:

ATTACKING COLUMN—A

Moving Picture World, N. Y. Morning Telegraph, Motion Picture News, Exhibitors' Trade Review, Motography, The Dramatic Mirror.

ATTACKING COLUMN—B

Variety, The Billboard, The Clipper, Dramatic News, Exhibitors' Herald, New York Review.

Goldwyn's heavy guns have been fired through the six mediums of the first column and its supporting artillery at intervals through the medium of the second column.

Goldwyn set out to build confidence and respect. Its copy has always been positive, never negative. It has steadfastly declined to compare its methods or plans with those of other companies. Aware of the existence of certain evils in the trade, Goldwyn has merely declared that the perpetuation of such evils will find no place in its scheme of things.

What has this campaign achieved? The time has come for the answer:

Twenty Thousand Letters Received

In five months Goldwyn has received, solely as a result of its trade journal advertising, just under twenty thousand letters from exhibitors and distributing fac-

Straight down below you see the top of Robert Harron's head — and the rest of it— leaning intently toward Mae Marsh. It's a scene from her second Goldwyn production.

The pretty and pathetic little lass under the wing of her lover above is Marguerite Marsh, sister of the noted Mae.

Here is a new view of Mae Marsh's unique and mobile features. Her pictures will be exploited by Goldwyn by means of the unusual advertising policies outlined in the above story.

tors. Every one of these letters has been answered with specific relations to the town, city, theater (and ofttimes neighborhood) from which it came.

Goldwyn now has in its files a hundred or two less than 6,000 booking reservations. Naturally, all of these reservations are filed by exchange zones, adhering for the moment, to the traditional exchange cities selected by the majority of the companies in the industry. From the time of the first inquiry all of these exhibitors, unduplicated, of course, are placed on Goldwyn's own mailing lists for promotional matter and announcements, and to receive far in advance pictorial and cut matter for use in their house programs, if they care to make such use of it. Thus has Goldwyn reached out beyond the exhibitor and been able to introduce itself to the ultimate consumers—the American public.

The daily newspaper, magazine, pictorial and foreign campaigns are each as comprehensive in their way as the one described here, but bear no relation to that conducted solely through the medium of the film trade's great publication.

Conservative Advertising Copy

Explanation should be made here that all of the Goldwyn advertising for the trade journals has been in direct contrast with all surrounding advertising. In appearance it has been kept light and dignified. It has shunned comparisons and avoided exaggeration as one would avoid a plague subject. At no time has it taxed the credulity of the exhibitors who are asked to read it and the editors who are asked to print it. For the future, the intention to invest it will still further individuality and distinction, but most important of all, with *believability*.

Splendid Settings in Goldwyn Play

Maxine Elliott, a beauty of world-wide reputation, may congratulate herself upon being the star selected by Goldwyn to introduce a noteworthy innovation into motion pictures.

When Miss Elliott makes her film debut, audiences will notice instantly that her production is unlike anything they have ever seen before on the screen. Just what this difference is will be quickly discernible. It will be in the "sets," or the scenic environment of the picture.

Goldwyn's has engaged Arthur Hopkins, Hugo Ballin and their associated artists who have devised an entirely new method of scenic investiture. These skilled experts, as the Elliott picture will reveal, have succeeded in transferring the actual atmosphere of refined homes, offices and public places to the screen. This innovation brings an air of reality into pictures and alters the entire atmosphere that invests them.

Special Booking for "Honor System"

Offers of unprecedented rentals from exhibitors of the metropolitan district have caused the Fox Film Corporation to make a radical innovation in the handling of its big ten-reel sensation cinamelodrama "The Honor System."

Many offers of from $3,000 to $4,000 per week for "The Honor System" have been received and in response the Fox Film Corporation has established a special booking department for the city of New York and the states of New York and New Jersey. The booking for this territory will be in charge of Carey Wilson, who will have his offices on the fourth floor of No. 130 West 46th street, New York.

The state right proposals will be handled by Winfield Sheehan, general manager Fox Film Corporation, who has already had propositions aggregating $400,000.

"The Honor System" received great praise from the New York newspaper and trade press.

"The Honor System" was directed by R. A. Walsh and shows in every scene the genius of its creator. Included in the cast are such well known screen stars as Gladys Brockwell, Miriam Cooper, Milton Sills, George Walsh, James Marcus, Charles Clary and Arthur MacKay.

For the past two months exhibitors have been visiting the Lyric Theater several times a week to see the picture and all agree that it will be a box office sensation in any picture house in which it is shown.

Lillian Walker in "Sally-in-a-Hurry"

A Blue Ribbon feature from Greater Vitagraph that will soon be released is "Sally-in-a-Hurry," a comedy drama from the pen of A. Van Buren Powell with Lillian Walker starred. This picture is noted for the appearance of Miss Walker in a sprightly role such as she had in her success "Green Stockings" and in "Kitty Mackay," her latest current release.

The story, directed by Wilfrid North, has a delightful Cinderella atmosphere, dealing with the dreams of a beanery waitress about her fairy prince which come true after she incidentally manages to save him from the machinations of a gang of crooks.

A rich vein of comedy runs all through the story, giving Miss Walker excellent opportunities for fetching action in both tenement and high life surroundings. Donald Cameron is her leading man, while Eulalie Jensen, Thomas Mills, Wm. Shea and Mrs. West—all favorites—are in the cast. This, it is believed, will be one of the most popular Lillian Walker pictures released through Vitagraph-V. L. S. E.

Echo of Russian Revolution

Kleine-Edison-Selig-Essanay reports renewed activity in inquiries from exhibitors for Edison's "The Cossack Whip," featuring Viola Dana. Many of the direct causes leading to the revolution are vividly brought out in this picture and the theme is especially timely at this moment.

No wonder the kid is scared. He thinks it's his ugly granddad come to see him again. Gloria Swanson is the fond mother and Teddy is the granddad. They are all members of Mack Sennett's Keystone family.

NEW PLAN FOR DEPOSITS

Minneapolis Exhibitor Designs New Arrangement for Use in Northwest—Appears to Suit Both Exhibitors and Exchangemen

DAVID G. RODGERS of Minneapolis has brought forth a plan on advance deposits which seems to be generally suitable to exhibitors and exchange men both.

While exhibitors were voicing complaints and exhibitors' organizations were adopting resolutions of condemnation against the advance deposit system, Mr. Rodgers took the bull by the horns in his characteristic manner and evolved a working plan for discussion.

David G. Rodgers of Minneapolis, author of a new plan on deposits.

Dave Rodgers, by the way, was the first president of the Motion Picture Exhibitors' Corporation of Minnesota, which is now known as the Motion Picture Exhibitors' Corporation of the Northwest.

He has been a director on the executive board ever since and is chairman of the convention committee for the Northwest gathering scheduled for Minneapolis May 1, 2, 3.

The advance deposit plan of David G. Rodgers was unanimously adopted by the Motion Picture Exhibitors of the Northwest in meeting assembled and is as follows:

THE RODGERS' PLAN ON DEPOSITS

This agreement made by and between the Motion Picture Exhibitors' Corp. of the Northwest, party of the first part, and ....., party of the second part, witnesseth:

Whereas, party of the first part is an association of motion picture exhibitors through the Northwest and the party of the second part is engaged in the manufacturing, exchanging or releasing of motion picture films:

Now, therefore, in consideration of the sum of one dollar and other good and valuable considerations, in hand paid to said party of the second part by party of the first part, receipt whereof is hereby acknowledged, the party of the second part hereby agrees not to demand or require any deposit from any of the members of the party of the first part by reason of the renting or leasing of any motion picture film from said party of the second part by such member of the party of the first part,—provided, however, that such member is of financial responsibility, and it is further understood and agreed that in the event the member of the party of the first part has no financial standing and is not considered a good financial risk, then the party of the second part may demand deposit in advance from such member, not to exceed ten days' rental of the film sought to be leased by such member.

Said deposit may be either made in cash or by the giving of a surety bond or in the nature of a guarantee executed by two other parties of financial responsibility but that said deposit, bond or guarantee shall be either returned or cancelled by the party of the second part upon the fulfillment by such member of the terms of the contract of leasing, and it is further agreed that party of the second part shall enter into an agreement in writing with said member whereby party of the second part agrees to fulfill their part of the contract and that said contract shall provide that in the event of the failure of said party of the second part to perform all the terms and conditions of said contract on their part to be performed, said deposit, if any, shall be immediately returned to such member and in the event that a bond or guarantee was given, that the same be null and void.

Exhibitor Cannot Cancel

It is further agreed that if any member of the party of the first part contracts for or rents a certain film to be run on a certain day or days at his theater, such contract cannot be cancelled and said member will be required to pay the rental on such film whether the same is run or not; unless such member shall give party of the second part not less than ten days' notice in advance of his intention to cancel said contract of rental.

It is further understood and agreed by and between the parties that in the event any film or picture or series or serial is prohibited by either the mayor, police or council of any city, town or village, the member of the party of the first part exhibiting such film or picture shall be required to pay as rental for such film or picture only for the time film or picture has been actually exhibited, on the basis of a daily average rental of said film or picture, for the time contracted to run the same.

It is further agreed between the parties that where a member of the party of the first part contracts for a serial or series of pictures running for a period of several weeks or over, in episodes of two or more reels each week, the same shall be considered as one picture or film and the same cannot be cancelled by such member within less than ten days of the running or exhibiting of the first series or episode and such member shall be required to pay for all unrun episodes or pictures after entering upon the exhibition of any part thereof.

Party of the second part further agrees to return to all members of the party of the first part all money now held by party of the second part, its agents, branches, or exchanges, as deposits heretofore received from members of the party of the first part. by party of the second part, and the party of the first part agrees that it will at all times assist the party of the second part in enforcing its contracts made with members of the party of the first part, provided the same are in accordance herewith and to co-operate with party of the second part in any manner whatsoever, for the mutual benefit of both exhibitor and producer.

In witness whereof, we have hereunto set our hand and seal this 28th day of February, A. D. 1917.—*David G. Rodgers, Chairman of Committee.*

Successful Children's Shows

Children's shows in Nebraska have been developed to a point of real profit by exhibitors so that they are given the same attention nowadays that regular shows formerly had. Manager Robert Shirley of the Muse Theater, Omaha, announced "Laugh Day" recently. The program was two comedies, "Wild Animals at Large," "Bowling Contest," "Borrowed Sunshine," and the colored film "Water Scenes in Belgium."

The same day was "Bird Day" at the Strand, where Manager Thomas held capacity houses, with a bird film and a short talk by a local bird authority. Caged birds were on the stage as a part of the decorations. Another Saturday in the Strand was made "Boy Scout Day." Nearly 250 members of the local boy scout troops attended and gave a fife and drum drill. The picture shown upon that occasion was "The Adventures of a Boy Scout."

Reports from various parts of the country echo the success of the children's shows in Nebraska. The following are some of the longer pictures for young people, recommended by the affiliated committees for better films, a section of the National Committee for Better Films, Seventy-fifth avenue, New York City.

Bluebird—"The Mysterious Mrs. M."; Vitagraph—"Kitty Mackay"; K. E. S. E.—"Skinner's Dress Suit," "Little Shoes"; Metro—"The Promise," "His Father's Son"; Paramount—"The Fortunes of Fifi"; Triangle—"The Americano," "Jim Bludso"; Mutual—"Easy Street," "The Gentle Intruder"; Fox—"A Child of the Wilds," "A Tale of Two Cities"; World—"Mothers of France"; Artcraft—"A Poor Little Rich Girl."

"A Lovable Thief," a lively drama in three acts, is being filmed at Universal City by Ruth Stonehouse, who also plays the featured lead.

TO FILM "ESCAPE KING"

Williamson Brothers Secure World-Famous Houdini for Appearance in Big Picture—To Perform Specatcular Under-Water Feats

Houdini, hero of thousands of challengers and the creator of many miraculous escapes and inexplainable feats, has accepted the offer of the Williamson Brothers and will be featured by them in an international drama of thrills in the air, on land, and under water.

Houdini, who has broken out of all kinds of prisons and shackles, and who is to appear in a big Williamson submarine picture.

Has Houdini, called the superman, mastered the fourth dimension? Has he the power to project his material body through solids? A scientist, J. H. McKenzie, in his latest book, "Spirit Intercourse," published by Simkin Marshall, Hamilton Kent & Co. of London, devotes considerable space to Houdini and declares that he can dissolve his body into "psycho-plastic matter" by the simple process of "dematerialization."

Whatever merit there is in this explanation, it is to be put to a very definite test, the Williamson Brothers announce. When their big picture is taken in the clear waters of the West Indies, Houdini will endeavor to demonstrate that he can escape from the Williamson tube without breaking through the two inch glass, five and one-half feed in diameter that forms the window of their steel chamber in which the camera operator sits. Houdini states that he can turn the trick without permitting any water to enter the chamber or the flexible metallic tube leading down to it; in fact, his challenge includes that condition. Houdini has this to say:

You can quote me as stating that I realize perfectly well the hazardous nature of my exhibitions, and I never know until I have successfully completed one of my feats, such as being handcuffed, nailed into a wooden box with leaden weights attached, and dropped over the side of a vessel to free myself if I can, just whether I will ever set foot on land again.

Another reason for my enthusiasm over the undoubted success of this production, not because I am to be featured in it, but because the whole idea of it is so big, is this:

Throughout the world and especially in India, China and those countries where magic and sorcery have been held in the highest reverence and practiced for countless thousands of years, I have a following that is enormous. Having appeared in all the countries of the world, not once but several times, I am especially keen to have my pictures exhibited in those countries, and as I understand the policy of the Williamson Brothers, special representatives will exploit this picture simultaneously all over the world with its release in this country.

Over 15,000 miles of travel, I am told, will be required to secure the action of the story and I am quite convinced, considering the money to be given me for my services, that this picture will cost in the neighborhood of a half-million dollars to make.

Herbert Rawlinson is being featured in a five-act Universal production entitled "Hands Up."

NEW PICKFORD FILM

"A Romance of the Redwoods" Now Being Completed in California Under De Mille's Direction. To Be Released May 14.

Closely following the announcement which involves its affiliation with D. W. Griffith, the Artcraft Pictures Corporation, through its president, Walter E. Greene, offers another big surprise for the trade as well as the general public, which links the art of two of the screen's greatest factors, Mary Pickford and Cecil B. De Mille.

For some time past Miss Pickford, following the completion of "A Poor Little Rich Girl," has been appearing before the camera in California under the personal direction of Cecil B. De Mille. This fact presents another triumph for Artcraft in keeping with its previous important announcements affecting such celebrities as D. W. Griffith, Mary Pickford, Douglas Fairbanks and George M. Cohan.

The new Pickford vehicle will be released under the title of "A Romance of the Redwoods," and is now rapidly nearing completion. A western subject of full-blooded, dramatic action, it presents "Little Mary" in a role that is entirely different from anything in which she has ever appeared on the screen. The story was written by the famous director himself in collaboration with Jeannie Macpherson, and discloses a wealth of typical Pickford incidents of particular heart appeal. The settings are of the days of '49 during the time of the big gold rush. Mary Pickford, as Jenny Lawrence, a little New England miss, journeys to the west in search of her only relative, an uncle. Before she is aware of it, she falls in love and as a result becomes enmeshed in serious complications. Various clever twists to the story afford surprises that add greatly to the general merit of the subject. It is expected that this play will be entirely completed in the near future and the release date has been set for May 14, following Douglas Fairbanks in "In Again—Out Again," the April release for Artcraft.

"Darkest Russia," a forthcoming World-Picture Brady-made, has an exceptionally timely topic. The scene is laid at first in Petrograd and later in the mines of Siberia. Social and political conditions against which the present revolution in Russia was aimed are shown in this play as a background for the love story of a young Jewess and the son of a noble family. Alice Brady is the star and John Bowers plays the principal male role.

Mary Pickford preparing for a scene in the Artcraft play she has just completed in California, "A Romance of the Redwoods."

The Exhibitor and the Newspaper

BY PETE J. SCHMID

(Publicity Representative, Artcraft Pictures Corporation.)

HAD there been newspapers back in the old fig-leaf days there is little doubt but that Adam would never have fallen. He would have read column after column about the "initial appearance" of Eve, for had there been a newspaper there would have been a press agent and had there been a press agent, the newspapers would have heralded wide the coming of the first woman—provided there was no war news to crowd out good cigarette-inspired press matter. Then at least, the old boy would have had a chance for he would have been placed on his guard, inasmuch as any press matter, no matter how true, is read with suspicion—'tis sad to relate.

Just as Adam fell because of the fact that there were no newspaper notices, so have exhibitors fallen because, as far as their advertising was concerned, there were no newspapers. Far be it from me to contend that the newspaper is the only advertising medium in the world. However, little P. J. does feel that the newspaper should receive a goodly portion of the money which Mr. Exhibitor has safely stowed away in the bank in behalf of the advertising and exploitation of his show.

The showman would as much think of opening in a city without relieving himself of some hard-earned cash in the way of newspaper advertising as he would of giving the understudy the star's dressing room. Among the exhibitors throughout the country today are some of the greatest showmen since P. T. Barnum drew aside the flap of his big tent.

Never has an institution grown so rapidly and to such an extent as the motion picture. It is only to be expected that many in the picture industry could not keep stride with its rapid advance. Many established showmen have come into the game; many showmen by nature but of other business association have become affiliated with the screen, and many successful men who were not showmen have enlisted in the vast army of the cinema. The first continued their experience as showmen and in various cases, increased their efficiency as such as a result of the silent art; the second learned showmanship quickly inasmuch as it came naturally, and the third laboriously took up the art of showmanship, some becoming successful despite themselves, but many falling by the wayside.

Exhibitor Like Department Store Manager

The exhibitor is much in the same class as the department store manager. Both cater direct to the public. The department store is the retail dealer in shirts, collars and underwear. The exhibitor is the retail dealer in entertainment. The department store attributes much of its success to the newspaper ads. The live-wire exhibitor does likewise. The department store naturally tries to get the best goods at the best prices; it strives to give its patrons established articles. The enterprising exhibitor does the same. The department store manager advertises in the newspaper to a greater extent than usual whenever he has a special sale. Special sales bring new customers; new customers, if pleased, will return. Shows presenting the art of such established favorites as D. W. Griffith, Mary Pickford, Douglas Fairbanks or George M. Cohan should be treated similar to the special sale for they mean special sales in entertainment. The mention of their names will not only attract crowds to the theater but will always bring new patrons to the photoplay. Everyone will sooner or later "just have to see that famous movie star" if for no other reason than to see why he or she is so popular. Once in your theater they are susceptible to the talents, charms and mannerisms which have made the star in question famous. Of course, the music and the general appearance of the theater is a great factor in their decision as to whether or not they will return.

The newspaper is one of the greatest available agents tending toward the success of the exhibitor. Most newspapers are willing to work hand in hand with the exhibitor and give co-operation that could never be bought. Everyone that can see reads the newspapers. Everyone that can see is a prospective customer to the motion picture theater. Every exhibitor that "sees" the light of showmanship advertises in the newspapers.

Masterpiece Buys Deemster

B. Amsterdam, of the Masterpiece Film Attractions, of Vine Street, Philadelphia, has purchased the Hall Caine masterpiece, "The Deemster," for the states of Delaware, Maryland, District of Columbia and Virginia. The deal was completed on March 28. Mr. Amsterdam, who is associated with Mr. L. Korson, will present "The Deemster" in the National Theater, Washington, the week of April 23, for a run of four weeks, and the same week in a legitimate theater in Baltimore for a period of two weeks and possibly more.

Mr. Amsterdam is arranging a Press Club showing at Washington the week of April 16. He advises that he will handle "The Deemster" throughout his territory as a road attraction, playing all the larger cities.

Lester Park, representing the Photoplay Exchange of Salt Lake City, Utah, has consummated contract for his organization with President William L. Sherrill of The Frohman Amusement Corporation for the exclusive rights to the Frohman master production, "The Witching Hour," for the territory of Colorado, Wyoming and Utah, at a price reported to set a new record by their territory.

Use Motography Cuts Free

MOTOGRAPHY often prints illustrations that would be useful to use on your program cover or in your other advertising matter. If at any time you see a cut in MOTOGRAPHY that you would like to use, just say the word and it will be sent to you, to be returned to us when you have finished with it. But please *remember* that we must be notified of the cut you wish *immediately after you receive the issue in which the cut appears.* The half-tones accumulate so rapidly that it is impossible to keep them very long on file.

Watch the pictures in MOTOGRAPHY, and remember this service is absolutely free to you.

Max's Latest Fun Maker

Trade showings of Max Linder's third Essanay comedy, "Max in a Taxi," are now attracting exhibitors' attention at all branch offices of the Kleine-Edison-

M'sieu Linder tries a little "reverse English" on his horse in his newest Essanay comedy, "Max In a Taxi."

Selig-Essanay Service. The noted European comedian's latest American production will be released April 28.

"Max in a Taxi" represents Monsieur Linder's initial effort on the Pacific Coast. Technically it affords an interesting comparison between the natural lighting and scenic effects of California and the artificial accommodations of Essanay's Chicago studios, by which his first two comedies—"Max Comes Across" and "Max Wants a Divorce"—were produced. So far Max has uttered no word of praise, one way or the other.

According to reports from the K-E-S-E headquarters, the third picture is up to Essanay's standard technically. The photography is excellent, and, otherwise, no detail has been overlooked to make it a perfect bit of film.

"Max in a Taxi" has a screen time of approximately thirty minutes.

Valeska Suratt in "She"

Sir Rider Haggard's internationally known novel, "She," a weird, fantastic story laid in the Africa of two thousand years ago, is announced by the Fox Film Corporation as the next release starring Valeska Suratt.

The picture, which was many weeks in the making, will be released for the week of April 23, to exhibitors and to the public on the regular William Fox program, although it is a strikingly elaborate production.

Motography Will Aid You

Motography is always glad to aid an exhibitor in selecting children's programs and to give him any information regarding the method of obtaining each picture. And in turn we shall be glad to incorporate into our department "What the Picture Did for Me" any exhibitor's opinions on the value of the children's pictures he has run.

"Living Library" of Films

For some time more or less nebulous plans have been in the air in connection with the foundation, probably at Columbia College, New York City, of a "living library" in which the screened works of the most famous American authors might be immortalized for exhibition to posterity. The first concern actively to interest itself in the project is the General Film Company which controls the exclusive distribution rights to the entire output of O. Henry's typewriter, one of the most fertile storehouses of interesting and unusual film stories so far revealed.

The idea at present is to appoint a board to decide which are the most worthy of "The American Kipling's" stories to be thus preserved for succeeding generations. The General Film Company's co-operation has been invited and those interested in the project have been assured of the hearty participation of the concern in the plan. As plans are at present the first three stories of the long series which are distributed under the title of Broadway Star Features, namely, "Past One at Rooney's," "Friends in San Rosario," and "The Third Ingredient" will be the first photodramas to be placed in the archives of the proposed "living library." The General Film is in receipt of hundreds of letters daily commending the plan and urging immediate action.

Lockwood Signs Long Contract

Following the return of Fred J. Balshofer from the East and the announcement that Harold Lockwood would be featured in several big Yorke-Metro productions in the near future, comes the news that Lockwood this week signed a new contract with Mr. Balshofer, president and general manager of the Yorke Film Corporation, the contract to run for two years, during which Harold Lockwood will be starred in a number of master-features which will be bigger than any picture in which the Yorke-Metro star has yet appeared.

Sees Operation on Himself

To watch a surgical operation on himself while he is strong and healthy is the latest novel experience of Director George L. Cox as during the time he was unconscious under the ether cone Mr. Cox's camera-man was turning his regular "two a second."

A hospital operation scene was required for the picture Mr. Cox is making for the Rockefeller Foundation and making a virtue of necessity a camera and operator went along when Mr. Cox underwent his own operation, surely the last word in motion picture realism.

Free Educationals in Toledo

Educational motion pictures are being shown in the Toledo Museum of Art Sunday afternons.

The following films were listed for a recent Sunday and also Saturday afternon at 3: "Through the Canadian Rockies," "Elimination of Space," describing the manufacture of an automobile, and one animated cartoon, "When Knights Were Bold."

Sunday, like Saturday, was a free day. The museum was open from 1 until 5 p. m.

The first production in which Jack Pickford will appear since his transfer from the Famous Players studio in New York to the Lasky studio in Hollywood will be "The Girl at Home," in which he will co-star with Vivian Martin. This, by the way, marks Miss Martin's first appearance under the Lasky management.

Goldwyn to Distribute Own Films

BIG PRODUCING CONCERN TO OPERATE OWN BRANCHES

GOLDWYN PICTURES CORPORATION will own and operate its own distributing organization in all of the principal distribution zones of America.

This announcement by Samuel Goldfish definitely ends the speculation that has been going on in film circles since the Goldwyn Corporation was organized last December.

Plans are well under way for the opening of offices in the various cities into which distribution has been concentrated and these Goldwyn branches will be ready to deal with exhibitors early in June. Meanwhile, all negotiations and correspondence are being handled directly by the New York offices of the company.

Samuel Goldfish, president of Goldwyn Pictures Corporation, in announcing Goldwyn's decision to own and operate its own distribution mechanism, made the following statement:

Exhibitors Favor Plan

From the beginning of its career, Goldwyn Pictures Corporation has made serious and diligent efforts to learn the wishes of the exhibitors of America. Not only have we asked them for opinions on every conceivable problem of distribution and showmanship; we have heeded their suggestions and incorporated many of them into the business policies of the company.

The responses from exhibitors were overwhelmingly in favor of a Goldwyn-owned distribution organization. The concerns that give their patrons the things the patrons want, are the most successful firms in all industries. The picture industry is no exception.

Able and successful men in the various distribution territories have offered Goldwyn large sums of money for regional franchises, or for part ownership of territories. The aggregate of these offers is just in excess of $1,000,000. We have seen fit to decline these offers and to continue to assume full responsibility for the making of our productions and for their future distribution.

By accepting these offers, the owners and organizers of Goldwyn could have shared the huge risks that any men in big industries are called upon to assume with outsiders. But we preferred to assume all responsibility both for our productions and their salesmanship, because we have an enormous confidence in the human elements we have brought together for the making of a wholly new type of motion pictures.

This confidence is based on the capacity of the Goldwyn producers, the fame and ability of our authors, the reputation and value of our stars and the quality of service and salesmanship that we expect to devise in connection with the marketing of our product.

New Co-operative Methods

We think there are methods of co-operation for a producing concern to practice with exhibitors that have never before been known in the industry. We believe it possible to reduce exhibitor antagonism to an almost invisible minimum. The achievement of this depends almost entirely upon two things:

1. Ably-made quality productions.
2. The type of men employed by the producer to market them.

Under a system of regional franchise or partnerships Goldwyn would lose the power of control over the men who would be in active charge of its field policies. Home office contact with our exhibitors would be virtually destroyed.

Goldwyn feels certain that its determination to own and operate its own branches without outside assistance, represents the sanest and best thought in distribution.

One of our strongest efforts will be made in aiding exhibitors in the presentation of our pictures in their theaters and in solving many of the troublesome house problems with which he is vitally concerned.

Exhibitor Lauds Motography Editorial

April 7, 1917.

MOTOGRAPHY, Chicago:

Many thanks for your editorial of April 14 on the Exhibitors' League entitled "Why Don't You Join?". I shall certainly give this all the publicity possible and shall call attention of Twin City exhibitors to it, as I am to attend a meeting in Minneapolis Tuesday. I want everyone of them to know and appreciate your fairness and broad mindedness. I surely hope that every trade journal reader will own a subscription to MOTOGRAPHY and that your nine thousand exhibitor circulation will be increased to twelve thousand by January 1. Very sincerely yours, *Thomas Furniss, Brunswick Amusement Co., Duluth, Minnesota.*

Colorado Men After Censorship

All of the censorship bills which have been proposed in the state of Colorado have been killed in the legislature through the efforts of the film men. There is a small likelihood of their being revived in an extra session. This means that for two years the picture industry in Colorado will be free from the censorship menace so far as state laws are concerned.

There is, however, a new pest developing, that takes the form of censorship agitators, going from town to town, trying to establish so-called welfare boards. Meetings are held and public opinion is agitated to bring pressure to bear upon the various local authorities, which attempts to result in censorship.

The exhibitors and film men of Colorado are planning a harder fight on the local movement than they have in the state legislature. Every film shown in Colorado is now censored by the National Board of Reviews and also by Mrs. Marguerite Conway of Denver, and the film men feel that this is sufficient censorship.

The Rocky Mountain Screen Club of Denver is getting out some effective literature to oppose the censorship agitation.

"Mothers of France"

"Our purchase of 'Mothers of France'," said William A. Brady, director general of World-Pictures Brady-Made, "had an object very considerably beyond money-making. In the first place, it enabled us to do something of very unusual value for exhibitors using the World program, and in the second, it placed us in the position to prove our contention that specials are no better than real program features—only sometimes longer.

"We are convinced that World-Pictures Brady-Made are in fact a program of specials. In case there may be persons who think we are over enthusiastic about our own product, let us refer them to the Sarah Bernhardt picture play, which we did not make, but which

we place upon our program, first, to give our exhibitors the best that the market affords, and second, to indicate that we do not fear comparisons.

"At the time of making the arrangement for the Mme. Bernhardt photoplay in America we also concluded a deal under which we are to have the rights for certain other great French pictures made by the same company and under the same director, Louis Mercanton.

"Certain stars under engagement to the foreign organization will come to America in due course to play in our dramas, while several of our own stars will go to Europe for productions under Mr. Mercanton's direction. The French players will sail as soon as they have finished the picture upon which they are working at present, but our American stars will not leave this country until the finish of the war, which naturally enough, has about paralyzed the manufacture of picture plays in the countries involved."

FOR "NAVY WEEK"

Mutual Offers a Representative Showing of Patriotic One-Reel Films Which Deal with Preparedness in the Army and Navy

With the interest at top pitch in the question of the preparedness of the United States and its liability of being drawn into the great conflict, the week of April 8-15 is to be known nationally as "Navy Week," and the motion picture exhibitors of the country have been requested to help in this celebration by the showing of appropriate and patriotic pictures.

The Mutual Film Corporation will come to the aid of the theater man in planning his program for the week by offering two five-reel features, six one-reel topicals and numerous issues of the "Mutual Weekly," all dealing with patriotic subjects.

The question of preparedness and what Uncle Sam has really been doing to get America ready for war is uppermost in the minds of all Americans and this is answered in detail in the series of six one-reel features, "Uncle Sam's Defenders." Each of these six pictures is complete in itself and depicts in detail the real strength of the United States. The subjects treated are "From Civilian to Soldier," "Our Boys at the Border," "A Jack Tar in the Making," "Afloat and Ashore," "Scouts of the Sea and Sky," and "Bulldogs of the Deep." One of these pictures, run each night during "Navy Week," will give your patrons a full knowledge of what is being done by both the army and the navy in their efforts to be ready to defend America.

If the exhibitor would rather have something a little lighter but still showing many scenes taken on board the U. S. battleships and the Jackies at work and at play, he can use "Miss Jackie of the Navy," featuring Margarita Fischer, a five-reel Mutual production, which contains both authentic information on the navy and a comedy strain.

The "Mutual Weekly" for April 8 will be designed to meet the demands of "Navy Week," and will carry a distinctly patriotic flavor. Many of the previous issues of the "Mutual Weekly" could also be utilized to good advantage at this time.

"The Price She Paid," the Selznick-Pictures production of David Graham Phillips' noted story, has been universally declared to be Clara Kimball Young's greatest achievement.

War Picture Released

With the widespread call for recruits, thirty-five regiments already called out, the women of the country offering their services in whatever capacity they can assist, and war the principal topic of conversation, interest in war pictures is at its height.

One of the thrilling scenes in "A Daughter of War."

The Mutual Film Corporation, to answer this demand for war pictures and aid in arousing the patriotism of the recruits, has issued a special picture "A Daughter of War." The story is laid in the days of the Revolution and carries the atmosphere of the spirit of '76.

The quaint costumes and magnificent backgrounds selected along the bank of the historical Hudson make a beautifully artistic production. Many historical scenes are depicted, among them being the Battle of Saratoga, the surrender of Cornwallis and the signing of the Declaration of Independence.

There are splendid impersonations of noted figures in history, including George Washington, Benjamin Franklin, Sir John Burgoyne, Benedict Arnold and Major Andre.

May Ward, as the daughter of an American yeoman, for whose hand the officers are rivals, appears in many moods. First she is seen in huntress dress stalking game with the Indian guide; next as the carefree girl flirting with first one officer then another; then as a patriot drilling her girl friends to fight for her country, and again as a loyal American when she climbs the flagpole to fasten the stars and stripes on top in place of the British flag.

Mary Pickford Opens Frisco Theater

The Strand Theater, San Francisco, made its debut as a high-class motion picture house with Mary Pickford in her newest Artcraft picture, "A Poor Little Rich Girl," as the feature attraction, playing to seven thousand people on the opening night.

The Strand was formerly known as the Empress, playing vaudeville and musical comedy productions and has been entirely rebuilt for the presentation of pictures. The new Strand is under the management of Sid Grauman and plays to a fifteen, twenty and thirty-cent schedule. Mr. Grauman has contracted for first run engagements on all Artcraft releases.

FAIRBANKS OFF FOR THE WEST

Popular Artcraft Comedian Dined in New York and Chicago Before Taking Up Work in New Picture, "A Regular Guy."

Douglas Fairbanks, Artcraft star and everybody's favorite, left New York for the Coast on April 8 to begin his next picture, "A Regular Guy." The day before his departure from New York the Artcraft Pictures Corporation made him a guest of honor and many newspaper and trade paper men happy by giving a luncheon at Murray's, a place on Forty-second street, famous for its subdued lights, oriental trimmings, and revolving floor. Also, for the fact that its patrons can always discriminate between the moving dance floor and its stationary border.

The affair went along right merrily. Fairbanks made a speech, and then another one. Pete Schmid, the master of ceremonies, interrupted every now and then to speak publicly or to pull some stunt. Al Lichtman was heard from several times, Kelcey Allen confined his open conversation to a refusal to speak, and Bennie Zeidman fluttered about as though spring were here and he was a glad butterfly.

Kenneth C. Beaton, better known as K. C. B., the writer of "Ye Towne Gossip" in the *New York American,* was asked to give his impressions of a picture studio. He drew his opinions from the Fairbanks studio, and seemed favorably impressed up to the point where, after having his picture taken with Doug. he received a torn photo from the International News Service with a letter stating that he could obtain six untorn and similar photos for $30—which caused Fairbanks to look suspiciously at Bennie Zeidman, his publicity representative. Bennie convincingly pleaded his innocence, so it seems that the Hearst organization was having some fun with their K. C. B.

The following were present:

Douglas Fairbanks, Wid Gunning, Bennie Zeidman, Helen Duey, *Women's Home Companion;* Elizabeth Sears, *Film Fun;* P. F. Atkinson, *Metropolitan Magazine;* F. M. Gould, *Metropolitan Magazine;* M. L. Malevinsky, Dennis F. O'Brien, John Emerson, Walter E. Greene, president of Artcraft; Al Lichtman, Artcraft; John Fairbanks, Adam Hull Shirk, *Dramatic Mirror;* James Beecroft, *Exhibitors' Herald;* Ben H. Grimm, *Moving Picture World;* Pete Milne, *Motion Picture News;* Weed Dickinson, *Telegraph;* Milt R. Lowenthal, *New York Star;* H. F. Rendall, *New York Review;* Jim Milligan, *Billboard;* Randolph Bartlett, *Photoplay Magazine;* Bide Dudley, *Evening World;* Arthur Ungar, *New York Clipper;* Wm. Bournazel; Edwin M. La Roche, *Motion Picture Magazine;* T. E. Oliphant, *Evening Mail;* Frederick Gage, Louis E. Loeb; J. E. Edwards, *Billboard;* Allan Rock, Harry S. Bressler, Francis A. Gordan, Herbert S. Clark, Eugene Kelcey Allen, G. C. Beaton; Charles Condon, Motography; W. C. Waters, *New Magazine;* Frank O'Malley, *New York Sun.*

When Fairbanks and his party reached Chicago a similar affair was given under the supervision of Max Goldstine of the Chicago Artcraft office. It took the form of a luncheon at the Illinois Athletic Club and many prominent exhibitors were present, along with members of the press. Peter J. Schaefer acted as toastmaster. "Doug." and "Bennie," his live little publicity man, left for the west the same evening.

Among the interesting things that Fairbanks told his admirers was that he is taking a course of study which will lead to the examination for a berth in the officers' reserve corps of the army and that he is ready to fight whenever the nation needs him.

Among those at the Chicago luncheon were the following:

Douglas Fairbanks, Bennie Zeidman, publicity representative; Mae Tinee, *Chicago Tribune;* Louella O. Parsons, *Chicago Herald;* W. K. Hollander, *Chicago Daily News,* and Mrs. Hollander; Kitty Kelly, *Chicago Examiner;* Fred McQuigg, *Chicago Evening American;* Oma Moody Lawrence, *Chicago Evening Post;* A. E. Curtis, Motography; Martin J. Quigley, *Exhibitor's Herald;* Stanley J. Twist, *Exhibitor's Trade Review;* Casper Nathan, *Clipper;* Walter D. Hildrith, *Billboard;* Wm. J. McGrath, *Motion Picture News;* P. Z. Hinz, *Motion Picture World;* Margaret Ettinger, *Photoplay Magazine;* Peter J. Schaefer, Jones, Linick & Schaefer; Joseph Trinz, and Harry Lubliner, Lubliner & Trinz; Nathan Ascher and W. C. Lamoreaux, Ascher Bros.; Alfred Hamburger, Hamburger Theatrical Enterprises; Marcus Heiman and Joseph M. Finn, and Ascher Levy, Finn & Heiman; S. E. Greenebaum, Davenport, Iowa; A. H. Blank, Des Moines, Iowa; W. D. Burford, Aurora, Ill.; Max Goldstein, manager Artcraft, and Mrs. Goldstine; A. S. Clippenger and L. Y. Crump, Artcraft Pictures Corporation; Bryant Washburn, Essanay.

Universal Buys More Sunshine

The largest consignment of Cooper-Hewitt lights ever made to the Pacific Coast has been received at Universal City to augment the large supply already on hand for use in making pictures at night or in inclement weather. This latest consignment involved a cost of approximately $50,000.

These lights are termed "elevator wings" and by their use rays can be thrown on a set from almost any height or any angle, as the contrivance is in three sections with the side wings adjustable to any position or height. The middle tier of the lights also can be elevated with a tip either forward or backward.

By the receipt of these new lights Universal City is equipped to make a number of pictures at any time without being dependent for interiors upon climatic conditions. The film capital already has three immense waterproof studios with a huge floor space in addition to thousands of square feet of open stages merely covered with diffusers.

"A Magdalene of the Hills," with charming Mabel Taliaferro as the star, is the feature released on the Metro program April 16. This powerful five-act Metro wonderplay is a story of a mountain girl's love.

The farewell dinner to Douglas Fairbanks at Murray's in New York, given by Artcraft on the comedian's departure for the West.

FILM AIDS ENLISTMENTS

Vitagraph's "Womanhood, the Glory of the Nation" Takes Prominent Role in Preparedness Activities in Philadelphia

Philadelphia exhibitors who have booked "Womanhood," Vitagraph's spectacular war and preparedness picture, showed their patriotism on Saturday, March 31, by using the picture to increase enlistments and incidentally told more than half a million people all about the big picture in every manner known to the circus showman.

March 31 was Philadelphia's big preparedness day when more than one hundred thousand able bodied men paraded the streets through lanes of people estimated at half a million persons. The parade terminated at Independence Square, where another hundred thousand persons listened to patriotic oratory.

The exhibitors interested in "Womanhood" took advantage of the parade by combining and placing it in two spectacular patriotic groups. One of the groups was "Joan of Arc," who was represented by one of the extra Vitagraph women and who was mounted on a beautiful white horse. She marched with the Washington Post, Patriotic Sons of America, and was preceded by one man bearing a banner with a patriotic inscription and was followed by five others carrying similar banners. The inscriptions on the banners kept the crowds along the sidewalk in a continual uproar and Joan was applauded during the entire march.

"Joan of Arc is the greatest recruiting officer of history—See Womanhood now at the Chestnut Street Opera House," the first banner in the procession read.

The five banners carried by men following Joan read:

Women meet this crisis by becoming Joans of Arc—See Womanhood.

Womanhood shows what Joan of Arc did for her country—See Womanhood.

Women make your men enlist—See Womanhood—See Womanhood.

Womanhood proves women have a place in War—See Womanhood.

Womanhood is a preparedness picture—See Womanhood at the Chestnut Street Opera House.

"The Spirit of '76" was represented by the boy with a drum, his father with the fife and the grandfather with the flag. This patriotic inspiring trio headed the division of the Patriotic Sons of America, and like "Joan of Arc," were preceded by one banner carrier and followed by five. The inscription on the first banner read:

Men, your country needs you now the same as in '76—See Womanhood at the Chestnut Street Opera House.

The exhibitors also engaged a young woman who attired as Joan of Arc, walked up and down Chestnut street, the leading downtown thoroughfore of Philadelphia, a sign on her back demanding that everybody see "Womanhood."

To further advertise preparedness and the picture the exhibitors procured a float upon which they installed a tremendous banner reading: " 'Womanhood' is the wonderful preparedness picture suggested by Colonel Roosevelt, endorsed by Secretaries Baker and Daniels—See it now."

The woman dressed as Joan of Arc and the float are to be kept on the streets indefinitely.

These circus advertising stunts were further augmented by the use of large advertising space in the Philadelphia newspapers, a tremendous circularizing campaign and co-operation with Philadelphia clubdom.

Circularize Schools

The combined exhibitors also distributed nearly fifty thousand circulars to the schools of Philadelphia, the circulars announcing Vitagraph's contest for the best preparedness essay, the prize for which is $1,000 in cash. Philadelphia school principals are enthusiastic over the contest.

Many of them have suggested that the pupils entering the contest should be sure and see "Womanhood" before attempting to start their composition. This contest the exhibitors owning the neighborhood houses believe will make them play to capacity for several months following the general release of the picture on April 9.

"Womanhood" was run at the Chestnut Street Opera House at prices ranging from twenty-five cents to a dollar for four weeks.

It gained momentum with every performance until the end of the run when it was predicted by experienced showmen that the picture could have been continued for eight or nine weeks had not the booking arrangements of the opera house been such that the run could not be lengthened.

"Joan of Arc" as she appeared in Philadelphia's big preparedness parade advertising Vitagraph's "Womanhood."

Front of the Broadway Theater, New York, where "Womanhood" is running.

"The Spirit of '76" in the big preparedness parade in Philadelphia on March 31, advertising "Womanhood, the Glory of the Nation."

The Man Inside the Booth

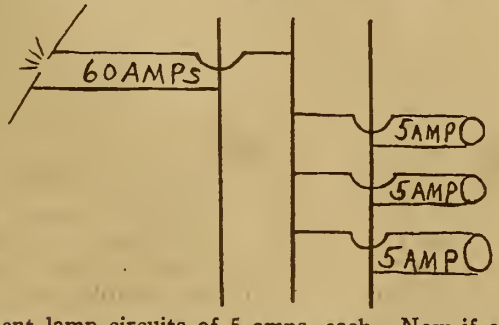
PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

I got my answer to my question in this week's MOTOGRAPHY and wish to thank you for the same. I do not wish to criticise but I think that you have made a mistake in our friend J. J. W.'s answer. In your diagram No. 2 of his answer you state that the middle (25 and 20) circuits are taken off of the right side of the system but in the diagram I notice that there's a connection on the neutral wire but the other side jumps all three wires. I know that you must have a lot of work ahead and I call that a very slight mistake but just wanted to see it corrected for J. J. W.'s sake and to keep up the credit of the projection department. Thanking you again for my answer, I remain—*A. J. P.*

Your welcome letter at hand, and I thank you for calling my attention to the mistake in the diagram, (the one referred to is on page 682, issued March 31) and you are right, the diagram should show the wire from the 20 and 25 amp. circuits connected to the wire on the right in the three-wire circuit. This mistake was made when they copied my drawing and was an oversight. I am very glad that you take enough interest in the department to notice any and all mistakes, and I want you as well as all of the operators and managers to feel at perfect liberty to ask for any information that you may wish that pertains to this department and to call my attention to any mistakes that might occur. Come again.

I have a question in the three-wire system I would like a little information on. I am chief operator in one of the largest theaters here and also a reader of the MOTOGRAPHY. I see a question this week in the MOTOGRAPHY and would like to ask the same question only in a different way. Take the three-wire system with an arc drawing 60 amps. on one side of the line and on the other side of the line have three incandescent lamp circuits of 5 amps. each. Now if all lights are burning and you remove the neutral fuse, or it should blow out, what would be the result on both sides? Above is a diagram.—*V. H. S., Massachusetts.*



In figuring the above diagram, you figure that the outside wire carrying the arc lamp as carrying 60 amps. and the outside carrying the incandescent lights as carrying 15 amps., then the neutral must be carrying the difference or 45 amps. In case the neutral fuse would be removed or would blow out it would throw the three 5 amp. circuits in series with the arc lamp circuit on 220 volts. The result would be that the voltage on the arc lamp would drop and the voltage on the incandescent circuits would raise until they were equal in voltage, but the chances are that the incandescent lights would burn out immediately and by doing that open the circuit and the arc would go out too.

I have two 38-amp., 110-volt rheostats connected in multiple supplying a moving picture machine arc. Will you please tell me how to figure the resistance of such a connection, also how do you figure the voltage I am getting at the arc? Below is the diagram.—*E. B., Conn.*

The rule for figuring the resistance of a set of rheostats in multiple as you have these connected in the

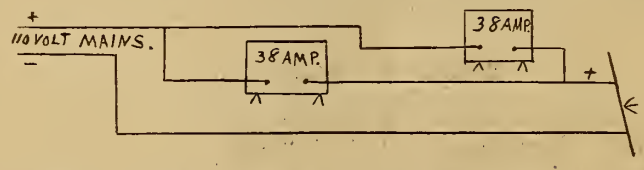


diagram comes under the rule of the "Laws of the divided circuit" (i. e.) the current flow in each leg is invariable proportional to their resistance. You do not say whether the maximum capacity of each rheostat is 38 amps. or whether you are taking 38 amps. through each of them. If the latter and if both are set on the same point how much is yet not cut out on each? To give you an answer to your questions I would have to know the amount of resistance that is in the rheostats and the amps. that you are drawing at the arc.

The rule for figuring your question is this:

$$C = \frac{E}{R} \qquad 38 = \frac{110}{R} \qquad R = \frac{110}{38}$$ but R = resistance of the rheostats plus the resistance of the arc.

I notice that you boost Silver Tips. I use them, but at first I had trouble with the adapters. I made my own and now all places in San Francisco using these carbons have bought adapters from me. I recently placed an eighth-page advertisement in one of the trade papers and never received one call from it. I am sending you one of the adapters to try on your "piano" gratis. You know an operator working for wages cannot afford to advertise extensively, his "salary"—get that—does not allow such a drain. These holders sell for $1.00. If any of the boys need them I will be glad to supply them to them at that price.—*E. M. Schwarz,* 2040 *Taylor street, San Francisco, California. Local No.* 162, *I. A. T. S. E.*

Up to date I have not received the carbon holder, Brother Schwarz, but as soon as I do I will give it a trial and give you a report on it. I cannot recommend any article until I see for myself just what it will do,

but I have no doubt but what your carbon holder is O. K. and hope you meet with success.

The editor of this department has received several complaints from operators who are using Silver Tip carbons. The operators claim that the carbons deposit small particles of metal on the rear condenser. I have taken the matter up with The National Carbon Co. and under date of April 4 received a letter from W. C. Kunzmann of their sales department who advises operators as follows: "Regarding the metal coat of the Silvertip carbons spattering the rear condensing lens wish to advise that if the proper condensing system is used which brings the arc from 3½ to 4 inches away from the rear lens this metal spattering is very slight. Wherever a metal coated carbon is used it is impossible to entirely eliminate metal beads being carried off at the arc because of the air currents circulating in the lamp house.

"The Silvertip coat is an alloy metal which volatilizes at the arc as the carbon is consumed. The lighter metal beads which are given off at the arc may collect on the rear lens if the arc is operated closer than above stated due to the improper focal length condensing system. However, should a few of these lighter beads collect on the rear lens they can easily be removed without any damage to the glass by using a safety razor blade, or a circular slide glass can be placed in front of the rear lens which protects same with very little loss in screen illumintion."

"Even As You and I"

Inquiries continue pouring into the Lois Weber State Rights Department, 1600 Broadway, from exhibitors in all parts of the country who are desirous of obtaining exclusive territory on the latest Lois Weber feature, "Even as You and I," the seven-part production which has been playing to capacity business at the Rialto Theater.

The fact that S. L. Rothapfel, manager of the Rialto Theater, New York, booked this remarkable film production for Holy Week alone stamps it as an extraordinary attraction. It is generally recognized throughout the picture industry that this is the worst week in the whole year. Among a score of strong features he selected "Even as You and I," because of its tense dramatic story, its artistry and because of the excellent acting of the cast, headed by Ben Wilson and Mignon Anderson, and which includes such well known screen players as Bertram Grassby, Priscilla Dean, Harry Carter, Maude George and Hayward Mack.

As a result business at the Rialto surpassed all expectations, and instead of playing to small crowds for the past week hundreds of persons anxious to view this great photodrama, were turned away. "Even as You and I" demonstrated its box office value under a real test and one which only a film masterpiece such as this could possibly do. There is a wide appeal in theme which is founded upon fundamental laws of life. Its presentation on the screen is superbly handled by capable actors who give splendid performances in difficult reels. It is staged in an artistic manner without thought of expense in regard to detail and the direction constitutes a film achievement.

"A Kentucky Cinderella," a drama from the story of F. Hopkinson Smith, is rapidly nearing completion at Universal City.

Railroad Ties Announce Serial

Helen Holmes did some advertising on her own hook for "The Railroad Raiders," Mutual-Signal photonovel scheduled for release April 9.

She shipped to Alexander Pantages and Eugene Roth, well known Pacific coast exhibitors, each a

Helen Holmes sending announcement of "The Railroad Raiders" to Pacific Coast exhibitors.

roughly hewn railroad tie on which was painted: "Helen Holmes Will Soon Appear in 'The Railroad Raiders.'"

The idea was Helen's own and she went so far in its execution as to supervise the shipment of the ties, and carry the receipt back to the Signal offices.

The unique shipment caused considerable comment along the route and delivery at Mr. Roth's Portola Theater, San Francisco, attracted a crowd.

String Shows Universal Serial

The Universal Film Company announces that Marcus Loew completed arrangements yesterday to show the new Universal Surprise Serial, "The Voice on the Wire" throughout his entire circuit of theaters. Mr. Loew's decision was reached following his attendance at a preliminary showing of a part of the serial held in the Universal studios, at which he declared that "The Voice on the Wire" was one of the most thrilling and entertaining weekly features to have been filmed in recent years. It has been booked for first showing in the twenty-five Loew theaters in the metropolitan district, following which it will be featured on the weekly program of the Loew houses throughout the country. Fifteen weeks will be required to exhibit the picture in its entirety.

McClure Pictures Moves Office

McClure Pictures, now releasing "Seven Deadly Sins," the series of seven five-reel features, has moved its office from the McClure building, New York, to the sixteenth floor of the Berkeley building at 25 West Forty-fourth street.

The McClure series department of the Triangle Distributing Corporation and the McClure publications also have moved to the new address.

Filmed Novel at Big Theaters

HALL CAINE'S "THE DEEMSTER" BEING SOLD TO STATE RIGHTS BUYERS

"THE DEEMSTER," by Hall Caine, is being released on the state rights plan. It is different from any feature offered to state rights buyers recently and is considered by experts to be one of the strongest features now on the market. Of course, Hall Caine being recognized as one of the greatest living authors and having to his credit "The Christian," "The Eternal City," and other like successes, commands instant attention from all thinking people.

At the Broadway Theater, Sunday, April 15, "The Deemster" makes its New York premiere, but even before the Broadway Theater announcement, state right experts placed their stamp of approval on it. Louis Mayer of Boston snapped it up and reports unusual bookings at high rentals.

Shown at Big Theaters

B. Amsterdam of the Masterpiece Film Attractions of Philadelphia, who purchased the rights for Delaware, Maryland, Virginia and District of Columbia, is arranging to show "The Deemster" in big theaters in Baltimore and Washington before allowing it to be released in the picture houses proper, but reports big bookings to follow his prelease bookings.

Other buyers, in the several territories already disposed of, report satisfactory progress and promise an outline of success as the bookings progress.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, with offices in the Times Building, is delighted with the progress made by his sales organization along co-operative lines with buyers, and goes on record as guaranteeing to live up to any promises made by his force. He and Louis J. Selznick are preparing a great drive for "The Deemster" as soon as it closes at the Broadway, which will be at the end of two weeks, as that is all the time available at the big theater.

Marcus Loew and the other big time exhibitors are bidding for "The Deemster," and it is possible that New Yorkers will see the Hall Caine posters on billboards for many weeks to come.

Change in Selznick Policy

Selznick-Pictures will no longer be sold by exchanges which handle cheaper goods.

Says Mr. Selznick:

I have been forced to take this step because of the actions of my own franchise holders. They have been displaying rhinestones and diamonds in the same showcase. The exchange man who is loaded up with cheap films naturally has to work twice as hard to sell them as he does to sell the good ones, which he lets take care of themselves.

In carrying out this principle, Ben S. Cohen, who has organized many of the Selznick branches, has left for the Pacific Coast. He will establish headquarters in San Francisco, opening exchanges in that city and Los Angeles and Seattle, for carrying out the Selznick "quality" idea. This plan will also be carried out in Boston.

Scenes from the keen and powerful Arrow play, "The Deemster," featuring Derwent Hall Caine, son of the eminent author, Hall Caine.

Lillian Walker with New Company

An unusual combination has just been effected in the motion picture world which will bring into a single producing company Lillian Walker, a popular star, Aaron Hoffman, author of dramatic acts and screen successes, and Harry Revier, one of the most original and efficient of directors. This unusual combination of talent will produce five-reel comedy-drama features fitted to

Lillian Walker, former Vitagraph star, who will appear in Ogden comedy dramas.

Miss Walker's popular methods. They will answer the demand for cleaner, better pictures by combining the exposition of a basic, significant idea with high entertainment value.

A distributing arrangement is being worked out which will give these pictures the widest possible circulation. Miss Walker's popularity is universal and firmly established, and her admirers everywhere will receive this announcement with the keenest interest.

Mr. Hoffman is vice-president and one of the organizers of the Popular Plays and Players Company, one of the prominent producing units on the Metro program. It was he who introduced Mme. Petrova to pictures. The original stories he has written for her have done much to contribute to that success.

Mr. Hoffman says the best of scripts can be ruined by an incompetent director. Of Mr. Revier he says:

He is a wizard of the screen. He possesses a dramatic instinct developed to the highest possible degree, combined with a thorough knowledge of the technical phase of this industry. This makes it possible for him to be artistic, dramatic, efficient and economical. If any further progress is to be made in this industry it will have to be through the development of men possessing the knowledge that Mr. Revier does.

Starting with the famous Ambrosia in Italy and Gaumont in France fifteen years ago, Mr. Revier has forged ahead constantly, until now he ranks among the leaders of his profession.

The supporting company is being organized by Lester Park, vice-president and general manager of the Ogden Pictures Corporation. A studio is ready at Ogden, Utah, and plans are completed for starting the first picture within a few weeks. Albert Scowcroft, a leading Utah business man and a pioneer in the film business, is president. The secretary and treasurer is W. Fred Bossner, formerly expert "theater doctor" with Paramount, and a man, like his associates, thoroughly schooled in all banches of the film business. J. J. O'Connor, associatd for 16 years with some of the biggest manufacturing concerns in the country, is general representative. The other directors are W. H. Battis, president of the Utah Construction Company, Mayor Abbot R. Heywood of Ogden, Fred G. Taylor, secretary and general manager of the Amalgamated Sugar Company, R. B. Porter of the Dee interests in Utah, and Dr. W. H. Petty, director in many Utah organizations.

Conducts "Anita Stewart Week"

The Strand Theater, in Racine, Wisconsin, recently developed a new method of adding to its list of patrons by having an Anita Stewart week. During the seven days, six productions in which this dainty little Vitagraph star was featured, were used to such advantage as to break all box-office records of the theater.

The Strand advertised the novelty in all the Racine papers and through the liberal use of regular and special one, three, and six-sheets for a whole week before the special Anita Stewart showings began. Collaborating with Sydney E. Abel, manager of the Chicago exchange of Vitagraph-V. L. S. E., the management of the Strand selected as its program "The Juggernaut," "The Combat," "The Suspect," "Daring of Diana," "My Lady's Slipper," and "The Sins of the Mothers."

Racine is a city of some 30,000 people. Either even the tiniest children were taken to the Strand during Anita Stewart week, on paid admissions, or else, as seems more likely, many of Racine's motion picture lovers went early and often to the Strand, for it played to more than 29,000 paid admissions in the seven days. The admission price from 1:30 to 6 o'clock was ten cents. Twenty cents was the price charged from 6 o'clock to closing time.

Musical Score for "Womanhood"

A special synchronized musical score on "Womanhood, the Glory of the Nation," which will soon be released by Vitagraph-V. L. S. E., has been prepared by S. M. Berg. This score is so arranged that it can be used by a pianist or organist alone or by any combination of musicians, from violin and piano up to full orchestra At the personal suggestion of J. Stuart Blackton, director general of the Vitagraph company, who is author and director of "Womanhood, the Glory of the Nation," Mr. Berg, in arranging his musical score, paid particular attention to themes and motifs for each of the principal characters.

Kalem Studio Nears Completion

According to the latest reports from Lower California, Kalem's new enclosed studio at Glendale is practically completed. It is 100x150 feet. The present outdoor stages have been rebuilt so as to conform to convenient working with the new indoor studio.

Besides these important structures many minor stages have been built on different parts of the grounds. Landscape artists will be employed for the beautification of the grounds.

Lois Weber, Universal City director and actress, is a stickler for correct atmosphere in all of her productions.

NEW PRODUCERS

Ince Productions headed by Ralph and John Enter Independent Field—Noted Directors to Produce Twelve a Year

Ince Productions, Inc., with Ralph and John Ince as equal owners and active heads, is the latest important addition to the producing firms of the motion picture industry.

The plans of the organization, a closed corporation in which no stock will be sold and no financiers interested, were announced this week by Ralph Ince for the first time.

Ralph Ince, who now heads his own producing company.

Twelve important productions a year of approximately six and seven reels in length will be the producing schedule, with the first release to make its appearance on or about June 15. The first production will, in all likelihood, be the filmization of a novel, now immensely popular, and the rights for which a noted author has refused twenty thousand dollars. The Ince Productions, Inc., was capitalized under the laws of New York for ten thousand dollars.

Ralph Ince has contracted with Harry Rapp forces to produce "To-Day" for them, which will be exploited as an Ince production, after which he will devote his entire time to the Ince concern's efforts. He will begin actual work on Ince features May 1st.

The idea of release and distribution to be followed by the Ince concern will be of the franchise nature, the distributing exchanges receiving the entire twelve pictures, with the usual financial obligations imposed upon the exchanges. The fact that five territories were closed for the entire output, without any intimation being given of their intentions, conclusively demonstrates the equitability of the Ince project.

Even balanced casts of well known motion picture personalities will characterize the pictures. Studio arrangements are going forward rapidly. Whether a plant of sufficient dimensions to accommodate two companies will be built, or the present plan of leasing a studio, now under advisement, will be adhered to, Mr. Ince was not ready to divulge, and stated that this matter was one of future development.

John Ince, who will share activities with Ralph Ince in all productional matters, most recently created "Sealed Lips" and "The Struggle" for the World Corporation. Each of these pictures were referred to by the trade reviewers as 100 per cent productions.

Harry Reichenbach, noted principally for his remarkable exploitation of the Lasky, Metro, Bosworth and World products and unquestionably as accomplished an advertising and publicity man as exists in the amusement field, is to take charge of the exploitation departments of the new concern.

The Ince Productions' offices will be temporarily located at 1600 Broadway until offices now being equipped are ready for occupancy.

Scenario, technical, productional and distributional departments will be under the direction of known experts with the executive departments under prominent business men, acquainted with the intricacies of the film trade.

The modesty of Messrs. Ince in their capitalization, their quiet, unvarnished statements, their stated policy of dignified aiding and abetting of their branches and their statement of policy, bears fruitful promise of big things to come within the next year.

Exhibitor-Producer Talks

Herman Fichtenberg, the chairman of the board of directors of the new Paralta Plays corporation, who has taken up his residence in New York, says in reference to the new venture on which he has entered:

Let there be no false impression of my motive in entering the film producing and distributing business at this time. While I am approaching this proposition primarily from the standpoint of desiring to be of benefit to my fellow exhibitors, whose difficulties I well know, for I have been through them all, there is no philanthropy in it. I do not intend to stand in any aspect of offering something for nothing, for something for nothing always means nothing for something. I expect to give generous value for what I receive and I expect to receive full value for what I give. I mean that the word "Paralta" shall stand for full and broad equity in this industry.

The Paralta plan of production will mean good plays as well presented as talent and generous outlay will permit. Our plays will not be photographs of a star, five or six thousand feet long. The star will have a conspicuous place in each story, of course, but we propose to make productions that will give opportunity for other talent to be seen. We do not propose to kill our stars in public interest by over-running them in our screen stories. Valuable players may be completely effaced in this way.

As to the Paralta plan of distribution, that is the outcome of my years of experience as an exhibitor. It has been formulated and taken shape during the past two years. It represents my idea of what is right and it is submitted by the Paralta corporation for what it is worth.

I have thought sufficiently well of it to merge my chain of theaters in the south and leave my business there to give my whole time to Paralta interests. I desire it plainly understood from the start that Paralta plays and plans are launched strictly from a business standpoint to be conducted on strict business principles, as well as on the theory of John Wanamaker, "The customer is always right."

We intend to satisfy every customer—every business connection—and give all the service within our power. We intend to show the exhibitor how he can make his own energy and his own enterprise work directly for his own pocket and exclude all possibility of waste. This is an important part of the Paralta plan, which I shall work just as hard to make a success as I have worked during the past twelve years to make a success of my theaters in the south.

The publication of our plans and details of Paralta plays will be begun in extensive trade paper advertising in editions dated April 28, which will be issued April 10.

First Master Drama Production

The entry of the Master Drama Features, Inc., into the manufacture of motion picture will be marked by the production of "Who's Your Neighbor?" a screen version of an original drama by Willard Mack. The company was formed by Edward Small, for years one of the prominent figures in the vaudeville branch of the amusement business, and Herman Becker, treasurer of the Robert Warwick Film Company.

For their initial production the Master Drama company has secured the services of S. Rankin Drew, director of "The Girl Phillipa," the recent Vitagraph success, and many other notable feature film productions for Vitagraph and Metro. Mr. Drew is responsible for the scenario and also the direction of the feature.

An especially strong cast composed of well known persons of both the legitimate and screen worlds has been engaged.

When completed this feature will be exploited on the state-right basis of distribution after a premier showing at a Broadway playhouse. Extensive advertising plans are being planned, and no effort will be spared to make the initial presentation of this new corporation worthy of note in its field.

BLACKTON LOOKED AHEAD

Film Producer Who Crystallized America's Patriotic Need in Dramatic Spectacle Tells of His Own Preparedness.

On the occasion of the New York premier of "Womanhood, the Glory of the Nation," the producer, Commodore J. Stuart Blackton of Greater Vitagraph, revealed for the first time how intensive had been his own preparation for this dramatic spectacle of American military preparedness. Over a year ago he had planned this production, and upon the great national problems involved in staging such a vital object lesson had consulted with such authorities as Col. Theodore Roosevelt and Gen. Leonard Wood.

"I talked it over with them," says Commodore Blackton, "and those sterling patriots helped me inestimably. For two and one-half years our president did everything to keep us out of war, and finally at the point when, in spite of his restraint, we find ourselves forced into a real defensive crisis, we also find ourselves inadequately prepared. If this picture, 'Womanhood, the Glory of the Nation,' will present the gravity of our obligations and stir us into zeal to meet the issue with all our latent strength and enthusiasm, it will be exactly what I ventured to hope it would do.

"I was impressed not long ago when, in speaking with Stephen Lausanne, the brilliant visitor to this country, he said that every Frenchman is fighting for the honor and liberty of France. It struck me that when France does that she does it as well to protect the honor and liberty of America, and it behooves this country at least to match the spirit of France. And I firmly believe that the unquenchable spirit of France and of the Allies is going to be the spirit of America.

"If we play the 'Star Spangled Banner' we have got to play it on the bugle, not on a cash register. So we are going to revive the spirit of Bunker Hill and stand up again under the unselfish patriotism of the past, in spite of the few to whom no part of Bunker Hill means anything save the 'Bunk.'"

Fox Forces to Aid Nation

Congress' declaration that a state of war exists between the United States and the Imperial German Government finds William Fox and his huge film corporation ready to do their bit for Uncle Sam. Mr. Fox employs in his various departments several thousand men. His studios and offices throughout the country are now seething with martial activities.

William Fox, now at his Los Angeles studios, is major of the four home guard companies formed there. He has telegraphed to the adjutant general of the California militia for authority to enroll the platoon.

John Glavey, formerly of the Pennsylvania National Guard, and who holds a first lieutenant's commission in the infantry, has been appointed captain of this force, which was organized under the supervision of Maurice Cytron, head property man. One hundred and seventeen men enlisted the first day.

Mr. Fox will supply the complete equipment for his men and has already placed an order for two machine guns. Three squads will be excused from work each day for rifle practice at the Eagle Rock range near Los Angeles. The entire force will drill one hour nightly. A transportation corps has already been formed.

In the east the same enthusiasm prevails. An infantry company has been organized at the Fort Lee studios by Director William Nigh. Drilling will be under the supervision of Director J. Gordon Edwards, who spent several years in the Canadian Mounted Police.

A couple of pre-views of "The Cure," Mr. Chaplin's newest tragedy.

Al St. John and Buster Keaton in Fatty Arbuckle-Paramount comedies.

On Paramount Program

Paramount's program for the week of April 23 is the most spectacular and interesting this organization has issued for many weeks. Marguerite Clark will next be seen in the Famous Players production of "The Valentine Girl," to be released this week. In this picture Miss Clark will take the role of a very young girl, the type of character she has been portraying with such unprecedented success and infinite delight.

The other five-reel feature for this week will be the first production in which Jack Pickford appears since his transfer from the Famous Players studio in New York to the Lasky studio in Hollywood, entitled "The Girl at Home," in which he will co-star with Vivian Martin. This production also marks Miss Martin's first appearance under the Lasky management.

The first of the Paramount Arbuckle comedies, featuring Roscoe "Fatty" Arbuckle in two reelers, will be released this week, and will be shown simultaneously in over four hundred and fifty (450) theaters the first week of its existence. The first release is entitled "The Butcher Boy."

The motion picture rights to M. E. M. Davis' "The Little Chevalier," a stirring tale of Louisiana, laid in the days when that territory was a French colony, have been secured by Thomas A. Edison, Inc., for picturization for the Conquest Pictures program. Plans have been made to give this superb story an exceptionally fine production and Shirley Mason, a star who is ideally fitted to the part, will play the title role.

Bessie Barriscale Play

Bessie Barriscale soon will be seen again under the Triangle-Kay Bee banner, when she is presented by Thomas H. Ince in "The Snarl." She will be seen in a dual role—for the first time in her screen career—and will, it is predicted, earn ardent praise by her work.

"The Snarl" is a dramatic story of the strange happenings which destiny held in store for twin sisters—two girls blessed with beauty, but in beauty alone alike. It tells of the experiences, in the city, of Helen and Marion Bean, the former earnest and self-sacrificing, the latter selfish, vain and egotistical. How they both play parts in the affairs of a young millionaire, with love and loyalty finally triumphing over mockery and stealth forms the basis of the absorbing plot. Supporting Miss Barriscale in the principal male role is Charles Gunn, the popular Ince leading man, while the "heavy" is handled by Howard Hickman.

Farnum Drama on April 30

On April 30 William Fox will release the third William Farnum special production of the year. It will be called "American Methods," and is an adaptation of the theme in George Ohnet's widely read novel, "The Ironmaster."

Frank Lloyd, who scored such distinctive successes with his productions of "The Price of Silence," and, more lately, "A Tale of Two Cities," for the Fox program, was again in charge of Mr. Farnum's newest pictureplay. Jewel Carmen will be seen in the role opposite the distinguished Fox star.

The supporting cast has such notable names as Bertram Grassby, Willard Louis, Alan Forrest, Josef Swickard, Lillian West, Genevieve Blinn, Florence Vidor and Marc Robbins.

Warner Oland, who played the role of Baron Huroki in the International serial "Patria," has been engaged by Astra and is now at work in a new Pathe serial which is being directed by George B. Seitz. Pearl White is the featured player in this production and her leading man is Earle Fox. Ruby Hoffman is another member of the cast.

Fatty Arbuckle in his first Paramount grin-grower, "The Butcher Boy."

Remarkable Letter From Exhibitor

William A. Brady, director general of World-Pictures Brady-Made, has received a remarkable letter regarding decent motion pictures from Charles S. Smoot, an exhibitor operating the Camden Theater in Parkersburg, West Virginia. This communication, which is notable for the vigor of its terms and the earnestness of the convictions it reflects, is believed by its recipient to be of such general interest to exhibitors and manufacturers that Mr. Brady supplies a full copy of its contents for publication, as follows:

As owner of the Camden Theater, Parkersburg, I want to compliment you upon "The Web of Desire" with Miss Ethel Clayton. This is by far one of the most artistic productions that has ever distinguished the program of the Camden Theater. If all pictures on every program were up to the standard of Miss Clayton's production, there would have been no need of the fight we have just gone through in West Virginia to kill a proposed West Virginia State Censorship Bill.

As a newspaper man and theater owner, I was delegated to kill or modify this bill at the last meeting of the West Virginia legislature in February. I spent considerable time and money and asked for considerable of the time of my political and newspaper friends, to defeat this bill. Through strategy we gained our point and killed the proposition in the committee room.

Immediately following the death of this bill, there came through West Virginia several alleged picture masterpieces, which could have been appropriately associated with Laura Jean Libby, *The Fireside Companion* and *The Police Gazette,* notwithstanding the fact that they were the presentations of two of the leading picture producers.

In order to make our theater absolutely fool proof against indecent and sensuous pictures, we now do our own censoring, and when I find a picture that isn't fit for my own family, I conclude of course that everybody's family should be so considered and the picture cut out entirely. On two or three occasions we have lost the day's program. This, however, is much more preferable than insulting the intelligence of our thoroughly respectable clientele.

I mention these facts in order to emphasize the necessity of clean, wholesome moral pictures. If some of the big producers do not get on to themselves and respect a little more the intelligence and decency of the average audience, there will soon occur the death of the goose that laid the golden egg.

Brady-Made Pictures in Parkersburg and all through West Virginia, recommend themselves in advance to the respectable people. I have never seen a Brady picture that did not carry all the way through, a good clean, wholesome entertaining subject. I can see the strength of your policy reflected in the expression of many patrons throughout West Virginia.

I am interested in the production of moving pictures, as a newspaper man and exhibitor, and have written to the heads of the different picture corporations along these same lines, in order, first, that the successful conduct of the business may be continued, and second, that we will not be compelled to incur the unnecessary cost of a State Censorship Board.

Human nature doesn't vary much; Parkersburg people and West Virginia people, in their moral standards, are no different from those in any other part of the world. There would be just as much unfavorable criticism of a sensuous picture from an audience of two thousand people in New York, as there would be from an audience of two thousand people in Parkersburg. The great majority of the people are decent.

I know you to be a big influence among the other producers, and I know your good influence will be exercised in doing what is absolutely essential to perpetuate the success of the moving picture industry. The people of the world are entitled to the benefit and enjoyment to be derived from high standard pictures. If certain picture producers do not exercise the proper judgment, it is very likely that they will be determined in the same manner as will be the man engaged in the liquor traffic.

I am advocating a movement among all theaters in West Virginia, to conduct their own censorships. This seems to be the only "fool proof policy." This has no reference at all to Brady-Made pictures, and I want to take this occasion again to compliment and congratulate you upon your perfectly splendid policy.

If the publication of this letter will serve our good purpose, you are at liberty to use.—(Signed) *Charles S. Smoot.*

Lesser Buys Big Features

During his recent trip to New York, Sol L. Lesser of the All Star Features Distributors, San Francisco, acquired the rights to so many features, that upon his arrival in San Francisco, he was forced to the realization that it would be impossible to handle all of these productions in his old quarters at 234 Eddy Street, although Mr. Lesser occupies one of the largest exchanges in San Francisco.

While in New York, Mr. Lesser purchased the California, Arizona and Nevada rights to D. W. Griffith's "Intolerance," Norma Talmadge in "Panthea," Robert Warwick in "The Argyle Case" and the Art Drama program. He is already exploiting in this territory such big productions as Jules Verne's under-water spectacle "Twenty Thousand Leagues Under The Sea," Thomas H. Ince's "Civilization," Col. William N. Selig's gorgeous production, "The Garden of Allah," "War Brides," with Mme. Nazimova, Lois Weber's "The People vs. John Doe," Julius Steger's "The Libertine" and the Louis J. Selznick releases including the Clara Kimball Young super-productions.

Mr. Lesser said:

I have just signed a long lease for the new three-story building located at Golden Gate Avenue and Leavenworth Street, in the heart of film row, and it is my intention to make it the most thoroughly equipped and up-to-date film exchange in San Francisco. It is my intention to set off part of my building exclusively for the use of out-of-town exhibitors, having for their comfort a lounging room, private telephone booths, writing desks and a stenographer. It is also my opinion that the projection rooms of our western exchanges have been neglected, and have come to be considered necessary evils. I am going to pattern mine as much as possible like those of some of the New York distributors, where I have found furnishings and equipment that would rival a drawing room.

Donald Galleher Joins Goldwyn

Donald Galleher, one of the best known juveniles on the American stage, has been engaged to play in Goldwyn's second Maxine Elliott picture. He is known to theater-goers principally through his work, over a period of years, in "The Silent Witness," "The Battle Cry," "Judith Zaraine" and "Our Mrs. McChesney," the latter play being Ethel Barrymore's starring vehicle.

Galleher has just completed an engagement in "Magic." This is not his first appearance in motion pictures.

Mabel Taliaferro on Stage

After having worked two years exclusively as a motion picture star, Mabel Taliaferro has been loaned by the Metro Pictures Corporation to the Shubert Theatrical Enterprises, and she soon will be seen on Broadway as the star in a big speaking production.

Her new vehicle will be Hall Caine's "The Woman Thou Gavest Me." Miss Taliaferro, who is now busy rehearsing, expects to open in Boston on April 9. Announcement of this interesting theatrical deal was made by Maxwell Karger, general manager of the Metro-Rolfe and Metro-Columbia studios.

Elaine Hammerstein, who made a distinct success in her first screen appearance, in "The Argyle Case" with Robert Warwick, has been engaged as leading woman for the same star in his third Selznick-Picture, "The Modern Othello."

Mills on O. Henry Stories

Thomas R. Mills was born in Headcorn Kent, England. After leaving college he entered law, but the lure of the stage was so strong that after serving two years he broke his articles and joined a traveling "Fit Up" company.

Thomas R. Mills, actor of long experience, appearing in General's O. Henry stories.

After many strange and valuable experiences gained with this repertoire company, he joined the Compton Comedy Company, playing in Old English Comedies in the larger cities.

Mr. Mills' first appearance in New York was with Louis Mann, with whom he remained three seasons, creating the important parts in "All on Account of Eliza," "Hoch, the Consul," and "The Red Kloof."

Then followed a season with Henry Miller in an English comedy entitled "Man Proposes," after which Mr. Mills was specially engaged to support the late Madame Modjeska in her repertory, playing such parts as "Mortimer" in Schiller's "Mary Stuart." Then followed an engagement with the late Richard Mansfield, with whom he remained four seasons. Harrison Grey Fiske then engaged him to support Madame Kalish in Fred De Gressae's play, "Cora."

Following this engagement the late Charles Frohman selected Mr. Mills to create "Lieutenant Jackson" in "The Englishman's Home." He also appeared under the Frohman management in several successes.

A successful season in vaudeville was then spent, playing Arnold Daly's parts in "After the Opera" and "The Shirkers." He spent the summers with the famous Hunter Bradford Players in stock at Hartford, Connecticut. After a stock engagement as director at the Harlem Opera House, New York, Mr. Mills entered the "movies," and for the past three years he has been associated with the Vitagraph Company, playing heavy leads in a great many feature productions.

For the past six months Mr. Mills has been engaged in producing special feature pictures for the Broadway Star Feature Co., which will be released on the General Film Program. Notable among same are the famous O. Henry stories. The following have been completed for release: "The Third Ingredient," "Friends in San Rosario," "The Gift of Magi," "Past One at Rooney's," "The Marionettes" and "The Green Door."

Ethel Clayton is the star and Montagu Love the featured actor of "Pretty Polly Pollard," an approaching Word-Picture Brady-Made. A part of the story is placed in Washington. One of the scenes was photographed in the office of a famous United States senator, and others in the Japanese Embassy, the staff of which were greatly surprised to see a man of Mr. Love's commanding presence impersonating the ambassador of Japan.

Century Girl with Fairbanks

For "A Regular Guy" his next production to be released by Artcraft following "In Again—Out Again," Douglas Fairbanks has engaged Eileen Percy, who for the past year has attracted particular attention on New York's rialto in the Orange Grove and at present in "The Century Girl" show.

Eileen Percy, who is to appear in Douglas Fairbanks' next play, "A Regular Guy."

Miss Percy recently passed her seventeenth birthday and is an unusually attractive little girl of Irish birth, although she has spent the greater part of her life in this country. In "The Bluebird" about nine years ago, she made her theatrical debut which was followed by many other successful engagements including those with "The Pied Piper of Hamlin," "Pickwick Papers," "The Arab," "The Lady of the Slipper," "Stop, Look and Listen" and "The Man Who Came Back."

Elsie Janis, now appearing in "The Century Girl," recommended Miss Percy to Mr. Fairbanks, who after an interview and photographic test immediately engaged her to appear opposite him in his second picture for Artcraft. Miss Percy will leave with the Fairbanks organization for California in the near future.

"Bob" Burns in "Pokes and Jabs"

Robert P. Burns and Walter H. Stull, his partner, are the leading players in the "Pokes and Jabs" series, and direct the pictures as well. They have produced and acted in over sixty single-reel comedies which have been released under the Vim brand on the General Film Company program. Before their screen debut, both comedians had appeared separately and together for a number of years in comedy plays on the legitimate stage and in vaudeville. They had already a wide following from their tours about the country with legitimate attractions, before their first picture appearance, and their work in the films has increased it immeasurably, as is invariably the case.

Walter Stull, who shares the honors with Burns in the "Pokes and Jabs" comedies, was also born in Philadelphia. His early professional training was obtained in stock, and in playing leading parts with a touring repertory company that specialized in melodrama. He has also appeared in numerous legitimate attractions on Broadway as well as on the road. His screen career embraces engagements with Lubin, Reliance, Mutual, and Wizard as well as his present engagement as "Jabs" in "Pokes and Jabs." Mr. Stull has appeared in a number of legitimate pieces with Mr. Burns, the most prominent of which is "The Wizard of Oz."

"The Crandall Kin," by Willard Mack, is under production at Universal City by Allen J. Holubar.

Here is Mister Ben Turpin in his latest concoction from the Vogue laugh kitchen. "Masked Mirth" is its name and we agree that if we had to run along a two-inch ledge the mirth would be very much masked.

V. L. S. E. Will Not Merge

Walter W. Irwin today denied, without reservation, the statement that V. L. S. E., the distributing organization for Greater Vitagraph's features, would merge with the General Film and K. E. S. E. Mr. Irwin made the denial in his official capacity as general manager, treasurer, secretary and a director of V. L. S. E., and a director of the Vitagraph company. He said:

The rumor that the V. L. S. E. is to merge with the General Film Company and the K. E. S. E., or with any other distributing organization, is absolutely without foundation. Of all the rumors that daily spread through the motion picture industry, none has been brought to my attention so completely devoid of substance as this one.

I have read the article published this morning and am totally at a loss to understand how any official connected with either of the three companies could say that such a combination was even contemplated.

The V. L. S. E. has been importuned in the past to join its sales organization with the sales force of one or more other companies, but has never considered such a proposition, for the reason that the V. L. S. E. is far too successful by itself in furthering and promoting the good will of Vitagraph and of its trade-mark.

Moreover, the V. L. S. E. has entered into many contracts with exhibitors under which they are extensively advertising Vitagraph product, and thus enhancing the prestige and good will of their theaters, and Vitagraph and the V. L. S. E. purpose to see that nothing shall interfere with the proper execution of those contracts.

You, therefore, are at liberty to say, in fact, it is requested that you do say, that the V. L. S. E. has not contemplated, does not contemplate, nor does not intend to contemplate any merger with any other distributing company.

Reel Fellows Organize Band

Before many long days there will be sweet strains of music floating out on the classic atmosphere of Wabash avenue from the headquarters of the Reel Fellows Club of Chicago. Passersby will linger to listen to the entrancing strains of "brass," "wood wind," and bass drum.

In other words, the Reel Fellows, already so proficient in the art of taking and making and selling and showing pictures, are to take up another art, in the organization of a brass band. The following members of the club have already volunteered their services. Most of them are old-time musicians, commonly known as "wind jammers."

Richard Travers, cornet; F. W. Hartman, cornet; J. W. Brickhouse, trombone; Harry C. Miller, trombone; L. T. Mordeau, saxophone; Jack Haag, clarinet; W. C. Cook, snare drums; M. G. Watkins, piccolo; Dave Russakov, bass drum; C. W. Jones, alto; J. S. McHenry, tenor; Billy Hamburg, clarinet; Cresson Smith, bass; Ralph Proctor, drum major; William Heaney, contra bass; A. E. Curtis, alto. K. M. Scoville and Harry E. Rice, Jr., are utility men who will play the instruments which can be handled by no one else in the club.

Arrangements have already been made to secure the services of one of the foremost band masters in Chicago as instructor, and rehearsals will begin soon. It is probable that the first public appearance of the band will be at the national convention in July.

H. B. Warner with Selig

H. B. Warner has joined the Selig galaxy of stars and is completing his first picture at the Selig studios. William N. Selig also announces that Violet Heming and W. Lawson Butt have become members of the Selig Stock Company.

The first picture in which Mr. Warner will star, supported by Miss Heming and Mr. Butt, will be "The Danger Trail," James Oliver Curwood's exciting story of the Northland. "The Danger Trail" will also be our next release in the K. E. S. E.

Thus it will be seen that the latest of Selig feature dramas carrying three of the best known stars in the business will not be sold on a territorial rights basis but will be released in K. E. S. E.

Warner and his company have been at work in northern New York for several weeks filming snow exteriors for the drama, coming to Chicago for the interiors.

There is no more popular star than H. B. Warner and his joining the Selig forces is a distinct asset to that company.

Miss Violet Heming, the leading lady for Mr. Warner, is a widely known star of the spoken drama. She created the role of Rebecca in "Rebecca at Sunnybrook Farm." She has been a leading lady since she was sixteen years of age. She played for two years with George Arliss, was a prominent member of the New York production of "The Lie," appeared in "Under Cover," and supported William Courtney in "Under Fire."

Director William Worthington practically has completed at Universal City a five-act comedy drama, "The Car of Chance."

Current Releases Reviewed

"The Clock Struck One"

Essanay "Black Cat" Comedy-Drama Current Release. Reviewed by Genevieve Harris

THE bright, entertaining fashion in which this story is set forth is commendable. Audiences of any kind will like it, for it is amusing and interesting. The plot is simple, but progresses briskly, while the characters are distinctive and well portrayed. Webster Campbell and Marguerite Clayton have the leading roles.

The Story: Bess works at a glove counter. She is in love with Jerry, a young man of her own class, but when she wins

The rivals.

the attention of a wealthier youth, she is cold to Jerry. Jerry wins a contest in which a "flivver" automobile is the prize. He drives to Bess' home to find that the girl has gone for a ride in his rival's costly machine. Out of jealousy he follws them and arrives at the roadhouse where they have stopped. He saves Bess from the designs of her unscrupulous admirer and takes her home. She agrees to marry him.

"Mrs. Balfame"

Nance O'Neil in Powell-Mutual Feature Released April 9. Reviewed by Genevieve Harris

GERTRUDE ATHERTON'S novel by this title has been picturized by Frank Powell, with Nance O'Neil in the name role. Pictures based upon books have ranked among the best and among the poorest of screen offerings. This unfortunately falls into the latter classification. It exhibits a defect common to screen versions of books in that one feels that some explanations are lacking, that some characters are introduced merely because they were in the book, and their relation to the story is left vague.

As entertainment, the chief defect in the play is its lack of heart interest. The characters do not arouse sympathy. The mystery element is the best feature in the story and the exhibitor who advertises it as a murder-mystery story will prepare his patrons to see it in the right way. The complications are cleverly set forth and the outcome is a surprise.

The acting of the cast is very good, most of the players in unsympathetic roles, however. Frank Belcher, who played the role of "Freneau's partner" in "Gloria's Romance" with Billie Burke, appears as David Balfame. His acting is excellent but the scenes which he is called upon to enact vary between the repulsive and the ludicrous. Two interesting character parts are contributed by Anna Raines as Dr. Anna Steuer and Elsie Earle as the maid, Frieda. Others in support of Miss O'Neil are Robert Elliott, Agnes Eyre, Alfred Hickman, Grace Gordon and Aubrey Beattie.

The photography and settings vary from good to indifferent.

The Story: Mrs. Balfame, a woman of culture and refinement, lives in constant fear of her husband, David Balfame, who usually returns home in a drunken rage. Dwight Rush, a young attorney, loves Mrs. Balfame and urges her to divorce her husband. She refuses to do this.

One day after her husband had threatened to kill her, Mrs. Balfame learns through her fried, Dr. Anna Steuer, of a poison which may be given in secret and cannot be detected. She yields to the temptation to steal the poison from the doctor's cabinet and goes so far as to prepare the poisoned drink for her husband. While waiting for his return, she is alarmed at the sight of a stranger in the shrubbery and, taking a revolver, she goes out of the house. Shortly after, David Balfame, returning home, is shot and killed in his own dooryard. Mrs. Balfame is charged with the murder.

The rest of the story deals with the trial and the efforts of

Victim of her husband's brutality.

the various detectives to solve the mystery. First one and then the other of the characters appears to be the criminal. At last Dr. Steuer, Mrs. Balfame's friend, who is fatally ill, confesses that she killed Balfame to save his wife. Mrs. Balfame is freed. The young attorney who had defended her and whom she had promised to marry, however, had fallen in love with a younger woman, and Mrs. Balfame gives him up.

"Paddy O'Hara"

Five-Reel Triangle-Ince-Kay-Bee Featuring William Desmond. Reviewed by H. D. Fretz

AS Paddy O'Hara, William Desmond is here seen as a daring war correspondent, representing a large London newspaper, who secures his news by his Irish wit. This lively comedy-drama contains many humorous situations. In most all of the titles can be found a laugh. The scenes are laid in London and in two fictional principalities. Parts of the picture are somewhat complicated, and it is with difficulty that one gets the trend of the story.

William Desmond is well cast for the role of Paddy O'Hara, as it is his audacity, life and pep that makes the picture good. In the supporting cast is Mary McIvor as Lady Maryska of Darbaya, whose work is fine. Robert McKim, playing the part of Count Carlos, and J. J. Dowling as Count Ivan of Darbaya, are exceptionally good. Walt Whitman makes a good monk. The story is by J. G. Hawks. It was directed by Walter Edwards and supervised by Thomas H. Ince.

Upon the outbreak of affairs between Ideria and Darbaya, Paddy O'Hara is sent to the front to get the news for his paper. Arriving at the seaport town of Ideria, he makes the acquaintance of Raoul, who is charged with an important message to Darbaya. Count Carlos, a spy in the employ of Darbaya, forces Raoul into a duel. Raoul is seriously wounded, but manages to give the documents to Paddy. Disguised as an Iderian soldier, Paddy passes the guards and delivers his message.

Spies are hot on his trail, but Paddy rides fast, and reaches a castle high on the cliffs of Darbaya. The place is deserted except for the presence of Lady Maryska, who has been left to flash the signal to the men fighting in the valley. Col. Ivan retreats and arrives at the castle. His one thought being to get his niece away from the danger zone, he places the girl in the

hands of Paddy, who alters his passport to read Patrick O'Hara and wife. Circumstances make it necessary for Paddy to go through the marriage ceremony with the reluctant Maryska. She consents on condition that she is to be freed when they reach safety.

They pass through many adventures and hardships, but at

"Paddy O'Hara," a lively comedy drama, with many humorous situations.

last gain the frontier. Paddy is successful in sending his news "beat" to his paper. While he is dispatching his report, Maryska is seized by Count Carlos. Paddy returns to London broken-hearted. Later he succeeds in rescuing her and, as Maryska has come to love him she tells him that the hurried marriage in Darbaya will stand good.

"The Hidden Children"

Five-Reel Metro Release with Harold Lockwood and May Allison. Reviewed by H. D. Fretz

"THE Hidden Children," produced by the Yorke Film Corporation, is an exemplification of the old Indian custom of giving children to foster-parents until maturity. A boy and a girl thus "hidden," as it was termed, upon learning the truth were expected to marry. This marriage was supposed to bring fresh spirit into the tribe. Much of the story is centered around the welfare of two white children, who were made "hidden children" when mere babies, so that they would not be sacrificed by the Indians.

The plot is a very good one and is carried out in such a manner as to make it a likeable picture. The scenes are laid in the vicinity of Lake George. Picturesque views of the Colonial life at the Fort are shown, as well as many pleasing ones of the life of the Indians. The play is taken from Robert W. Chambers' novel of the same name.

Harold Lockwood and May Allison in the leading roles do fairly good work. In the supporting cast are: Lillian West, Henry Herbert, George MacDaniel, Lester Cuneo and Charles Cummings. It was directed and adapted for the screen by Oscar Apfel, and was photographed by Antonio Gaudio.

In an encounter with the Indians, Capt. de Contrecoeur is killed. His wife, Jeanne, is captured by the Indians and taken to their camp at Catherines-town. Fearing that Amochol, the sorcerer, will sacrifice her new-born daughter, she makes of Lois a "hidden child." Jeanne interprets a dream for Amochol, and she becomes the White Sorceress of the Iroquois.

Years pass. Euan Loskiel, grown to manhood, is given a commission in Morgan's Rifles as Lieutenant and Chief of Indian Scouts. Euan learns that he is a hidden child. With Mayaro the Sagamore, Euan is sent on a mission to Catherines-town. Lois disguises herself as a camp-follower so as to follow Euan and Mayaro. She knows that her mother is a captive there, and intends to find her.

The Sagamore, knowing that she is a hidden child, protects her from all the mischances of the journey. Euan falls in love with Lois, but she will not permit his caresses until she has found her mother. The Indians in the party insist that the ceremony of the White Bridal be performed over these two sacred "hidden children."

They reach Catherines-town in time to witness the Feast of the Dreams. The White Sorceress is about to be put to death for interpreting ill fortune.

Euan and his men attack the Iroquois and in the encounter that follows, Amochol is killed. Lois is at last folded in the arms of the mother who has watched and waited all these years. Then Jeanne, having been reunited with her "hidden child," puts her hand in that of the brave scout, Euan Loskiel, and their White Bridal is completed.

"Environment"

Mary Miles Minter-American Play Released Through Mutual April 16. Reviewed by Genevieve Harris

THERE are few pictures offered which are so consistently good as this one. That there were good points in each of the preceding Mary Miles Minter-American pictures, the many admirers of the youthful star attest, but there were jarring elements in each play. In this picture, on the contrary, star, role, directing and story blend into a harmonious whole. As an artistic feature, "Environment" (but what a wretched title!) ranks high. A role has been provided for Miss Minter in which she is given a chance to act, not merely to pose, and the skill and intelligence with which she plays will surprise even her admirers.

While Miss Minter's playing of Elizabeth is delightful in its expressiveness and restraint, the work of James Kirkwood as director and author is no less artistic. The atmosphere of the small town makes itself felt, both in the well chosen settings and in the characters depicted. They are both typical and individual, and the supporting cast of players deserves praise. Among these are Harvey Clarke, who as Elizabeth's father, a lazy ne'er-do-well, draws a vivid, convincing character, Margaret Shelby (Mary's sister), a clever actress who, as the village belle is an interesting foil for neglected Elizabeth, and George Fisher as the young minister who is the hero. Other prominent players in the cast are George Periolat, Arthur Howard, Al Vosburgh, Emma Klug, Lucille Ward and Jack Vosburgh. The photography is up to the high American standard. The only important point of adverse criticism against the play concerns the title. Why didn't someone have a happy inspiration and invent a title which would be typical of the play and a box-office aid instead of tagging this appealing human-interest story with a problem play label?

From a box-office standpoint, the name of the star will doubtless counteract the unpromising title. As an offering for the better class neighborhood house, the play is entirely satisfactory, while it will please the majority of patrons in any theater. The note of pathos which characterizes the play is not depressing and is enlivened by humor and realism.

The Story: Elizabeth Simpkins is the motherless daughter of John Simpkins, the village drunkard. Elizabeth, a high-spirited, sensitive girl, manages to graduate with honors from the local high school. After that, she helps support herself and her father by "taking in washing." The young minister of the village (George Fisher) is interested in the girl and she delights in mocking him and his sometimes too high-flown sermons. Secretly she loves him.

Elizabeth becomes a "washlady."

Mildred Holcomb (Margaret Shelby), daughter of a wealthy family, is infatuated with a young artist. Her brother, knowing the artist is unprincipled, forbids his sister's meeting him. Mildred disobeys. Elizabeth gets Mildred out of a perplexing situation but brings suspicion upon herself. Then her father dies

suddenly, and the village authorities decide to send Elizabeth to a Home. However, the minister learns of the girl's sacrifice in time and instead of sending her away, marries her.

"God's Man"

Nine-Reel Frohman Amusement Production. Reviewed by George W. Graves

AN unusual theme given unusual treatment, "God's Man," the picture, is a magnificent screen interpretation of "God's Man," the story by George Bronson Howard. The drama is one which those who like to delve below the surface of things and seek for causes for the appalling effects witnessed in the

"God's Man" is an unusual theme with unusual treatment and is a magnificent screen interpretation.

sham structure of abnormal modern urban life. It shows how a man endeavoring to be strictly honest in his own strength is brought low as a result of his very desire to trust in mankind and help his brother.

The unnatural living of the poor in the vast wastes of the slums and the equally forced living of the "over-fed, under-bred" rich who indulge a moral madness which almost taxes them beyond endurance in the frenzied seeking of happiness where it is not to be found, are set forth in vivid portrayal.

New York is here pictured as the precise abode of the man with hoofs and a barbed tail, and it affords a picturesque and convincing background for his pernicious activities. It is logic to assume that where five million live there will be found in boldest relief the forces of both evil and good. A sub-title poem setting off the delirious, heathenish status of Gotham is a classic.

Any film story has to work hard to keep up interest for nine thousand feet, but this one does it very well purely on its merits as a story. A rather erratic philosophy is injected which provides both novelty and food for thought. There is much in the picture that will go over the heads of the devotees of surface action, those who think on more simple lines and care not for the psychological presentation of things, but then the picture has plenty of exciting situations and a goodly apportionment of well prepared comedy. The denouement is highly dramatic, giving a number of those in the cast excellent opportunities for emotional work.

George Irving's work in the capacity of director deserves a round of applause. The production is masterful. Anthony Kelly's well rewarded toil, too, in the assembling of the story's action and intent in its scenario form, is deserving of praise. H. B. Warner's impersonatiion of the leading role, Arnold L'Hommedieu, is cause for continuous admiration and satisfaction on the part of the audience. Mr. Warner is alive with the spirit of the part.

A cast of some thirty people, including a generous amount of individual talent, is in support of the star. Walter Hiers has the part of Hugo Waldemar, one of Arnold's chums, and Edward Earle has that of Archie Hartogensis, another friend. Both make their parts human, which is all that drama demands, the former providing the picture with some irresistible humor, the kind that he does'nt have to force. Mr. Earle shows us how a boy of the age of pipes and fraternities acts, and in a later scene provides us with a good depiction of the frenzied actions of an opium addict. These three, through their characters, carry the story. Jack Sherrill is good in the important but short part of "Bink." Others in the cast are: Barbara Castleton, Betty Bellairs, Kate Lester, Albert Tavernier, Stanhope Wheatcroft, Barbara Gilroy, Harry Eytinge, Marion Fouche, William Fredericks, Jack Sherrill and Dan Jarrett.

As a résumé, "God's Man" is a picture which will be appreciated by high-class audiences. Although some of its appeal is limited, the balance may be enjoyed even by children. It is a production which may be unhesitatingly called "big."

"The Pulse of Life"

Gypsy Harte in Five-Reel Bluebird Photoplay. Reviewed by Genevieve Harris

THE appeal of this play is not to fastidious, high class audiences, but its wildness and its out of the ordinary settings and characters may be liked by patrons who crave excitement and sensation. Gypsy Harte as the Italian girl is interesting and appealing throughout the play and her work does much to counterbalance the unhappy story whose presentation, while vivid, is at times unpleasant and grucsome. The offering will keep the attention of an audience, but will not send them away in a comfortable frame of mind.

The exterior settings in the early part of the story representing the lonely Italian country in which Lizette lives are well chosen. Later scenes show underworld life in New York. The introduction of several dwarfs and cripples in a number of scenes is unpleasant and in poor taste.

The production was directed by Rex Ingram from a story by E. Magnus Ingleton. Players supporting Miss Harte are Dorothy Barrett, Molly Malone, Nicholas Duneaw, Wedgewood Novell, Millard K. Wilson, Albert McQuarrie, Edward Brown and Seymour Hastings.

The Story: Lizette, the daughter of an Italian fisherman, is discontented with her quiet life and runs away to America with Serrani, an Italian artist, who has returned to his native land for a visit. In New York, the girl meets with various adventures and at last becomes an entertainer in a cheap cafe. She also poses for an American artist who, in spite of his betrothal to another girl, falls in love with her. Later Lizette's brother follows her from Italy and, learning of her betrayal, seeks and kills Serrani. Circumstances point to the American artist as the murderer and he is convicted of the crime. Just before his execution, the brother confesses his guilt. The artist is freed. Then Lizette returns to her own country, having had too much of adventure.

"A School for Husbands"

Lasky-Paramount Picture Featuring Fannie Ward. Reviewed by H. D. Fretz

THIS Fannie Ward comedy shows in a very realistic way how a husband can be managed and taught "home ethics." From the plain economical wife to the gay and frivolous, Fannie Ward,

She trains her husband to love his own fireside.

as Betty Manners, trains her husband to look toward his own fireside. The picture affords the charming and popular Lasky star the opportunity of wearing most gorgeous gowns. Her splendid acting, with its humorous side, will make a strong appeal to any audience.

The story is amusing and entertaining. Jack Dean plays in

a capable way the part of John Manners, who is fond of betting. He spends much of his time and money at the race track while his wife is home trying to be economical. The work of the players is excellent and the production is exceptionally good. Others in the cast are Frank Elliott, Mabel Van Buren, Edythe Chapman, James Neill, Frank Borzage and Irene Aldwyn.

John Manners is ashamed of his plain wife. Not wishing to take her out in the unbecoming dresses she persists in wearing, he naturally pays much attention to the stylish Mrs. Airlie. Betty's jealousy is aroused and she decides to buy some pretty clothes. There is a slump in the stock market and John is ruined.

Sir Harry Lovell, an old friend of Betty's, arrives with the good news that she has been left a fortune and is now Lady Betty Manners. With the help of Sir Lovell, Betty keeps the matter a secret, and proceeds to spend money for gowns, hats and automobiles. John goes west to sell the large estate, the only thing left of his fortune. Business also takes Mrs. Airlie to California. When Betty hears of this she makes up a party and sets out for the same place.

Betty and her party arrive at the California home first. Manners and Mrs. Airlie come strolling through the grounds, where they are surprised by Betty and Sir Lovell. The estate is sold at auction and Sir Lovell buys it for Betty. As the two are much in each other's company, Manners becomes suspicious. Betty is light-hearted and gay, enjoying her husband's uneasiness.

Believing that his wife is going to elope with Sir Lovell, Manners calls upon him and in a struggle shoots him. Thinking he has killed the man he returns home. Betty hides him from the authorities. Sir Lovell, unharmed, enters and all is explained. Manners sees how foolish he has been and all is forgiven.

"The Power of Decision"

Five-Reel Metro Drama for Release April 9. Reviewed by George W. Graves

"THE POWER OF DECISION" is a story which holds interest consistently through its five reels, interpreted by a cast of general good merits headed by star of magnificent emotional power. The story provides her with a finely sympathetic role, that of a woman whose nobler instincts are used in manipulation against her happiness by a worthless individual in whom she places a child-like trust. The story differentiates between mesmeric love and true spiritual love, and shows once more in the eloquent language of the screen how deception is fatal to marriage felicity. Frances Nelson gives a sincere, feeling rendition of the part of Margot, the woman who exercises her power of decision, lending grace and reality to every scene.

The scenario writer and the director have combined their duties in a manner sufficiently able to give the story a clear, easily followed and well balanced screening. Both Richard Tucker and John Davidson are well cast and do pleasing work as the

Here's a story which holds the interest consistently through five parts.

two men to whom the allotment of Margot's affections calls for a strict decision, and Sally Crute handles her business of being a disdainful, cold and calculating separated wife with realism. Others helping in the story's interpretation are Mary Asquith, Fuller Mellish and Hugh Jeffrey. The story was written by George W. Gunn and put into scenario form by June Mathis. John W. Noble's direction is adequate.

Margot's first love affair is broken up when she learns that her artist husband has a wife already living. Although she still loves the artist, Harding, she marries Bland, a novelist, who accepts her knowing she has no love to give him. Harding shows up again, unknown to Bland, and arranges to elope with the woman. The husband returns, but shoots the butler, a thief, instead of Harding. Margot then confides to her husband that she had chosen the right road on second thought, and that had he not returned she would still have remained faithful.

"The Cost of Hatred"

A Lasky-Paramount Drama Co-Starring Kathlyn Williams and Theo. Roberts. Reviewed by H. D. Fretz

TWO distinguished stars, Kathlyn Williams and Theodore Roberts, are seen in "The Cost of Hatred," a stirring story written by Beulah M. Dix. The plot of the picture is centered around Justus Graves and his daughter Sarita. Theodore Roberts plays the part of Graves, a cold, harsh man whose one

There are two distinguished stars in "The Cost of Hatred"—Kathlyn Williams and Theodore Roberts.

thought is to be revenged upon Amory, the man who stole his wife's affections. He accomplishes this, to a certain extent, in his cruel treatment of Ned, the man's son. In the end, as the cost of his hatred, he is deserted by his daughter, who elopes with the son.

Kathlyn Williams has two singular roles in this thrilling play; first she is seen as Elise Graves, the wife and mother, and later as the beautiful daughter Sarita. Under the direction of George Melford, many picturesque exterior scenes were taken in Mexico. Among the prominent names in the supporting cast are: Tom Forman, Jack W. Johnston, Charles Ogle, Horace B. Carpenter and Jack Holt.

Graves, a stern, cruel man, returns to his home to find his wife in the arms of Robert Amory, a widower living next door. He shoots Amory and is about to shoot his wife, when he hears his little daughter crying. With his child he flees to Mexico. When Amory recovers he marries Elise.

Years after, we see Sarita grown into a beautiful girl, the idol of her father's estate in Mexico. Ned, the only son of Amory, secures a diplomatic position in Mexico City. On the way to the place young Ned is left behind in a Mexican settlement. He is robbed and then thrown into jail. There Graves runs across him, and upon learning his identity induces the Mexican government to sell Ned's services to him for a year.

So great is his hatred that he intends to break the youth, body and soul, to avenge the sins of the father. Ned is beaten, whipped and put through many cruel tortures. Sarita's pity is aroused and she does all she can to help him. Finally her pity ripens into love.

Aided by her trusty servant, Sarita effects her lover's escape. She induces him to take her and the two flee to the United States. The father and his men follow, but the lovers reach the border in safety and are married by a justice of the peace. When Graves learns of the marriage he is furious and begs his daughter to return to him. She refuses. He is left to realize what his terrible hatred has cost him.

"The Railroad Raiders"

First Chapter of Helen Holmes-Signal Serial. Released Through Mutual. Reviewed by Genevieve Harris

THE popularity of previous railroad serials which the Signal Company has produced would seem to prove that the subject is a favorite one with the public and that this latest offering will be as well liked. However, the public is fickle, as every exhibitor knows, and many exhibitors may fear that another serial story based on the same subject may prove tiresome.

Judging from the first chapter of "The Railroad Raiders," this is not likely to be the case. The public might grow weary of a series of spectacular stunts. It does not weary of real stories in which the atmosphere is so true to life that one forgets the scenes are acted for a picture. Director J. P. McGowan has succeeded unusually well in catching in this chapter the spirit of outdoor, active, adventurous life, and while there is no lack of spectacular incidents, it is in the vivid reality that the fascination of the photoplay lies. A public at all interested in railroad or adventure stories will respond without doubt to this serial.

The directing, the acting by the cast which appeared in the previous serials, the story and the photography, all may be justly rated excellent. "Circumstantial Evidence," the first chapter, gives the story a speedy start. Characters are well defined without being artificial or hackneyed types. The plot is well introduced without waste of time.

The Story: The general manager of the railroad receives complaints of the looting of freight cars on one division. He investigates the matter personally and finds Steve Arnold, a station agent, guilty. Arnold runs away before he can be arrested, falls in with a gang of tramps and becomes their leader. They plan a system of looting cars. When he learns that a large amount of money is to be sent to a certain station he manages to steal it, making the station agent the apparent thief. This station agent is David Holmes, Helen's father. The man is convicted on circumstantial evidence and sent to the penitentiary. The head of the road assures Holmes that he will look after Helen.

"The Manx-Man"

Ten-Reel Adaptation of Hall Caine's Novel Offered by Cosmofotofilm. Reviewed by George W. Graves

THE story, acting and production of this remarkable film combine in their excellence to give one as enjoyable a two hours' entertainment as he ever experienced in a photoplay theater. Right through its entire length the play is a succession of deeply emotional situations setting forth human character as it is seldom set forth on the screen. Love, sacrifice, temptation, ambition, friendship, all have their part in the story, which is one not of action only but of exquisite characterization. Such acting as that of Henry Ainley as "Philip," Fred Groves as "Pete," and Elisabeth Risdon as "Kate," makes an impression on a spectator which is not soon forgotten. These characterizations set a pace that it is no simple matter to equal. The stars had the advantage of a fine story and unexcelled direction to aid them in the expression of their talents. Henry Ainley, an actor of great note abroad and no little reputation in this country, plays the "heavy" in a way that should make "fans" insistent on seeing more of the polished actor. The role of "Pete" is rivaled in sympathetic power only by that of "Kate." The former holds our sympathies to the last, for he sacrifices love for friendship and justice in the closing scenes and is left in solitary grief at the end.

The masterful way that George Loane Tucker handled the production of this picture stamps him as one of our greatest producers. With the beautiful Isle of Man as a background he has brought the story to palpitating, colorful life on the screen, causing every subtle emotional feeling of the book to register with force. A gigantic mob scene of the trial on Tynwald Hill is both spectacular and impressive. The picture, however, tells its story without any undue recourse to the spectacular—a thing decidedly remarkable when the spectator's eyes are riveted in fascination to the screen for the length of ten reels. The locations chosen for an abundance of out-door scenes are picturesque and impressive. Many of them absolutely beggar description. Even in this day when all the producers are paying marked attention to the artistic side of their pictures, the photography and "shots" taken in this force one to marvel at the possibilities of the screen for bringing nature before our vision.

Those who see "The Manx-Man" will feel that they have enjoyed an entertainment which is every bit worthy of the name drama. They will not question the fact that they have been deeply moved by its pathos, that they have felt the touch of romance and been a victim of all the other entertaining graces of a heart-interest story. The picture is good enough to see twice, and there are but a few offerings that inspire a person with this desire. It is worthy of big advertising, the name of the author, Hall Caine, deserving prominent place.

Kate, the girl, loves Pete, whose misfortune it is to have been born illegitimately. Pete has been scorned by Kate's father, but before his leaving for the mines in Cape Colony, his bosom friend, Philip, also in love with the girl, influences the father to allow the two lovers to become engaged. As time passes Kate, the woman, realizes that she loves Philip. Word is received from the diamond mines that Pete has been killed. Philip, being of high birth, and having lofty ambitions, does not marry Kate, although the inevitable has happened. Pete suddenly returns; Kate becomes the hypocrite and marries him, living a miserable life. The joyous, light-hearted Pete, however, never discerns that her love is forced and much less that the baby who comes to them is really not his. Finally, unable to endure the sham life, the girl attempts suicide and is brought to trial before Philip, now Deemster. Before the whole court he renounces his office and explains why he is not worthy of the trust vested in him. The story closes with the bitterly disillusioned Pete making a great sacrifice, returning to the mines without even the companionship of the baby in whom he was so wrapt, and leaving the little family in contentment and happiness.

Shorty Hamilton is working on the thirteenth and fourteenth of the series of fifteen "Adventures of Shorty Hamilton" which are being produced for Mutual by the Monogram Film Company. The thirteenth story deals with a topic which is uppermost in everyone's mind at present. It is entitled "Shorty Reduces the High Cost of Living."

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of MOTOGRAPHY, published weekly, at Chicago, Ill., for April 1, 1917.

State of Illinois, County of Cook, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. R. Mock, who, having been duly sworn according to law, deposes and says that he is the Business Manager of MOTOGRAPHY and that the following is, to the best of his knowledge and belief, a true statement of the ownership and management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher, Electricity Magazine Corporation, 1251-1256 Monadnock Bldg., Chicago.
Editor, Paul H. Woodruff, 7025 Yale Ave., Chicago, Ill.
Managing Editor, Paul H. Woodruff, 7025 Yale Ave., Chicago, Ill.
Business Manager, E. R. Mock, 9345 Pleasant Ave., Chicago, Ill.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

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Electricity Magazine Corporation,
E. R. Mock, *President,*

Sworn to and subscribed before me this 30th day of March, 1917.

(Seal) Leona J. Ekstrom.

My commission expires Aug. 17, 1918.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Released Week of March 5.

T The Battle of Somme (Second Episode).....
D The Invisible Web.....Essanay
C Tiny Slim and Fat.....Essanay
D The Vanishing Woman (Marguerite Clayton) (Is Marriage Sacred Series).....Essanay
D The Five Dollar Bill.....Essanay
T Canimated Nooz Pictorial No. 26.....Essanay
D The Pulse of Madness (Is Marriage Sacred)...Essanay
D In the Path of Peril (Helen Gibson) (First Episode in "A Daughter of Daring").....Kalem
D The Mirror of Fear (Grant Police Reporter Series)..... Kalem
C Efficiency Experts (Ham & Bud).....Kalem
D The Black Rider of Tasajara ("The American Girl" Series) .....Kalem
D An Actress' Romance.....Selig 2000
C No Place Like Home.....Selig 1000
C The Newlywed's Mistake (Geo. Larkin).....Vim
C Art and Paint.....Vim
T Selig Tribune No. 16.....
T Selig Tribune No. 17.....
D Dimples' Baby (Lillian Walker).....Vitagraph

Released Week of March 12.

T The Battle of Somme (Third Episode).....
D The Phantom Mine (Marin Sais) (Second Episode of "The American Girl" Series).....Kalem
D The Registered Pouch (Helen Gibson) (Second Episode of "A Daughter of Daring").....Kalem
D In the Web of the Spider (George Larkin) ("Grant Police Reporter" Series).....Kalem
C Bulls or Bullets (Ham & Bud).....Kalem
D The Borrowed Engine (Helen Gibson) ("A Daughter of Daring" Series).....Kalem
C Melies .....Vim
C This Is Not My Room (Ethel Teare).....Vim
C Dimples the Diplomat (Lillian Walker).....Vitagraph
D Up and Down (Dangers of Doris No. 8).....Vitagraph
D The Old Fourth Ward (Dangers of Doris, No. 9)..... Vitagraph
T Selig Tribune No. 18.....
T Selig Tribune No. 19.....
The Fire .....

Released Week of March 19.

The Inspiration of Harry Larrabee.....
Official Government Pictures (Fourth Episode The Great British Navy) .....
The Fate of Juan Garcia (An Episode of "The American Girl") (Marin Sais) .....Kalem
The College Boys (Daughter of Daring) (Helen Gibson) SPECIAL .....Kalem
The Veiled Thunderbolt (Grant, Police Reporter, Episode) (George Larkin).....Kalem
The Bogus Bride (Ham and Bud).....Kalem
Aladdin Up-to-Date (Bryant Washburn).....Essanay
The Lucky One .....Essanay
The Pallid Dawn (Is Marriage Sacred?).....Essanay
A Question of Honesty.....Selig
Everybody Was Satisfied.....Selig
Selig Tribune, No. 21.....Selig
Selig Tribune, No. 22.....Selig

V. L. S. E. Program

3-26 The More Excellent Way (Anita Stewart)..... 5,000
3-26 The Diary of a Puppy 1,000
3-26 Turks and Troubles (Hughie Mack)..... 1,000
3-26 Great Expectations (Frank Daniels)..... 1,000
3-26 The Portrait of a King (Chas. Richman)..... 5,000
4-2 Babette (Peggy Hyland)..... 5,000
4-2 The Collie Market 5,000
4-2 Captain Jinks In and Out (Frank Daniels)..... 1,000
4-2 The Tocsin (Charles Richman)..... 5,000
4-9 Apartment 29 (Earl Williams)..... 5,000
4-9 Captain Alvarez (Edith Storey)..... 5,000
4-9 Captain Jinks and Himself (Frank Daniels)..... 1,000
4-9 Slop Heads and Slivers.....Big V 1,000
4-9 A Spring Idyl (Paula Blackton's Country Life Pictures).... 1,000
4-16 Her Secret (Alice Joyce)..... 5,000
4-16 Bombs and Blunders.....Big V. 1,000
4-16 The Little Strategist (Country Life Pictures) (Paula Blackton) 1,000

Mutual Program

Monday

D 4-9 Shorty Solves the High Cost of Living (Adventures of Shorty Hamilton, No. 13).....Monogram, 2,000 05411–12

Tuesday

T 4-10 Mutual Tours Around the World.....Gaumont 05413

Wednesday

T 4-11 Mutual Weekly, No. 119.....1, Mutual 05414
C 4-11 Her Hero (Billie Rhodes).....1, Strand 05415

Thursday

C 4-12 The Gypsy Prince (George Ovey).....Cub 05416
T 4-12 Reel Life .....1, Gaumont 05417

Friday

D 4-13 The Metzer Murder (Jimmy Dale Series, No. 4), (E. K. Lincoln) .....Monmouth 05418–19

Saturday

C 4-14 Jolted Justice (Paddy McQuire).....Vogue 05420–21

Monday

D 4-16 Shorty Lays a Jungle Ghost (Adventures of Shorty Hamilton, No. 14).....Monogram 05436–05437

Tuesday

T 4-17 Mutual Tours Around the World.....Gaumont 05438

Wednesday

T 4-18 Mutual Weekly No. 120.....Mutual 05439
C 4-18 When Mary Took the Count (Billie Rhodes)..1, Strand 05440

Thursday

C 4-19 Somewhere in the Mountains (George Ovey) ...1, Cub 05441
T 4-19 Reel Life .....Gaumont 05442

Friday

D 4-20 A Fight for Honor (Jimmy Dale Series, Chapter No. 5) (E. K. Lincoln).....2, Monmouth 05443–05444

Saturday

C 4-21 Masked Mirth (Ben Turpin).....2, Vogue 05445–05446

Universal Program

Monday

C 4-9 Under the Bed (Eddie Lyons).....1, Nestor 02318

Tuesday

4-10 Hair Trigger Burk (Harry Carey).....3, Gold Seal 02319
4-10 His Family Tree (Eileen Sedgwick).....1, Victor 02320

Wednesday

4-11 No Release This Week.....Laemmle
4-11 Tom's Tramping Troupe (Phil Dunham).....L-Ko 02321
4-11 Universal Animated Weekly, No. 67..... 02322
4-11 The Bugler .....Big U 02323

Thursday

4-12 Uncle John's Money (Marjorie Ellison).....2, Rex 02324
4-12 The Desert Ghost (Neal Hart).....Big U 02325
4-12 No Release This Week .....Powers
4-12 The Silent Prisoner (Ethel Grandin) .....Laemmle 02326

Friday

4-13 The Signet Ring (The Perils of the Secret Service, No. 6), (Kingsley Benedict) .....2, Imp 02327
4-13 No Release This Week.....Rex
4-13 Universal Screen Magazine, No. 14..... 02328
4-13 Stop Your Kidding.....Victor 02329

Saturday

D	4-14	The Kidnapped Bride (Marie Walcamp).....Bison	02330
	4-14	No Release This Week.....Laemmle	
C	4-14	The Careless Cop (Gale Henry).....Joker	02331

Sunday

D	4-15	Her Primitive Man (Jack Mulhall).....Rex	02332
	4-15	No Release This Week.....Imp	
	4-15	Boomer Bill Goes to Sea.....Powers	02333
		On the Streets of India.....Powers	S
D	4-15	The Eyes in the Dark (Leah Baird).....Imp	02334
D	4-15	The Purple Mask, No. 16 (Grace Cunard)....Universal	02335
D	4-15	The Voice on the Wire, No. 5 (Neva Gerber).Universal	02336

Monday.

C	4-16	Follow the Tracks (Eddie Lyons).....1, Nestor	02338

Tuesday.

D	4-17	For Lack of Evidence (Tina Marshall)....3, Gold Seal	02339
C	4-17	It Happened in Room 7.....1, Victor	02340

Wednesday.

D	4-18	Chubby Takes a Hand (Wm. V. Mong).....Laemmle	02341
C	4-18	Title Not Decided.....2, L-Ko	02342
T	4-18	Universal Animated Weekly, No. 68.....	02343

Thursday.

C	4-19	The Topsy Turvy Twins (Carter De Haven)....Victor	02344
D	4-19	The Pace That Kills (Claire McDowell).....Big U	02345
	4-19	No Release This Week.....Powers	
D	4-19	The Sorceress (Cleo Madison and Herbert Rawlinson) .....Rex	02346

Friday.

D	4-20	"The International Spy" (Perils of the Secret Service, No. 7) (Kingsley Benedict) .....Imp	02347
	4-20	No Release This Week.....Rex	
T	4-20	Universal Screen Magazine, No. 15.....	02348
C	4-20	Tit For Tat (Hobart Henley).....Victor	02349

Saturday.

D	4-21	The Tell-Tale Clue (Molly Malone).....2, Bison	02350
	4-21	No Release This Week.....Laemmle	
C	4-21	Take Back Your Wife (Gale Henry).....Joker	02351
D	4-21	The Blazing Secret (King Baggott).....Imp	02352

Sunday.

	4-22	No Release This Week.....Rex	
		No Release This Week.....Imp	
	4-22	Title Not Decided.....1, Powers	02353
D	4-22	Her Great Mistake (Marie Walcamp).....Big U	02354
D	4-22	The Voice On the Wire, No. 6 (Ben Wilson and Neva Gerber) SPECIAL.....2, Universal	02355

Miscellaneous Features

Artcraft Pictures

3-5	The Poor Little Rich Girl (Mary Pickford).....	5,000
1-9	Broadway Jones (George M. Cohan).....	5,000

Art Dramas

3-8	The Cloud	5,000
4-9	The Inevitable (Anna Q. Nilsson).....	5,000
4-16	The Great Bradley Mystery (Alma Hanlon).....Apollo	5,000

Bluebird Photoplays, Inc.

4-2	Susan's Gentleman (Violet Mersereau).....	5,000
4-9	The Pulse of Life (Wedgewood Nowell).....	5,000
4-16	A Jewel in Pawn (Ella Hall).....	5,000

Fox Film Corporation

Released Week of

3-12	Hearts and Saddles (Tom Mix)	2,000
4-2	Tangled Lives (Genevieve Hamper).....	5,000
4-2	A Bath House Tangle (Porter Strong).....	2,000
4-2	Her Greatest Love (Theda Bara)	5,000
4-9	The Derelict (Stuart Holmes).....	5,000
4-9	A Footlight Flame (Charles Arling).....	2,000
4-16	Her Temptation	5,000

Kleine-Edison-Selig-Essanay

Released Week of

4-16	Builders of Castles (Miriam Nesbitt).....Edison	5,000

McClure Pictures

3-12	Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)	5,000

Metro Pictures

Released Week of

4-2	Regeneration of Reginald (Ralph Herz).....Metro	5,000
4-2	The Waiting Soul (Mme. Petrova).....Popular Plays	5,000
4-9	The Power of Decision (Frances Nelson).....Rolfe	5,000
4-9	Putting It Over (Mr. and Mrs. Sidney Drew).....Metro	1,000
4-16	A Magdalene of the Hills (Mable Taliaferro).....Rolfe	5,000
4-16	Handy Henry (Mr. and Mrs. Sidney Drew).....	2,000

Mutual Features

Released Week of

4-9	Mrs. Balfame (Nance O'Neil).....Powell	6,000
4-9	High Play (William Russell).....American	5,000
4-16	The Cure (Charlie Chaplin) SPECIAL.....	2,000
4-16	Environment (Mary Miles Minter).....American	5,000
4-16	The Single Code (Crane Wilbur).....Horsley	5,000

Mutual Serials

4-2	Kidnapped (Perils of Our Girl Reporters, No. 15) (Zena Keefe and Earl Metcalf)	2,000
4-2	Kidnaped (Perils of Our Girl Reporters, No. 15) (Zena Keefe and Earl Metcalf).....	2,000
4-9	Circumstantial Evidence (Railroad Raiders, No. 1), (Helen Holmes)	2,000
4-16	A Double Steal (Railroad Raiders, No. 2) (Helen Holmes) .....Signal	2,000

Paramount Features

Released Week of

4-2	The Bond Between (George Beban).....Pallas	5,000
4-2	Mid-Winter Sports in Quebec .....Burton Holmes	1,000
4-5	The School for Husbands (Fannie Ward).....Lasky	5,000
4-2	The Bond Between (George Beban).....Pallas	5,000
4-2	Mid-Winter Sports in Quebec.....Burton Holmes	1,000
4-5	The School for Husbands (Fannie Ward).....Lasky	5,000
4-9	The Cost of Hatred (Kathlyn Williams).....Lasky	5,000
4-9	East of Suez.....Burton Holmes	1,000
4-12	Tides of Barnegat (Blanche Sweet).....Lasky	5,000
4-16	In Old India.....Burton Holmes	1,000
4-16	Sleeping Fires (Pauline Frederick).....Famous Players	5,000
4-19	The Lonesome Chap (House Peters and Louise Huff) .....Pallas	5,000

Pathe

Released Week of

4-11	Hearst-Pathe News, No. 30.....	1,000
4-14	Hearst-Pathe News, No. 31.....	1,000
4-15	When Love Was Blind (Florence La Badie)...Thanhouser	5,000
4-15	Patria, No. 14 (Mrs. Vernon Castle).....International	2,000
4-15	Mystery of the Double Cross, No. 5.....Astra	2,000
4-15	Lonesome Luke On Tin Can Alley (Harold Lloyd)..Robin	2,000
4-15	Florence Rose Fashions, No. 27.....s, Rose	
4-15	Odd Fresh Water Creatures.....s, Pathe	
4-15	Know America, the Land We Love, No. 5.....	1,000
4-18	Hearst's Pathe News, No. 32.....	1,000
4-21	Hearst's Pathe News, No. 33.....	1,000

Red Feather Productions

Released Week of

4-2	The Bronze Bride (Claire MacDowell).....	5,000
4-9	Mr. Dolan of New York (Jack Mulhall).....	5,000
3-19	The Scarlet Crystal (Herbert Rawlinson).....	5,000
4-16	The Flower of Doom (M. K. Wilson and Gypsy Hart).....	5,000

Triangle Distributing Corporation

Released Week of

4-1	Innocent Sinners.....Triangle Komedy	1,000
4-8	Her Official Fathers (Dorothy Gish).....Fine Arts	5,000
4-8	A Berth Scandal.....Triangle Comedy	1,000
4-8	Sweetheart of the Doomed (Louise Glaum).....Kay-Bee	5,000
4-8	The Bookworm Turns .....Triangle Komedy	1,000
4-15	An Old Fashioned Young Man (Robert Harron)..Fine Arts.	5,000
4-15	Her Birthday Knight.....Triangle Komedy	1,000
4-15	Paddy O'Hara (Wm. Desmond).....Kay Bee	5,000
4-15	A Winning Loser.....Triangle Komedy	1,000

Unicorn Program

Released Week of

12-20B	Lost in the Shuffle.....1, Hippo	1146B
12-21	The Voice in the Night.....2, Utah	1147A
12-21	Blowing Up Broadway.....1, Jockey	1147B
12-22	The White Man's Squaw.....2, Hiawatha	1148A
12-22	Algernon's Affinity.....1, Gaiety	1148B
12-23	Shackles of Conscience.....2, Supreme	1149A
12-24	Some Girls Do and Some Girls Dont..... 1, Judy	1150A
12-24	The Prodigal Son.....2, Buffalo	1150B

Unity Sales Corporation

Released Week of

12-1	Land Just Over Yonder.....6	
12-15	Humanizing Mr. Winsby 5	
1-15	Glory 7	

World Features

Released Week of

3-19	The Social Leper (Carlyle Blackwell).....World	5,000
3-26	As Man Made Her (Gail Kane).....World	5,000
4-2	Man's Woman (Ethel Clayton).....World	5,000
4-9	The Family Honor (Robert Warwick).....World	5,000
4-16	Forget-Me-Not (Kitty Gordon).....World	5,000

Brief Stories of the Week's Film Releases

Mutual Pictures

Somewhere in the Mountains—Cub Comedy—(One Reel)—April 19.—Featuring George Ovey. George Ovey enters a picture theater and sees himself in the following story: He is hungry and helps himself to refreshment at a grocery store without the usual tender of coin. For this he is arrested and taken to the village jail. He causes a fight between the constable and the turnkey and in the fight gets a hold of the constable's badge. Hank, a moonshiner, seeing Jerry with the badge of the constable thinks him a revenue officer and opens fire on him. Jerry takes refuge with another moonshiner and his daughter and has an exciting time with the whole outfit, during which they tie him to a post in the cabin and arrange a gun so that it will go off when the door is opened. When the revenue officers do arrive they take care of father while Jerry handles Hank. The constable is still after him and the resourceful Jerry finally pushes him off into a ravine. The show is thus concluded and the picture returns to George Ovey snoozing in his seat. An usher kindly awakens him and he leaves the theater.

Masked Mirth—(Two Reels)—Vogue—April 21.—Featuring Ben Turpin and Lillian Hamilton. Ed. Laurie, a rotund and aged professor of chemistry, is the inventor of a gas bomb to be utilized for war purposes. This bomb, when hurled into the camp of an enemy, will not kill, but gives its victims a jolly time, throwing them into fits of laughter and making them dance until too fatigued to fight. They then are easily captured. The spies of a foreign government, led by Margaret Templeton are trying to steal the secret of the bomb. Among their number is a hypnotist of amazing power and he hypnotizes Lillian, the devoted daughter of the inventor. While under his power she steals the plans, and hands them to the hypnotist. Ben sees him from a window and climbs out. Margaret Templeton, from the roof above, drops a potted plant on his head and he in turn drops it on the head of the hypnotist below. He thus secures the plans and returns them to the inventor. After the spies have tried all means and have bound the inventor and his daughter, Lillian lights the bomb herself and is shot skyward. The bomb drops into the stronghold of the spies and they are all set laughing. When Ben has fitted out the police with nose appliances, they are able to take the dancing prisoners to jail.

The Single Code—(Five Reels)—April 16.—Featuring Crane Wilbur. Hugh Carrington is the editor of The Purist Magazine, which has for its purpose the preaching of the doctrine of the single code. He falls in love with Lorrie Stuart, a young woman of the same advanced ideas. Carrington has once been the friend of Olga Kilday, an adventuress and in the course of time this becomes known to his wife, Lorrie. She forgives him and explains that when at school she, too, had another affair that has long since been forgotten. The husband, though, has not the courage of his convictions and leaves Lorrie. His inconsistency dawns upon him, however, and he returns to become reconciled to his wife—and the single code.

Circumstantial Evidence—Chapter One of "The Railroad Raiders"—April 9.—Featuring Helen Holmes. Reviewed in this issue.

The Double Steal—Second Chapter of "The Railroad Raiders"—(Two Reels)—April 16.—Featuring Helen Holmes. When David Holmes is sentenced to ten years in prison Morton Webb gives Helen Holmes a position in his own office as secretary. His assistant, Burke, is detailed to accompany Lord Melrose and party across the division. Burke is a crook and sees a valuable "haul" in the family jewels of the Melroses, which he knows they carry with them. He has a pawn-broker meet him at Mountain Springs with a paste outfit of jewels, in imitation of the collection. When the party are at dinner Burke steals the jewels and leaves the imitations in their place. He drops the jewels through the window into what he supposes are the hands of the pawn-broker, put the jewels fall into an ice cart. Meanwhile the railroad raiders, under the leadership of Steve Arnold have also learned of the jewels through some tapped wires and they hold up the train and secure the paste jewels. Helen, following Masters because he looks like her father, discovers the plot and leads the policeman to the gang, two of whom are captured. When the jewels are returned to Lady Melrose she finds that they are paste.

Shorty Lays a Jungle Ghost—(Two Reels)—April 16.—Featuring Shorty Hamilton. Shorty is grieving over the mysterious disappearance of Anita Keller, which prevented their wedding, and while the boys of the ranch play tricks on him he receives a letter telling him that Anita is in the Philippine Islands on a secret mission. Shorty goes to the Islands and learns that Anita has met her death through a mysterious person known as "The Jungle Ghost." While investigating he uncovers a plot of the revolutionists to steal the plans of the fortifications. The General of the Islands believes Shorty is guilty of this very crime and imprisons him. His wife is really the guilty party and it is she who releases Shorty. He goes to the camp of the rebels and, finding the plans, brings them back in time to warn the American camp. In the big fight that follows Shorty kills the leader with the same spear that brought death to Anita.

A fight for Honor—5th Episode of "Jimmie Dale Alias the Grey Seal"—(Two Reels)—April 20.—Featuring E. K. Lincoln. The daughter of the State's Attorney is kidnaped, drugged and taken to Stella's place, a questionable resort. At the same time, Marie La Salle is kidnaped at the instigation of the Pretender and the Woman in Black, through the Gopher, an agent of Moriarity. The Tocsin, a mysterious influence that governs the movements of the Grey Seal, warns Jimmie Dale of the kidnaping of Steele's daughter. Jimmie Dale enters Stella's as the Grey Seal, causes the capture of the two crooks who brought Harriet Steele and escapes. The police raid Stella's and save Marie La Salle, the Pretender and the Woman in Black are taken to the police station, but later are released through the efforts of the Pretender.

Universal Program

A Good Story About a Bad Egg.—A bird has been setting on some eggs for six months, without result. It decides to strike and flies away. Then the six-months-old egg has a series of incidents. At last it rolls into a cheese factory. The cheese maker is delighted with the aroma, and says that he will make the strongest cheese known to civilization. He puts it in the safe. Rats are trying to nibble their way into the safe, when the whole thing explodes.

The Prisoner of Love—Episode 16 of the Purple Mask—April 9.—With Grace Cunard, Francis Ford, Jerry Ash and Jean Hathaway. Stirring scenes are shown of Pat being kidnaped by the anarchists. Kelly traces her to the waterfront, where she has been carried to a hut on the end of a lonely pier and there locked up. With his assistants he rescues the girl. Kelly tells Pat she must abandon her practices and adventures or the Government will imprison her. To this she consents. And in the years that followed, Pat became confidential adviser in the detective agency of "The Sphinx," and as Mrs. Phil Kelly she was in full partnership.

The Death Warrant—Episode 6 of the Voice on the Wire—April 16.—With Ben Wilson, Neva Gerber, Francis McDonald and Howard Crampton. Many exciting incidents take place in this installment. The mysterious "Hand" is successful in causing the death of Carns. Polly is captured by "Red" Warren and taken on a steamer. Warren receives a message instructing him to "fix" Polly; that Shirley will be "gotten" on the train. That night Shirley is attacked by the mysterious "Hand," but manages to save himself. The next morning he sends word to guard Polly's cabin.

Follow the Tracks—Nestor—April 16.—With Eddie Lyons, Lee Moran, Edith Roberts and Gertrude Aster. Eddie and Edith are newlyweds and very affectionate. Lee and Gertrude have been married quite a time, and she is stern with him. The boys go to a banquet and outstay all the other guests. They at last start home in a flivver, which runs wild with them. Finally they arrive home and Edith receives her husband with joy, while Gertrude goes after Lee with the rolling pin.

It Happened in Room Seven—Victor—April 17.—With Al McKinnon, Violet Lind and Eugene Walsh. Violet finds her husband and the maid embracing. She secures a divorce and is awarded alimony, which Phil says he will never pay. After a gay time in Europe, he returns home. His lawyer gives him his wife's card. Later he meets the maid and she gives him an address similar to Violet's. The next day he goes to the address and sends in Violet's card by mistake. He goes to sleep while waiting. Violet comes in, and seeing a fat bill book protruding from his pocket, takes it and leaves him a receipt for the money.

For Lack of Evidence—(Three Reels)—Gold Seal—April 17.—With Tina Marshall, George Mario, Ted Burton and Adelia Barker. Martha Young, on trial for white slavery, is allowed to go free for "lack of evidence." A few days later Philip Harding, a reporter, sees Martha aiding a young girl. He warns the girl against Martha, but is told not to interfere. Harding decides that he will keep track of the two. Later he follows them to New Jersey to the home of Drayton. Suddenly the place is raided and Drayton and Martha are taken prisoners by the police. Harding learns that the girl is the famous Mary Lane of the Secret Service, who has been trying to trap Drayton and Martha for months.

Love and Blazes—(Two Reels)—L-Ko—April 18.—With Phil Dunham, Charles Inslee, Lucille Hutton and Merta Sterling. The Fire Chief and the Chief of Police are rivals for the affections of the fair Lucille, daughter of the Mayor. At the annual exhibition of the fire and police departments, each man tries to out do the other in order to win the favor of the girl. Many thrilling incidents occur. In the end Phil and his trusty fire laddies rescue Lucille from her burning house.

Chubby Takes a Hand—Laemmle—April 18.—With Wm. V. Mong, Dan Leighton, Betty Schade, Violet Schramm and Zoe Rae. Rose Selby finds Chubby one day when the girl is lost, and takes her home to her father. The little girl knows that her father loves Mary Hanley, who lives next door. Mary's parents are trying to force her to marry Darson Selby, an apparently rich man. Chubby decides to interfere. She sends for Rose Selby and takes her over to the Hanley home. There she sees her husband embracing Mary. Mrs. Hanley is overcome when she learns the reputation of the man. Chubby tells her doll that Mary is going to marry her Daddy.

The Pace that Kills—Big U—April 19.—With Malcolm Blevins, Jay Blevins and Claire McDowell. Out in No Man's Land—far beyond the pale of the law—there came a husband and his wife, and the other man, making in all an unequal equation of nature. So the inevitable happened. During the absence of the husband, the other man makes love to his wife. Weakling that she is, encourages him. So absorbed are they in each other, that they fail to hear the husband returning. In the duel that follows the other man is killed. The husband returns to the woman for whom he had killed one of God's creatures.

The Topsy Turvy Twins—(Two Reels)—Victor—April 19.—With Carter De Haven. William Jones, raised in the city, was a rounder, while his twin brother Alberforce, raised in the country, was just the opposite. The twins pass through many exiciting events. The lawyer was pleased with Alberforce and insisted upon seeing William. By mistake the uncle takes in Alberforce. Of course he answered all the searching questions about chorus girls and cocktails in the negative, and the lawyer was satisfied. The story closes with Alberforce staying with the uncle in the city, and William in the country, taking the three aunts to a card party.

The Sorceress—Rex—April 19.—With Cleo Madison and Herbert Rawlinson. The colonel learns that his nephew, Lieutenant Pritchard, is mixed up in an affair with a woman. Under the threat of cutting him off, the colonel compels the young man to leave for the front in South Africa. Later the colonel advertises for a housekeeper. Nina, the adventuress, secures the place, and shortly after marries the colonel, who is ignorant of her past. When David returns he recognizes his uncle's wife with horror. Upon learning the truth, the colonel shoots himself. The adventuress drinks a glass of poisoned wine discarded by the colonel and dies.

Tit for Tat—Victor—April 20.—With Ethel Grandin and Hobart Henley. Ethel is a spoiled, high-spirited society girl with a fiery temper. She marries a wealthy young man, Horace Gray. After marriage she leads him a merry dance and he finds it impossible to curb her temper. In despair he consults a specialist, who advises him to treat her with the same tactics that she has been pursuing. He does so and Ethel is alarmed. She consults the specialist who tells her that she must never thwart Horace in any way. Ethel be-

From the left these new Universals are Adventure Number Six of Imp's "The Signet Ring," "The Desert Ghost," Big U, and Rex's "Her Primitive Man."

comes a devoted wife doing everything to satisfy the whims of her stricken husband. Horace soon recovers.

The International Spy—Adventure No. 7 of the Perils of the Secret Service—April 20.—With Kingsley Benedict and Jay Belasco. Guy Sterner, the son-in-law of the Senator, sells the secrets of his country. The department discovers a leak and send for Yorke Norroy to unravel the mystery. Norroy suspects Sterner and lays a trap for him. Complications arise, in which Sterner is arrested for the murder of Ehricke, his accomplice. Sterner shoots himself. Later Norroy tells the broken-hearted wife that her husband died in the prosecution of a dangerous mission for the government.

The Blazing Secret—Imp—April 21.—With King Baggot. Erickson, the inventor, dies, leaving the formula of a new and deadly explosive hidden in a peculiar diagram. Foreign spies attempt by fair means and foul to gain the secret, but fail. The inventor's son accidentally sets fire to the diagram with his cigarette. The ashes of the burned paper reveal the coveted secret.

Intimate India—(Split Reel)—Powers—April 22.—"Intimate India," taken by Dr. Dorsey, shows the agricultural population at some of their domestic pursuits. Their primitive housekeeping is revealed, and their method of making palm wine and other things from the products of the country. On the same reel is:

Take Back Your Wife—Joker—April 21.—With William Franey and Gale Henry. Henpeck and his wife go to the mountains, not knowing that the place is infested with bandits. Marion, the sweetheart of the chief, lures Henpeck to her. Gale is captured by the bandits and falls deeply in love with the chief. When the word comes from Henpeck that they can keep her, the bandits are desperate. They send Henpeck a bag of gold, which shall be his if he will only take back his wife. Gale discovers a switch, which sets off an explosion. She lands on top of her hubby, and in the confusion the chief grabs both his money and his sweetheart, leaving Henpeck with Gale.

Her Great Mistake—(Two Reels)—Big U—April 22.—With Marie Walcamp. Mary Dirke, the daughter of a South African hunter, is a great lover of wild animals. Paul and Mary are in love with each other. Mr. Sellsman and his party come into the country for the purpose of capturing wild animals. Mary delights in entertaining the stranger, who is interested in her pets. Paul is jealous of Sellsman. One day the animals pursue Mary into a deserted cabin. Her father accuses the English sportsman of deserting the girl when she was in danger. But later, Mary relieves him from this charge of cowardice.

The Telltale Clue—(Two Reels)—Bison—April 21.—With Jack Nelson, Molly Malone, Burton Law and Helen Galvin. Molly lives with her grandfather in a lumber-camp. Richard Foster comes to the mountains for a rest. He makes Molly's acquaintance, and soon they are inseparable comoanions. Godfrey Livingston and his pretty wife come for a visit to the mountains. Discovering that they know Richard, they renew the acquaintance. The wife is a vampire and immediately lays siege to Richard's heart. Molly thinks he loves the pretty woman, so she avoids him. Livingston is insanely jealous. He shoots Richard, who he leaves for dead. Molly comes upon the form of Richard and with the help of the lumbermen takes him to her cabin. He recovers and when he learns that they are going to string up Livingston, stops them, telling the men that it was an accident. The Livingstons go back to the city, and Molly finds happiness with her lover.

General Program

Pass the Hash, Ann—A Black Cat Feature—(Screen Time Twenty-nine Minutes)—Essanay.—Jack Channon is a "regular fellow" even though his uncle has "shuffled off," leaving him a stack of long green. To prove it, Jack goes back to the boarding house where he struggled along as a clerk just to live for a while. Here he meets Ann, the "slavey" of the outfit, and is first drawn to her by the delicate, even appetizing manner in which she passes the hash at the dining table. Jack observes that though a serving maid, there is something entirely different about Ann. Before he knows it, he has fallen in love with her. He determines to propose, then comes upon Ann with a group of society women about her congratulating her. It develops that Ann, the daughter of the social leader of the city, has worked as a serving maid simply to study economic conditions. In so doing, however, she has fallen in love with Jack, and the two clinch their boarding house experience by getting married—the boarders acting as witnesses.

The Clock Struck One—A Black Cat Feature—Essanay—(Screen Time Twenty-seven Minutes).—Marguerite Clayton and Webster Campbell in the cast. Reviewed in this issue.

Canimated Nooz Pictorial No. 28—(Screen Time Fifteen Minutes).—Cartoon by Wallace C. Carlson with Split Reel Scenic. The Canimated camera caught the latest round go in Swattem, N. Y., demonstrating how modern boxers do not swattem but hold a regular lovefeast in the squared ring. At Lincoln, Neb., William Jynx Bryan is shown drilling his megaphone regiment in the art of talking their enemies to death. It's a great scheme, if it works. Maggie Murphy, in Chicago, passes an examination to become a coppette by proving that she can "beat up" her "ould man." The Canimated cameraman offers Col. T. R. $1,000,000 to act in the silent drama. The Colonel declines. He can't act without talking, he says. A trip through the Soo Canal, picturing the great Canadian grain elevators, steel mills and shipping industry, forms the other half of the reel.

Feature Programs

Paragon

The Whip—(Eight Reels)—Paragon.—With Alma Hanlon and Irving Cummings. A sensational screen adaptation of the Drury Lane melodrama. An alluring story of the turf, dealing with the plottings of bad losers to put out of the way the horse that is sure to win the race. Reviewed in this issue.

Frohman

God's Man—(Nine Reels)—Frohman Amusement Corporation.—Featuring H. B. Warner A screen presentation of George Bronson Howard's widely read novel. It tells how a man imbued with the desire to help his fellow man meets only with repeated misfortune and failure. At last he learns enough of the world to some day become an effective preacher, but circumstance decrees that he must first go to prison to pay for the price of his learning. Reviewed in this issue.

Cosmofoto-film

The Manx-Man—(Ten Reels)—Cosmofoto-film.—Produced by George Loane Tucker. Featuring Elisabeth Risdon, Fred Groves and Henry Ainley. An intense story of love and sacrifice produced on the Isle of Man. A man, believing his bosom friend dead, promises to marry the latter's affianced wife. The friend comes back, marries the girl without knowing of her love affair, and so the main situation is provided. After innumerable struggles and experiences a sacrifice has to be made, and it is made by the deceived friend. Reviewed in this issue.

Blue Bird

The Pulse of Life—(Five Reels).—Featuring Gypsy Harte and Wedgewood Nowell. Reviewed in this issue.

Metro

The Power of Decision—(Five Reels)—Metro—April 9.—Featuring Frances Nelson. It rests with the woman whether she will remain with the husband who has proven his love for her or whether she will leave him for the man from out the past who still exerts a strange influence over her. She chooses the right way, but not soon enough. However, the husband is finally convinced of her sincerity and all ends well

Putting It Over on Henry—Metro-Drew.—The work of the famous team of polite fun-makers in this little tale of husbandly and wifely deceptions is at its best. There is a maximum of laughs in this one-reeler, attributable both to a story delineating married life as it is and to the risible antics of Mr. and Mrs. Drew. Henry suspects his loved wife of pilfering his pockets for stray coin and he shortly verifies his suspicions. Under cover of darkness Henry reclaims his stolen funds and then lays the blame to burglars. But wife adroitly nabs the money again and uses hubby's burglar invention to her advantage, laying the blame to his mythical burglar. Finally Henry acknowledges himself beaten, and in meek submission comes to his wife for the price of a subway ticket.

The Escape—Episode 14 of "The Great Secret."—Featuring Beverly Bayne and Francis Bushman. The police again save Strong, with Beverly and her mother and the Great Master attempts to trap Dr. Zulph, aided by Wee See. Zulph gains control of an important map, but only through the courtesy of the Great Master as part of his scheme to trap him, it is presumed. Strong becomes a member of the Secret Service and joins Rodman Sears in a hunt for the criminals who have been dogging him. Strong assists in the arrest of Whalen, one of a band of thugs, who is later permitted to escape that he might be trailed.

Pathe

The Dead Come Back—Episode 6 of "The Mystery of the Double Cross."—Astra—(Two Parts.—Peter Hale, bent on marring the girl of the Double Cross, goes with Philippa Brewster to Bentley's hotel in the city, where Philippa, with a wood burning instrument cuts a hole in the door of Bentley's room. Peter lets himself down a fire hose into the room just in time to see Bentley's assistant grab the hand of the girl as she puts it through the door. She is able to escape and Peter drops the hose down over the fire escape in such a manner that it looks as if the intruder had come up. Philippa's father shows the safe in which he keeps the papers pertaining to Philippa's birth. Planning to steal them, Bentley figures without the Masked Stranger. He and Peter overcome Bentley's assistant and as Bentley hands the papers out of the window it is Peter who receives them. Hubert Brewster arrives on the scene in time to hold up the Stranger. A few minutes later a policeman enters the house, handcuffs the Stranger and leads him away to an automobile. The policeman was Hale, and the Stranger is permitted to go on his way.

The Wings of Death—Episode 13 of "Patria." With Mrs. Vernon Castle. A band of cowboys capture Nogi and Huroki and trade the former for Bess Morgan. Nogi escapes and in an open field encounters Patria, out on a scouting trip in her machine. He compels her to take him to the Mexican side, but it is only the dead body which the Mexicans find, for he had been thrown from the machine by Patria after a struggle.

Mutual Star Production

Mrs. Balfame—(Five Reels)—Powell—April 9.—Starring Nance O'Neil in a film version of Gertrude Atherton's novel. Reviewed in this issue.

Environment—(Five Reels)—American—April 16.—Starring Mary Miles Minter. Reviewed in this issue.

Mutual Chaplin Special

The Cure—(Two Reels)—April 16.—Starring Charlie Chaplin. Charlie goes to a health resort to reform and give up drink. His baggage consists mostly of a trunk full of booze, though there is a toothbrush and a collar. At the resort he meets and falls in love with the fair Edna, discovering that he has a rival in the person of Eric Campbell. The hotel proprietor soon finds the liquor in his trunk and dumps it out of the window into the well, from whence come the curative waters. All the patrons drink the water and become almost as drunk as Charlie, who plays many pranks on the hotel guests. He and Edna stroll away to a secluded spot, and Charlie falls into the well, left by the laughing Edna.

Vitagraph-V. L. S. E.

Wet and Dry—Essanay.—Featuring Harry Watson, Jr., as Musty Suffer. Musty Suffer has a job as a clerk in a hotel. It is a versatile hotel and instantaneously becomes a barroom by his clever manipulations. The mail rack swings around and shows a back bar and the lunch counter is discovered just under the register. Musty is rather unfortunate in his analysis of guests and has the place showing its barroom front when the committee of temperance workers comes in. To even up with them for putting him out of business he puts a bottle in the pocket of one of the leaders and then smashes it. As would be expected he lands in jail and escapes by cracking the guard on the head with a hammer.

Skinner's Bubble—(Screen Time One Hour and Twelve Minutes).—Featuring Bryant Washburn. Skinner has such success as a junior partner of his firm that he decides to branch out for himself. He does not do so well as he had anticipated, but he keeps this fact to himself and tells Honey that he is a regular Napoleon of finance. Honey passes the good word along to the wives of his former partners, and just as Skinner is on the verge of bankruptcy he is made an offer by his old firm that staggers him. He accepts, never knowing that the gossip of Honey was what saved him. To be reviewed later.

Red Feather

Mr. Dolan of New York—(Five Reels)—Red Feather—April 9.—With Jack Mulhall, Noble Johnson, Julia Ray, Al. McQuarrie and Harry Mann. Jimmy Dolan has been defeated by "Spider" Flynn. Jones, his trainer, had bet their whole bank role on the battle. A day's journey from Paris lives a King and his beautiful ward, Countess Alicia. The girl was courted by Count Conrad, the King's nephew, but she would not listen to his offer of marriage. Prince Frederick was to pay them a visit, but sent word to Conrad that he was going to travel with Mlle. D'Orsay. Conrad thinks up a plan and goes in search of some one to impersonate the Prince. He succeeds in securing Jimmy and Jones. Everything goes smoothly and the King is delighted with the supposed Prince. One day he walks in upon Jimmy and his man boxing. Encouraged by Jimmy, the King took to boxing. At last the Prince arrives and the King learns that Jimmy is an imposter. The big fight was on between Jimmy and "Spider" Flynn. The King and Alicia were there also. After a hard struggle Jimmy defeated Flynn and the King was one of the first to congratulate him. The King looked from Alicia to Jimmy, saying there was a Count's title vacant in Konigstadt. Jimmy was stunned with delight.

The Flower of Doom—Universal—April 16.—With Yvette Mitchell, Wedgwood Nowell, Nicholas Dunaew, M. K. Wilson and Gypsy Hart. This is a story of Chinatown and its people. Some Americans become involved. Harvey and Neva visit Chinatown. Neva is taken prisoner by some Chinamen. Tea Rose is kidnaped. Ah Wong receives a message telling him of Tea Rose and offering her in exchange for Neva. Neva is restored to her people and Tea Rose to her husband. Ah Wong learns that Tea Rose and Rasnov are planning to run away that evening. Furious he strangles her to death. Later he struggles with Rasnov. His foot slips and he is crushed to death. Having lost Tea Rose, Rasnov consoles himself with opium.

Christie Comedies

Suspended Sentence—(One Reel)—Christie Comedy—April 2.—Betty Compson, Neal Burns and Ethel Lynne featured. Mr. and Mrs. Gordon think their daughter, Betty, must be getting tired of her stay in the country. But Betty is having the time of her life, falling in love with Neal, a young lawyer of the village, and before she leaves they are engaged. Now, Mr. Gordon is a gay old boy who will have no hick lawyer for a son-in-law and sends Neal packing. Back in the village, the justice of the peace has to leave for a few days and has Neal take his place. Mr. Gordon goes out on a joy-ride with another gay dog and a couple of "chickens." They go to the country and are arrested for speeding. It happens to be Neal's district and when Gordon is haled into court, there is Neal presiding. Seeing his advantage, Neal writes a little note to Gordon, "If I can marry your daughter, you get suspended sentence; otherwise—thirty days in jail!" Gordon has to admit defeat and gives his consent, knowing he cannot double-cross Neal because of the "suspended sentence."

Twice in the Same Place—(One Reel)—Christie Comedy—April 9.—Featuring Billie Rhodes. Jack has little except a large heart, full of love for Maida, who lives across the hall with Ethel and is wedded to her art studies. Jack, to loosen Uncle's purse-strings, has told him that he, Jack, is married and a happy father. Uncle drops in suddenly and Jack prevails upon Maida to impersonate his wife, while a baby is borrowed from a neighbor, Stella. Uncle is completely fooled and decides to spend the night with Jack and his "wife," sleeping on the couch in the front room. As a way out, Jack proposes marrying Maida at once and she has to consent. Jack brings an unwilling minister up the fire escape. A witness is needed and Ethel has to come up the fire-escape, but gets in the front room with Uncle. An officer, chasing a burglar, comes in Uncle's room and Uncle, to save Ethel, tells the policeman that she is his wife. Meanwhile the burglar is acting as witness for Jack and Maida, and Stella is trying to recover her baby. The policeman leaves, threatening to return for proof of Uncle's proper relations with Ethel. The minister, passing Uncle's window, is again presed into service, while the fleeing burglar again is witness. Jack and Maida come in just as the knot is tied on Uncle, and the policeman returning, captures the crook. Stella bursts in to get her baby, and the whole scheme is revealed, with congratulations all around.

A movement is on foot to erect a new opera house at Harrisburg, Arkansas, as the present one is inadequate.

Chicago News

THE Strand Theater on Lincoln avenue has been purchased by J. Thaag, owner of the Franklin Theater on Thirty-first street.

It is rumored that the Universal Company's headquarters are to be removed to Chicago, which will be another feather in the Windy City's cap.

Mary Pickford, her mother and Edward Hemmer, her manager, were in the city last Saturday, returning to California from a four days' shopping trip to New York.

A number of exhibitors and press people enjoyed the luncheon given Monday noon at the Illinois Athletic Club for Douglas Fairbanks. Max Goldstine of the local Artcraft office was host. Douglas told a number of good stories. He is on his way west to make a new picture, to be called "A Regular Guy."

Jesse L. Lasky stopped in Chicago on April 4 on his way to the Lasky studios in Hollywood, Calif. He attended a showing of "Joan the Woman" at the Colonial Theater and stated that he is planning with Cecil DeMille for some special large productions, the first of which will feature Geraldine Farrar.

Daily inspection of Chicago's theaters and motion picture houses by city firemen has been stopped. Fire Marshal Thomas O'Connor announced that the greater portion of the city's 600 theaters cannot be inspected regularly by members of the regular fire-fighting force because of lack of men.

Immediately upon assuming his duties with Jones, Linick & Schaefer, Bob Mc-

FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	72	76
Biograph Company.	14	25
Famous Players-Lasky Corporation.	85	105
Lone Star Corporation, pref.	95	97
Lone Star Corporation, com.	34	36
Mutual Film Corporation, pref.	30	32
Mutual Film Corporation, com.	20	22
New York Motion Picture Corporation	41	46
North American Film Corporation, com.	20	25
Prudential Pictures Corporation	4¼	4¾*
Randolph Film Corporation, pref. (with 50% com.)	50	65
States Film Corporation, com.	25	30
Thanhouser Film Corporation	1¼	2¼*
Triangle Film Corporation	1⅛	1¼*
Universal Film Manufacturing Company	150	..
World Film Corporation	⅝	⅞*

*Par $5.00.

(Exclusive to Motography.)

Motion picture stocks were exceedingly dull this week, with rather free offerings and very few buyers, and one or two issues sold at new low records.

Cinema War News Syndicate: This is a new corporation which has been organized in New York to furnish "up to the minute" news of the war between United States and Germany, and films will be offered to exhibitors independent of the other news syndicates.

Frieder Film Corporation: This company's first offering will be a five-reel production of the "Bird's Christmas Carol" by Kate Douglas Wiggins.

Mutual Film Corporation: Preferred stock has declined to 30 and common to 20 this week, owing to the absence of demand. This company has arranged to bring out some war pictures.

Randolph Film Corporation: Owing to the lack of buyers of this stock and the fact that very little information has been given out lately, price has sold off a little and the stock has been offered as low as 65.

Empire All-Star Corporation: A little stock is being offered for re-sale slightly below par, with bonus of common. The company expects to commence releasing pictures in about sixty to ninety days.

States Film Corporation: Say that their business is exceeding expectations, as they are now using practically all their capital and have received all their money back from some of their earlier deals.

Sunshine Film Corporation: This company has produced its first picture, which is a one-reel comedy, entitled, "Some Baby."

Knight, formerly of the *Examiner*, became buttoned to his work. He got his dress clothes (worn only at Colonial performances) all sewed up with buttons embellished with the fleur de lis, Geraldine Farrar's favorite floral emblem in playing "Joan the Woman," now playing to good business at the Randolph street play-house.

Harry Weiss, managing director of the Lewis J. Selznick Productions, Inc., of Chicago, is on an automobile tour through the states of Indiana and Kentucky. Mr. Weiss is desirous of awakening the exhibitors in these states to a further appreciation of the value of Selznick pictures, and the combination of Mr. Weiss and his new tan machine will be an alliance that will be irresistible to the exhibitors. Mr. Weiss is accompanied by Ben Weisenbach, sales manager of the American Photoplayer Company, 14 East Jackson boulevard, manufacturers of high grade photoplayers and orchestral pipe organs. Mr. Weisenbach is also making a tour of the different theaters where they have placed their photoplayers and organs.

The Lewis J. Selznick Productions, Inc., of Chicago, have added to their office a publicity department for the purpose of assisting the exhibitors to advertise their pictures. In establishing this department in the Chicago office, it is with the sole purpose and intent to give the exhibitors all the co-operation and assistance possible in marketing the goods which they buy. Advertising helps, campaigns, various sizes and styles of newspaper cuts, mats, press matter, etc., are being furnished.

The American studio at Santa Barbara, showing Jane Gail at work on her first Mutual Star production, "Who's Wife?" Director Rollin S. Sturgeon has now completed this play. Edward Peil plays opposite Miss Gail.

BRIEF THEATER NEWS

California

Announcement is made that W. S. Godfrey will erect a motion picture theater on the site of his present theater building at Vacaville.

J. R. Hanify will erect a one-story motion picture theater at Eddy and Fillmore streets, San Francisco, which will cost $90,000.

Improvements to cost $15,000 are proposed for the Temple Theater at San Bernardino. J. Walter Roberts is the owner.

District of Columbia

Harry M. Crandall, who controls five motion picture theaters at Washington, is planning the erection of a new theater at Tenth and F streets northwest. The total cost of the theater, including land, is $800,000. The theater will seat 2,500 persons.

Illinois

Edward Vance, a former show man at Chillicothe, has purchased a play house at Taylorville, Illinois.

A. E. Woods Theater Company will erect a $400,000 ten-story theater and office building at 150-6 North Dearborn street, Chicago.

Indiana

The Bankers and Merchants Theater Company will erect a new theater at Eighth and Wabash avenues, Terre Haute. J. O. E. Pridmore of Chicago is the architect. The theater will cost $65,000.

Iowa

Thomas J. Schaffer has purchased the auditorium moving picture show and play house at Clarksville from Mr. Hale and has taken possession.

James Scolaro, owner of the Olympic South Side Theater at Cedar Rapids will make extensive improvements to the theater. The seating capacity will be doubled.

A. B. Pettit has purchased the interest of his partner in their two picture houses at Winterset and will continue the business.

George Venteicher has purchased the Royal Theater at Lanestork.

D. I. Haagsman has purchased the Lyrick Theater at Sheldon.

John Rohannon has purchased the movie picture house at Algona.

B. W. Umtreit has sold the Garden Theater at Marion to Joseph Hulherin.

Daniel Ertel has purchased a moving picture house at Radcliffe.

Guy Smith has purchased the opera house at Mapleton and will show pictures.

Kansas

Aaron Dick, editor of the *Inman Review*, is considering installing a motion picture show at Inman.

The Wichita Theater Company will erect a new $75,000 theater at 308-310 East Douglas avenue, Wichita, which will seat 1,500 persons. W. D. Jochems is the president of the theater company.

Michigan

The Royal Theater at Calumet has been leased to James Cruse of Calumet and Louis King of Waukesha, Wisconsin.

Minnesota

William J. Rezac, manager of the Lyric Theater at Virginia and the Princess Theater at Hibbing, has taken a five-year lease on the Power Theater at Hibbing.

Missouri

Colonel H. H. Mitchell has completed the plans and let the contract for the remodelling of his building on South Main street, Nevada, into a movie theater. The seating capacity is 1,100. J. E. Haggard, owner of the Photoplay, has leased the theater for 10 years.

J. R. Braniger has purchased the Fern Theater at Maryville from D. O. Fruit.

W. E. Berry has purchased the Gem Theater at Rich Hill.

Nebraska

G. R. Hallock has opened the opera house as a moving picture theater house at Wayne.

Fred Coach has purchased the Wonderland Theater at Newman Grove.

A. Emrick, manager of the opera house at Seward, has installed a motion picture machine in the opera house and will give movie shows.

W. E. Reeder has purchased the Star Theater at Caliaway.

Will S. Trites has leased the Crescent Theater at Junction City.

E. P. Good has purchased the Majestic Theater at Superior.

H. H. Dimmitt has purchased the Lyrick Theater at Wymore.

Edgar Benoit has purchased the Crystal Theater at Alliance.

F. C. Van Vliete and C. E. Gibson have purchased the Gem Theater at Ord.

Reyette & Wilk have opened up a new picture house at Syracuse.

M. V. Conn and S. A. Fischer have purchased the Lyric Theater at Sutton.

New York

The Orpheum Theater at Utica was destroyed by fire. The loss amounts to thousands of dollars.

Benjamin S. Moss has filed plans for a theater he is to build at Broadway and One Hundred and Eighty-First street, New York City, at a cost of $500,000. William M. McElpatrick is the architect

It is understood that the Trust and Deposit Company of Onondaga has undertaken the financing of the new Keith Theater building at Syracuse to be erected in South Salina street.

The Powers Opera House at Troy was totally destroyed by fire. The loss is $20,000.

The Christie MacDonald Corporation of Saratoga was incorporated with a capital of $100,000 for the purpose of conducting picture theaters.

Ohio

Plans for converting the Majestic Opera House at Lorain into a motion picture house have been made by Cleveland interests who own the building.

The Gaiety Amusement Company has leased a site at East Ninth street and Superior avenue, Northeast, in Cleveland.

WAKE UP!
Motion Picture Industry

An Appeal for Immediate United Action to Take Care of an Emergency

We, the undersigned Exhibitor Directors of the National Association of the Motion Picture Industry, representing the Exhibitors of the United States, appeal to all who have the best interests of the Industry at heart for immediate help in the following emergency.

There are some thirty States in which censorship and other bills are pending in Legislatures, which, if passed, will cost this Industry hundreds of thousands of dollars.

Several States are attempting constructive Legislation, especially the passing of laws legalizing Sunday showing, which will add millions to the receipts of this Industry.

Do you realize that we are now paying hundreds of thousands of dollars each year because several Cities and States already have censorship laws, which if repealed would be a great saving in money and increase in picture value?

Do you further realize that those States and Cities which have censorship do not alone pay the freight of censorship but that every one of us pay our share of this added expense to the cost of production?

You will probably agree that the National Association should have a permanent fund of Fifty Thousand Dollars to protect the Industry at all times.

Then you should also know that several States are asking for help and the National Association has no funds mostly because everybody thinks it is everybody else's business and not their own.

Do you realize a united Industry, or half united, can prevent any further abuse?

If a cyclone were to strike your neighbor you would at once contribute your work and money to help. Here is your own business at stake, attacked by worse than a dozen cyclones.

We can think of but one way to get immediate and quick relief. That is by asking a donation from all in the Industry towards a Legislative Fund. We therefore ask for voluntary and immediate contribution. Those having big interests give big; little interests their mite; great stars with great salaries should give bountifully; and other artists in proportion. We ask producers, photoplayers, exhibitors, great and small, each and all, when you see this appeal don't wait for someone else but start and immediately send your check with a generous donation in care of this Journal. Make check payable to the Exhibitors' Legislative Committee.

We further ask this Journal to publish from week to week the names and amounts of all donors. Are we the fifth largest industry? If so, are we large enough to take care of ourselves?

To the Exhibitors' Legislative Committee
Care Motography

Enclosed find donation of $..... towards the fund to protect our Industry from Adverse Legislature.

Name .....

Business .....

Address .....

Signed:

Frank Rembusch, Indiana,
Samuel H. Trigger, New York,
Louis Levine, New York,
Fred J. Herrington, Pennsylvania,
Maurice Choynski, Illinois,
Louis Frank, Illinois,
A. P. Tugwell, California,
Chas. H. Phillips, Wisconsin.

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

NEW THEATERS

The Liberty Theater Company of Durant, incorporated by A. J. Allison, C. H. Crook, James E. Downen and Cecil A. Bilbo, for $15,000, plans the erection and operation of a large theater at Durant, Oklahoma.

Oregon

The Broadway Theater at Stark and Broadway, which was built for the Orpheum and which is Portland's largest theater, with a seating capacity of 2,000, has been bought by Jensen and Von Herberg, owners of the Columbia Theater.

Nebraska

Plans for a new $25,000 opera house are being laid at Cambridge. Stock has been subscribed and work on the building will probably start early this summer.

Pennsylvania

The B. A. Groah Company has received a contract from Architect Paul W. Irwin to rebuild a three-story picture theater at 217 Federal street, Pittsburgh, for the Novelty Theater Company which will cost $40,000.

F. L. Hoover & Sons, 1023 Cherry street, Philadelphia, will make alterations to the theater at Broad street and Fairmount avenue to cost $10,000.

West Virginia

F. R. Moore, owner of the Orpheum Theater at Clarksburg, announced that he had contracts for the construction of a theater to cost $80,000 on property adjoining the Orpheum.

A SOUTHERN STAR

ZENA VIRGINIA KEEFE, co-star with Alan Hale in B. S. Moss' production of "One Hour," sequel to Elinor Glyn's "Three Weeks," and "One Day," is a product of the Golden West, and one of the youngest and most promising stars on the motion picture horizon. Miss Keefe was born in San Francisco in 1896 and her career in films makes interesting history. She is an American girl to the core. While born in California, Miss Keefe is of Southern type, possessing all the characteristics of the land of cotton and sweet scented magnolias, particularly the soft voice and hospitable manner that is a birthright of every person of Southern heritage.

Zena Keefe in Scandinavian clothes.

When but three years old Miss Keefe made her first professional appearance in Palmer Cox's "Brownies in Fairyland." After this engagement she began her education in a convent in San Francisco, where she stayed until her parents moved to New York.

The latter part of 1914 Miss Keefe returned again to pictures. The most important pictures in which Miss Keefe has appeared lately include "The Scarlet Runner," "Perils of Our Girl Reporters," "The Island of Surprise," "The Tigress," "Life's Yesterday," "The Esterbrooke Case," "Three Hours of a Woman's Life."

Julius Singer, special representative of the L-Ko Motion Picture Company, returned to New York some time ago after an absence of ten weeks covering 11,000 miles on an extended trip throughout the country. Mr. Singer spent thirty days at the Hollywood studio of the company, and then started on a tour visiting exchanges and exhibitors, stopping off at Salt Lake City, Denver, Kansas City, Omaha, Des Moines, Chicago, etc.

Talk About Speeding!

MAX LINDER

IN

"MAX IN A TAXI"

has left other comedians miles behind. He has struck his real pace in his third American-made comedy. "Max Comes Across" and "Max Wants a Divorce" brought gales of laughter, but this is a SCREAM!

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VAN LOAN WITH MOTION PICTURE MAGAZINE

Herbert H. Van Loan, for the past two and a half years publicity manager for the Universal Film Manufacturing Co., has resigned his position to become identified with the staff of the *Motion Picture Magazine* as feature writer. His departure from the Universal's publicity desk was in the nature of a distinct loss to that concern, as Van, as he is popularly known, long has had the reputation of being one of Broadway's most proficient press agents.

Van Loan made his film debut with the Universal company and during the two and a half years that he has held down the berth of publicity manager has been responsible for some of the biggest "stories" of the industry. Van Loan handled all of the Universal publicity for the screen debut of Anna Pavlowa in the photoplay, "The Dumb Girl of Portici," also for "Where Are My Children," "Twenty Thousand Leagues Under the Sea," "Liberty," the serial which he novelized, and other Universal features too numerous to mention.

It was H. H. Van Loan who first introduced semi-fiction publicity stories, which he syndicated to all leading magazines. Van Loan's last appearance for Universal was on Easter Sunday night when with Violet Mersereau, the Universal star, he led the grand march at the ball of the Motion Picture Employes' Mutual Aid society at Labor Lyceum, Brooklyn.

In addition to his fiction duties, Mr. Van Loan will handle the publicity for L-Ko films and for Hiller & Wilks.

FOUR YEARS GENERAL MANAGER

John Francis Skerrett celebrated his fourth year as general manager of the Nicholas Power Company on April 1. Mr. Skerrett came to the Power company in 1913 and during his administration the now famous Camerograph No. 6B was introduced to the trade. To his efforts is due in great measure the present splendid organization which is so well known to all in the motion picture industry. Prior to his connection with the Nicholas Power Company he was chief of the New York municipal bureau of electricity. He is a man of very strong and forceful personality, and the Nicholas Power Company is to be congratulated upon having such a man as Mr. Skerrett at the helm.

NEW VITAGRAPH MANAGER

W. F. Barrett has been appointed manager of the Toronto office of Vitagraph-V. L. S. E., succeeding L. H. Watrous, who goes to the Boston Exchange.

Mr. Barrett has been connected with the film industry for a number of years, his field of endeavor being the Dominion of Canada, which he has covered from coast to coast. He first was stationed at Toronto as exchange manager, later changing employers and taking charge of everything in the Dominion west of Winnipeg. His most recent position gave him jurisdiction over Toronto, Montreal and St. John. He brings to his new position a host of exhibitor friends who have followed his destiny for several years.

Grace Cunard, and **Francis Ford**, have finished a special feature for **Carl Laemmle**, and both Miss Cunard and Francis Ford have made other affiliations.

ATTENTION PATRIOTS!

"Do *YOUR* Bit"

Open or close every show with the Stars and Stripes. 60 feet or longer at ONLY 10c per foot.

Showing outline map of the U. S. A., THREE OF OUR GREAT PRESIDENTS and the most intense lines of our National Anthem, across the waving flag, tinted red, white and blue. We also sell a BRITISH and FRENCH flag film of the same length, showing celebrities of the hour of those countries.

A WONDERFUL PATRIOTIC DISPLAY

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UNIVERSAL

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BRIEF THEATER NOTES

Arkansas

I. J. Hughey and W. W. Mitchell have purchased the Idle Hour Theater at Atkins and are making improvements.

Jackson & Palmer of Harrison have leased the Vandover building at Rogers and will begin at once to remodel it into an up-to-date motion picture theater with a seating capacity of 400. It is estimated that the cost of the new theater will be about $7,000.

California

A $125,000 picture theater will be constructed by the Einstein Investment Company on Van Ness avenue, Fresno. The plans are now being prepared by Coates & Traver.

Robert and M. G. Kherlin, of the Oakland Amusement Company, have consummated a deal with Shirley C. Ward, who will erect a large motion picture house on Grand avenue, Los Angeles. The new house will cost approximately $100,000, and work will be started within a month. It is planned to open the theater on the first of next November.

K. S. Adelberg will erect a theater at Marysville, to be devoted to motion pictures and vaudeville, at a cost of $22,000. The property on which the theater is to be erected has been leased by Mr. Adelberg for a period of twenty-five years. The house will have a seating capacity of 950, and will be heated by electricity.

George W. Helm has purchased the Palace Theater at Bakersville from C. H. Free. Mr. Helm has changed the name of the theater to the Hippodrome, and the house is now under the management of N. H. Norse.

E. W. Pawla and F. A. Porst have taken over the Majestic Theater at Porterville and are remodeling the front at an expense of $3.500. The house has been renamed the Circle Theater.

Colorado

Architect Robert Willison has prepared plans for a $165,000 theater to be erected on Curtis street and Fifteenth, Denver, for L. B. Brown and A. F. Megahan.

W. C. Bevard, proprietor of the Star Theater at Fowler, has purchased ground on Main street and will erect a theater building.

District of Columbia

Marcus Loew of New York City will erect a new theater at Washington, the seating capacity to be 3,500.

The Willard Theater Company has been granted a certificate of incorporation under the laws of the District of Columbia. This company was formed to handle the proposed new Willard Theater, which is to be located at 1306 F street, Northwest, Washington.

Illinois

Ground will be broken for the new addition to the Argo Theater at Argo as soon as weather permits. Edward M. Morse is the manager.

Indiana

E. & P. Garrison disposed of the Lyric Theater lease at Goshen to B. Deardorff of Three Rivers, Michigan.

The Royal Grand Theater, Warsaw, was opened recently. New decorations and fixtures and two new Motiograph picture machines have made a real up-to-date theater out of the old Grand.

DORIS MITCHELL PLAYS HEAVY

Doris Mitchell, who has played many sweet pursued-by-the-villain heroines, is playing the villainess in support of E. K. Lincoln in the Mutual series "Jimmie Dale, Alias the Grey Seal." Miss Mitchell is cast as "The Woman in Black" who exerts such a strong influence over the life of Jimmie.

Before becoming distinguished as a screen star Miss Mitchell achieved a great deal of fame behind the footlights of the legitimate drama. Her first appearances were in Chicago, her home town, where she played in Edmund Russell's production of "Hamlet" and later in the support of Julia Marlowe and E. H. Sothern. After her apprenticeship in Chicago she was featured in many of the theaters in New York City, later returning to Chicago as leading woman with the Marlowe Stock Company. Following this engagement she appeared with many American stars, the last one being with Arnold Daly, as his leading woman in such productions as "The Regeneration," etc.

Doris Mitchell, as the Woman in Black in "Jimmie Dale, Alias the Grey Seal."

She next accepted an engagement in the films with the Essanay Company but afterward left the screen to appear in vaudeville—again as Arnold Daly's leading woman. Miss Mitchell has now returned to the screen with the Monmouth Film Corporation and is appearing in the unique "Jimmie Dale" series.

The new house is under the management of Miss Katharine Deaton.

Charles W. Decker has purchased a half interest in the Grand Opera House at Bluffton, recently purchased by John H. Painter. The house has been leased to the Gaiety Theater Company, operators of several motion picture shows.

The Lyric Theater, Columbia City, which was recently purchased by Pavey & Reagan, has been remodeled and redecorated and is now one of the finest picture houses in the city. A daily change of program will be the policy.

The Orpheum Theater at Evanston was destroyed by fire with a loss of $42,000.

Work has been commenced on the erection of the new Crown Theater on the west side of the square at Crown Point. It will be occupied as a motion picture and vaudeville house.

Iowa

The Princess Theater at Mt. Pleasant was damaged by fire. The loss is $1,500, mostly covered by insurance.

H. I. Miller of Cameron, Missouri, has purchased the Majestic Theater at Griswold from G. W. McNary. Improvements are to be made.

Guy Smith has purchased the Mapleton Opera House at Mapleton.

Mr. and Mrs. Will Stewart have sold their picture theater at Algoma to John Rohannon.

Harry Pace has purchased a moving picture theater at Orange City.

H. B. Gray has sold the Royal Theater at Lanesborg to Alderman George Venteicher.

The Lyric Theater at Sheldon has been sold by Buntley Brothers to D. J. Haagsman.

B. W. Umbreit has sold the Garden Theater at Marion to Joseph Hulherin.

Daniel Ertel has purchased the picture house at Radcliffe.

A. B. Pettit, of the firm of Goshorn & Pettit and owners of the two picture theaters at Winterset, bought his partner's interest and will continue the business.

A new picture house is being erected at Walker.

Plans are being drawn for the erection of a new theater at Davenport.

George Liet has opened the Atkins Theater at Atkins.

The new Princess Theater at Sioux City will soon be opened.

VIC JOHNSON WITH WILLIAMSON BROTHERS

Victor B. Johnson has moved the tools of his profession to the Longacre building, New York, and is now responsible for the advertising and publicity of the Williamson Brothers productions, controlled exclusively by the Submarine Film Corporation.

Vic has been actively engaged in publicity work for the past four years. He broke into picturedom with Warner's Feature Film Company, after an extensive newspaper career. The motion picture section of the *Morning Telegraph* next claimed his attention. Then came the exploitation of Ditmar's Wild Animal Life Pictures; two years in the copy department of Street Railways Advertising Company, six months in charge of Vitagraph's news service department, and now he has concluded four months with the Kalem Company to take up his new duties with the originators of submarine motion pictures.

He developed the idea of having all trade stories set in a typewriter face on the linotype machine and then run off on a distinctive colored stock; also the idea of sending studio gossip to a mailing list of newspapers in a new and attractive form—an 8-page perforated folio, 6x9, accompanied by mats or featherweight electros. With the unusual opportunities that the under-sea devices of the Williamson Brothers offer for publicity along new lines, he will undoubtedly further enhance his reputation as a purveyor of good press stories.

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George Loane Tucker

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Look Back for a Minute!

George Loane Tucker has directed some of the best money-getting features that have ever been made. His past performances are your guarantee for "The Manx-Man"

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If one person in every ten who swear by Hall Caine and his books, go to see this picture, "The Manx-Man" will make a fortune for Exhibitors!

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, APRIL 28, 1917 No. 17

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Crane Wilbur

Horsley-Mutual Star

Goldwyn Pictures

Goldwyn's Decision Is: "Open Bookings"

THE REASONS behind Goldwyn's adoption of this policy are:

1. Thousands of the nation's exhibitors have advised it.

2. Each Goldwyn production will be strong enough to stand on its own merits, without leaning on the picture behind or the picture ahead.

3. Exhibitors should have the right to rent the group of pictures they want without being forced to take other pictures they *do not want.*

And—Goldwyn considers it wisest to let exhibitors *use their own brains* in deciding what pictures are best for their theatres and their communities.

Goldwyn guarantees a *minimum* production of twenty-six pictures a year from the date of its first release in September.

Thousands of exhibitors already have written to inquire about bookings because *they* believe Goldwyn Pictures will solve their most troublesome problem—the problem of *quality*. Are *you* on the Goldwyn mailing list to receive our announcements?

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THE LIGHT THAT NEVER FAILS

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

Carlyle Blackwell and June Elvidge in "The Page Mystery," a new World picture, Brady-made. It will appear on April 30.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, APRIL 28, 1917 No. 17

New York Film Tax Modified

OTHER STATES MAY FOLLOW SUIT IF BILL SHOULD PASS

THE bill which is to mean a tax of several hundred thousand dollars a year on the picture industry is at present in the mill in the legislature of New York state.

The forces of the industry have been mobilized to oppose it. President William A. Brady, of the National Association of the Motion Picture Industry, has called several meetings of film men in New York and many were present also at the public hearing of the bill held before the senate judiciary committee at Albany on April 19.

Other States May Follow Suit

The importance of this proposed state tax lies in the fact that in the opinion of many prominent film men, including William A. Brady, if the bill becomes a law in New York many other states will pass similar taxes. This would mean a burden on the industry that would be impossible to estimate. The efforts of the men of the east in combating the bill may bear results. In fact, it is possible that even before this reaches its readers the bill may be delayed, killed or again modified. There seems to be a sentiment that the bill will not be passed.

In last week's issue of MOTOGRAPHY was printed the complete bill as it then stood. Through the efforts of those who have the welfare of the industry at heart the measure has been modified to the following form:

The Revised Bill

The revised draft of the measure calls for the appointment by the governor with the consent of the senate of a commissioner at $7,000 a year, to hold office for five years. The commissioner will have charge of the regulation of motion pictures, will collect all taxes and license fees, and seems to be empowered to suppress any "improper" picture by order, with rules and penalties fixed for the production, distribution or showing of any film so prohibited. He can also appoint deputies and fix their compensation within the limit of the appropriation allowed for the department. He may subpoena witnesses and papers in the carrying out of his investigations, and may impart the same power to his deputies.

The heavy tax upon the industry includes a license from the main branches of the business and an impost upon every foot of positive print produced or shown within the state.

Each producer and distributor must pay an annual license fee of $200. The producer also is taxed on every foot of positive produced within the state for exhibition here. Films produced elsewhere are taken care of through a footage tax on the distributor, who must pay for every picture brought into the state for exhibition. The exhibitor's share in the levy is made up of a license for each individual theater, the amount being regulated by the seating capacity of the house, ranging from $5 to $200. The exhibitor must also pay a supplemental fee for every foot of positive used by him which is not already taxed under the levy imposed upon the producers and distributors. Proof of the cost of the production must accompany the positive, and the commissioner will then determine the amount of the tax according to the schedule. Each positive will be given a serial number and have indicated upon it the payment of the tax. How the film is to be marked has not yet been decided.

License Fees

The provisions of the bill, which differ from those which appeared in last Sunday's issue of the *Morning Telegraph*, follow:

License Fees—The following fees shall be paid for licenses issued under this article:

1. For a producer's license, an initial annual fee of $200, and a supplemental fee for each positive print for exhibition within the state of a picture produced by him within the state, based upon the footage cost of the negative of such positive print.

2. For a distributor's license, an initial annual fee of $200, and a supplemental fee for each positive print for exhibition of a motion picture within the state except a positive in respect of which a supplemental producer's fee is payable under subdivision one of this section, based upon the footage cost of the negative of such positive print.

3. For an exhibitor's license, an initial annual fee of $5, if the place of exhibition has a seating capacity of 300 or less; $10, if the place of exhibition has a seating capacity of more than 300, and not more than 600; $25, if the place of exhibition has a seating capacity of more than 600 and not more than 1,000; $50, if the place of exhibition has a seating of more than 1,000 and not more than 1,500; $100, if the place of exhibition has a seating capacity of more than 1,500 and not more than 2,000; $200, if the place of exhibition has a seating capacity of more than 2,000.

Every positive on which a producer, distributor or exhibitor must pay a tax is to be submitted to the commissioner before it can be distributed for exhibition in the state.

An exhibitor shall also pay a supplemental license fee for every positive used by him in the exhibition of a motion picture except a positive in respect of which a supplemental producer's or distributor's fee is payable under subdivisions one and two of this section. Such supplemental license fee for an exhibitor shall be measured by the cost of production of the negative, at the same rate as the supplemental fee for a producer's or distributor's license.

$2 for Operators

4. For an operator's license, an annual fee of $2. If a license, other than an operator's license be issued for a term of less than one year, the initial license fee shall be apportioned accordingly by the quarter year, but a fraction of a quarter of a year shall be deemed a whole quarter.

Supplemental License Fees—The supplemental license fees on account of the production or distribution of positives, or the exhibtion of motion pictures by the use of positives, shall be based upon the cost per foot of producing the negative as follows:

The Film Tax

If $2 or less, ¼ of a cent per foot.
If more than $2 and not more than $3, ½ cent per foot.
If more than $3 and not more than $4, ¾ cent per foot.
If more than $4 and not more than $5, 1 cent per foot.
If more than $5 and not more than $6, 1¼ cents per foot.
If more than $6 and not more than $7, 1½ cents per foot.

If more than $7 and not more than $8, 1¾ cents per foot.
If more than $8 and not more than $10, 2¼ cents per foot.
If more than $10 and not more than $12, 2¾ cents per foot.
If more than $12 and not more than $14, 3¼ cents per foot.
If more than $14 and not more than $16, 3¾ cents per foot.
If more than $16, 4¼ cents per foot.

Every positive on account of which a producer or distributor is required by this article to pay a supplemental license fee shall be submitted to the commissioner before distribution for exhibition within the state. Every positive on account of which an exhibitor is required by this article to pay a supplemental license fee shall be submitted to the commissioner before a motion picture is exhibited therewith. The submission of each such positive shall be accompanied with such proof of the cost of production of the negative as the commissioner, by rule, shall prescribe. Such cost shall include a just and fair share of the overhead or general expenses of the corporation or concern producing such negative. The commissioner shall thereupon compute such supplemental license fee. Upon the payment of such fee the commissioner shall assign to such positive a serial number, and indicate such payment on the positive in such manner as he may determine.

No positive shall be used for exhibition of a motion picture for the first time within the state after September 1, 1917, unless the supplemental fee required to be paid by the producer, distributor or exhibitor on account of such positive shall have been paid.

General Powers and Duties of Commissioner—The commissioner shall enforce the provisions of this article and of article twelve-a of this chapter. He shall also co-operate with local authorities in the enforcement of laws and ordinances relating to sanitation, safety and ventilation of places for exhibition of motion pictures.

GENERAL'S PRESIDENT RESIGNS

Benjamin B. Hampton, of General Film Company, to Devote All His Time to Rex Beach Pictures Company.

Concerning his resignation from the presidency of the General Film Company, Benjamin B. Hampton has the following to say:

I have resigned the presidency of General Film so that I can spend my time on the Rex Beach Pictures Company, of which Mr. Beach and I are the owners. I am distributing "The Barrier," which is a highly important piece of work in itself. Mr. Beach and I are making a ten-reel drama of "The Auction Block," and are planning to start production at once on another large picture from another of his books. It was impossible for me to do justice to these valuable interests and continue to handle such an important matter as the presidency of General Film.

Some weeks ago I requested the board to appoint an assistant to the president of the General Film, Harold Bolster, who was then business manager of the Vitagraph Company. Mr. Bolster has now been elected vice-president and general manager of General.

Some of the trade journals have been kind enough to state that during the very short time I have been with General Film, important progress has been made. Undoubtedly this is the fact, but the important changes that have taken place in General Film must be credited to the manufacturers who are also the common stock-holders of the company. Like many old, successful institutions, General Film has become conservative, but the manufacturers are very progressive and were very quick to accept suggestions to modernize and improve the business. General Film is today in position to move on to a most prominent position in picture distributing.

Sunday Pictures Winning

While reports were being received at the offices of the National Association of the Motion Picture Industry, Times building, regarding the favorable action taken by the New York senate codes committee in reporting the bill designed to legalize motion picture shows in New York state on Sunday, advices were received from Iowa that the state senate had passed, by vote of 27 to 17, a bill permitting motion picture shows on Sunday in that state.

The favorable action on the Sunday bills by the Upper Houses in the legislatures of New York and Iowa, follows closely the passage of the bills permitting the opening of the motion pictures theaters on Sunday in the states of Indiana and Connecticut and it is now believed that other states will adopt similar measures, as it is evident the opposition has been broken in several states where it was not expected that favorable consideration would be given to the Sunday measures providing for Sunday openings at the present legislative sessions.

Directors Offer Services to Wilson

The Motion Picture Directors' Association of New York pledged its allegiance and offered its services to President Wilson at a dinner given at the Hotel Astor, last Tuesday evening (April 10th) in honor of Adolph Zukor. The telegram sent to the President by the association was as follows:

At our meeting tonight, we, the Motion Picture Directors' Association of New York, beg to express to you and our nation our loyalty and allegiance in this hour of national peril. Any service that our association in its small way can render to the cause of humanity will be rendered. May right and justice prevail. May victory attend your every effort to further your high and noble purposes. God bless our leader and our country.

The dinner was one of the most successful that the association has ever held. J. Searle Dawley of the Famous Players had built for the occasion an elaborate Egyptian set. The dinner table was constructed in step formation, so arranged that four guests sat on each level. On the top level sat Mr. Zukor and Alan Dwan, the toastmaster.

The guests included Alan Dwan, J. Gordon Edwards, Oscar Eagle, J. Searle Dawley, Joseph Kauffman, Paul Scardon, Joseph W. Smiley, Sidney Olcott, Joseph Humphrey, M. Simpson, Robert T. Thornby, Robert G. Vignola, John G. Adolfi, Emile Chautard, Edwin Carewe, Frank Crane, Harley Knowles, Jack Harvey, Travers Vale, Charles Giblyn, Francis J. Grandon, Del Henderson, Larry McGill, John Ince, Perry N. Vieckroff, Bob Leonard, and J. Allen Boone.

St. Louis Managers Meet

At a meeting of the Theater Managers' and Motion Picture Exhibitors' Association of St. Louis, on April 6, all officers and thirty-two members were present.

William Goldman, manager of the Lindell Theater, was elected to active membership.

The National Film Publicity Association offers to pay the association $1,500 a year if the members will run an additional fifty feet to their paid advertising for six days a month, and a 5 per cent commission on new business.

A motion was carried adopting unanimously the following resolution:

Whereas the Congress of the United States assembled in extraordinary session has seen fit in their wisdom and judgment to declare that a state of war exists between the United States and the Imperial Government of Germany; now therefore, resolved, by the Theater Managers' and Motion Picture Exhibitors' Association, that we pledge our earnest support to the Stars and Stripes and our loyalty to our country.

Second Gail Kane Feature

In a statement issued last week it was erroneously stated that the second American-Mutual release featuring Gail Kane would be a screen adaptation of "With Edged Tools," a novel by H. S. Merriman. The error arose in a misconstruction of studio information. Miss Kane's second American-Mutual picture is entitled "Edged Tools" and is from an entirely different story by Forrest Halsey.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

ALADDIN UP-TO-DATE, with Bryant Washburn (Essanay "Black Cat" feature. Two reels)—"A very unusual plot, inasmuch as there is no woman in the whole cast. Washburn and Calhoun are good. Good support from rest of the cast. This should be a good entertainment in any class neighborhood. Photography and direction perfect."—George V. Booth, Bridgeport Theater.—*In middle class neighborhood.*

Reggie Mixes In, with Douglas Fairbanks (Triangle Re-issue)—"This was very well liked by the audience. Business good."—M. J. Weil, Castle Theater.—*Downtown house.*

The Mystery of the Double Cross, with Mollie King (Pathe serial)—"I consider this the best serial ever made. It opens with a punch and I know it will hold up for fifteen weeks. Pleased all my patrons very much."—J. C. Jacobs, Liberty Theater, Houston, Texas.—*High class patronage.*

Arsene Lupin, with Earle Williams (Vitagraph)—"A good picture as well as a good box office attraction. Patrons were very much pleased with the picture."—J. C. Jacobs, Key Theater, Houston, Texas.—*High class patronage.*

The Promise, with Harold Lockwood (Metro)—"The picture is very good, one of the best Lockwood plays we've had. Business was good."—James Poro, Casino Theater, Astoria, L. I., New York.—*Middle class audiences.*

Skinner's Dress Suit, with Bryant Washburn (Essanay-K. E. S. E.)—"One of the best pictures ever screened. Business was very good and the patrons were delighted with the offering. Washburn is a real favorite in this locality."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

Skinner's Dress Suit, with Byrant Washburn (Essanay-K. E. S. E.)—"The audience liked this very much."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Patria, with Mrs. Vernon Castle (Pathe serial)—"One of the best serials ever produced. It has brought us wonderful business. We have run thirteen episodes to pleased audiences. There is a thrill in every inch of this production."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

Patria, with Mrs. Vernon Castle (Pathe serial)—"This is very well liked and is holding up well. It brings good business."—Edward Trinz, West End Theater.—*Neighborhood house with mixed patronage.*

Blood Will Tell, with William Desmond (Triangle)—"Pleased patrons and brought good business."—Charles E. Hagen, Kenmore Theater—*In high class neighborhood.*

A Woman's Awakening, with Seena Owen (Triangle)—"Patrons were well pleased with the star. The picture is good and brought good business."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

Little Shoes, with Henry B. Walthall (Essanay-K. E. S. E.)—"Went over fairly well. Brought fair business."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

The Butterfly Girl, with Marguerita Fischer (Pollard-Mutual)—"Was well liked. Business fair."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

The Hidden Children, with Harold Lockwood and May Allison (Metro)—"This did not please the audience. Somehow these stars do not fit into Indian pictures. Business was fairly good."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

The Prison Without Walls, with Wallace Reid and Myrtle Stedman (Paramount)—"A fair production. Business poor."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

His Picture in the Paper, with Douglas Fairbanks (Triangle Re-issue)—"A good picture which brought big business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Paddy O'Hara, with William Desmond (Triangle)—"A good production which brought good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Sweetheart of the Doomed, with Louise Glaum (Triangle)—"This title seemed to puzzle people and did not draw. The picture was not well liked by the patrons."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

A Poor Little Rich Girl, with Mary Pickford (Artcraft)—"By far the greatest picture Miss Pickford ever appeared in. We ran it two days and business was

wonderful."—Edward Trinz, West End Theater.—*Neighborhood house with mixed patronage.*

Sweetheart of the Doomed, with Louise Glaum (Triangle)—"A good picture which brought good business and was liked by the patrons."—Edward Trinz, West End Theater.—*Neighborhood house with mixed patronage.*

A Poor Little Rich Girl, with Mary Pickford (Artcraft)—"This drew a record crowd and seemed to please all who saw it. It is Mary's best picture."—C. R. Vaughn, Olympic Theater, Palmetto, Florida.

A Man and the Woman, with Edith Hallor (Art Dramas)—"An exceptional story. Stars, good; support, good; detail and direction, perfect; photography, good. Should be a money maker in any neighborhood."—George V. Booth, Bridgeport Theater.—*In middle class neighborhood.*

A Poor Little Rich Girl, with Mary Pickford (Artcraft)—"Mary Pickford's supreme achievement. Broke all records for attendance at this theater."—Edward L. Hyman, Victoria Theater, Buffalo, N. Y.—*In high class residential district.*

A Gentleman of Nerve, with Charlie Chaplin (Keystone Re-issue)—"This is a good comedy and was liked by the audience."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Love's Law, with Joan Sawyer (Fox)—"This is a well produced picture, but somehow the public did not seem to like it."—M. J. Weil, Lake Shore Theater—*In high class neighborhood.*

Her Official Fathers, with Dorothy Gish (Triangle)—"A very good picture which went over well with the audience."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Moral Code, with Anna Q. Nilsson (Art Dramas)—"The picture loses none of its interest despite the changes made in it to conform with the Chicago censors' views. The story runs along smoothly. Acting, photography and direction, good. An unusual story."—George V. Booth, Bridgeport Theater.—*In middle class neighborhood.*

Sally Temple, with Fanny Ward (Lasky-Paramount)—"The picture is fair, not up to the Paramount standard. Brought fair business."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

The Highest Bid, with William Russell (American-Mutual)—"This offering was surely fine. The people were overjoyed with it. We never heard so much applause for any film we have shown since we entered the theater business."—John W. Baird, Crystal Theater, Pattonsburg, Missouri.

Darkest Russia, with Alice Brady (World)—"A very good picture, well acted and liked by all patrons. Brought good business."—E. Dlouhy, Vitagraph Theater.—*In middle class neighborhood.*

Darkest Russia, with Alice Brady (World)—"Fairly well liked. Brought good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Girl Phillipa, with Anita Stewart (Vitagraph)—"A very good picture which brought good business."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Little Brother, with Enid Bennett (Triangle)—"The star's work is liked by the patrons. She is getting more popular every day."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Price She Paid, with Clara Kimball Young (Selznick)—"While this is not the best picture this star has played in, its title, combined with the fact that Miss Young is featured, made it a good drawing card and it

What Does the Box Office Show?

Is the picture you are running in your theater today a money-maker? Pass the word on! Does the picture draw the crowds? Tell Mr. Exhibitor in the neighboring state. He may want to book the same feature. Tell him in Motography's *"What the Picture Did for Me" Department.*

Your box-office is the test of popularity. Which two pictures on your last week's program do you consider superior box-office attractions?

(Give title, star and producer. Follow form of comments appearing on this page. Write in pencil.)

(1) Title.....Star .....

.....Released by.....Days of week run.....

Remarks .....

.....

.....

(2) Title.....Star (or stars).....

.....Released by.....Days of week.....

Remarks .....

.....

.....

Name of theater.....(Town and state).....

Address.....Sent in by.....

Name of manager or owner.....

Fill out the blank every week. Exhibitors want to know which pictures are money-makers in other theaters. Mail it to

Motography, Monadnock Bldg., *Chicago*

played to good business."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The White Raven, with Ethel Barrymore (Metro)—"An extra good feature, the best of Miss Barrymore's pictures. It drew so well that I have booked a repeat engagement."—S. A. Moran, Arcade Theater, Ann Arbor, Michigan.—*Patrons largely University people.*

A Child of the Wild, with June Caprice (Fox)—"June Caprice draws well with us. This picture was unusually well liked."—S. A. Moran, Arcade Theater, Ann Arbor, Michigan.—*Patrons largely University people.*

Melting Millions, with George Walsh (Fox)—"A strong feature. Patrons were well pleased. Box office receipts fair."—S. A. Moran, Arcade Theater, Ann Arbor, Michigan.—*Patrons largely University people.*

The Price She Paid, with Clara Kimball Young (Selznick)—"One of Miss Young's best. Patrons were satisfied. Good box office receipts."—S. A. Moran, Arcade Theater, Ann Arbor, Michigan.—*Patrons largely University people.*

The Price She Paid, with Clara Kimball Young (Selznick)—"A good production which brought good business and was liked by the patrons."—E. Dlouhy, Vitagraph Theater.—*In middle class neighborhood.*

The Price She Paid, with Clara Kimball Young (Selznick)—"We ran this Friday, Saturday and Sunday of Holy Week and did good business considering the season. Business on Sunday was very good. The picture was not very well liked, but the subject and the star made it a good drawing card."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

The Price She Paid, with Clara Kimball Young (Selznick)—"An average production which played to very good business."—Edward L. Hyman, Victoria Theater, Buffalo N. Y.—*In high class neighborhood.*

Behind the Lines, with Edith Johnson and Harry Carey (Bluebird)—"Has excellent drawing power and is timely, since it deals with modern war conditions. Pleased everyone."—Rosa A. Marquis, Lyric Theater, Clarendon, Texas.—*High class downtown patronage.*

Greed, with Nance O'Neil (McClure "Seven Deadly Sins" series)—"Drew and interested a large audience. Nance O'Neil gave unusual satisfaction in this."—Rosa A. Marquis, Lyric Theater, Clarendon, Texas.—*High class downtown patronage.*

The Money Mill, with Dorothy Kelly (Vitagraph)—"A melodrama with a fair story. Business good."—E. O. Weinberg, Elmwood Theater, Buffalo, N. Y.

Envy, with Ann Murdock (McClure "Seven Deadly Sins" series)—"A fair offering. The producers had a good opportunity but fell down. Brought good business."—E. O. Weinberg, Elmwood Theater, Buffalo, N. Y.

The House of Terrible Scandals, with Billie Ritchie and Henry Lehrmann (Fox Comedy)—"This comedy was so good that I consider it the week's best picture. It is a combination of Keystone and Chaplin comedy that keeps the audience in one continual roar. Much time and money was spent on this comedy."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Snow White, with Marguerite Clark (Famous Players-Paramount)—"A great picture; everybody liked it. Book it!"—Ray Stephenson, Rex Theater, Hamilton, Missouri.

Madame Butterfly, with Mary Pickford (Famous Players-Paramount)—"You will make no mistake in booking this."—Ray Stephenson, Rex Theater, Hamilton, Missouri.

The Libertine, with John Mason (Triangle)—"A well put together picture. Business was good."—M. J. Weil, Castle Theater.—*Downtown house.*

Vera the Medium, with Kittie Gordon (Selznick)—"Drew a large house and pleased my patrons. A high class show."—Eugene Saunders, Harvard Theater, Harvard, Illinois.

Easy Street, with Charles Chaplin (Mutual)—"We turned people away with this. The general remarks as the patrons came out were that this is the best yet."—Eugene Saunders, Harvard Theater, Harvard, Illinois.

The Royal Pauper, with Francene Larrimore (Edison-K. E. S. E.)—"It is impossible to imagine why anyone would not like this picture. It is different from the general run. Brought good business."—Eugene Saunders, Harvard Theater, Harvard, Illinois.

War Brides, with Alla Nazimova (Selznick)—"This drew a large house. A great many in the audience were moved to tears. The picture is being much discussed. Good business."—Eugene Saunders, Harvard Theater, Harvard, Illinois.

The Ford Weekly (Travel Film)—"These are very instructive and educational pictures and my patrons look forward to them with a great deal of interest."—Eugene Saunders, Harvard Theater, Harvard, Illinois.

A Peck of Pickles, with Kolb and Dill (Mutual)—"Here is a tip—this is some picture. Play it and see."—Eugene Saunders, Harvard Theater, Harvard, Illinois.

Liberty, with Marie Walcamp (Universal serial)—"This picture has unusual drawing power."—C. T. McClure, Comique Theater, Jamesport, Mo.

The Fortunes of Fifi, with Marguerite Clark (Famous Players-Paramount)—"This drew well but did not please the audiences as well as Miss Clark's former pictures."—C. R. Vaughn, Olympic Theater, Palmetto, Florida.

His Father's Son, with Lionel Barrymore (Metro)—"The picture is very good as a comedy-drama. Went over well with our audiences."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

His Father's Son, with Lionel Barrymore (Metro)—"This was well liked by the patrons."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

First Thing He Looks For

Motography, Chicago:

You certainly struck a novelty department when you started "What the Picture Did For Me." It is the first thing I look for every week.—*Chas. H. Ryan, manager Garfield Theater, 2844 Madison street, Chicago.*

A Daughter of the Poor, with Bessie Love (Triangle)—"Bessie Love is not popular with our patrons. Also, the title of the play did not attract curiosity. Business was poor with this Triangle offering. The company had better get back stars with drawing power like Norma Talmadge, Fairbanks, Mae Marsh, Keenan and Bessie Barriscale."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

On Record, with Mae Murray (Lasky-Paramount)—"Very well liked, but it did not bring much business for the star does not seem very well known."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

The House of Terrible Scandals, with Billie Richie and Henry Lehrmann (Fox Comedy)—"One of the most wonderful comedies ever produced. My patrons never laughed so much at any other offering. It was liked by everyone."—E. Dlouhy, Vitagraph Theater.—*In middle class neighborhood.*

The Little Schoolma'am, with Dorothy Gish (Triangle)—"The children's acting is exceptionally good. We liked it fine."—C. T. McClure, Comique Theater, Jamesport, Missouri.

Told at Twilight, with Marie Osborne (Pathe)—"This is exceptionally good for a children's program. It is very appealing and the little star is a drawing card. There is more humor in this story than in most comedies. The children were delighted with it."—Bruce Godshaw, Cosmopolitan Theater.—*High class neighborhood house.*

The Hearst International Cartoons (Pathe)—"These are a popular part of my program for children's matinees. The youngsters like them immensely."—Bruce Godshaw, Cosmopolitan Theater.—*High class neighborhood.*

Grant, Police Reporter, with George Larkin (Kalem Series)—"I run these adventure stories on Sunday when a great many children are in the audience and they are very popular. They are exciting and entertaining for the youngsters, but are also clean and clever."—Bruce Godshaw, Cosmopolitan Theater.—*High class neighborhood.*

A Daughter of Daring, with Helen Gibson (Kalem Railroad Series)—"Here is another good offering for an exhibitor who wishes to please the young people in his neighborhood. It has the thrilling, sensational elements they like but in a clean, entertaining form."—Bruce Godshaw, Cosmopolitan Theater.—*High class neighborhood.*

The Round-up (A series of six one-reel pictures of cowboy life)—"I have found this a very popular addition to my children's matinee programs. The series is entertaining and educational and well liked by the young people."—Bruce Godshaw, Cosmopolitan Theater.—*High class neighborhood.*

Goldwyn Director Called to Washington

Uncle Sam, in taking stock of his military resources, has summoned to Washington nearly all of the men on the retired lists of the United States Army and Navy, who have entered fields of labor.

John W. Noble, who has been directing Miss Mae Marsh, has been summoned to Washington for a conference. Mr. Noble is a graduate West Pointer and as a captain and engineer saw seven years of military service in China, the Philippines and in Mexico. He has practically completed his latest picture for Goldwyn, and the call will in no way retard or interrupt Miss Marsh's picture.

Screenshine

By Mel

SAD STORY OF A BLACK SHEEP

SAMUEL ZICKER, manager of the New Center Theater, Fifteenth street and Troost avenue, Kansas City, after finding that he could not make the house pay, skipped out, leaving musicians, ushers, film exchanges, advertising, electric lights and telephone bills unpaid, to the tune of about $1,300, according to F. G. Altman, one of the owners of the house. It is said the former manager did not steal the machine nor the theater.

"Buster" Keaton, formerly a vaudevillian, and who makes his screen debut with "Fatty" Arbuckle in "The Butcher Boy," developed an attachment for screen work which convinced him he should stick in that work for some time to come. This decision was reached after "Fatty" had emptied a bucket of molasses over him.

George Hoover, of the Universal City forces, reported to General Manager Davis, on Friday of last week, that he has another baby on his hands. It seems however that the baby is not his. It belongs to Mr. and Mrs. Camel, third apartment, the Zoo.

WILL HE KILL US?

Back in the musty tomes of Motography the official sleuth has discovered that about three quarters of a generation ago a secret concerning D. W. Griffith percolated to the public. It was this,—and we almost blush to say it—the full name of the mighty drama builder is David *Llewelyn* Wark Griffith.

Here is a note of how Doug. Fairbanks boarded a train and the train boarded Doug.

When Mister Fairbanks took the Twentieth Century from New York to Chicago on his recent jump to California the New York Central entertained him and Bennie Zeidman at a sumptuous repast and the vigorous star's name appeared on the menu card in a dedicatory phrase. Everyone in the diner will tell the folks at home about it.

The railroads are at last beginning to learn that moving picture people are doing a great deal to keep things moving on the R. R's.

MADGE KENNEDY'S OPINION

"What could be more sad than a man without a country?" queried a patriotic person, displaying emotion.

"A country without a man," answered Madge Kennedy, without hesitating a moment for the response.

The best laugh that was handed to Fatty Arbuckle during his recent tour of the country resulted from a post card which a small town motion picture exhibitor sent out to his patrons. Arbuckle carefully saved one and brought it to New York with him.

The card reads: "Next Saturday! 'The Doll's House' by Ibsen! Come and bring the kiddies!"

If you ever want to get around Chicago with speed and comfort better crawl into "Star" Hill's boat. It runs like velvet and Hill can shave the Islands close, even at one P. X.

New Plan Favors Theaters

PARALTA PLAYS GIVES EXHIBITOR CONTROL OF PICTURE IN OWN TERRITORY

THE new distributing corporation, Paralta Plays, Inc., formed by Carl Anderson, Herman Fichtenberg, Nat. I. Brown, Robert T. Kane and Herman Katz, has begun to make known its policy, which is likely to greatly interest the industry in general and the exhibitor in particular, their new plan offering several very important advantages to the managers of theaters.

The new corporation will have two interests—producing connections on one hand and distributing service on the other. The producing connections, of which there are two at the present time, will make a specific number of big feature pictures each year, which will be booked under a method of distribution which will be known as the Paralta Plan.

Combats Distribution Waste

This plan is designed especially to combat waste in distribution. By minimizing waste Paralta Plays will be able to offer exhibitors much more advantageous terms than less efficient distributing methods can offer, their leaks, through inefficiency of system in many instances, representing the difference between profit and loss.

The Paralta plan reduces distributions costs and overhead to the lowest possible figure. Waste in every direction is reduced to a minimum, which saving will be turned to the advantage of the exhibitor and not used to increase the profits of the producer or distributor. These interests will be protected on the basis of fixed returns on specific outlay and in this way the theater manager will be given every possible advantage in the booking of Paralta Plays.

Another feature of the Paralta plan will be the booking of Paralta plays with one exhibitor in a specific exhibition territory. This feature will give that exhibitor full control of an attraction for a definite time. Should he run it for three days or a week, and spend considerable money in advertising it, the picture cannot be run at lower prices against his house a few weeks later and another exhibitor reap benefit from his work. He controls the picture absolutely in his own territory and can run it as often as he may be able to make it pay, practically without greater expense than he now pays for his first run of feature photo-dramas.

Plan Used in Chain of Theaters

The leaders of this enterprise have been giving every detail of the picture industry very close study during the past two years with the formation of Paralta Plays and the projection of the Paralta Plan in mind. For eight months they had their plan in operation in the Fichtenberg chain of theaters in the south and in several houses in the west. Experiences in the working of the plan were identical in each section.

It was only after this exhaustive investigation under the supervision and direction of Nat. I. Brown, the general manager of the Paralta enterprise, that the new company was formed. Its basis is solid experience and complete evidence that the plan is practical and will work out in actual experience that which was expected of it in its theoretical stages.

Several state rights men of prominence, who have inquired into the new distribution plan, and have talked with General Manager Brown, express their satisfaction with its details and especially the very equitable break it gives the local distributor in connection with the exhibitor.

"The Paralta plan," President Anderson says, "will prevent waste from the first day of the making of a picture it controls to the last day of its distribution and exhibition, excluding all 'hogging' of profits by one interest. The Paralta plan stands only for absolute equity in the relation of each interest to the other in the handling of Paralta Plays."

Booklets Give Information

In view of the fact that the work of detailing the Paralta plan to exhibitors will be largely educational at first, the company is having prepared several pamphlets and other communication of importance treating of the new system and other features of interest in the picture production and exhibition industry. These pamphlets and communications will present many very interesting facts in connection with the investigation on which the Paralta plan was founded.

MINNEAPOLIS CONVENTION

Big Exhibitors' Show to Take Place May 1, 2 and 3. Program Announced—Exchanges Contribute to Support of Event

All arrangements for the sixth annual convention of the Motion Picture Exhibitors' Corporation of the northwest have been completed, according to David G. Rodgers. The convention is scheduled for Minneapolis, May 1, 2 and 3.

President Gilosky has made an emphatic ruling which will certainly tend to facilitate matters at the coming convention in Minneapolis two weeks hence.

He has ruled that every exhibitor intending to bring up any matters on the convention floor must have same typewritten, double-spaced, with a duplicate to cover every resolution or constitutional amendment. This rule will be strictly adhered to so as to avoid confusion and waste of the convention's time.

David G. Rodgers, chairman of the convention committee, made an eloquent talk before the film exchanges the previous Tuesday and at last Tuesday afternoon's meeting of the exhibitors his recommendations were adopted unanimously.

W. K. Howard, manager of the Vitagraph Exchange, and Harry Rathner, of the Supreme and Selznick Exchange, appeared before the exhibitors last Tuesday and each tendered a subscription of one hundred dollars to help entertain the visiting exhibitors.

These exchange men were very frank and stated that they did not expect any special consideration for their subscription and commended the exhibitors corporation for the independent spirit it had shown.

Thomas J. Hamlin, chairman of the publicity committee, offered the following program for the convention and same was unanimously adopted:

TUESDAY, MAY 1

Ten a. m.—Convention called to order by President Gilosky in the Colonial Room, West Hotel. President Appoints a Credentials Committee of Three; Mayor's Speech of Welcome; President's Report of Year; Treasurer's Report of Year; Secretary's report of Year, which also includes the reports of all stand-

ing committees. Panoramic group photograph, Hennepin avenue side, West Hotel.

Two p. m.—Credentials Committee's Report; President Appoints Committee of Five on Resolutions; Also Committee of Three on Officers' Reports and Recommendations; Appoints Committee of Three on Constitution and By-Laws; Introduction of Resolutions.

Four p. m.—Sight-Seeing Tour, delegates and women in automobiles.

Eight p. m.—Broadway cabaret in Moorish Room, West Hotel.

WEDNESDAY, MAY 2

Ten a. m.—Convention, Colonial Room; Hearing of Committee on Credentials; Introduction of Resolutions; Time limit, twelve minutes, unless by unanimous consent. Report of Committee on Officers' Reports and Recommendations; Report of Committee on Constitution and By-Laws; Report of Committee on Resolutions.

Two p. m.—Convention, Colonial Room; Report of Committee on Credentials; Report of Committee on Constitution and By-Laws; Report of Committee on Resolutions.

Eight p. m.—Banquet, Moorish Room, West Hotel.

THURSDAY, MAY 3

Ten a. m.—Convention, Colonial Room; Parcel Post Representatives; National League Officers; Trade Journal Representatives; Exchange and Supply House Representatives.

Two p. m.—Nomination and Election of Officers.

Eight p. m.—Grand Ball (Formal) in Moorish Room; Dansant (Informal) in Pheasant Room, West Hotel; Movie Stars' Reception. The exchanges were requested to appoint a committee of five to serve on the Reception Committee of the coming convention.

There will positively be no charge for the various entertainments this year and every exhibitor who is a member of the Motion Picture Exhibitors' Corporation of the Northwest, whether he lives in Montana or the Twin Cities, will receive one combination ticket admitting him to all entertainments free of charge.

The visiting exhibitors have heretofore been charged $2.50 for the course tickets.

Each film exchange and supply house that contributes toward the entertainment of the delegates will receive two course tickets complimentary. To others who desire to attend the entertainments the course tickets will cost $3.00. Single tickets to each of the entertainments, collectively, would amount to $3.50, as follows: Fifty cents for the Broadway Cabaret, $2.00 for the banquet and $1.00 for the ball.

It is predicted that this convention will exceed the combined attendance of the last three conventions.

All the trade journals will be provided with tables just outside of the convention hall and their press representatives will have a long press table at their disposal inside the hall.

New York Motion Picture Ball

The motion picture ball at Terrace Garden New York, was given for the benefit of the American Red Cross, but those who did not wish to enlist in the army or navy did well to stay away. All of the screen players present were endeavoring to get recruits, and Sidney Ascher promised a diamond ring to the person who obtained the most applicants.

More than fifty actors and actresses made the rounds of the Broadway hotels and restaurants during the week preceding the ball and on Saturday night a group of players, including Leah Baird, Virginia Pearson, Florence Turner, Zena Keefe, June Elvidge, Betty Scott, Eva Shirley, Bertha Ascher and Pearl White, visited a number of Broadway restaurants and were able to dispose of several hundred tickets. They were escorted by a troupe of Boy Scouts.

Hugo Reisenfeld, conductor of the Rialto Theater orchestra, directed the music of fifty musicians and composed a special march for the occasion. The grand march, starting at midnight, was expected to be led by Roscoe Arbuckle, with Virginia Pearson, and Earle Williams with Leah Baird. A large number of city officials were present.

Large Cast in "Outcast"

Thirty-six well known players have been engaged to support Ann Murdock in "Outcast," the Charles Frohman stage success which is being produced at the Empire All Star Studios for release through Mutual.

The splendid cast selected is an indication of the elaborate production which is being made of this great drama.

The players who will assist Miss Murdock are:

Jack Dillon, Charles Hampden, Conrad Cantzen, Lola Talma, Al Gaston, Jack Tansey, Andrew Marity, Basil Buck, Thomas Gaston, Andrew Harrington, Thomas Estleman, Eddie Boulden, Walter Carter, Leo Frankel, Jessie Liggens, Carrie Darling, Bessie Brown, Bert Hyde, Ann Barleson, Baby Lasher, Elizabeth Van Sell, Nellie Backwith, Arthur Notman, Basil West, Edward Thompson, Joseph Burton, Frank Murdock, J. J. Ward, Margaret Wohlfarth, Edith Hines, Harry Scarborough, Martha Villie, W. C. Knight, Charles Cheeseman, George Howard, Joseph Scott.

War Message to Exhibitors

By John R. Freuler,
President Mutual Film Corporation

THE United States of American is now at war with the German Empire.

It has long been inevitable—regretable but inevitable and necessary. We need not discuss that here. Our government has acted for us. It is now for us to support the government, make valid its demands, its plans, its action.

The motion picture, in the period since the United States was engaged in its last conflict at arms, has grown into the estate of a new form of public press. The picture today supplements and completes the all important mission of the newspaper and other organs of the public press.

As a part of the public press the motion picture has its privileges and its obligations.

We of the motion picture industry can, I believe, be of peculiarly valuable service to the nation in this time of stress.

The motion picture is the literature, the drama, the amusement, and the thought stimulus of our millions of people. It is certain that the motion picture reaches daily and hourly as many persons as any other medium under the sun. The motion picture has the particular power of attracting and holding concentrated attention in a measure that is not approached by any other medium of thought transmission and art expression.

This means the motion picture is a great power.

Let us strive to make this power serve the just and patriotic purposes of our government. Let us make our screens aid the cause of preparation and mobilization. Let us tell the government's story, the appeal of the army and navy and the munition makers and workers, on the screen.

In expression of the attitude of the Mutual Film Corporation the following message has been sent to President Wilson:

"In behalf of the Mutual Film Corporation, an institution in intimate contact with the sixteen thousand motion picture theaters of the United States, I offer you our services in communicating your policies and the will of the government of the United States to the people through the medium of the picture screen.—*John R. Freuler, president of the Mutual Film Corporation.*"

To those exhibitors who may feel a slight apprehension of the commercial effect of the war let me offer reassurance. The war history of the motion picture industry of the European countries now in conflict shows a remarkable prosperity for the theater. The picture theaters have nothing to fear from a state of war. People will look to the theaters with a renewed interest.

Let us put picture power behind the President.

Triangle Abolishs "Deposit System"

BEGINNING APRIL 30 WILL ACCEPT BONDS FROM EXHIBITORS AS SECURITY

ORGANIZED exhibitors have been mobilized against the deposit system for some time. Their drives are now beginning to win results.

Trinagle is about to put into operation a new system of bonding exhibitors which is designed to do away with the necessity of requiring advance deposits. This will lift a tremendous burden from the shoulders of exhibitors, and will undoubtedly be hailed as the most progressive move that has been made in the film industry in several years.

Speaking of this new policy, R. W. France, general manager of the Triangle Distributing Corporation, said:

"This is one of the steps Triangle is taking to assist the Triangle exhibitor, leaving him greater freedom to devote to the exhibiting problems which constitute his legitimate work in the industry. It is also Triangle's way of keeping the pledge made to the Indiana Motion Picture Exhibitors' League on December 6, 1916. At that time we made this statement:

The principal need of a deposit is to provide against sudden and unfair discontinuances by theaters at such times or in such manner as to cause film to lie idle. * * * If we can work out, or if anybody else can work out, a plan that will make the deposit system unnecessary, we will gratefully adopt it.

"Doubtless the trade took this to be one of those glib 'promises' that are easier to make than to keep, but Triangle officials have been busily engaged in arranging the details of this reform ever since. We are happy to say that we are now in a position to make good our words.

Underwritten Contracts In Lieu of Deposits

"Beginning April 30, and extending to all accounts as fast as the actual labor of rewriting the old contracts will permit, exhibitors may apply their deposits against current service; and in lieu of deposit to secure this corporation against abuse of contracts, we have perfected arrangements with the Fidelity and Casualty Company of New York, whereby for a nominal sum, it will underwrite the contract made by the exhibitor and become security for the correct performance of all his obligations under the contract. Under these circumstances the only remaining advantage of the deposit system would be the free financing of our proposition by the exhibitors, a service this corporation has never needed, and does not want.

"The premiums which the exhibitor will have to pay per year will only average one per cent of one month's deposit under the present system."

Mr. France also wishes to make it clear that this new plan is entirely elastic. If for any reason any exhibitor prfers not to use it, the old system is always available to him. New contract forms embodying this new option, he said, were now in the press; the premiums charged by the bonding company are very small. They are on an annual basis, and if a contract be cancelled in accordance with its terms, a pro-rata return premium to the exhibitor will be made.

It is evident that the system has been worked out with considerable care to fully meet the exhibitor's demand for relief from the advance deposit system, while giving the distributor the protection which it is generally agreed that he is entitled to have.

W. W. Hodkinson, president of the Triangle Distributing Corporation, who is directly responsible for the successful launching at this long-awaited reform, has issued the following interesting statement regarding the events which have led up to the change:

"At the time I devised the cash deposit system for the Progressive Motion Picture Corporation several years ago I had no thought that it might later be intimated (perhaps with some basis of fact) that such a system could be utilized to finance shaky propositions. Naturally I had appreciated the added financial strength which such a system would give to an organization backed by these cash deposits guaranteeing as they did the payment of all accounts and the faithful fullfilment of contracts on the part of the exhibitors.

Purposes of Deposit System

The underlying purposes of the system were:

To secure the support of exhibitors for a period of time sufficient to enable us to demonstrate to them the value of our product.

To insure us against having our films booked and then left on our shelves unused because of violations of contracts.

To provide us with ample time to secure new business following notices of discontinuance.

To afford us some protection against damage to or loss of our property.

To protect us from unscrupulous persons.

"The above are but a few of the legitimate reasons for our adoption of the cash deposit system. That it has been successful is now history.

"The policies of the Progressive company, among them the cash deposit system, served as the groundwork for the Paramount policies which were later prepared by me. When Paramount was formed I tried unsuccessfully to get various bonding companies to assume the risk but they all declined to do so giving as their reason the instability of the film industry as a whole and the unreliability of exhibitors in particular. They held that the business was not a legitimate one.

"While I am satisfied that the cash deposit system has been a success and has, up to the present time, represented the best plan available, I have, nevertheless, always regarded it as no more than a makeshift, a sort of stepping-stone to the ideal solution, the bonding system. I have devoted a great deal of time and thought to this problem and have never for a moment doubted that sooner or later we could secure the recognition which is accorded to other big businesses.

"For several months past I have been in consultation with the heads of some of the largest bonding companies in America and have laid before them a large amount of data which I have been collecting for just this purpose with the result that I have been able to convince the Fidelity and Casualty Company of New York of the soundness of our proposition and they have agreed to provide bonds for such exhibitors as may elect to substitute a bond in place of their cash deposit.

"I am not a little elated over this successful termination of a long, up-hill fight and my satisfaction is due, in a great measure, to the fact that it establishes the motion picture exhibitors as sound, dependable business men, a status heretofore denied them.

"The bonding proposition, like our optional booking plan announced last week, represents but one of a series of progressive, constructive plans we expect to inaugurate

Learns From MOTOGRAPHY

Motography, Chicago:

I am an enthusiastic reader of Motography. I read every department and learn a little more every time. Could I get a little sound advice through your paper? Being a small town exhibitor, my theater being a converted store house in the middle of a block, I realize with summer coming on the poor ventilation my patrons will get. Am a little more than a month in the business, but mean to improve the best I can. I have only two oscillating fans, but mean to put in two more. I want to know with two extra exhaust fans each side of the booth will same cool and freshen circulation of air, if not, what would you advise? Am open to any suggestions.—*S. Rubenstein,* Elba, Ala.

in the near future and I am convinced that every one will make for a betterment of conditions and the improvement of the entire business. The Triangle Distributing Corporation is in this business to stay, and we expect to achieve eventual success by constantly fighting to put the film industry on a dependable, permanent basis, and we believe that we are going to have the loyal support of all of the better class exhibitors in the country."

Exhibitors Approve Plan

Pursuant to Triangle's announcement of its new booking policy, giving exhibitors the opportunity to show open market attractions, under an optional arrangement without cancelling their program rights, endorsements of the innovation from exhibitors in all parts of the country have already shown that the system will solve some of the most serious problems now facing the industry.

One tangible evidence of the soundness of the new policy has already been shown in the statement by R. W. France, general manager of the Triangle Distributing Corporation, to the effect that Eugene H. Roth, proprietor of the Portols Theater of San Francisco and executive manager of the new California Theater, now being constructed in that city at a cost of one million, seven hundred and fifty thousand dollars, has decided, after a careful survey of the entire market, to book the Triangle program for both houses.

Telegrams from W. W. Hodkinson, president of the Triangle Distributing Corporation, who is now touring the West in the interest of the organization, and from branch managers in all sections of the United States also make it plain that the new booking system will strengthen Triangle's position materially.

E. V. Richards, general manager of the Saenger Amusement Company and the Fitchenberg Enterprises of New Orleans, who operate more than thirty-five picture houses, has also made known the fact that he and his associates will rely entirely upon the Triangle program and "special" feature to fill their new quarter million dollar Strand Theater, shortly to be opened in the Southern metropolis. Referring to the statement that Mr. Hodkinson sent out explaining the new schedule in detail, Mr. Richards said to a Triangle representative:

If that letter outlining the combination of program and open market booking had come from anyone else, I'd be apt to take it largely as "hot air," but I've been following Mr. Hodkinson's moves for years, and when he says a thing will happen, it certainly will be accomplished. This is really the best news I've heard in months.

Louis W. Hill, president of the Great Northern Railway, recently visited Universal City.

"WAKE UP, AMERICA"

Paul Revere Alarms New York in Morning Ride on April 19, Anniversary of the Battle of Lexington

The National Duty Committee of the Associated Motion Picture Advertisers arranged "Wake Up America Day" in New York City on April 19.

For this purpose the motion picture advertisers combined forces with the mayor's defense committee and temporary offices were taken in the room occupied by that committee at 50 East Forty-second street. John Harvey of the mayor's committee outlined the work which the mayor's committee had done, at a meeting of the Associated Motion Picture Advertisers at Keene's Chop House and told the need for co-operation.

A cordial invitation was extended to Mr. Harvey to co-operate with a committee consisting of President Arthur James, B. P. Schulberg, P. A. Parsons, Paul Gulick, and Julian Solomon, and this committee met with the representatives of the mayor's defense committee.

Colonel Lucy and John Harvey of the mayor's committee were very enthusiastic in their praise of the work accomplished by the motion picture advertisers, and the excellent material in the form of slides, posters, newspaper advertisements, stories, etc., which was at hand.

A working plan of co-operation was drawn up for a permanent organization, in which neither patriotic society lost its own identity, but in which a complete and harmonious co-operation was assured, thereby rendering the work of both more effective.

"Wake Up America Day" was the anniversary of Paul Revere's ride on April 18, and the battle of Lexington which followed it next day. A mounted figure, dressed as Paul Revere, rode through the city in the early morning, and was greeted by all of the school bells, church bells, factory whistles and other noise-makers which have taken the place of the alarms of 1775.

Aeroplanes dropped messages from the clouds, automobiles carried banners with the inscription "Wake Up America," and a beautiful poster with the design of the American flag, and the legend, "If it is good enough to live under it is good enough to fight under," was used in front of motion picture houses by exhibitors.

Lamy with Hawk Film

The Hawk Film Company, of 1600 Broadway, New York, has entered the producing and distribution field. While engaged in making the next release, which promises to be a production of pretentious character, they have been marketing with success their first release, "The Monster of Fate." Joseph Lamy, general manager of the Hawk Film Company, has the keen judgment and energy of an executive who will place the Hawk in the front rank of the industry.

2,000 Feet Without Subtitles

One thing that will challenge attention of audiences in the second Maxine Elliott-Goldwyn Picture is the absence of every form of title, spoken word conveyed in print, or explanatory text matter of any sort in more than 2,000 continuous feet of this picture.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum Motography, *Chicago.*

Stars Motor Onto Theater Stage

ONE of the best theater publicity stunts and the shortest auto ride on record was arranged by the Circle Theater of Indianapolis, Bryant Washburn, star of "Skinner's Dress Suit," and Hazel Daly, his leading lady in that screen play.

The auto course covered was exactly sixteen feet four inches and was made on the stage of the mammoth new Circle Theater at Indianapolis, Indiana.

The car was driven on its own power at a speed of fifteen miles per hour and served to climax the play on the screen by turning the inanimate to life and introducing the stars of the photoplay to perhaps the largest audiences ever assembled in a theater to welcome two players from shadowland.

The Circle, which is considered one of the largest and finest motion picture theaters in America, has a seating capacity of 3,100 and it is estimated that nearly twenty thousand people welcomed Mr. Washburn and Miss Daly on the first day of their appearance and the total attendance exceeded thirty-five thousand during their two-day visit.

Immediately upon consummation of booking arrangements for "Skinner's Dress Suit" S. Barrett McCormick, the managing and producing director of the Circle, invited Mr. Washburn and Miss Daly to appear in person at that theater, suggesting that their thousands of friends and screen admirers would surely be interested in the creators of the interesting and human screen characters. Following their acceptance, Mr. McCormick laid extensive arrangements for their entrance. The stage of the Circle is a huge one, measuring forty feet deep, a hundred feet long and seventy-five feet high. The stage setting was arranged as an exquisite garden with massive pillars, bubbling fountains and radiant with riotous color of natural flowers.

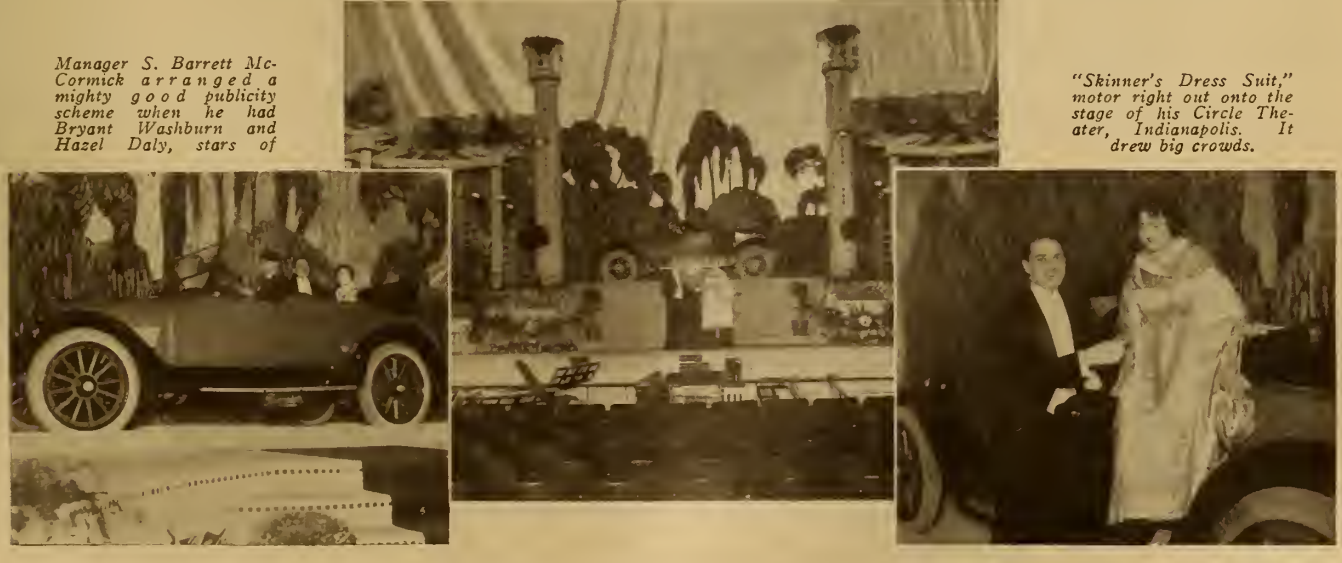
The screen was arranged so that it could sink beneath the stage and disappear from view. Behind the screen and masked from view by the scenery a crew of carpenters built a trestled bridge eight feet high and nearly a hundred feet long. On this was driven a huge touring car which with its occupants weighed two tons. Bearing full equipment and manned by a racing driver the big car was ready to be driven in on its own power.

As the last scene of "Skinner's Dress Suit" faded away the screen quickly and silently disappeared from view and off stage, as though in the distance, came the shriek of auto siren, then suddenly, as though rounding a bend in the road, two headlights flashed in from the wings through the mellowed blue lights of the stage setting and with the blare of horns and the smell of gasoline adding its touch of realism to the scene the huge car drove in upon the stage bearing in real life the stars of the sunplay.

Stepping from the car and blowing kisses to the thousands in the audience Miss Daly crossed to the footlights and in a gracious little speech that bubbled with the spirit and good humor of her screen characterization "Honey," told the audience how glad she was to cease being only a film and only hoped that they would learn to love her "Just half as much as they did Mr. Washburn."

Following Miss Daly, Mr. Washburn talked interestingly of the photoplay, its ideals, his hopes, and made a plea for a clean screen, expressing an opinion

Manager S. Barrett McCormick arranged a mighty good publicity scheme when he had Bryant Washburn and Hazel Daly, stars of "Skinner's Dress Suit," motor right out onto the stage of his Circle Theater, Indianapolis. It drew big crowds.



that only that which typifies the wholesome and true characteristics of life could live and give any art its fullest expression. His magnetic personality so keenly felt on the screen radiated from behind the footlights and his talk was greeted with constant applause. Following their stage appearance the players held an informal reception in the beautiful lounge room of the theater, greeting their many friends and screen devotees.

The novelty of the appearance of the stars and the spectacular stage scene made for one of the most successful productions created by Mr. McCormick at the Circle.

Lobby Girl Advertises Theater

Not all theaters have lobby girls. And if they do, they are not always so attractive and versatile as Miss Helen Ketchum of the Colonial Theater, operated by

Miss Helen Ketchum, lobby girl from the Colonial Theater, Chicago, in Joan of Arc costume advertising "Joan the Woman," now running at the Colonial. She is trying to induce some of the "slackers" getting marriage licenses to enlist.

Jones, Linick and Schaefer, prominent Chicago exhibitors.

One of the recent unique publicity stunts pulled off by the eternally vigilant press agent of the house was to get Miss Ketchum mixed up in the affair of the "slackers" who have been getting marriage licenses at the Chicago "marriage bureau" to the tune of several hundred a day.

Helen donned her working clothes and accompanied by a husky sergeant of Major C. R. Vincent's First Illinois Artillery, proceeded to the county building to heckle the "war bridegrooms" and drive them from the altar to the colors.

The stunt was particularly apt as advertising for Joan of Arc in "Joan the Woman," the Colonial offering, was no "slacker." She loved a man, Eric Trent, the gallant Britisher, but she loved her country better. When the latter called she squelched her love and bade her lover adieu.

Unusual Projection Feats at Rialto

During the recent engagement of Sarah Bernhardt's "Mothers of France" at the Rialto in New York an impressively dramatic effect was secured by superimposing on the picture several excerpts from "Joan the Woman," the spectacular feature in which Geraldine Farrar is appearing at the Forty-fourth Street Theater. The famous prima donna, in the role of Joan of Arc, was made to appear as a vision to the stricken mother portrayed by Mme. Bernhardt.

Great masses of French troops, "the steel wall of France," also were shown, as well as a portion of a picture not yet released in which Napoleon appears, reviewing his triumphant troops. The effect was so undeniably thrilling that it brought the people in the audience to their feet time and again, cheering, waving their programs, and applauding with fervor perhaps never before heard at a motion picture entertainment.

So much comment was occasioned by this trick of projection and so many inquiries were made as to how much of what appeared on the screen was in the original picture and how much had been thrown on the screen separately that it may be interesting to exhibitors to learn precisely how the effect was secured. The credit for the innovation goes to S. L. Rothapfel, who was known as an expert on projection long before he made his reputation as an exhibitor. It was accomplished by the use of two machines, one carrying the feature picture and the other a reel of film made up of the selected inserts, with ten feet of blank leader between each subject. Mr. Rothapfel first measured the scenes in the feature on which he wished to superimpose his "visions."

Each bit of film for the visions was cut ten feet shorter than the scene on which it was to be shown, thus allowing five feet for a "fade-on" and five feet in which to "fade off" again. The title sheet in the operator's booth was then "cued" so that the operator running off the feature would know when to be ready with his supplementary machine. The motor on the supplementary machine was kept in operation constantly, so that the moment the first scene for which a vision was scheduled arrived on the screen, the extra film could be started at once.

When it was desired to produce the vision effect, the "douser" on the machine projecting the feature was pulled on half way and the one on the supplementary machine was pulled half way off, thus allowing only half the normal amount of light to come from each machine but producing a total illumination on the screen equal to what one machine would produce at full strength.

At the instant the dousers regulated the light, the film on the secondary machine was put in motion, with the result that two pictures, or in some cases a title and a picture, appeared on the screen at the same time. The result was not unlike a double exposure film, but far more vital and all embracing. Mr. Rothapfel first tried this experiment when he presented "The Girl Philippa" and it invariably called forth a burst of applause, but it was not until he elaborated the idea by using half a dozen added scenes during the projection of "Mothers of France" that the public recognized the impressive quality of the discovery at its full value.

Eileen Sedgewick, playing leading roles under Henry McRae, is having her first experience working with wild animals.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

FRED J. HERRINGTON, national organizer of the Motion Picture Exhibitors' League of America, is about to start on an organization tour of Indiana and Wisconsin. Besides organizing he intends to arouse enthusiasm for the coming National Convention in Chicago. He will visit Indianapolis, Ft. Wayne and Logansport in Indiana and Milwaukee, Madison and Oshkosh in Wisconsin. From these central points he will branch out to every exhibitor he can possibly reach.

Joseph Wallace, manager of Proctor's Grand Theater of Albany, N. Y., has obtained a permit for an additional exit and stairway from the balcony of the theater into North Pearl street.

Getting in line with other cities that are showing their patriotism, there was recently a mass meeting at the Royal theater of Ashland, Wisconsin, when public utterances backing the president were made.

The new playhouse, the Casino, San Francisco, opened Easter Sunday, April 8, with eight vaudeville acts, a five-reel photoplay and other pictures. This is the largest house devoted to amusement ever built in this city.

Despite the two verdicts rendered during the week in relation to the operating of motion picture theaters in Hudson Falls, New York, the two playhouses, Scenic Temple and Dreamland Theater, will be closed "tight" on Sundays.

At the first annual Rochester Film Frolic, held at Moerlbach Park, Rochester, New York, an all feature program was projected before guests from New York, Buffalo and Syracuse. The Frolic was under the direction of the *Pictureplay News* Publishing Company.

The Old Lympic Theater at Muskogee, Oklahoma, and one of the landmarks of that city, is to be torn down and replaced by modern buildings. The theater was recently condemned by the city inspection and chief of the fire department as a fire trap.

Indianapolis theaters are making every effort to help secure enlistments in the army and navy. Numerous slides and naval photographs have been secured for exhibition in picture houses by E. F. Clement, lieutenant commander of the Indianapolis naval station.

The Association of Commerce of Grand Rapids, Michigan, is planning to use the moving pictures in order to show the public the industrial, commercial and financial development of the city. The advertising will take the form of cards and short sentences which will tell the whole story.

Among the new buildings erected in Butte, Montana, during the past year probably none offers a more striking appearance than the Rialto block, at the corner of Park and Main streets. This is a six-story building of brick, concrete and terra cotta, the exterior being faced with pure glazed terra cotta, with just enough color to destroy the effect of a large surface of dead white. The building will have six stores, 35 offices and a large moving picture theater capable of seating 1,500 people. The theater will be one of the finest to be found between Chicago and the coast.

At Fort Dodge, Iowa, through the efforts of the Women's Club, from 1 until 2:30 is devoted to "pictures suitable for children" at the Majestic Theater. "Wizard of Oz," "Such a Little Queen" and "Wildfire" have been shown and between 400 and 500 children visit this house every Saturday during this hour.

The Stillman Theater, Cleveland, is showing Lasky's "Joan the Woman," beginning the week of April 16. John P. Clum lectured the week of April 1, followed by the Mme. Sarah Bernhardt film, "Mothers of France." The Stillman Orchestra and Miss Emma Bruce Beck, soprano, supply the musical program.

A suggestion for a special inspection of motion picture houses in Minneapolis under appointment of the city council instead of the Mayor, has been presented to the Mayor's advisory council. The council grants theater licenses and should have a check on theater operation, is the theory back of this argument.

The Theater Louisiana, Baton Rouge, Louisiana, is holding a contest to select a young lady who will take part in the photoplay, "A Modern Maid of Orleans," to be produced in New Orleans. The Crescent Motion Picture Company will produce the play, and the girl who wins the contest will have a professional tryout at the Metro studios.

The Pennsylvania State Constabulary was pictured in the performance of its many activities in the line of rural patrol work last evening at the Regent Theater, as a part of a movement by a state committee represented in Rochester by George Eastman, to promote a bill in New York State for a similar branch of police.

An interesting bill was presented at the Strand Theater, New York, last week. The feature was "Sleeping Fires," with Pauline Frederick as the star. A second film adaptation of the famous O. Henry stories, "Friends at San Rosario" was very successful. "A Spring Ideal," some educational studies and the Strand Topical Review completed the program.

Baby Marie Osborne, in "Told at Twilight," headed a recent bill at the Rialto Theater, New York. Charlie Chaplin, in "The Cure," provided the comedy. The Salisbury expedition to the Spanish Main showed Rex Beach and his fellow explorers and views of ant eaters and other strange Central American fauna. The Rialto orchestra presented its usual fine program.

Automatically locked doors constitute the latest efficiency device in the dark room department of the Signal Film Corporation at Los Angeles.

Orrin Denney, who arranged this perfectly working scheme for "safety first," thereby saved the corporation something like $5,000 a year since the human

memory is not proof against lapses, and one lapse a week, as a result of which light let into a darkroom, is sufficient to make up the annual loss.

P. Bush, director of the Beach Theater, Fifty-first street and Harper avenue, Chicago, states his policy by means of several short mottoes printed on the program. Among his selling sentences are these: "Our pictures will cheer, refresh and stir the imagination," and "Our pictures are designed to appeal to intelligent, refined people."

Oklahoma City theater managers are issuing a weekly *Theater Bulletin* with news of the theaters and films. H. W. Smith is the editor and C. E. Beard is business manager. The Bulletin contains fifteen pages of news and is illustrated with cuts of various film actors. The weekly programs of the theaters are advertised in this manner.

A bill seeking a receiver for the International Amusement Company, of Chicago, controlling five motion picture theaters, pending an accounting of its affairs, has been filed in the Superior Court by Napoleon Picard, a stockholder. The principal defendant is Thomas A. Garibaldi, president of the company, who is charged with mismanagement resulting in a loss of assets.

The Strand Theater of New York announces the following photo-dramatic productions for presentation: Pauline Frederick in "Sleeping Fires"; Marguerite Clark in "The Valentine Girl"; Marie Doro in "Heart's Desire"; Mae Murray in "The Primrose Ring"; George Beban in "The Marcellini Millions"; Pauline Frederick in "Her Better Self," and Fannie Ward in "Unconquered."

The Theatergoers of Nova Scotia will be taxed at rates ranging from one cent on a five-cent ticket to ten cents on a ticket costing more than fifty cents, by the provisions of a bill which has been introduced into the House of Assembly by Premier Murray. The measure stipulates that the tax shall be collected by the owners of theaters by means of tickets issued by the board of censors.

To stimulate recruiting in the United States navy, motion pictures were exhibited in the various motion pictures theaters of Dayton, Ohio, recently for a week, according to word received from the naval office at Cincinnati by Samuel McDonald, local recruiting officer. The plan resembles that carried out by the late Lord Kitchener in England. Many theatrical managers have agreed to exhibit the pictures free of charge.

To obtain money for the soldiers, the two local chapters of the D. A. R. presented at the Alamo Theater, Kansas City, Missouri, April 5, pictures entitled Historic Missouri. The pictures were explained by Mrs. Ethel Massie, state historian. The pictures showed the history of the state of Missouri from 1730 until the present time. A musical program and army motion pictures was also shown to a large and highly appreciative audience.

Official figures regarding the moving picture business in Great Britain have been given out. The total capital invested is $87,000,000. There are 4,500 picture theaters in the country, which had an attendance last year of 1,075,000,000 persons. Fifty per cent of these attending, paid six cents each or less. The number of persons engaged in the business is 100,000. The length of new films used during the previous year was 6,000,000 feet, including 4,800 new subjects. Films imported, mostly from the United States, cost about $6,500,000.

The suffragists in New York City have determined to present their cause on the screen. Mary Pickford will lead their bill and Frank Daniels will conclude it. The film will show an imposing array of pictorial arguments for suffrage, including the work of women in the factories and hospitals in Europe. The changes in industrial life which have taken place in fifty years give women more leisure today than they had fifty years ago, and this will be shown, as well as pictures of suffrage parades and of prominent men who believe in the cause.

A subpoena as a witness in Max Linder's divorce case should bring many patrons to your theater when you show the second Essanay-Max Linder comedy, "Max Wants a Divorce." A clever folder in this style with facsimile court seals has been designed by the Essanay publicity. The outside states that "You are hereby Summoned as a Witness in Divorce Case No. 2864," by the plaintiff's attorney, "O. H. Joy." Within, in legal form, "To R. U. Funfan, greeting. You are hereby summoned to appear before the Court of Laughter at (name and address of theater and date of showing), then and thereby to witness the case of Max Linder in 'Max Wants a Divorce,' and thereafter to testify that this photocomedy gave you the greatest laugh of the year."

The Stanley Theater of Philadelphia carries this "Special Notice" on the cover of its well-printed program:

> The management desires to call attention to the fact that tickets are sold with the express understanding that the purchasers' behavior towards the President of these United States, the Flag and the Military Forces sworn to uphold the Constitution, be respectful at all times. This course of conduct, together with that of rising and standing at attention when the orchestra renders the "Star Spangled Banner" is not only the duty of every patriot, but it should be the pleasure of everyone to show such honor in this great crisis.

Traveling salesmen of the near future will carry moving picture outfits with which to demonstrate and show their goods, C. M. Beer, advertising manager of an Illinois implement company, said, at Dallas, Texas, recently. The motion picture already is being used extensively by the big manufacturing companies to familiarize their salesmen with the products they are selling. He said: Within a few years they will be used by the salesmen to sell to the dealers. The possibility of this method of presenting wares is unlimited, and can be applied to almost any line of business. It is especially adapted to the use of the farm implements business.

The manager of the Idle Hour Theater, Kansas City, Missouri, advertised the showing of the Mutual-Chaplin Special, "The Cure," at his theater by having a group of four men parade around the streets in the district of the theater. The first man carried a big banner on which was written "I am going to give them 'The Cure' at the Idle Hour Theater, 'Charlie Chaplin'." The second man was in a wheeled chair with his head, arm and feet swathed in bandages and the chair was propelled by an imitation Charlie Chaplin in the characteristic costume of baggy trousers, big shoes, derby and cane. Along at the rear hobbled another man on crutches with his head tied up and one foot entirely covered with bandages.

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If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVII CHICAGO, APRIL 28, 1917 Number 17

Time to Think About the Meeting

FROM now to the big convention of the Exhibitors' League in Chicago is a matter of less than ninety days. Exhibition space in the Coliseum is going fast. Delegates from an increasing number of states are announcing their intention to be present. Altogether there is strong promise not only of a record-breaking exhibitor attendance but of unusual activity in the political and business side of organization work.

The location of the convention and exposition under one roof will increase the effectiveness of both. Their two-mile separation last year was a disagreeable and wasteful feature of the sixth annual meeting. A new scheme for the distribution of cash prizes to the state branches sending the greatest relative numbers of delegates is another evidence of alert management, and should produce a perceptible increase in attendance.

There seems to be some reason for the belief that the exhibitors are at last awaking to a realization of the importance of organization. They are beginning to see that the trade association is not a social club, nor a contribution to a few organizers, but that its greatest benefits go to its members. Association membership is a purely selfish proposition, after all; and, with all due respect to human nature, the sooner that fact can be made clear, the sooner will such associations reach their proper proportions.

We expect to see a great many new League members next July, and a great many more old ones in attendance and voting. Praiseworthy and enterprising as it may be merely to join, that alone is not enough. Associations need executives to carry out the purposes of their organization, and there is no way to select such executives except by vote of the members. The conduct of the association itself, the activities it shall endorse and those it shall attack, all are to be decided by the members for their own good.

These are things about which it is not too early to think. Every delegate and every visitor should have a clear conception of what his association should be and do. His decision on all these points should be made before he sets foot in the convention hall.

So ninety days is none too much time for preparation. The delegates who know definitely in advance what they want, and who they want, and why, will stand a pretty good chance of getting it.

Co-operating with the Nation

ANNOUNCEMENTS from the publicity departments of producers begin to bristle with patriotism. The dominant picture motifs of the day are loyalty and service. Producers, in the very act of offering their facilities to the government, are proceeding of their own initiative to undertake co-operative work without the formality of government request.

Adaptability is the fundamental virtue of the motion picture. That is why it can never grow old or stale. That is why the picture industry can give so much to the nation and lose nothing itself in the giving.

There are few lines of human effort whose processes and possibilities coordinate so per-

fectly with any activity of the people. To that which is of immediate and paramount interest the picture instantly responds—and always to the benefit of the cause it espouses.

Since it has suddenly become the duty and privilege of every industry, as well as every individual, to subordinate the effort for private gain to the effort for national welfare, we have cause for thankfulness that our own industry is so well prepared to give real and useful service. The motion picture is a force already trained.

There is constantly growing evidence that the newspaper press is not adequate to convey to the people all the information that the government wishes them to have. The habit of newspaper reading is universal—but it is a habit marked by superficiality. The typical American reader "skims through." Seldom does he read anything that is not presented interestingly or prominently.

There are operating in this country thousands of amateur wireless plants. The government has ordered that all of them be dismantled and put out of service. The newspapers have presented all the facts; yet a great many of the operators do not even know of the order—and will not until the government inspector calls upon them and destroys their apparatus. The President has laid down the law of loyalty and defined disloyalty and its penalties. Yet many who could be of material assistance to the government if they familiarized themselves with those provisions remain in blissful ignorance, incredulous even that the nation is at war.

No one familiar with the psychology of the picture theater's relations to the public can doubt that these things, and others, presented on the screen would have been more widely known than they are. It is impossible to "skim through" a screen showing; it commands attention and gets it. The man who buys a newspaper need not read any of it—or he can confine his attention to the "funny sheet." The man who enters a picture theater has little choice but to watch and absorb what is shown before him.

There has been considerable discussion of a government advertising campaign for the dissemination of information about war bonds, recruiting, propaganda, and all the other multitudinous affairs that now demand quick means of communication between the government and the public.

Such a means of communication is provided most effectively by the screens of our sixteen thousand picture theaters, which are viewed every day by close to ten per cent of our total population. A newspaper circulation of twenty million would be far less effective; for, as already stated, newspaper circulation does not guarantee a reading, and screen presentation does.

In offering the screens of the nation to the government the motion picture industry is taking a tremendous part in the activities of patriotism.

Bonds Instead of Deposits

THE substitution of a bonding system for the deposit plan formerly required of exhibitors by one producing and distributing organization is a progressive step.

The deposit system never had any legitimate reason beyond its guaranty that the exhibitor would be forced to uphold his end of the service contract. It has the unfortunate aspect, on the other hand, of an easy way of financing production. No successful and responsible producer wants to be subjected to the suspicion of financing his operations at his customers' expense. That suspicion, though it may come without real provocation, still is quite natural. It would be unfortunate indeed if its existence should arouse enmity or serious distrust between producer and exhibitor.

The bonding system, while it does not eliminate the distributor's disposition to safeguard his contracts, still is a step in that direction. It is only one more step to placing the exhibitor upon his commercial honor—and we believe that practice will become standard in another year.

Exhibitors today are honorable business men, whatever their class status may have been ten years ago. The fact that recognized bonding companies accept that fact is sufficient evidence that even they will not long be needed.

We have never viewed the deposit system with the feeling of antagonism that it has evoked among many exhibitors; but we have always been confident that natural evolution would shortly eliminate it, and events are bearing out that theory.

"WITHIN THE LAW"

The Screen Version of the Legitimate Drama From Bayard Veiller's Story, Produced by the Greater Vitagraph

The Greater Vitagraph has filmed "Within the Law," in eight parts. It will have its premier performance at the Broadway Theater, New York City, on April 29. The play was one of the greatest successes of recent years.

In producing "Within the Law" every effort was made to follow as closely as possible Bayard Veiller's wonderful story. The screen version not only follows the lines of the novel closely but also follows the legitimate production with the possible exception that some liberties are taken which tend to make the screen version even more gripping than the version of the speaking stage.

Great care was exercised in the selection of the cast for the production. Harry Morey and Alice Joyce are the co-stars and are supported by a company consisting of Adele De Garde, Anders Randolf, Walter McGrail, Eugene O'Rourke, Robert Gaillard, Billie Billings, Miss Bunce, Joe Donohue, Bernard Randall and Bernard Seigel.

Mary Turner, who is portrayed on the screen by Alice Joyce, is a salesgirl in Gilder's department store. She is accused of theft of which Helen Morris (Miss Billie Billings) is guilty and is sent to prison.

Mary begs Gilder (Anders Randolf) for mercy but there is no mercy. She goes to prison swearing vengeance and while in the cell spends her time reading law. While in prison she makes the acquaintance of numerous members of the "under world" who make every effort to get her to join them upon the termination of her sentence. These members of the "under world" are "English Eddie" (Bernard Randall); "Tom Dacey" (Bernard Seigel); and "Aggie Lynch" (Adele De Garde).

Mary at first refuses to join in their criminal schemes but later, unable to obtain work, decides to join with them but is persuaded not to by "Joe Carson" (Harry Morey). Through the persuasions of Carson she decides to remain "Within the Law."

After Carson had persuaded Mary to follow the straight path through a fortunate land speculation she made enough money to rent a handsome apartment. Here she got her first chance for vengeance against Gilder when "Dick Gilder" (Walter McGrail), the son, fell in love with her. Finally he proposes to her. Gilder, Sr., endeavors to bribe her to give up Dick and leave the city. She refuses and Gilder hires Detective Cassidy (Joe Donohue) to make false charges against her and members of the old prison gang. The charges include the killing of "English Eddie" who really is slain by Carson.

Only for Dick the unscrupulous detective would have succeeded. Dick succeeds in checkmating every move of the detective and the murder with which they are charged is cleaned up by the confession of Carson. Eventually Dick and Mary are married.

"Within the Law" as a legitimate stage production, was played at more than five hundred consecutive performances at the Eltinge Theater in New York City. At the same time there were nine companies on the road, eight of them in the United States and the

Scenes from the picturization of Bayard Veiller's phenomenal stage success "Within the Law," which will open at the Broadway Theater, New York, on April 29, for a two weeks' run. Alice Joyce and Harry Morey play the leads supported by an all-star Vitagraph cast.

ninth in London. The gross profits from these nine companies aggregated fifteen thousand dollars a week.

Rennold Wolf, the widely known theatrical critic, in discussing "Within the Law" following the celebration of the 500th performance at the Eltinge Theater, New York City, wrote:

"At this writing nine productions of 'Within the Law' are sending to the Home Office profits and royalties. The gross profits from these nine companies are approximately $15,000 weekly.

"The play is unusual because the return engagements are more profitable than its first visit to new territory. The touring companies visit the same cities two and three times during the season. The piece has been a gold mine to the Eltinge Theater and A. H. Woods might keep the house closed for several seasons and yet be able to show a profit on his tenancy."

FIRST WILLIAMSON RELEASE

Extensive Trade Advertising Campaign Announcing the Unusual and Timely Drama, "The Submarine Eye," Has Been Launched

This issue of MOTOGRAPHY carries the initial advertising for the first submarine film attraction that has been independently produced by the Williamson Brothers. The title of this production is, "The Submarine Eye," and the news that it is ready is of the greatest interest to the entire theater-going public, as well as to the trade.

Indeed, the timeliness of the production is going to be one of its assets, and the foresightedness of its enthusiastic young producers, George and Ernest Williamson, is to be highly commended.

Embarked upon virgin field, without any competition whatsoever, and relying solely upon the resources of their own organization, the Williamson Brothers have been strongly influenced by the great World War in the preparation of this masterly drama; taken partly on land and principally beneath the water. The inverted periscope, from which the story gets its name, points the way to effectual preparedness against skulking submarines and deadly mines, and could easily be adapted to Uncle Sam's defensive warfare.

All of the underwater scenes in, "The Submarine Eye," were taken in previously charted locations among the islands of the West Indies. It required nearly a year to produce, and a fortune was spent in the production. After the picture had been brought North, another small fortune was spent to further enhance its value and timeliness.

A wonderful musical score has been prepared. It is adapted to any number of instruments from piano to an augmented orchestra of sixty pieces. The score provides two themes, one accentuating the love story and the other the deep-sea tragedy. These were especially composed by M. L. Lake, who descended through the Williamson tube to the photographic chamber in the clear waters of the West Indies, for the express purpose of obtaining his inspiration for this unusual music.

In comparison with motion pictures of the "Williamson Brothers Submarine Expedition," and "20,000 Leagues Under the Sea," it has been estimated that the earning capacity of, "The Submarine Eye," in the world's market, will not fall short of the two million dollar mark. As both of the earlier pictures have brought in returns exceeding five hundred thousand dollars, this is not an unreasonable valuation.

Marvelous as are the underwater effects, they have not been dragged in by the heels nor allowed to overshadow the excellent continuity of the romantic love story which leads up to a dramatic climax, staged at the bottom of the sea. An excellent cast of motion picture favorites including Barbara Tennant, Chester Barnett, Lillian Cook and Eric Mayne was taken to the West Indies under the supervision of J. Ernest Williamson. The direction was in the hands of Winthrop Kelley with Harold Sintzenich behind the camera.

As to the marketing plans of the Williamson Brothers for this, their latest achievement, in their own exclusive field of submarine photoplays, nothing definite has been given out, but it is understood that "The Submarine Eye" will be exploited in the leading cities of the world simultaneously with its establishment in the principal cities of the United States, and that the Williamson Brothers assure absolute protection to every individual or firm that contracts for the future exploitation of their third sub-sea attraction, by reason of their policy of releasing subsequent pictures at least six months apart.

"The Crisis" Sold

The rights for the state of Illinois for "The Crisis" have just been sold by Harry A. Sherman to an association of Milwaukee business men for a cash price, said to be nearly double the figure at which the Selig photoplay, based on Winston Churchill's novel, was held when Mr. Sherman first began his sensational campaign for the disposal of this famous film.

"The Crisis" is to be staged in elaborate style in a Chicago loop theater during the first weeks in May, and a run extending through the summer is planned. A canvas of the Chicago situation revealed the fact that "The Crisis" is more in demand by both the theaters and the public than any film in the market. The motion picture departments of the various daily newspapers reported that not a day passes without two or three telephone inquiries as to when "The Crisis" is to be put on in Chicago, and two of the largest of the papers told the inquirers that the demands for "The Crisis" exceeded the demands for all other films combined. Then, there are on file in Mr. Sherman's Chicago office, requests from twenty-three of the largest of Chicago's outlying houses for first runs of the film after the finish of a "loop" engagement.

Fatty's New Play

"The Butcher Boy," the first two-reeler made by Roscoe "Fatty" Arbuckle for Paramount and which will be released April 23 on the open market basis, promises to be the most hilarious comedy in which the rotund screen star has yet appeared.

Reports from the studio, where the picture has been in the making since Mr. Arbuckle's arrival from his triumphant transcontinental journey, indicate that, inoculated with the inspiration of new business affiliations, "Fatty" has out-Arbuckled himself.

The combination of Joseph M. Schenck, his business manager, and "Fatty" Arbuckle gives every assurance of being one of the most important effected in the film industry in a long time, and one that portends much joy for fans.

COMING MUTUALS

Marjorie Rambeau and Jackie Saunders in Unusual Productions Top Mutual Schedule for Week of April 23.

Marjorie Rambeau in "The Debt," a Powell-Mutual production in five parts, portrays a curious role of a woman in an international romance, beloved by a husband, beset by a suitor, tangled in obligations and saved by tragedy.

The exhibitor will find a strong angle for advertising in this picture's expose of "the mother-in-law" problem, its swiftly graphic treatment of a rapidly shifting plot, involving big life questions: "What is the refuge of a wife falsely accused?", "Can illicit love be honorable?", "When does adventuring virtue cross the line to sin?"

The story, while carrying considerable foreign locale is strongly American in character and treatment. Photographically it presents some striking effects in controlled lighting and there are a number of big sets of scenic splendor.

The cast supporting Miss Rambeau includes a number of actors of special note among them: T. Jerome Lawlor, Agnes Eyre, Anne Sutherland, who plays the "mother-in-law," Robert Elliott and Henry Warwick. The picture was directed by Frank Powell and carries the characteristic Powell touches.

Jackie Saunders appears in "The Wildcat," the second of her series for Mutual. This might be called a modern version of "The Taming of the Shrew." Play up the fact that Jackie is again seen in one of her hoydenish roles. This is a comedy-drama with many unusual situations which will bring hearty laughs from all ages in the audience.

"Inside Treachery" is the title of the third chapter of the new Signal-Mutual serial, "The Railroad Raiders," in which Helen Holmes is featured. Have you tried to arouse the interest of all the railroad employes in your town in this serial, which is a real railroad story? It would be wise to send them a special invitation to attend your house on the night "The Railroad Raiders" is shown.

"Shorty Unearths a Tartar," is the title of the fifteenth story of "The Adventures of Shorty Hamilton" scheduled for release on April 23. Arouse interest in the film by such catchlines as: "An Egyptian mummy comes to life and makes Shorty Hamilton her slave." "A crocodile saves a man's life." "Come and see the Welsh rarebit dream of Shorty Hamilton."

On April 27 comes the sixth of the "Jimmie Dale Alias the Grey Seal" stories entitled "Below the Deadline." In this story the Grey Seal comes to the rescue of an old pushcart man who is being robbed of all his savings.

Three Good Laughs

The Strand Comedy for April 25 is "And In Walked Uncle." Billie Rhodes is the featured comedienne in the story which is made up of three love themes.

The Cub Comedy, "The Ransom," in which George Ovey furnishes most of the laughs, will be ready on April 26.

"A Plaster Feud," the Vogue contribution to the funmakers, scheduled for April 28, features Paddy McQuire, assisted by Rena Rogers, John Oaker, Larry Bowes and Harry Huckins.

Topicals Reflect Spirit of the Times

The three one-reel Mutual-Gaumont releases are typical of the spirit of times. The first reel for the week, "Mutual Tours Around the World," released April 24, contains pictures of Moscow, the "holy city" of Russia where the Czars are crowned; Sarajevo, the Bosnian capital, where the present war started; and Brest, the most western fortified seaport of France.

These pictures are particularly timely, Moscow because of the revolt in Russia; Sarajevo because of our own entrance into the European conflict; and Brest, because it may become a United States naval base for operations on the other side of the ocean.

The Mutual Weekly, April 25, pictures all the most important phases of war activity.

"Reel Life," issued April 26, has pictures of "A Tabloid Bungalow," "Red Clay Workers of Barbadoes," "An Altiscope Rifle for Trench Warfare," "Cargo Boats of Tomorrow," an animated view of the future "Metal Spinning," and "Native Industries of the Senegalese in the Soudan."

"Woman and the Beast" Clean

"Our initial state right production, 'The Woman and the Beast' is melodramatic, but clean," states a representative of the Graphic Features, Room 401, 729 Seventh avenue, New York. "We will even concede that it is in the class of so-called sensational films, but there is nothing in it that anybody would be ashamed to see; in fact, it simply deals with a pacifist who showed he could be bold in time of need. It is not a political story, as there will undoubtedly be a flood of political stories dealing with pacifists, but our pacifist is a peace-at-any-price husband who has a war-like wife, and the moral is pointed without the slightest reference to the present political situation of the United States.

"The absolute non-political character of the story can be best appreciated by a screen inspection. Such will prove that our portrayal of the right kind of pacifist contains nothing political and nothing unclean."

Marie Shotwell, who is the star of the feature, made her first picture hit in "The Witching Hour." Then came a triumph in "Enlighten Thy Daughter" and just prior to her engagement in "The Woman and the Beast," a stellar role in Edward Warren's inimitable "Warfare of the Flesh."

Carlyle Blackwell in "The Waster"

What may appropriately be termed a typical World-Pictures cast will appear in a forthcoming Brady-Made production titled "The Waster." Besides Carlyle Blackwell and June Elvidge, this organization includes Muriel Ostriche, Henrietta Simpson, Johnny Hines, Robert Broderick and Victor Kennard—the last mentioned a famous football star who is making his first appearance upon the screen. Mr. Brady is convinced that he has uncovered a prize in this good-looking young athlete.

Childers Picture Completed

"The Auction of Virtue," the U. S. Amusement Corporation production starring Naomi Childers, has just been completed by Herbert Blache. It is the opinion of officials and the director that this is by far the best picture so far turned out by this studio. It will be released on Art Dramas program.

Exhibitor Holds Laugh Contest

J. H. Michel, manager of the Academy Theater, Buffalo, N. Y., introduced a novelty in his regular weekly entertainment by instituting a photoplay laugh contest at his theater.

Fifteen reels of comedy featuring practically all of the screen comedians of today were shown. The honors of winning the contest were to be awarded to the comedian who provoked the heartiest laughter and received the loudest applause.

Charlie Chaplin in "Easy Street" simply ran away with the show, registering more laughs and applause than the balance of the entire program.

Mr. Michael is quoted as remarking: "I am frank in saying that in all instances in showing Chaplin comedies my experience has been that we are always in for record breaking business."

State Rights on "The Black Stork"

The Sheriott Pictures Corporation has decided to state right "The Black Stork," the picture featuring Dr. H. J. Haiselden, the Chicago physician who allowed a terribly malformed baby to die rather than have it bear the curse of the "Black Stork" through life, from its New York office at 218 West Forty-second street.

M. E. Mazur, general manager of the Sheriott Pictures Corporation, in discussing the picture—which opened recently at the La Salle theater, Chicago, to capacity houses—said that "The Black stork" was not a propaganda picture, but rather a living document calculated to teach as great a lesson as that preached in the churches—moral cleanliness.

Mr. Mazur stated that it was not and is not the intention of the Sheriott Pictures Corporation to exploit pictures which do not have in themselves the appeal to the general public from the amusement standpoint, and if, in addition, a moral lesson was to be taught, that was secondary to the business of the corporation, which is the releasing of pictures which shall produce entertainment for the multitude. Dilating further upon the subject, he said "The Black Stork" takes as its basic principle the fact that malformations, both physical, moral and mental should not form a part of human existence. It is but incidental to the picture that a great moral lesson is taught, but fundamentally the picture has such a great appeal from a dramatic standpoint that it stands out pre-eminently above all the great propaganda pictures that have been released since the history of motion pictures had its inception.

Miss Rambeau Completes Production

Marjorie Rambeau has completed "The Mirror," the fourth of her productions for Mutual which are being filmed at the Frank Powell studios under the direction of Frank Powell.

"The Mirror" is an original story by Clara S. Beranger and deals with theatrical life. Many of the scenes are taken in the restaurants and cafes along Broadway and the atmosphere is typical of that famous thoroughfare.

The cast surrounding Miss Rambeau is practically the same as that which appeared with her in "The Greater Woman," "Motherhood," and "The Debt," including Robert Elliott, Paul Everton, Irene Warfield, T. Jerome Lawlor, Aubrey Beattie, Agnes Eyre and Frank Ford.

Bioscope "ScreeNews" Appears

J. E. Willis, president and general manager of The American Bioscope Company, announces that within the next two weeks that concern will have ready for release a diversified subject of the single reel class. It will be known as the "ScreeNews Magazine" and will carry departments covering educational, scientific, fashion, travelog, comic and patriotic subjects.

With J. E. Willis as editor-in-chief, C. E. Eckels, editing director, V. R. Carlson and Roy Carni, camereporters, and the plant organization of cartoonists and artists, this new American Bioscope idea should be a winner.

William Russell's Next Play

"Shackles of Truth" is the title of the next vehicle chosen for William Russell, the Mutual-American star. This story was written by Julius Grinnell Purthmann, who is also the author of the last two Russell productions "High-play" and "The Frame-up."

In this picture William Russell appears as a young lawyer who is willing to sacrifice his own career to save the honor of his father and shield his mother.

Francella Billington plays opposite Mr. Russell. Others in the cast include Alfred Vosburg, Adda Gleason, George Ahern, Lucille Ward and Frederick Vroom.

Horace ("Kewpie") Morgan is known as the champion heavyweight at Universal City. He tips the scale at 340 pounds and was recently cast to play an important part in Henry McRae's production, "Dropped from the Clouds."

The dance hall scene from "The Guilty Party" is on the left and the other scene is from "Friends in San Rosario." Both are filmed from the stories by the popular O. Henry and are Broadway Star releases on the General program.

Open Booking for Goldwyn Productions

STATEMENT BY PRESIDENT GOLDFISH—OTHER NEWS GOLDWYN

A new study of the unique Goldwyn star, Mae Marsh.

EXHIBITORS will secure all the Goldwyn Pictures Corporation productions on the "open booking" plan.

This statement is issued by Samuel Goldfish, president of Goldwyn, who says:

For a second time in a fortnight the exhibitors themselves have dictated a Goldwyn policy. Our first adherence to exhibitor advice was in deciding to own and operate Goldwyn's own branches throughout the country.

Now we decide in favor of open bookings because the exhibitors themselves prefer it. We feel that we have a correct understanding and appreciation of the exhibitors' resentment over being compelled to take many pictures they do not want for the sake of obtaining the few popular stars in a group that they can play at a profit.

Our first steps in the formation of the Goldwyn organization brought to us five stars of a great popularity and individual drawing power. We are certain that each one of these stars can stand alone and have enormous exhibitor appeal.

Being firmly determined to produce only quality pictures of sustained excellence we intend to treat our productions as independent units and so offer them to exhibitors.

We now announce for the first time that we will release a minimum of twenty-six pictures a year. The value to exhibitors of our entry into the field is obvious.

Until now the problem confronting all exhibitors desiring to book their theaters for fifty-two weeks independent of any contract service has been the volume of supply of high-grade productions.

Goldwyn recognizes that there are many excellent pictures being made by other producers operating in the open market, but the trouble has been that there were not enough of them to keep first-class theaters provided with an all-the-year-round supply.

Our solution of the exhibitor problem is found in the fact that we guarantee him at least half of his annual picture requirements. He can, with comparative ease, gather the other good pictures he demands to fill out his schedule.

Aside from the artistic and quality elements which we emphasize in our productions by noted authors and played by famous stars, we are resorting to the best mercantile method in our salesmanship, and that is:

Exhibitors will have the opportunity to see Goldwyn productions well in advance of release and decide, after seeing them, whether they wish to rent them for their theaters. It is, of course, the basic principle of salesmanship in almost all other industries—the principle of selling over the counter to the customer something the customer has seen at close range and examined.

I am confident that the Goldwyn productions will stand up under this close-range test of their values.

You Name This Story

Maxine Elliott's second picture, now being directed by Arthur Hopkins, contains all of the elements of a first class riddle and even when described it will set more people than ever to guessing.

Miss Elliott has an unusual character to portray. She plays a woman who has been the confidant of kings and commoners, has ruled empires, or has sent them crashing to destruction. She has followed in the wake of marching armies. She has sat at the elbows of victorious generals. She has been the inspiration of famous poets and novelists, and has claimed youth, middle age and old age as her own, and once, was written down in the world's permanent history, to excite compassion and charity in the human heart forever.

In this unusual film Miss Elliott's features possess the beauty and sorrow of a Madonna. Pictorially, the film makes a tremendous demand upon your sympathies, and her splendid statue and majesty make an irresistible appeal.

The name of the author is not given by the publicity agent.

French Welcome U. S.—Says Mary Garden

Mary Garden sends her own story of France's demonstration as the United States entered the war. She says, "For a week I have been witnessing sights that I never believed could have happened, even in

Maxine Elliott, noted beauty, now working in Goldwyn productions.

volatile France. I have been privileged to watch the French people's demonstration in behalf of the United States, their new ally."

Miss Garden says that the "Star Spangled Banner" is played on every occasion, and "Dixie" challenges the Parisian ear almost as quickly as it does that of the good Yankees in America.

When the United States Senate, long past midnight, passed the war resolution at Washington, Paris thrilled instantly. The radio message came in a few minutes and France realized that her sister republic had cast the die in behalf of human liberty.

Miss Garden continues: "In addition to the work attendant upon relief my greatest pleasure is found in singing to the wounded soldiers—and there are still many wounded coming into Paris. On several occasions since my return here I have intended the writing of an odd work that many women, among them myself, have commissioned themselves to do. The work we have undertaken is to entertain the men home on furlongs, not the officers, but the so-called common soldiers. I have five of these in my home now and will have as many more tomorrow. They are brave and stoical, but utterly and absolutely alone. They do not know whether their wives and children are alive or not. Their families have been herded like cattle and driven into an enemy country to work at whatever tasks their captors designate."

Charles Dalton in Elliott Picture

Charles Dalton, a dramatic actor of tremendous skill and capacity, has one of the most important male roles in Goldwyn's first two Maxine Elliott productions. In signing, Mr. Dalton Goldwyn has brought one of the most distinguished and capable players on the American stage to the screen.

Mr. Dalton made his first appearance in this country in "The Prodigal Daughter." Before coming from England he had been in his native land since 1883, and during this time had appeared with many of the notables of the English stage.

Leaving America in 1894 he returned in 1896 to play Marcus Superbus in "The Sign of the Cross." He played this part without interruption for five years. Later he joined Nance O'Neil and was her leading man in, "Magda." This distinguished pair of artists are now reunited again, after an interval of years, in "The Wanderer." His other plays with Miss O'Neil were, "Judith of Bethalia," the "Fires of St. John," "Elizabeth Queen of England," "Hedda Gabler," "The Straight Road" and many others.

Mr. Dalton brings to the screen a magnificent training, a note of dramatic authority and sureness, and a rugged handsomeness that will all contribute to his immediate popularity.

Mae Marsh Leases "Zoo"

Mae Marsh appears in a bird store in her second Goldwyn picture. The realism of the motion picture has reached that point where if a bird store, a steel mill, or a locomotive is needed, the technical director of the picture company will go out and find them.

A New York bird store was transported to Ft. Lee, and set up in the Goldwyn plant. But besides birds there are monkeys, puppies, a juvenile bear and various other pets. The snakes and reptiles were resolutely barred by Miss Marsh, and when you see her playing in the store, attired in overalls there will be no snake to spoil the picture.

Not all of the pets wish to return to New York. A certain monkey has developed a deep sense of affection for Mae Marsh and has retreated to the rafters of the studio, and refuses to return to his cage, even though efforts have been made to starve him into submission. The remarkable part of this affair is that the monkey is a married monkey, and his wife, though showing no particular affection for Miss Marsh, has remained in the rafters with her mate.

So there you are—and there they are. Miss Marsh must either buy both monkeys—or let both monkeys return, and she refuses to separate the couple, and also refuses to buy two monkeys. Meanwhile Mr. and Mrs. Monkey are sitting aloft, in the rafters, and extending their fast even beyond the Lenten season.

Patriotic Universal Films

Never before in the history of our country has there been a period when the patriotic fervor was at such a high pitch as it is at the present day. Preparedness is the topic discussed in all parts of the country and which is uppermost in the minds of all. Every loyal person is doing his best to further patriotism. In the film industry the Universal Film Manufacturing Company is taking the lead among producers in presenting to the public vivid pictorial documents, which teach the ideal that our country comes first above all things.

First among the series of Universal preparedness releases is "Uncle Sam at Work," a complete motion picture of all branches of our government, based upon the celebrated book of Frederick J. Haskin's, "The American Government." It shows the entire working of the army and navy and is presented in eleven episodes.

The Universal serial, "Liberty," in twenty episodes, which has proved one of the most successful and profitable motion picture serials ever released, in which Marie Walcamp is the featured star, is another preparedness motion picture which is taking the country by storm. It realistically portrays our recent troubles along the Mexican border.

J. Stuart Blackton, Jr., Enlists

J. Stuart Blackton, Jr., oldest son of the director-general of Vitagraph and producer of the big national defense film, "Womanhood, the Glory of the Nation," has enlisted. Young Blackton, who is 21 and a college boy, joined the 13th Coast Artillery Command, at its Brooklyn armory. Young Blackton had been spending the last two weeks at the Vitagraph studio getting up a patriotic film specially designed to stimulate recruiting, called "Preparedness." It is planned to show this film at recruiting rallies throughout the country.

Appreciates Motography

Motography, Chicago:

I take this opportunity to express my appreciation of its department, "What the Picture Did For Me," in particular.

I have several times had occasion to speak to people about this department as it frequently contains illuminating and pertinent comments on the pictures that can be read with profit by all producers desiring to keep in touch with the demands of the business.—*Arthur Butler Graham,* 165 Broadway, New York City.

BIG CHICAGO PRODUCTION

Sunshine Film Corporation and American Standard on Big Feature—Richard C. Travers and Wm. N. Buckley Directing

What may be considered one of the "big deals" of Chicago's film history in the making has recently been consummated between K. M. Scoville, general manager of the Sunshine Film Corporation, and M. G. Watkins, general manager of the American Standard Motion Picture Corporation, both of Chicago, and strong believers in that city as a motion picture producing and distributing center. The Sunshine Company is favorably known through its weekly releases on the American Standard Program.

The production, which is now in the making, but as yet without title as far as the public is concerned, deals with the subject of eugenic marriage, but, while embracing it, is not a propaganda.

The story, written by Samuel Quinn, president of the American Standard, was adapted for the screen by Mildred Considine, who is credited with several multiple-reel screen successes. It was considered of such magnitude that the two companies decided to join hands in its making and distribution. The interior scenes are being made in the Rothaker studios. Entire supervision of this production is in the hands of Mr. Scoville, who has had considerable experience in the executive direction of work of this character.

This unnamed production promises to be one of the first magnitude because of the many important details being brought into its making. Richard C. Travers, prominently known on the screen through his five years connection with the Essanay Company, spent five weeks in New York City on research work preparatory to production. At the same time his co-director in the venture carried on a similar work in Chicago.

Through the active work of these two men, access to several institutions of national prominence has been gained, as the finished picture will show.

Then, too, the experience Mr. Travers has had in the medical profession is serving him now in great stead. He is a graduate physician and did most of his interne work in the slums. Furthermore, he knows conditions surrounding cases parallel to that forming the basis of this production.

The producers are to be complimented for securing so capable a team of directors, together with the co-operation of many prominent physicians, including some from the Chicago City Health Department. Mr. Buckley will be remembered through his active work with D. W. Griffith, as assistant director on "The Escape," produced in 1914, and a like position he held with Famous Players in the production of "Esmeralda," "Mistress Nell," "Dawn of a Tomorrow" and "Cinderella."

The finished production, title of which is to be announced next week, will be handled entirely on the territorial rights basis by the American Standard, under the direction of Mr. Watkins, who is personally known to most of the states rights men throughout the country. Release will be made early in May. A rapid sale of the entire world's rights is predicted because of the fact that two territories have already been arranged for by buyers, purely on the strength of the story and the showing, on the screen to them of a number of completed scenes. Embodied in the production are scenes from Chicago's leading loop cabaret spots.

The making and exploiting of this big feature by these two Chicago companies, each of which are enjoying a rapid growth, will add to Chicago's position as a producing and distributing center.

Wallace MacDonald with Vitagraph

Wallace MacDonald, popular juvenile, with a host of friends at the Pacific Coast photoplay studios and clubs, has completed his engagement with the Famous Players, New York, and is now in the midst of his first co-starring vehicle, an O. Henry story entitled "Vanity and Some Sables," being produced at the Flatbush studios of the Vitagraph Company.

J. Edward Hungerford has been engaged as scenario editor for the Pollard Picture Plays Company, and will hereafter write the photodramas in which Margarita Fischer is starred. "The Devil's Assistant," the last Mutual release in which Miss Fischer was featured, came from the pen of Mr. Hungerford.

At right: Richard C. Travers, actor and director in new Chicago production. Below: M. G. Watkins, general manager American-Standard Film Company.

At left: William N. Buckley, co-director. Below: Kenneth M. Scoville, general manager Sunshine Film Corporation.

EXHIBITORS' CONVENTION

Organizations Appointing Delegates to Big Chicago Show, July 14 to 22—Remarkable Exposition Committee of Prominent Film Men

The exhibitors all over the country are turning their attention toward the coming National Exposition and Convention to be held by the Motion Picture Exhibitors' League of America at the Coliseum, Chicago, July 14 to 22.

The news comes of exhibitors' organizations in several states holding meetings to elect delegates for the seventh big annual show.

Ludwig Schindler, the exposition director, has started all of the machinery of the exposition going early and prospects are splendid for a bigger and better show than the picture industry has ever before seen. Manufacturers, supply men and others who take space in the Coliseum will benefit more than ever this year, because of the fact that the convention is to be held in the same building, which will mean that the exposition will be visited by every man who attends the convention and that the exhibits will be seen not once, but several times by each person.

It is not too early now to begin laying plans to attend the big annual affair of the industry between July 14 and 22. It will be many times worth the expense to every film man who has any desire to keep up with the procession. Information regarding the exposition can be had through the headquarters at 1416 Masonic Temple, Chicago.

The following prominent film men have been appointed on the exposition committee:

Joseph Hopp, Wm. E. Heaney, Alfred Hamburger, Robt. R. Levy, Geo. D. Hopkinson, John H. Frundt, Max Schwartz, M. S. Johnson, M. S. Ludick, Schaefer Bros., Chas. Schaefer, Chicago Cinematograph Co., Kedzie Amusement Co., Boston Theater Co., Madison St. Theater Corp., John J. Hodgson, Automatic Amusement Co., I. E. Berkson, M. and S. Katz, H. C. Miller, John Haag, Balaban Bros., Paul Sittner, H. Schoenstadt, Verne R. Langdon, Andrew Karzas, John Bobeng, W. D. Burford, S. H. Selig, Samuel Levin, Louis Zahler, H. E. Newell, Thurn & Both, F. H. Franke, Mrs. M. McFadden, Miss Anna Kesner, Chas. Stuart, Fred Hartmann, H. A. Hill, Theo. C. Eichenbaum, Jacob Cooper, Samuel Gold, Chas. Abrams.

Chicago Reel Fellows Active

The Reel Fellows' Club of Chicago is planning to hold a big beef steak dinner at its next meeting, which will be on April 27. This affair will be open to film men in general and promises to be an enthusiastic affair. There will be a special program arranged for the occasion.

At the last meeting of the club on April 13, secretary A. E. Hamburg resigned on account of pressure of other duties, and Jack Haag, of the Band Box Theater, was appointed to take his place. There is no doubt in regard to the ability of Mr. Haag to fill the secretary job in an efficient manner. He is already issuing a series of letters to film men regarding the club.

A committee on club new by-laws has been appointed, consisting of Harry Miller, N. J. Watkins, Jack Haag and E. Schwartz.

Black with Ethel Barrymore

Prominent in the support of Ethel Barrymore in her forthcoming Metro wonderplay, "The Greatest Power," is W. W. Black, who has the part of Duncan. "Bill" Black has appeared in any number of Metro productions, for the most part at the Popular Plays and Players studio. He has been in many Famous Players, Fox and Edison pictures, and before that was a favorite figure in musical comedy. He sang in "Little Nemo," "Naughty Marietta," "The Candy Shop," "King Dodo," and others, excelling in bluff Western parts. "Bill" Black is the original "bad man from the Bad Lands," but in Miss Barrymore's photodrama he has entirely reformed.

Enid Bennett in "Happiness"

End Bennett, the lately-discovered star of the Ince-Triangle forces, will make her next appearance on the screen, when she is presented by Thomas H. Ince in a new Triangle-Kay Bee comedy-drama by C. Gardner Sullivan, entitled "Happiness," This vehicle constitutes her third performance before the camera since Ince recruited her from the speaking stage several months ago, and it is said to be her supreme achievement. "Happiness" tells about a sad little heiress and a red-blooded collegian, who opened the portals of her palatial prison and smashed the fetters that bound her to unhappiness. Its scenes are laid in a fashionable boarding school, where "Doris Wingate," the heiress portrayed by Miss Bennett, is sent, and where her amusing romance with a sterling young man from New England is born. Beginning with Miss Bennett's introductory scene, the play is replete with delightful humor and rare philosophy.

Exciting Scene in "The Snarl"

What is known as the most dangerous street intersection in Southern California served as the setting for a scene in "The Snarl," the Triangle-Kay Bee play by Leona Hutton and Lambert Hillyer, in which Thomas H. Ince presents Bessie Barriscale as star. It is the crossing at Sixth and Alvardo streets, Los Angeles, and was selected by Raymond B. West because it actually presents danger to the motorist.

The scene depicts an accident, in which Miss Barriscale, as an opera singer about to make her debut, is injured by a passing machine as she attempts to wend her way through the traffic. In the manuscript the instructions were simply to pick out "any busy corner," but this did not suit West. He insisted upon staging the thrilling scene at a realistic spot.

Warren Production Shown

Edward Warren gave a special trade show of "The Warfare of the Flesh," the first of a series of big state right attractions to be released under his own trademark, at the Broadway Theater, New York, on April 19. This is the production that has been heralded for the last four weeks and because it marks Mr. Warren's debut as a manufacturer-producer-director, has created considerable interest in the trade. It has been in preparation twelve weeks. The staging, it is said, is very elaborate and the cast is one of the most distinguished ever assembled for a single feature.

Along about May 1 Mr. Warren will start on his second attraction. He has just signed a long lease on the Life-Photo Studios, where so many William Fox attractions have been staged.

A five-reel feature entitled, "Back to the Primitive," has been started by Director Reynolds and his Universal Company.

Cornering the Popularity Market

BY WALTER E. GREENE

President of the Artcraft Pictures Corporation

WHEN the grocer orders his stock for the coming season his first care is to obtain articles that are in the greatest demand by his customers; commodities that are most popular among the patrons of his store. Everyone appreciates the fact that he would be foolish to stock up a supply of goods that are unknown and endeavor to create a demand for them when he could easily sell articles that are already established in the minds of his patrons.

An so with the exhibitor. In planning his stock entertainment, why should he obtain a picture for which he will have to create a market, when he can get a picture that is in great demand by his patrons before he even announces it? The exhibitor who books some other picture on a day when he could show a D. W. Griffith, Mary Pickford, Douglas Fairbanks or George M. Cohan subject is much the same as the grocer who does not have on his shelves articles that are in demand by his customers.

Every Picture Standard

Every photoplay that is released through the Artcraft Pictures Corporation is an established article; a commodity of entertainment that the people really want. As a result of its affiliations with the biggest names in the industry, Artcraft is in a position to offer the exhibitor a picture for which it is unnecessary to create a demand. The exhibitor does not have to say who, for instance, D. W. Griffith is. Every person knows that he is the greatest genius the motion picture has ever known.

Nor does he have to go into details as regards Douglas Fairbanks. Never has a male star taken such a hold upon the public as the inimitable "Doug" who, although widely impersonated, is daily adding to his wonderful popularity among the vast army of motion picture patrons regardless of race, age, creed or belief.

The same applies to "America's Sweetheart." And as for George M., there never has been one before him and there never will be one after him. George M. Cohan on the screen is as unique a figure as he is on the stage, and his instantaneous success as a motion picture actor is recognized by everyone in and out of the trade who has seen his work before the camera. Collectively these names represent the greatest coalition of individuals of supreme popularity, that something which brings the shekels to the box-office window.

Thus Artcraft is easily the most important factor in this gigantic enterprise so far as controlling the popularity market is concerned. Real popularity such as is evidenced in the case of any of these big names can only be gained through unusual talents and merit. Hence it is safe to say that Artcraft is in a class by itself as regards the greatest collection of the best the screen has to offer.

Making Film History

As an instance, the greatest picture that Mary Pickford has ever appeared in, "A Poor Little Rich Girl," was recently released by Artcraft. Never in the history of the motion picture has such reports been received on a photoplay from houses large and small. This picture does not merely involve the matter of breaking house-records. It is bringing about that which everyone in the industry wants to see, namely, longer runs. Exhibitors who have booked this film have immediately arranged for extended runs. If a demand for Mary Pickford pictures had to be created it would be many years before such a volume of requests for extended showings evidenced themselves and Artcraft would mean no more than any other film organization.

In Miss Pickford's newest picture for Artcraft, "A Romance of the Redwoods," this wonderful artist is associated with Cecil B. De Mille, creator of "Joan the Woman." The combination of Pickford and De Mille, the famous director-in-chief, is but another step toward the carrying out of our policy of the biggest and the best in films. This association means a greater satisfying of the public demand than ever. When the public thinks of rubber heels it thinks of O'Sullivan's, when it wants soda crackers, it asks for Uneeda Biscuits and when it thinks of the best in motion pictures it pictures the very persons who are affiliated with Artcraft.

Man on Cover in "Single Code"

The double standard of morality which Jane Addams denounces as "the greatest curse of Christendom" is vigorously attacked in "The Single Code," a startling five-reel morality drama, product of the David Horsley studio, starring Crane Wilbur, with Florence Printy as the wife. This play is the second of a series of five Mutual-Horsley features. It will be released on April 16 by the Mutual Film Corporation.

The world problem has been more widely discussed in the editorial columns of American newspapers and in the pages of American magazines than any other before the public within the last ten years, and sentiment with regard to the equalizing of moral responsibility as between the sexes—compelling the man to share equally with the woman social ignominy

Crane Wilbur in "The Single Code," a new Mutual Star production.

that results from offense against the moral code, has undergone a vital change within the period named.

The characterization is one that brings out in striking fashion society's careless acceptance of the male rounder as a matrimonial eligible—the keen competition between ambitious mothers of marriageable daughters to throw them into the arms of men whose position and wealth assure their wives social and financial positions.

New Triangle Girl

Winifred Allen, who will be co-featured with Jack Devereaux in "The Man Who Made Good," second Triangle picture to be completed at the new Yonkers studio, has aroused the interest of Allan Dwan by her clever work, and it is said that she will be retained for other roles under Dwan's personal supervision.

Miss Allen was born in New Rochelle and after graduating from the local public schools, studied for some time at the Art Students' League. Her father was a New Englander and her mother Irish, but Winifred proudly insists that she is all Celt without a trace of the cold Puritanic blood of her paternal ancestors. Both of her parents died while she was still in school, and she and her sister took a studio together in New York. Work was now a stern necessity and Winifred sought an engagement as a motion picture actress. Before joining the Triangle forces, she had played opposite William Elliott in "When We Were Twenty-One," with Jack Pickford in "Seventeen" and with Lou Tellegen in "The Long Trail."

Winifred Allen is only 4 feet, 11 inches in height. She is a brunette of vivid coloring and sparkling hazel eyes as you can guess from the picture over there.

Chicago Exhibitors Meet

The Chicago local branch of the Motion Picture Exhibitors' League of America are still hot and heavy after the evils of the deposit system.

At its meeting on April 13 the members of the league delegated still more powers to its committee on deposits and the fight will be continued until some definite results are accomplished. This, it is expected, will be soon.

President Joseph Hopp presided at the meeting in his usual efficient manner and some matters of minor importance were discussed. The members are all behind the coming convention to be held in Chicago July 14 to 21 and the affair promises to be a whopper as a result of the efforts of the convention committees and Manager Ludwig Schindler working in close co-operation with the league itself.

Lee A. Ochs, national president of the M. P. E. L., was present at the meeting and told some of his experiences on his recent western trip.

"The Black Stork" in Chicago

"The Black Stork," starring Dr. Harry J. Haiselden, and vividly setting forth in pictorial dramatic form the theories of the famous Chicago surgeon, has been successfully launched in Chicago, Cleveland and Cincinnati, in all of which cities it is in the second week of its runs. Dr. Haiselden addressed the audiences in both Cleveland and Cincinnati at the launching of the photoplay. At the LaSalle Theater, in his home city of Chicago, the surgeon has delivered several ten minute addresses, telling of the abuses he is seeking to correct, and showing how tainted heredity will affect the nation in the present war crisis.

This ostrich thinks it's a bird of paradise—and no wonder. It's supporting Olive Thomas, the new Ince Triangle star, formerly in the Follies. In the center is Bill Hart in "The Desert Man," and in the circle, Winnifred Allen, told about in the story above.

Industry's Attorneys Meet

The attorneys representing many important film companies, who have been recommended for appointment as members of the new legal and legislative committee of the National Association of the Motion Picture Industry, met at the City Club yesterday for the purpose of perfecting an organization and the consideration of several matters which had been referred to the committee.

Nathan Vidaver, counsel for the World Film Corporation, was elected chairman of the committee upon which the following attorneys have been invited to serve by President Brady: Albert H. T. Banzhof, D. W. Griffith Enterprises; I. S. Chadwick, Ivan Film Productions Company; Paul Cromelin, Cosmofotofilm Company; Arthur S. Friend, Famous Players-Lasky Corporation; Samuel M. Field, Mutual Film Corporation; Siegfried F. Hartman, Universal Film Manufacturing Company; E. J. Ludvigh, Famous Players-Lasky Corporation; James Cowden Meyers, Paralta Plays, Incorporated; J. Robert Rubin, Metro Pictures Corporation; Gustavus A. Rogers, Fox Film Corporation; Walter N. Seligsburg, Triangle Distributing Company, and Louis L. Levine of Brooklyn and Judge A. P. Tugwell of Los Angeles, directors of the National Association of the Motion Picture Industry.

The attorneys were the luncheon guests of Frederick H. Elliott, executive secretary of the National Association, who outlined the purpose of the committee and placed before it subjects which are proposed for immediate consideration and action.

Fairbanks in Los Angeles

After being banqueted in New York, Chicago and Kansas City, while en route to Los Angeles, Douglas Fairbanks, the Artcraft actor-producer, has arrived in sunny California.

"Doug" is preparing to start immediate production on scenes of his second Artcraft starring vehicle, "A Regular Guy."

"Doug" Fairbanks, who has been termed the smile doctor of screenland, when interviewed after his arrival in Los Angeles, said:

"Glad to get back to California, where I can have my bucking broncho and breathe some real fresh air. I'm a fanatic on the open air idea—a regular gypsy proposition."

Dexter Opposite Mary Pickford

Appearing opposite Mary Pickford in her latest picture, to be released by Artcraft Pictures on May 14, is Elliott Dexter, the well known leading man whose many characterizations in Paramount pictures have made him a favorite among screen patrons.

Here's a quintette of advance views of the high-powered Artcraft dynamo, Douglas Fairbanks, in his first Artcraft play, "In Again, Out Again."

Arline Pretty is the vivacious lady playing and marrying opposite Fairbanks in his new picture. Exhibitors who have already booked this are excusably proud.

"PICTURE INDEPENDENCE WON"

Noted Motion Picture Patents Company Defeated by Universal in Long Hard Fight Over Monopoly Patents

The Supreme Court of the United States, at Washington, handed down a decision on April 10, which is of vital interest to the industry. It marks the independence of the motion picture exhibitor from the monopoly which formerly said: "You run our films or you don't run any films."

The decision is final and it means the victory of the Universal Film Manufacturing Company in the famous Latham Loop fight. On August 31, 1914, the re-issued patent on part of the original Edison patent on motion picture machines expired, and the entire industry expected that some ingenious plan would be devised, whereby the Motion Picture Patents Company could continue to exercise the boasted licensing power over all the exhibitors, distributors and manufacturers of moving pictures in the United States. In anticipation of the patent running out they had entered into an agreement with the Precision Machine Company, whereby they licensed it to use in the manufacture of their machine the patents which they owned and controlled, and to sell the machine with certain restrictions as to its use.

The first intimation which the film world had of this further attempt to perpetuate a monopoly by which they had forced thousands of exhibitors to pay them a royalty on their right to run a moving picture show, came in the shape of a letter to an exhibitor who was using Universal service, threatening an injunction because the exhibitor was using a machine which infringed on the Latham patent.

At the same time a letter was sent to the Universal Film Exchange which had supplied Seventy-second Street Amusement Company with the film to which the Motion Picture Patents Company took exception. These two letters, and similar ones sent to other exhibitors, caused consternation in the trade.

On March 18 a bill of complaint was filed against the Universal Film Manufacturing Company, the Universal Film Exchange, and the Prague Amusement Company, charging them as defendants. Judge Hough, before whom the original case was brought, directed that the complaint be dismissed on the ground that the limitation on the use of a patented article is invalid.

The Universal Company had been successful twice in defense of its position, when it was apprised that the Patents Company was carrying the case to the Circuit Court of Appeals. The Universal Company carried the case through successfully, and has continued to fight it since.

Now the fight is over. The Supreme Court made its decision on a question which has been the subject of several more or less conflicting decisions. This case seems destined to establish a precedent by which a number of other cases not at all concerned with motion pictures will have to be decided. The cost has been tremendous, and every penny has come from the treasury of the Universal Film Company. Its lawyers, Stanchfield and Levy and Wetmore and Jenner, fought the case from the start in the face of the best and most expensive legal talent the Patents Company could employ, and they have been uniformly successful. They have not made a single mistake in the masterly conduct of the case and they have secured a decision which cannot be overruled and cannot be appealed.

It seems logical that unless the Universal had won this decision, every motion picture company started since 1914 would either have been forced out of business, or else compelled to conduct business under the dictation and pay tribute to the Motion Picture Patents Company, and the Universal has saved the industry all of this taxation.

Victory for Sunday Pictures

Here is another decisive victory for Sunday pictures. This time it is Key West, Florida, and the hero of the story is Juan Carbonnel, manager of the Monroe Theater of that city.

Certain reformers brought the matter into court and the judge gave a sweeping decision in favor of Sunday pictures and the Monroe Theater. The Key West newspapers printed one solid page giving the trial and decision in full. It also ran the following editorial:

SUNDAY PICTURES WIN

We publish in full the decision of Judge W. Hunt Harris on the Sunday movie case that was tried before him. The decision is an able one. It deals with all phases of the question. It is beyond doubt a correct one. The argument made by Attorney Busto for the defense in this case is one of the best that has been heard for some time in a Monroe County Court House, not only from a reasonable standpoint but from a legal one.

The Monroe Theater will open its doors today and the funds taken in by the box office, not in part but as a whole, are being donated by the management to the Key West Nurse corps. Juan Carbonnel, the owner of the theater who has just been tried for keeping his place open on Sunday may not stand high in church circles but he is certainly practicing Christianity in its highest form. Benefits are easily given when a sufficient portion of the funds are being retained to make a performance a paying proposition. But when the manager of a theater, in this commercial age, furnishes his house, his orchestra and a high grade film to a cause it is another matter indeed. We make our best bow to Mr. Carbonnel and his Sunday show.

Mr. Carbonnel is certainly to be congratulated on his standing in the community. His co-operation with the people of his city is a good example for other theater men who desire to make their positions secure.

Approve Barring of Nude

Judging from the wide approval of the action of the National Board of Review of Motion Pictures in issuing its bulletin barring the nude from motion pictures, public opinion is strongly in favor of this step. It has received letters from many persons including public officials, having to do with the regulation of motion pictures, supporting its action in this direction.

"I cannot commend too highly your action to discontinue the practice of passing pictures showing the nude, and I feel that it is a step forward in the elevation of the motion picture business for the producing companies to co-operate in this action. The final results cannot but be a commercial benefit to the producers and a moral benefit to the public," says W. L Percy, Chairman of the Atlanta Board of Review of Atlanta, Ga.

House Peters Leaves Morosco

House Peters has just completed his contract term at the Morosco Photoplay Company's Los Angeles studio, and while resting is considering offers from several large western producers. It is rumored, however, that Mr. Peters may finally decide to build his own studio, produce his own plays, and release them under the "state's rights" plan.

Scenes from Hanover's remarkable film, "How Uncle Sam Prepares."

"HOW UNCLE SAM PREPARES"

The Training and Schooling of the American Army for Active Service is Shown in Screen Action by Noteworthy Film

Military experts have given their assistance in the production of a novel preparedness film, entitled, "How Uncle Sam Prepares."

Captain Charles Kimball, of the Hanover Film Company, producers of the picture, states: "This picture is different from any of its kind. It had preparedness for its theme, but instead of preaching 'get ready,' it shows how the country should and is getting ready."

"How Uncle Sam Prepares" is a five-reel production which shows the nation's fighting forces in every possible phase. The picture was made under the actual supervision of militia or regular army officers at every stage, and is now being advanced by the government as one of its best recruiting agencies.

The film has been taken over a period of months, starting at the time of the mobilization of the National Guard for duty on the Mexican border last summer. It shows every branch of the army in work and schooling, the scenes coming in natural sequence.

There is no red-blooded American who will not be stirred by this picture, with its visualization of what the men of our army are going through in order to fit themselves properly to defend the country's honor. The scenes are complete to the final detail, and show that the United States has at command men who will live up to the record of the American Army in the past.

Because of the big demand for the film Captain Kimball and Samuel Grant, his associate in the Hanover Film Company, have decided to dispose of it on a state rights basis. Already the New England rights have been disposed of and the picture is being shown at the Tremont Temple Theater in Boston.

The film shows a number of preparedness scenes never before exhibited on the screen. The submarine chasers which the government has built to combat the U-boat menace are shown speeding at forty miles an hour, in the waters off Marblehead, Massachusetts.

Captain Kimball is a former army man. He was attached to the Fourteenth Infantry N. G. N. Y., under General Grant, during the Spanish-American War. Prior to that he had been an Indian fighter under General Miles. Because of his military experience Captain Kimball had many novel ideas for a preparedness film when he first planned "How Uncle Sam Prepares." He also has big ideas for the exploitation of the production.

Men and women, and especially those who have relatives in the service, or expect to have members of their families enlist and fight, should by all means see this film, for it will show the care taken to put recruits into proper physical shape to endure the campaign. It will also make many things clear to those who will follow the movements of the army through the press accounts.

BILLIE BURKE IS BACK

First Production Will Be "The Mysterious Miss Terry" for Famous Players-Lasky—Under Two-Year Contract

The Famous Players-Lasky Corporation announces that it has concluded a contract for a period of two years with the celebrated dramatic artist, Miss Billie Burke, by arrangement with Florenz Ziegfeld whereby Miss Burke will be seen in a series of productions to be made in either the Famous Players or Lasky studios.

This notable contract was closed by Adolph Zukor, president of the Famous Players-Lasky Corporation, according to plans arranged by Jesse L. Lasky before Mr. Lasky left for his trip to the Western studios. It is so arranged that Miss Burke will do her photoplay posing in the summer months. Her screen work will consequently not interfere with her regular seasons as a dramatic star, and she will open in a new play September 5 under Mr. Ziegfeld's direction.

During the term of her contract with the Famous Players-Lasky Corporation, Miss Burke will not appear in photoplays under any other management whatsoever. Although Miss Burke's celebrity as a Broadway dramatic star is foremost in the minds of all her admirers, it will be remembered that she has already appeared to good advantage on the screen. Her enormous success in the production of "Peggy" is particularly notable and worth recalling in view of the still more ambitious efforts which she is now about to make.

Miss Burke's first vehicle will be "The Mysterious Miss Terry," a delightful and whimsical photoplay, the scenario of which has been written by Gillett Burgess, who by the way becomes now a photoplay author for the first time. The story details the experience of a very charming and self-reliant young woman of great wealth who is weary of her surroundings and who takes an extremely novel method of finding a truly noble and disinterested man worthy of her love. Miss Burke is to begin work at the Famous Players studio very soon. The first production will be directed by J. Searle Dawley.

BLACKTON SPEAKS

Producer and Supervisor of Vitagraph's "Womanhood, the Glory of the Nation," Visits Big Theaters at Presentation of Unusual Spectacle.

Commodore J. Stuart Blackton, director-general of Greater Vitagraph, and who is responsible for the excellence of the war preparedness picture, "Womanhood, the Glory of the Nation," which was screened under his direct supervision, has been forced to decline invitations to make addresses at the opening performances of "Womanhood" for which exhibitors all over the country are clamoring.

So great was the demand for the services of Commodore Blackton, not only as a producer but as a public speaker, that he was persuaded to make preparedness speeches at the opening of "Womanhood" at the Broadway Theater, New York; Chestnut Street Opera House, Philadelphia; the New Theater, Baltimore, and the Strand Theater, Washington.

At the Washington opening, Commodore Blackton and the picture met with a wonderful reception, which was repeated at Baltimore. The Washington opening looked more like some official government function with nearly all of officialdom present. Not only was official Washington present but nearly every patriotic society was represented by a goodly number of the membership.

Among the societies represented were: Daughters of the Confederacy, Society of the War of 1812, Sons of the Revolution, Sons of the American Revolution, Children of the American Revolution, Colonial Dames, Legion of Loyal Women and numerous of the more recently formed patriotic and preparedness organizations.

Advance bookings of "Womanhood" are tremendous, surpassing by many hundred percent the advance bookings of the "Battle Cry of Peace," which is acknowledged to have been one of the biggest money makers exhibitors ever booked.

Manager D. Huff, of the New Theater, Baltimore, expressed himself as venturing into the realm of high finance when he booked "Womanhood" for a two-weeks' run in his big house.

"I never paid so much money for a picture before," he said, "and I am just a little skeptical."

On the fourth day of the run in his house Manager Huff wired Manager Walter W. Irwin, of Vitagraph-V. L. S. E.:

"Playing absolutely to capacity notwithstanding largely increased admission price. Everybody says 'Womanhood' greatest picture yet made. Congratulations."

"Sally-in-a-Hurry," Vitagraph Blue Feature, starring Lillian Walker. Released April 16, replacing "Her Secret" on Greater Vitagraph's program.

Chicago Censors Censured

Major Funkhouser, chief of Chicago's censor board, is undertaking a "clean up" of the censorship evils, which culminated in a recent resolution of the Chicago board of education censuring the city censors.

A big shake up in the censor board is expected and the second deputy is considering suspending several members of the board as a disciplinary measure.

Private investigation conducted by Major Funkhouser has convinced him that there is justification for complaints that objectionable films have been passed through by the censor board.

The laxities extend back for some time, it is said, to the time when Chief Healy ignored two women who had passed at the head of the list and gave the promotion to Wilber F. Willis.

Major Funkhouser has been aroused by reports of his investigators that Willis and L. L. Pryor, a member of the board have frequently taken dinner with Harry Igel, city hall negotiator for several big film companies.

Mastbaum Houses Book O. Henry's

Following the announcement that the Strand Theater of New York would play the entire O. Henry series now being distributed by General Film Company, the exchanges of this company report big bookings from various parts of the country. The Stanley, Palace, Great Northern and Family Theaters of Philadelphia and the Colonial Theater of Atlantic City, all Mastbaum houses, have booked the series and John H. Kunsky in Detroit has just closed for first run for the O. Henry's at his Madison Theater.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

How to Be an Operator

I am a young man employed by a man who runs a picture house and is thinking of opening another one. He has promised me the job of operator in it, that is, if I learn. Would you kindly tell me whether or not you could teach me or what course must I take. Let me know whether you can teach me or not. Would like to learn as early as possible. *S. L., Georgia.*

In regards to your learning to be an operator, my advice is this: Get a position, either with the man that now employs you, or with some other manager, where there are two machines in the booth, as an apprentice or helper. In my opinion that is the only way for a man to learn.

You can get several sets of books on electricity that will be of great help to you. One of these sets is Hawkins' Electrical Guide. You can write to the different manufacturers of projection machines and they will be glad to forward instruction books on their machines. These books instruct on the care and repair of the machines. By working with an experienced operator and applying your spare time to these books you can master the operators' craft and in my opinion that is the only way that it can be mastered. No doubt you have seen advertisements of different schools that guarantee to make an operator out of you by the correspondence route, but take my advice and save your money and time.

Get into some booth with a man who knows what he is doing and he will teach you more in six months than a correspondence school will teach you in a life time. I do not say this to discourage you, but to be frank with you. This department is conducted for the help of managers and operators and if at any time I can be of any assistance to you or any other reader I will be only too glad to render that assistance. As you go along with your work, and questions arise, do not hesitate to write me and I will explain them to you. I have had boys who were working in the booths with operators complain to me that the men that they were working with would not show them anything, or explain anything to them.

Whenever you come across an operator of that caliber you can rest assured that he is not much of an operator. No first class mechanic is afraid of his job, and when you come in contact with the man who will not impart what little knowledge he has to another, then just put him down as one who has not much knowledge and is afraid of what little he has.

To Replace Worn Sprocket

Will you please tell me how to replace a worn intermittent sprocket on a No. 4 American Standard Picture Machine? I have the new sprocket but have never put one on and would like to know just how to go about it.—*T. F. G., Idaho.*

To replace an intermittent sprocket proceed as follows: Remove the gate by loosening screw No. 525 and pull gate and spindle off to the right. Next remove the lower sprocket, film chute and gear by driving taper pin out of sprocket No. 453, then drive taper pin out of gear No. 454 and pull spindle No. 452 off to the left. In driving pins use a small steel punch. Be sure and drive the taper pins the right way. Remove the film slide and cradle No. 437 by loosening screws No. 501, screws No. 526 and screw No. 527 and the parts will come off.

To remove star and spindle No. 401, bushing No. 402, intermittent sprocket No. 403 and bushing No. 404, loosen screws No. 509 holding cap No. 497 and No. 498, and the star, spindle and bushings may then be lifted out. In replacing same be sure that the spindle carrying star is set exactly square with the aperture. This may be accomplished by turning bushings Nos. 402 and 404, which are eccentric, until the star hugs the cam and opposite sprocket teeth are exactly the same distance from lower edge of strips for film slide No. 438. This is important, since if one slide of the intermittent sprocket is lower than the other, it will necessarily do most of the work of pulling down the film and that will not only damage the film but cause that side of the sprocket to wear faster than the other side.

Another way to set the star and cam is as follows: On the two bushings will be found a scratch mark running lengthwise on their outer circumference. These scratch marks should be kept parallel or level with each other. These scratch marks may be seen on the inner ends of the bushings next to the intermittent sprocket.

Plans for Projection Booth

H. H. A., Louisville, Kentucky—Your letter in reference to plans for a projection booth at hand and in reply would say that I would advise you to consult with your architect and have him visit several of the local theaters and he can get some very good pointers from the booths in these houses. While in Louisville I found several good booths and several very poor ones.

The booth is the most important fixture in your whole theater, and the man that is in charge of the booth can either make your business a success or a failure. Give him good equipment and a decent place to work in and then you have a right to expect good projection and he will feel like taking an interest in your business, but on the other hand put him in a small cubby hole with no room to work in and poor ventilation and you cannot expect good results.

I am glad to say that most of the booths that I visited in Louisville were very good and the operators were above the average. The best booths I visited were the booth at The Shelby, at Oak and Shelby streets, with E. W. Clay in charge, and The Ideal, at Twenty-third and Market, with Gilbert Bowling in

charge. I found a nice large booth with good ventilation at each place. Both operators were careful men and the projection on the screen showed the result of their work. Mr. Clay is one of the oldest operators in the city and is in charge of two machines that are over two years old and look like they were put in yesterday. Mr. Bowling is the youngest operator in the Local there and his equipment was in the best of shape. In looking over the different booths I would advise you to visit these two among the rest and I am sure that both managers and operators will be glad to give you any information that they can to help you out.

Visits Motiopraph Plant

While in Chicago this week the editor of this department visited the plant of the Motiograph on the invitation of Manager Spahr, and with Hahn as chaperon, was shown through the factory. Spahr tells me that they are working overtime and are behind in their orders. They have made several changes in the Motiograph, one of which is in the condenser mount and is a great improvement over the one formerly used.

Operators who have complained about the condenser mouths on the Motiograph will have no further room to kick from now on, as the new one is one of the bast on the market. Several other improvements have been made on the head and lamp house and the other makes of machines will have plenty of competition from the Motiograph from now on.

Chicago Operators' Ball

On visiting the offices of the Chicago Local No. 110 I found Brother Collier, secretary-treasurer, in charge, and he reports that No. 110 is in the best shape that it has been in in the last three years. I was extended an invitation to attend the seventh annual reception and ball given by Local No. 110 on Wednesday, April 25, at the Emerald Moving Picture Company studio. The Local is making great preparations for this ball, and among the novelties will be a picture taken at 10:30 P. M. under the personal direction of Frederick J. Ireland, Emerald's president. It will be completed and shown on the screen the same evening. There will also be several sketches, one by Brothers Horn and Johnstone, who will repeat the comedy that they played at the Cleveland convention entitled, "While I got your watch, I lost my pocketbook," and one by Brother Morey Cohn, who will present his famous sharp shooting act, "He shot at a theater but hit a skirt." Brothers Armstrong, Malloy, Havill and Collier will render several vocal numbers accompanied by the Jazz Band. Brothers Phil Upp, Hanniburg and Goldburg will relate some of their road experiences.

Here's a Unique Equipment

While in a small city the other day I discovered an outfit that caused me to stop and study. On going into the booth, which was made of wood, I found a kitchen table in one corner with an Edison Exhibition Model head fastened at one end of it and a lamp house nailed down behind it. At the place where the film should go down to the take-up a hole was cut through the table and underneath the table they had a hole cut through the floor. I asked one of the managers, "What's the idea?" and he explained to me as follows: "We run the film through the hole in the table and floor and my partner winds the film up in the ticket office." I visited the ticket office and found the partner selling tickets with one hand and rewinding the film as it came from above with the other. He had a carpenter's horse with a crank end of a rewind fastened to it.

MUSIC FOR THE SCREEN

Special Score Is Written for Vitagraph's Feature, "Womanhood, the Glory of the Nation," by S. M. Berg

The impressive story of "Womanhood, the Glory of the Nation," coupled with the colossal production given it by Vitagraph required something of extreme class in the music, and at the initial public showings of "Womanhood," in New York, Philadelphia, and Washington, the warm applause testified to the inspiring musical interpretation presented with the picture.

This device of preparing a musical setting for motion pictures is the most novel of modern professions. The advanced method of staging a picture performance has created the demand for ability in this line, and the Vitagraph pictures have been musically reinforced by S. M. Berg, a New York composer and musician, who is the pioneer in the musical profession as it applies to the film. This capable musician briefly stated in an interview with him, "That in the task of synchronizing a musical setting for 'Womanhood,' he felt he was doing his bit for America."

The task of synchronizing musical selections to be played along with the projection of the picture, is one of mystery to the uninitiated. The musical expert and an assistant sit in the dim projection room, with pads of paper and a stop watch under the solitary hooded desk light, while the picture is run off, and they make numerous notations. The expert dictates to the assistant various notations to be made, the latter simultaneously recording the exact time in seconds that each scene of each situation remains on the screen. Every printed subtitle in the picture is also recorded, and is retained in the score as a cue to the musician. Often additional titles are written into the score as cues, as, for instance, when a change of action or a climax occurs in the midst of a scene to suggest a change of music. A draft score is then written out and played, and trimmed or expanded to fit the time of the picture. Particular attention was paid to all the themes or motifs at the suggestion of Commodore J. Stuart Blackton himself, who has always realized the psychological affinity between music and the action, and who was one of the first to encourage the interpretation of pictures with music.

Here's Something New

It isn't very often that we hear of a film concern refusing to take money. However, this is what happened in the case of some Paramount-Arbuckle comedy contracts made in Chicago.

The Chicago office had been notified that the minimum price for these comedies would be thirty-five dollars per day. In order to get special service on these a number of big exhibitors in the city gladly signed up at higher rates, up to as high as forty-five dollars. These signed and certified contracts were returned from the headquarters in New York to the Chicago office because more than thirty-five dollars per day had been accepted on the contract. The Chicago branch had not been notified that $35 was to be the maximum as well as the minimum price.

The whole thing goes to show that Paramount is surely on the square with the exhibitors.

NAVY RECRUITS BY FILM

"Womanhood, the Glory of the Nation," Is Strong Factor in Gaining Enlistments—Pershing Requests Film for Recruiting Purposes

The Navy Department has borrowed the services of Harry T. Morey, the Greater Vitagraph Star, in the war preparedness picture, "Womanhood, the Glory of the Nation." He is stimulating interest in enlistments.

Mr. Morey started on his strenuous campaign tour last Monday, when, accompanied by a regular recruiting officer, he toured the streets of New York, making twenty-minute speeches at many congested points, addressing crowds at twelve points during the day. In all, he spoke for about two hundred and twenty minutes and was so hoarse at night that he could not make a sound louder than a very poor whisper. Notwithstanding this fact, Mr. Morey started out early on Tuesday morning to continue his work for the country.

"Womanhood" has just closed a remarkable three-week run at the Chestnut Street Opera House, Philadelphia, where it played to a top price of one dollar and a minimum of twenty-five cents. Notwithstanding that Holy Week by showmen is acknowledged to be the poorest box office week in the year, and it was the last week of the run at the Chestnut Street Opera House, the theater played almost to capacity.

Credit for this remarkable showing during Holy Week is thought to be due to the manner in which Manager J. S. Hebrew of the Vitagraph-V. L. S. E. exchange in Philadelphia advertised the $1,000 prize contest for the best essay to be written on "preparedness." Through the co-operation of the Philadelphia public school authorities, Manager Hebrew distributed five hundred of the heralds advertising the contest to seventy of the Philadelphia public schools. The principals of the schools saw that the heralds were distributed in each class room. As a result of this advertising the matinees were crowded with school children.

Every night of the Broadway run prominent preparedness speakers addressed the audience during the intermission following the running off of part four. On the night assigned to the Military Training Camps Association, following the regular "Womanhood" performance, the two reels owned by the association showing the work of the organization of actually making soldiers out of business men at the Plattsburg camp was shown.

Army and Navy night the theater was packed with soldiers and sailors, the rank and file of both branches of the service, as well as hundreds of commissioned officers. It appeared as if every man able to get leave attended the performance. A special request was made that still another night be assigned to the army and navy, but the schedule was filled and the run could not be extended owing to the booking arrangements of the house. In an effort to accommodate the army and navy officials, Greater Vitagraph offered a fabulous sum to rent the theater for one night.

Probably the most remarkable opening of the big preparedness picture was in the Strand Theater, Washington, on Sunday, Aprily 8. Tom Moore, owner of the house and widely known as a live showman, had nearly all of official Washington present, including many of the members of Congress. In the audience two of the "lame ducks" who refused to support President Wilson's war resolution were seen. They remained throughout the eight reels of their own arraignment.

Senator La Follette, of Wisconsin, who led the filibuster in the Senate, also saw the big preparedness picture, but refused to comment upon it, although in the scenes where Americans were mowed down and when the American Joan of Arc faced the foreign squad which left her lifeless, the Senator from Wisconsin was seen to clench his hands and compress his lips.

General Pershing, U. S. A., the hero of the recent invasion of Mexico, who although surrounded by hostile Mexicans, brought his insufficient command out of the wilds, asked that "Womanhood" be screened for him by the Dallas office of Vitagraph-V. L. S. E., in order that he might be better prepared to use the picture to get re-enlistments of his troopers, many of whose terms are expiring.

All of the Vitagraph-V. L. S. E. branch exchanges throughout the country report tremendous inquiries regarding the big war spectacle.

Ruth Stonehouse and her company of Universal players have finished the picturization of "A Lovable Thief."

Advance views of "Whose Wife?" the American-Mutual feature starring Gail Kane, released April 30.

Glimpses of Balboa's remarkable new serial, "The Twisted Thread," featuring Kathleen Clifford.

REMARKABLE BALBOA SERIAL

"The Twisted Thread," Featuring Kathleen Clifford, Will Not Be Released Through Pathe—Distribution Arrangements Announced Later

H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, is authority for the statement that the new Balboa serial, "The Twisted Thread," will not be released through Pathe.

In speaking to a representative of MOTOGRAPHY, Mr. Horkheimer said:

Our new serial, "The Twisted Thread," far surpasses any of our serials to date. I am not yet ready to announce its channel of release, but the arrangement has already been made. I will only say that the serial will be distributed through the exchanges of the most powerful organization in the world, barring none, and that it is their first serial release.

I cannot give you the date of "The Twisted Thread's" first release, but it will be preceded by at least five months' newspaper and billboard campaign. The appropriation for this advertising approximates $300,000. This will give the exhibitors a flying start in booking the serial. It is fifteen episodes in length, and contains adventure, romance, mystery, thrills and is up to the minute on war material. These elements of interest and suspense combined with excellent production, make "The Twisted Thread" the best serial we have yet produced. Watch for it. We are willing to give $1,000 to charity if the press critics do not pronounce it the superlative in serials.

The Balboa Amusement Producing Company is the best known and most successful producer of serials in the industry. They have to their credit the successful serials: "The Red Circle," "Who Pays?" "Neal of the Navy," "The Grip of Evil," "The Neglected Wife," "Who Wins?" and now their latest production "The Twisted Thread," much of which is already produced and ready for distribution.

Kathleen Clifford is featured in this masterpiece. She is a star of great personal charm, beauty and daring, and comes to the screen with the advantages of a long and successful stage career. Supporting her are Gordon Sackville, Neil Hardin, Ethel Ritchie, Cullen Landis, and Bruce Smith.

Essanay Reopens Niles Studio

Essanay has re-opened its studio at Niles, Cal., and has launched into the production of a series of photodramas of the red-blooded West. George K. Spoor, president of Essanay, took this step following a careful study of the present problems of exhibitors. His decision was that the popular demand for pictures of this type was steadily growing, instead of decreasing.

For the past three weeks, an army of carpenters, electricians and property experts have been at work rejuvenating the huge studio at Niles, which has been closed for more than a year. In addition to practically rebuilding the structure, new properties and modern electrical appliances have been installed. The studio was formally opened with elaborate ceremonies which were attended by many motion picture celebrities and officials of the town and state.

In this series Mr. Spoor announces that he will endeavor to give the public a conception of the West different from anything yet placed upon the screen. This does not mean, he added, that the pictures will be lacking in thrills or settings less picturesque than those which the average photoplay patron is accustomed to view. But these thrills and real Western settings will be incorporated into stories of startling originality.

"The Deemster" Praised

The remarkable new film play, "The Deemster," is now showing at the Broadway Theater, New York City. The captivating Marion Swayne plays an important role in the story, which is taken from the novel by the celebrated author, Hall Caine.

The New York *American* says: "The spirit and genius of Hall Caine, running through two generations, permeates the current attraction at the Broadway Theater, for yesterday the photoplay of 'The Deemster' was presented there, with the great novelist's son, Derwent Hall Caine, in the title role, and with the clear evidence of the father's endorsement shown in an autograph letter 'flashed' before the drama films were unrolled. The entrancing and gripping story of 'The Deemster' is too much a household word to be repeated here, and Hall Caine's later works have become too extensively popularized by the Hearst publications to need any exposition at this moment."

Rupert Julian is completing "A Dime's Worth of Philosophy," with Mignon Anderson, Emory Johnson and Zoe Rae.

EDGAR LEWIS PRODUCTION

Powerful Character Drawings Make Edgar Lewis Score Again—"The Bar Sinister" Attracts Unusual Attention at Broadway Showing

Dealing with the absorbing subject of race prejudice, Edgar Lewis' new production, "The Bar Sinister," was given a special trade showing at the Broadway Theater, New York, on April 18.

Several unusual circumstances have caused those engaged in the manufacture and distribution of motion pictures to show a keen interest in the success of this latest Edgar Lewis offering. First of all, "The Bar Sinister" follows so closely the launching of "The Barrier" that the question "Can he do it again?" is uppermost in the minds of those who considered that picture remarkable. Then the fact that "The Bar Sinister" follows out his much discussed contention that the success of special productions is not dependent upon a star, has attracted the attention of those in every angle of the business. Every part is strong and there is no star to monopolize the scenes.

Also, "The Bar Sinister" is the first production of a director who, having a conviction, had the courage to back that conviction with his own capital and started his own producing company with the sole idea of making artistic pictures with such a powerful appeal that the name of a prominent Broadway actor or actress would not be necessary to box office success.

The story selected for the first Edgar Lewis Production was written by Anthony P. Kelly and is a powerful heart interest drama laid in the South. Mr. Lewis cast his picture in New York, selecting many of the artists who worked with him in "The Barrier," Mitchell Lewis, Hedda Nova, Victor Sutherland, Jules Cowles, W. A. Williams, W. J. Gross and Florence St. Leonard having prominent parts. He then took his complete company south and used the turpentine stills of Thomasville, Ga., as the background for many of his most important scenes.

Mitchell Lewis as Ben Swift in "The Bar Sinister." Ben is but one of the many unusual and remarkable characters in the production. There are many types that strike home with a powerful human appeal.

Scenes from the new Edgar Lewis production, "The Bar Sinister," and the likeness (at the right) of Edgar Lewis himself.

Boston Against State Censorship

The legislative committee on mercantile affairs, of Boston, has reported against a bill for state censorship of pictures. The bill was the subject of a hearing at which the need of censorship was discussed, on account of the fact that many sex films are now being shown.

Motion picture interests were supported by real estate and other business interests of Boston, in their claims that pictures could be censored properly under the present system, without the necessity of the state undergoing further expense.

The bill provided for a board, to be appointed by the governor. All films were to be viewed by the board, in much the same manner as films now shown on Sunday are censored by the state police. Those for the bill are to take the fight to the floor of the house, four of the committee having dissented from the adverse report.

Sunday Showings in New York

A bill to legalize motion picture exhibitions on Sunday, known as Senator James J. Walker's bill, was reported favorably by the Senate Codes Committe of the New York legislature, by a vote of five to four. The bill was amended in the committee to provide for motion picture shows on Sunday in cities of the first class, without restriction as to the house.

In cities of the second and third class, theaters are allowed to give performances after one o'clock Sunday afternoon, and in other parts of the state they are only allowed to open after two o'clock. Those in favor of the bill believe it will pass the senate with twenty-seven votes.

Entire Dutch Village Built for Ince

The degree of absolute reality achieved in Triangle-Ince productions is to be witnessed in the Dutch village now being erected under the direction of Thomas H. Ince at his Culver City headquarters.

This unique community will furnish the scenes of the new play written by J. G. Hawks, in which Bessie Barriscale is to be starred. How much this village will cost, no one knows, but advance estimates were put at $15,000.

A large canal has been dug, lined with heavy water-proofed fabrics. Water will be turned into this

from the huge tank supplying the studios. On either bank have been built the houses which will be photographed during the action of the play. The difference between motion picture scene construction and stage construction is well illustrated by this. The timbers, the houses, and the streets are all as solid and substantial as if they were for actual use.

STAR RIDES IN MID-AIR

Pearl White Does Her "Bit" to Stimulate Recruiting—Rides Steel Beam to Top of New York Skyscraper

Pearl White, Pathe star, did her share and aided the Navy to arouse interest in enlistments when she rode a steel beam from the street level to the top of a new skyscraper which is being built on Forty-second street in the heart of New York. As her beam swung out over the street, high in the air above the crowd, she scattered tiny flags and printed appeals to the young men of the country to enlist.

Those scoffers who say that the deeds of daring performed in the films by the stars are generally done by means of "doubles" would have been convinced that Miss White, at least, was an exception, if they had been present. The beam was only about 14 inches wide and was suspended by a single chain from the arm of a derrick at the top of the building. The wind was blowing a gale and as the beam rose higher and higher it twisted and swayed in a way calculated to make the observer entirely content to be on the solid ground.

A half dozen sailors and two officers from the Navy Enlistment Bureau were present and attached their recruiting banner to the beam before the ascent. When the beam reached the street again after the return trip Miss White made a little speech in which she pointed out the need of young men in the Navy and begged her hearers to enlist. Lieut. Bryant of the Navy Enlistment Bureau later reported several applications from men in the crowd.

Paramount Contracts for Arbuckle

A remarkable display of confidence in the Paramount organization and in "Fatty" Arbuckle has been shown by the exhibitors of the country during the last three weeks, for before the first Paramount Arbuckle comedy, "The Butcher Boy," has been released there have been more than 2,000 contracts signed, of which one hundred and fifty will be first runs.

This unusual demonstration in the confidence of Paramount and Arbuckle is unprecedented in the sale of pictures, and stands as a monument of successful attainment in business. Immediately after the whirlwind transcontinental trip Mr. Arbuckle took, coming east to join Paramount, he began working on two pictures. He had spent weeks in selecting the proper stories he wished to picture for his new associates, and when he announced that he had chosen "The Butcher Boy" for the first production and that it was the best ever, he created in the minds of thousands of exhibitors the absolute desire to have the picture, in fact the series of pictures, for the exhibitors realized full well that when Arbuckle said it was his best, he meant nothing more or less, and that, prone as he was to prophesy, he would not have issued such a statement unless it was the whole truth.

SCHENECTADY EXHIBITOR FINED

Victor Bergstrom of Majestic Theater Will Resort to Court of Appeals for Decision on Sunday Operation of Pictures

Victor Bergstrom, manager of the Majestic Theater of Schenectady, New York, around whom the fight on behalf of Sunday films has been waged for weeks, was convicted recently by a jury in the police court of violating the Sunday observance law by operating his theater on December 10 last. He was fined $5.

Bergstrom, immediately after his conviction, announced that he would carry his case to the Court of Appeals.

Thus, after several months of more or less watchful waiting and marking time in the case while all the test cases were tried, the motion picture industry is finally to have a chance to bring their arguments to the attention of the highest tribunal of justice.

In case the latter decides against them, there will still be the legislature, and it is expected a new law will be brought into the statute books legalizing shows on the Sabbath beyond any chance of misinterpretation.

Bergstrom was convicted before Police Justice Marvin H. Strong after two theater proprietors had been acquitted by juries in Schenectady police court, on charges of operating theaters on Sunday.

"Pokes and Jabs" Popular

An unusually large number of inquiries from exchange men in all sections of the country, was the recent announcement by the Jaxon Film Corporation that its single reel, "Pokes and Jabs," comedies had been withdrawn from the General Film Company program, and would hereafter be distributed on the open market.

As yet, no contracts for franchise rights have been closed. It is the intention of the Jaxon Company to arrange for the distribution of its pictures throughout the entire country at the same time. Arrangements have already been completed, however, for representation in a large territory, and it is expected that the company will be able to announce its exchanges for the whole country in a short time.

One reason ascribed by the officials of the Jaxon company for the demand for its "Pokes and Jabs" pictures, is the entrance of America into the world war. It is an axiom in the show world that in times of national stress, financial or otherwise, people turn for amusement and recreation to comedy, both in pictures and in legitimate productions.

Bronson-Howard Fox Scenario Head

George Bronson-Howard, the well-known author and playwright, has taken charge of the scenario department of the William Fox Film Corporation. This is another step taken by Mr. Fox to make his productions the best that brains and money can produce.

Already Mr. Bronson-Howard has distinguished himself as a playwright, novelist, short story writer, musical comedy librettist, dramatic critic, war correspondent in the Russo-Japanese war, captain in the Chinese army, and inspector in both the Chinese and Philippines customs. He has also been a reporter on a dozen newspapers from San Francisco to London and a member of the editorial staff of half a dozen magazines.

Youngsters' Programs Succeed

By William T. Noble
Special Correspondent for Motography.

It was several months ago that the Collegiate Alumnae and Parent-Teachers' Association at Kansas City, Missouri, arranged with a picture theater to give Friday night programs of films especially selected for children and young people. The theater manager did not enter the arrangement without trepidation. But the first Friday night dispelled whatever doubts he had as to the box office receipts. The number of admissions was larger, considerably larger, than the average Friday night number.

Another motion picture exhibitor was persuaded to offer clean pictures with his Friday night program. He, too, found it good business.

Now there are eight motion picture theaters in the resident districts the Friday night programs of which are selected by the Collegiate Alumnae and Parent-Teacher Association's committee, from lists furnished by the theater managers. The results have been such as to win special comment in the March bulletin of the Affiliated Committees for Better Films, which is affiliated with the National Board of Reviews.

Six other motion picture theaters soon expected to join the parents' night movement.

Another object of the joint committee, which is scarcely less emphasized that the "better pictures" aim, is to keep public school pupils, so far as possible, from attending picture shows on other nights than Friday. Most all of the members of the committee say. We wish parents to aid our work for clean films by urging motion picture theater managers to sign up the agreement for the selected Friday night programs.

Wharton Companies at Work

One of the Wharton companies has returned from Saranac Lake where they spent four weeks working on "The Great White Trail," which will be the first of the Wharton super-feature releases. The company is headed by Doris Kenyon, who is supported by Thomas Holding, Paul Gordon, Hans Robert, Edgar L. Davenport and Mrs. Charles Willard.

The interior scenes are being taken at the studios at Ithaca and Director Leo D. Wharton expects to finish the studio work within the next four weeks.

A two reel comedy entitled "Below Zero" has just been completed at the studios and will be released at the same time as the first feature.

Several very prominent stars and well-known writers have been engaged for the production of the releases to follow.

Tenor Becomes Picture Player

Henry Hallam, formerly a favorite tenor in light opera, has been engaged to support Viola Dana in Metro-Columbia productions, and will be seen in East Indian parts in her next two photoplays, "God's Law and Man's," a screen version of Paul Trent's novel, "A Wife by Purchase," and "Lady Barnacle," by Edgar Franklin, which will appear in *The All Story Weekly* simultaneously with its release on the Metro program.

Endorses "Poor Little Rich Girl"

Unqualified endorsement of the Artcraft picture, "A Poor Little Rich Girl," which was shown at the Rex Theater, Jackson, Mich., recently was given by Mrs. A. E. Bulson, president of the Jackson County Federation of Women's Clubs, who declares the play, in which Mary Pickford takes the leading part, is one which should be witnessed by every parent in the city of Jackson.

John Sainpolis Joins Apollo

John Sainpolis, for years one of the most prominent leading men on the American stage, has been signed by the Apollo Pictures Corporation, to appear in features on the Art Dramas program.

The actor's first appearance with his new company will be in "The Mystic Hour," a psychic photodrama to be released May 10.

Mr. Sainpolis' latest screen appearance was in the Paramount production of "Sapho," in which he played the leading male role, opposite Pauline Frederick.

He has been appearing in leading and star roles on the screen and stage for over seven years.

High Cost of Production

Some idea of the expense entailed in the mere mechanical production of a Triangle feature may be gathered from the accompanying picture of Enid Bennett, showing the young Ince star surrounded by 50,000 feet of rejected film that was exposed during the taking of her first two pictures, "Princess of the Dark" and "The Little Brother."

None of this footage appeared in either of the features. It was all deleted under the supervision of Director-General Ince, to give place to the perfect exposures deemed worthy of release on the Triangle program.

Perhaps it is not generally known that in making a first-class screen play the various scenes are sometimes photographed as many as a dozen times from different angles. Finally, only the very best exposures are retained. It is the duty of the supervising director to see that none but the most striking scenes are included in this final version. Here is where the element of good taste and selective judgment plays such an important part.

The film stock, which is quite expensive, is of course a complete loss, once it has been exposed. This is one reason for the high cost of modern screen production.

No one can say that this little Australian girl is not "in the movies" now. She is Enid Bennett, Ince star, and the film shown is the 50,000 feet from her first two productions that went into dramatic discord as being below the Ince standard.

"MOTHERS OF FRANCE"

The Marseillaise Sung by American Artists at Unusual Society Showing in Philadelphia—Foreign Consuls Attend.

World-Pictures Brady-made is an institution to which the solution of unusual problems seems to possess no very serious obstacles. For example, the possible usefulness of a number of accomplished prima donnas to a motion picture producing organization might appear to the ordinary view a somewhat obscure if not wholly insoluble enigma.

Of course, the primary value of a prima donna who can act effectively for the screen is easily apparent, as in the cases of Miss Geraldine Farrar and others. But the utilization of the rare gift of song in an art that is strictly dumb is quite another matter—yet not impossible to World-Pictures.

This concern, it transpires, recently arranged to loan "Mothers of France" to the American Ambulance Field Service for four exhibitions at the Metropolitan Opera House, Philadelphia, as a help toward raising $135,000 for extending and maintaining the service along the French battle front.

Dispatches were sent to Miss Kitty Gordon and Miss Alice Brady inviting each to render the inspiriting anthem at two of the "Mothers of France" representations in Philadelphia. Both artists accepted with alacrity, to the end that Miss Brady sang on Thursday and Friday evenings, and Miss Gordon rendered the song at the Saturday matinee and evening showings.

The English colony in the City of Brotherly Love, not to be outdone by their neighbors, invited Kitty Gordon, their beautiful countrywoman, to a supper and dance for Saturday night, arranging an entertainment upon a most lavish scale in her honor—so that the stay of both the World-Pictures songbirds was in the nature of an ovation.

Meanwhile, the preparations for these events helped to concentrate public interest in the showings of "Mothers of France" to an extent which practically assured an advance sell-out of the entire house for the full series. The boxes for the most part had been bespoken by their regular holders in the opera season, making it a matter of extreme difficulty to provide suitable accommodations for the French, Belgian and British consuls and their respective staffs when they signified a desire to attend.

New Universal Brand

A new brand of feature photoplays will be offered for release through the Universal exchanges under the brand name of Butterfly Pictures. These releases will be five reels in length and will be produced by the Universal Film Manufacturing Company at their studios in California.

It is the intention of the Universal officials to present only the highest type of photo-drama under the new Butterfly trade mark. The stories for these productions will be by noted authors and scenario writers entirely. The casts for the pictures will be selected with unusual care for the fitness of the actors assigned to portray the roles which they interpret, and the pictures will be directed by leaders in this branch of the film profession.

Butterfly Pictures will be advertised extensively in the trade journals, newspapers and nation-wide billboard space will be taken. The first of the Butterfly features will be "Eternal Love," a five-part romantic drama, in which Ruth Clifford and Douglas Gerrard play the leading roles, and which will appear May 7.

Alice Brady in "Darkest Russia"

The current release of World-Pictures Brady-Made bears the exceptionally timely title, "Darkest Russia," and is the screen version of a stage drama which enjoyed a remarkably successful career throughout the United States and Canada. The spoken play was written by H. Grattan Donnelly and Sydney R. Ellis, and it was everywhere regarded as a particularly graphic and faithful reflection of the oppressive conditions which prevailed in the Czar's empire—conditions which continued to exist until the recent revolution.

Alice Brady in "Darkest Russia."

In the motion picture drama Alice Brady personifies a young Jewish girl who is loved by the son of rich and powerful parents in Petrograd. Several drunken soldiers pursue this girl into her home, and when her aged father seeks to defend her from their caresses, he is shot to death by one of their number.

This outrage fills the Jewess with resentment and she refuses to play an air in honor of the Czar. She is publicly punished for this by the noble who is giving the entertainment. The son of this noble loves her and subsequently the lovers are taken as Nihilists, though neither is actually of that creed, and they are sent to Siberia. They escape. They are captured in an abandoned hut and are about to be executed when the father of the young man halts the execution and gladly consents to the union of the lovers.

Sharp pictorial contrast is afforded between the scenes of affluence and splendor in Petrograd and the wretchedness and squalor of the Siberian mines, while the long flight in the sledge over the snowy roads adds a picturesque out-doors feature which is exceedingly effective.

Farrar at Actors' Fair

Geraldine Farrar and Alma Gluck, operatic stars, and Julia Marlowe have given their pledge to Daniel Frohman to serve at booths during the Actors' Fund Fair which opens at the Grand Central Palace, New York, on May 12. Miss Farrar is to sing "The Star Spangled Banner" on the opening afternoon of the bazaar.

VITAGRAPH GETS FICTION PRIZE

Picturization of "The Judgment House," "Wolfville" Stories, and Another George Randolph Chester Offering to Come

Some more splendid fiction is about to be filmed by Greater Vitagraph following its recent production of such classics as "The Enemy," "The Girl Philippa," "Arsene Lupin," and "The Captain of the Gray Horse Troop." The formerly announced policy of President Albert E. Smith of securing the best work of the best authors for the public to which they have endeared themselves is being pursued steadfastly. Announcements now made include a brilliant array of material for the picture lovers of the country.

The most splendid book written by Sir Gilbert Parker, powerful weaver of red-blooded romance and magically human character, "The Judgment House." Every reader of Sir Gilbert Parker's works knows this book as the one of outstanding dramatic value. An impressive production of this story will be given with a cast that will be chosen with extreme regard for interpretation.

Equal in significance is the undertaking to screen the strong western dramas that exist in the Alfred Henry Lewis stories, the "Wolfville" series. These stories are gems of their kind—each being full of the sharply silhouetted American character which attains its most picturesque development in the breezy expanse of the boundless West. Filming these will begin May 1. The star chosen is Harry Morey, hero of "Within the Law," "Womanhood, the Glory of the Nation," "The Courage of Silence," "Whom the Gods Destroy," and such famous earlier releases as "My Official Wife." These pictures will be produced at the Western studio of Greater Vitagraph at Hollywood, Cal., whither Mr. Morey will journey soon, remaining there until the series has been completed. It will break up for the time being the great team of which he was a member with Alice Joyce in feature and special feature releases. Antonio Moreno, who has been at the Western studio for several months doing star parts, will return to New York to resume his work at the Brooklyn studio as a star.

Exhibitor to Handle Art Dramas

Southwestern Art Dramas, Inc., has just signed contracts with Josiah Pearce and Sons, of New Orleans, whereby the Pearce firm will become the exclusive distributors of the Art Dramas program for the state of Louisiana.

Josiah Pearce is one of the best known exhibitors in the southwest. He is the owner of many large theaters in New Orleans and other cities. He was formerly in the exchange business.

This arrangement will enable the southern exchanges to give much better service to all the theaters in New Orleans as well as for the entire state.

This is the third big deal which has been put through by Art Dramas in two weeks. A fortnight ago Sol Lesser contracted to handle the program for the western states, and last week Sanford and McHenry, incorporating as Southwestern Art Dramas, became the southern distributors. These three deals are adequate proof of the fact that the policy of the company, "star stories without the inflated star," is based on sound business reasoning, and fills a long felt want in the motion picture world.

Crowds See Train Wreck

More than two thousand people gathered in Highland Park near Pasadena, California, one Sunday to watch J. P. McGowan stage a wreck for the sixth chapter of "The Railroad Raiders," the Mutual-Signal serial.

A Pullman car was hooked on behind a local passenger train and hauled down the Salt Lake line at more than forty miles an hour. As it reached a sharp curve, it was cut loose from the train and shunted off the right of way down a forty-foot embankment. It rolled over a couple of times and collapsed in a heap at the foot of the hill.

So realistic was the scene of the wreck and the later scenes of the wrecking crew at work drawing back the debris to the track, that many passersby stopped their machines to inquire how many were hurt and offer their autos to take any injured passengers to local hospitals.

For picture purposes there were two men killed, but in reality no one received a scratch.

"High Play" Great Success

The star, the director and the author form a trio which promise a one hundred per cent production in "High Play," the Mutual-American feature released April 9.

William Russell is the star and "High Play" might be called a typical Russell story. In it there is plenty of action and a big hero role for William Russell. He appears as John Servier, vice-president of a big New York bank. His adventures include clashes on the market, a complication of affairs in a gambling house, two love tangles and a run on the bank—to say nothing of the murder plot which happens along incidentally.

Edward Sloman is the director, who so recently distinguished himself with "My Fighting Gentleman," the highly successful first picture of the recent costly series of Russell productions. Julius Grinnell Furthman, of the American Film Company's staff, is responsible for the story and scenario. Francelia Billington and Lucille Young fairly divide the honors in the supporting roles.

"High Play" is a story of society, finance, love and mystery. A murder, a financial crisis in a great bank and conflict between rival sweethearts of the hero, are among the threads upon which the action is strung.

William Russell in his newest feature, "High Play."

ANN PENNINGTON COMES BACK

Ziegfeld "Follies" Star Will Again Appear in Famous Players-Paramount Pictures in Patriotic Play "The Boy Scout."

Ann Pennington, the popular little Ziegfeld "Follies" star who created such a sensation on the screen when she made her motion picture debut in the Famous Players-Paramount picture "Susie Snowflake," has returned from a long tour upon the stage and will again star upon the screen under the auspices of the Famous Players.

It was at the close of the "Follies" season in 1916 that Miss Pennington decided to make her motion picture debut and arrangements were completed with Mr. Ziegfeld by which she was to join the Famous Players forces and to star in the productions of that company until the opening of the "Follies" in the fall, it being specified that Miss Pennington's motion picture activities were in no way to interfere with her stage career.

The production upon which Miss Pennington will at once begin work is "The Boy Scout," a patriotic picture which was written especially for her. It will show the little screen star in an entirely different light upon the screen and will at the same time strike a new note that is uppermost in the minds of us all at this time.

The career of Ann Pennington is one of the most interesting in stage and screen history. A native of Camden, N. J., she won a reputation as a dancer and actress in the little amateur shows in which she took part in her native city. Her fame soon spread across the river to Philadelphia and she was invited to participate in several amateur performances in the Quaker City. Then she began to study stage dancing and later joined the "Red Widow" company, making her professional debut in that play. She appeared in several other companies, then was picked for the "Follies." The success which Miss Pennington won on the stage was more than duplicated upon the screen and the productions in which she starred nearly a year ago are still being enthusiastically received upon the screen. The date of release for "The Boy Scout" has not yet been set by Paramount but work upon the production will begin at the Famous Players studio within a very short time.

Novel Features in "Silent Master"

Robert Warwick's second Selznick-Picture, "The Silent Master," is now complete, and was shown privately to the Selznick Department heads last week. It will be released in a few days, and it is expected to create a real furore among exhibitors, because of its numerous novel features. Harry Rapf, president of the Warwick Film Corporation, has staked heavily upon the success of this picture. In addition to engaging Leonce Perret, the noted French director, as head of his producing department, he recruited his cast from such screen and stage notables as Olive Tell, Anna Little, Donald Galaher and Henri Valbel. Besides the array of important players supporting Mr. Warwick, the production boasts a variety of unique phases.

The plot combines adventure among the desperate criminals of Paris, the mystery of the secret court, and the romance that is always associated with the French capital.

In the advance publicity an interesting stimulant to curiosity has been employed in the form of a triangular symbol, with a skull, balance and a large S. This is the crest of the Court of St. Simon, around which the action of the story is built. Everything possible has been done not merely to produce a picture which will draw well, but which will appeal to exhibitors because of the numerous angles from which it can be advertised.

"Deemster's" State Right Register

State rights buyers are evincing much interest in the great Hall Caine photoplay, "The Deemster," which had its initial New York showing at the Broadway Theater, New York, to a crowded house.

Prominent buyers who called at the Arrow Film Corporation's offices in the Times building and either closed or opened negotiations for the big Hall Caine feature were: B. Amsterdam, president of the Masterpiece Film Attractions, Philadelphia, who bought the rights to "The Deemster" for Delaware, Maryland, Virginia and District of Columbia; E. V. Johnson of Turner & Wahnkin, 942 Market street, San Francisco; Mr. True Thompson and father, of Dallas, buyers for Texas and a group of southern states; E. R. Hass and Sidney Miller of the Hy Art Film Co., Washington, D. C.; M. M. Feeley for Wichita Feature Film Company, and H. P. Wolfburg of Pittsburgh. A number of big western buyers were in communication with The Arrow Company by telegraph and mail.

Petrova's First Paramount Picture

Ever since the announcement that the Jesse L. Lasky Feature Play Co. had engaged Madame Olga Petrova to star in its productions, speculation has been rife as to the nature of the celebrated Russian actress's first Paramount picture.

It is now announced by the Lasky company that Madame Petrova will make her first appearance under its management in "The Undying Flame," a dramatic story of ancient and modern Egypt in which Madame Petrova plays first the daughter of a Pharoah, and then, in the second part of the story, the young daughter of an English army officer.

"War Doesn't Affect Business"

America's entrance into the war will in no way harm the motion picture industry and indications are that the business actually will be benefited by present conditions, according to Frederick L. Collins, president of McClure Pictures, who had just returned from an extended trip to the Pacific Coast. "Manufacturers on the coast are not planning to let up in the slightest degree because of the war," Mr. Collins said: "I find that the same condition exists in New York."

Manning Manager of Horsley Studios

Norman Manning has been appointed manager of the David Horsley Studios to succeed John Jasper, and will take up his post immediately.

Mr. Manning is one of the youngest film executives in the business but despite his youth is recognized as one of the most efficient in his line of work. He has been associated with film concerns for the last four years, his last connection being with the Horkheimer studios as business and studio manager.

Director Jack Conway is rapidly completing "Hands Up," a five-reel feature, at Universal City.

Current Releases Reviewed

"Sleeping Fires"

Famous Players-Paramount in Five Parts. Released April 16. Reviewed by George W. Graves

IN THIS drama Pauline Frederick gives an excellent portrayal of a woman within whose breast the unquenchable mother love burns, and we suppose this is what the title alludes to. The mother love this time is pitted against an unworthy husband who is determined to divorce her, despite her religious convictions on the subject, that he may take his secretary into his home. In order to get his wife to acquiesce, he attacks her at a vulnerable point—through the child. The story is basically conventional, yet it registers with telling effect since Pauline Frederick's emotional powers score in every scene. It all makes good entertainment more because of the delightful work of the star than the appeal of the story, which is not unusual, at least to the steady

Law turns to love.

theater-goer. In support of Miss Frederick are a number of popular Paramounters, the list including John Saipolis, Maury Stewart, Thomas Meighan, Helen Dahl and Joseph Smiley. George Middleton, a dramatist of note, is the author, and this fact might be used to advantage by the exhibitor who thinks his patrons will appreciate it. Settings and photography come up to the long established Famous Players standard. While "Sleeping Fires" is not extraordinary it is entirely up to the Famous Players standard in production. It is bound to please the not too jaded theater chair renter.

Edwin Bryce, in love with his secretary, treats his wife shamefully. At last unable to bear up against the tide of his cruelty she leaves him, but her religion precludes divorce. She knows, however, that there is no chance of her being custodian of the child except through divorce. At the time she needs a friend, Gray, a young lawyer, turns up and promises to assist. Rumor is abroad that Gray is her lover and this is a feather in her husband's cap. Mrs. Bryce finally kidnaps her child, only to have it clandestinely seized again by the husband. On her second trip for her child she encounters first the mistress-secretary and then her husband. A struggle ensues and Bryce is accidentally shot. Because of the rumors concerning Gray things look bad for Mrs. Bryce. How the truth comes out in court and the unwritten law prevails provides the dramatic ending.

"The Lonesome Chap"

Pallas-Paramount Drama in Five Reels. Released April 19. Reviewed by George W. Graves.

A TREATMENT consistent with life is given to a story of splendid entertainment qualities in "The Lonesome Chap," featuring House Peters and Louise Huff. Especially well drawn is the depiction of a man who, sure that his love is hopeless, fails to shake off his self-imposed sentence and see the not at all obscure truth of the matter. The story is of simple construction, treating of the nobler things in human nature, not the depraved, and thus makes good clean entertainment without dependence on "problem" developments. The story unfolds smoothly, without ever becoming tiresome; quite to the contrary, one never loses interest in the human people who make up its characters and the paths their ignorance and doubt lead them into. Again it is seen that "love is blind." There is a well-sustained note of pathos which makes the happy turn at the last moment all the happier.

House Peters has a part which is much more natural and satisfying than some of his recent parts have been. The popular screen personality plays this role with elegant true-to-life restraint, giving an altogether satisfying rendition. Louise Huff, playing opposite, makes her role exquisitely human. Besides being charming to the eye, Miss Huff's comings and goings on the screen are fraught with the naturalness requisite for a true portrayal. The recognized popularity of the stars and their fitness for the roles assigned to them in this are points the exhibitor can use in advertising to advantage. In the cast also appear John Burton as "Doc" Nelson, a very picturesque character, Eugene Pallette and J. Parks Jones.

On the eve of his wedding Stuart Kirkwood's fiancee is snatched from his arms by a man named George Rothwell. No sooner has Peggy made a successful elopement with Rothwell, however, than the mask of deceit is lifted and she beholds the man, or rather, brute, as he is. She tries to escape from him, and both fall over a cliff to their end. While risking his life in saving some miners from peril, Victor D'Armand sustains injuries from which he dies later. Stuart Kirkwood, the owner of the mine, agreeing to protect D'Armand's daughter, Renee, takes her into his home. On her return from school a few years later Stuart discovers he is madly in love with the girl, but so sure is he that his passion is without a hope that he effectively covers it with a cloak of indifference amounting to coldness. George Rothwell, Jr., the son of the man who had shattered Stuart's first love, becomes deeply enamored of Renee, not knowning the circumstances of his father's death. When he finally learns the latter, through a friend of Stuart's, he comes to the mine owner and tells him that he understands and intends to depart from the region at once. But Stuart, however, just as manlike, and willing to make a sacrifice, tells Rothwell that he need not suffer for his father's sin and that if Renee loves him he will not stand in their way. Renee, broken-hearted, confides to Stuart's pet dog her miseries, how Stuart treats her like a mere child and is blind to the fact that she loves him. She tells the dog in plain terms the state of her disappointed heart and Stuart, coming up at the moment, hears all through an open door. Almost stunned he takes the girl in his arms and so it is seen that Stuart's "whiteness" is amply rewarded.

"A Jewel in Pawn"

Ella Hall in Five-Reel Bluebird Photoplay. Reviewed by Genevieve Harris

ELLA HALL again has a childish role in this picture and interprets it in her usual fashion, which delights her followers. The nature of the story makes it a fitting subject for family and children's programs. There are a number of unusual and appealing elements in the offering, which will entertain most audiences. The career of a little girl, left in the care of an old pawnbroker while her mother returns to her old home to ask aid, forms the theme of the play. A number of interesting characters enter the story, and there are pathetic and humorous incidents. The production, under the directing of Jack Conway, is satisfactory. The acting is very good. Walter Belasco as Aaron Levovitch, and Antrim Short as Jimmie, the newsboy hero, have important roles in support of the star. Others in the cast are Mrs. Maie Hall, Jack Connolly, George Pearce and Marshall Mackaye.

The play, while not extraordinary, is a good average offering, especially fitting for the neighborhood house. It holds the interest and is pleasing. A noticeable amount of padding toward the end of the play is its chief defect. The photography and settings are good.

The Story: Nora Martin is growing to young womanhood in the unwholesome environments of the tenements to the grief of her mother, who has known a better existence. For the sake of her daughter Mrs. Martin resolves to go back to her father, who had disowned her when she married against his will, to beg him to take care of Nora. But Mrs. Martin has no money for the journey and nothing to pawn. At last the old pawnbroker

suggests that the mother leave Nora in "pawn." Mrs. Martin dies shortly after reaching her father's home and before she can reveal the whereabouts of her daughter. So Nora grows up as the daughter of the old pawnbroker. Jimmie, a little newsboy, also is added to the household.

Some time later a reporter writes a "human interest" story about the pawnbroker and the little girl left in "pawn." This is read by Nora's wealthy grandfather. From it he believes that the child may be his granddaughter. Nora's resemblance to her mother confirms this belief, and he takes her away.

While Nora is in school, Jimmie becomes a newspaper reporter. And when the two are grown-up, Nora finds that she cares more for Jimmie than for the men of conventional society. So the two are married at the home of the pawnbroker. Nora's grandfather is angry but eventually forgives them.

"Pass the Hash, Ann"

Latest Offering in Essanay "Black Cat" Series. Reviewed by Genevieve Harris

TAKE equal portions of humor, surprise and romance, whip briskly into a sparkling, frothy mixture, light enough to be amusing but substantial enough to hold the interest, this seems to have been the recipe according to which "Pass the Hash, Ann" was concocted. The patrons to whom it is served will, we believe, like the taste. It will be enjoyed by audiences of every class.

Marguerite Clayton and Edward Arnold have the leading roles. Miss Clayton has a style of role unusual for her, as the servant in a boarding house, and enacts it very pleasingly. Direction and photography are good.

The Story: Jack Channon, having inherited a fortune from his uncle, finds a life of idleness unexciting. Just for a lark, he returns to the boarding house where he lived before he became wealthy. He has always been interested in Ann, a waitress at the boarding house, who is an unusual type, and finally he asks her to marry him. A mysterious stranger tries to kidnap Ann and prevent the marriage, but the lovers elude him and are married.

Soon after the wedding, Ann announces that she has invited her parents to visit her. Unpleasant visions of the class of people to which her parents doubtless belong trouble Jack, and he is greatly surprised when he finds himself being introduced to a haughty couple evidently of position and wealth. Ann explains that she has been masquerading as a servant in order to study the "lower classes."

"The Easiest Way"

Selznick-Clara Kimball Young Drama in Seven Parts. Reviewed by George W. Graves

EUGENE WALTER'S stage as transferred to the screen by Albert Capellani deals with a phase of life which always requires delicate handling not to give offense. Certainly the way of least resistance taken by many a stumbling woman through circumstances or choice in rare cases is not an agreeable thing to contemplate of itself, but in this picture the weakness of human nature and the inevitable course of things is portrayed with such trueness to life as well as delicacy that a drama of no little power has been constructed. In the first part of the story is this interpretation of human frailty especially convincing. We can understand how a man will forgive a woman almost anything if he sincerely loves her, and are in full sympathy with this forgiveness. However, if the man has it in his nature to forgive once we wonder why it is that he spurns the woman the second time under exactly the same conditions, especially since he has left her exposed to temptation. Yet, in view of the fact that human nature is often inconsistent, many will accept the turn of events as herein pictured as not being unnatural. On the whole, the story paints the aspect of life with which it deals in true colors; therefore the moral value of the film is indisputable, since it removes all the veneer from a sin that is a scourge of the race.

The woman who takes "the easiest way" has one's sympathies to a large extent up to the time she gives out in the hard fight to prove worthy of the man who has awakened the noblest instincts within her. We would have had more admiration for her had she held strictly to her decision no matter what the cost. However, what she does is perhaps truer to life than what she might have done—a case of the sacrifice of the heroic side of a character for the side that might be asserted in the majority of cases in life. Clara Kimball Young acts this part with her usual sincerity and feeling, communicating the emotions of the character to the audience with sure methods. Apart from her splendid acting, however, some may contend that she is not just the utterly unsophisticated type intended by the author. Joseph Kilgour gives a lifelike, polished rendition of his part, that of the "refined sensualist," while Rockliffe Fellowes and Louise Bates both distinguish themselves with flawless portrayals. The star, together with these three, afford all the talent in one picture that any audience can expect. The work of the rest of the cast is in keeping with the high standard of that of the principals.

Albert Capellani has maintained the proper atmosphere at all times, making the picture more impressive through sets which are not stagey, unique photographic effects, lighting, etc.

As interesting and dramatic entertainment for people of mature years, "The Easiest Way" can be depended upon as something out of the ordinary. To children, however (at least, so we hope), it will be a deep mystery.

The story tells of an actress who has to pay the price for her success. Before entering into her bargain with the wealthy man who has financed the show, however, it has been understood that if at any time she wishes to leave him she is free to do so. The time comes when she meets a reporter and falls deeply in love with him. She goes forth to battle with the world alone, while her lover seeks his fortune in the gold fields. At last, in desperation, Laura pushes aside her high decision and returns to the wealth and plenty of Brockton, the millionaire. Her lover, finding that she has gone the wrong road the second time, refuses to hear explanations of any kind and literally "throws her over" in a sensational scene. The result is that Laura, deserted by her lover, and soon after by Brockton, becomes a derelict, a woman "going to Montmartre and to hell."

"When Love Is Blind"

Florence La Badie in Thanhouser-Pathe Drama. Reviewed by Genevieve Harris

AN ordinary production which may appeal to audiences which like simple, sentimental tales without any close connection with real life is this latest five-reel Thanhouser play starring Florence La Badie. The story, by Agnes Johnston, lacks the humor and human touches which characterized her previous plays. The production, under Frederick Sullivan, sets forth the story clearly and the acting of the cast, headed by Miss La Badie, is good. As a whole, the feature is of average value. It depends upon its pathos rather than suspense to hold an audience. It is best suited to a neighborhood house.

The Story: Eleanor Grayson, the daughter of an artist, becomes blind when a child. Her father dies shortly after. When she grows to womanhood, she is loved by a young musician, Lester Burton, who is unhappily married. He takes the girl to a specialist and has an operation performed which restores her sight. Then they separate. Eleanor has inherited her father's ability and becomes a brilliant artist.

Later, after the death of his wife, Burton seeks Eleanor. She is engaged to a man she does not love but refuses to break her promise. Circumstances place Eleanor in a compromising situation and her betrothed refuses to trust her. The engagement is thus broken and Eleanor married Burton.

"The Whip"

Eight-Reel Paragon Production of the Raleigh-Hamilton Play. Reviewed by George W. Graves

THIS story of the turf is highly colored with the sensational. In fact its paramount thrilling scene is one which disputes the championship of any of the most astonishing hair-raisers yet to be recorded on the long celluloid, and this because the thrill itself is not only handled with excellent spectacular effect, but the proper suspense has been engendered prior to the crash—and no one will question its being an honest-to-goodness crash. Which alludes to the screening of a train wreck—the train wreck whose realistic presentation on the stage of the Manhattan Opera House in New York was the cause of enthusiastic comment on the part of all who saw the stage play at that theater. The melodrama, by Cecil Raleigh and Henry Hamilton, had its first run at the Drury Lane Theater, London.

The wrecking of a box-car by the Saratoga Express just after its precious burden in horse-flesh has been removed "in the nick of time" is such a genuine sensation that if properly advertised it alone should entice curious crowds into the theater, for there is little doubt at this well-advanced day in picture annals of the public's fascination for this sort of thing. After the race horse and its jockey have been removed by the rescuers, the fast express swoops down upon the box-car and throws it into the air with terrific impulsion. The locomotive then becomes derailed and flounders off to the side in a cloud of escaping steam, while one or two cars it is hauling assume the inevitable grotesque misalignment to the tracks. It is all there except the fearful detonation—a stupendous spectacle, as well as a rare

angle on the idiosyncrasies of railroad collisions. Most of your patrons have seen the remains of such collisions after they have cooled off, so to speak. It will please them to witness just how it happens.

Of course, this smash-up is only a small part of the eight reels. The bulk of the footage leading up to the climax concerns itself with properly whetting the appetite of the spectator for "what's coming," arraying the unsympathetic characters sharply against the objects of his sympathy, so that the timely escape of the horse for which he has grown to nurse a secret fascination, and the safety of its owners, will mean something to him. The story is not so convincing that it loses the semblance of being a story. However, by the majority mind it will be adjudged adequate for the purpose of entertainment and for basing a rapid-action picture of the hunt, the race and the great out-doors. A fox hunt in the opening reel is practically a complete visualization of the noted song "A Hunting We Will Go." All of this is entirely unusual and refreshing. A subdevelopment in the story later transpires within the sombre enclosure of the Eden Musee "Chamber of Horrors," and the adventures of the two unfortunate girls who are trapped in this uninviting place at night may remaind many of the disturbed dreams they dreamt the night of their visit to the Musee.

The picture is another tribute to Maurice Tourneur's sense of the beautiful, though of necessity not so much so as some of his former productions. The talented director's skill, too, in engineering thrills is also apparent. Another of these pulse accelerators, by the way, is the wreck of an ungovernable automobile which tears away with its driver down a steep and crooked incline. The brake-bands had been deprived of their utility by the villain, or rather, the villain's tool.

Alma Hanlon and Irving Cummings do entire justice to the roles of the lovers assigned them and Paul McAllister, as the weak-minded villain has a number of good scenes. The role of his partner in society depredations is ably taken by June Elvidge, who has this sort of role well in hand. Jean Dumar handles her part, particularly the scene where she is found in a compromising position by her brother, with splendid appeal and holds down her half of the beauty claim with Miss Hanlon. Others in a well-selected cast are Warren Cook, Alfred Hemming and Dion Titherage.

"The Whip" is being shown at present by The Whip Motion Picture Co., Inc., at the Park Theater, New York.

"Sweetheart of the Doomed"

Triangle-Ince-Kay Bee Drama in Five Reels. Released April 8. Reviewed by George W. Graves

THE work of Louise Glaum as an adventuress who atones for her sins, in this is the most noteworthy thing about the film. She is kept in the center of things all the time, her splendid characterization quite justifying it. The story, in the attempt to feed the popular demand for timely subjects, turns out to be a rather elementary plot with a finish which will seem

Louise Glaum in "Sweetheart of the Doomed."

to many far-fetched. In the endeavor to propitiate for her wanton ways of the past, Honore, the notorious adventuress, turns a "sweetheart of the doomed," holding the dying men in the hospital in her arms and allowing them to think she is their sweetheart if they are delirious, and pretending to love them individually if they are not. Much of this has the appearance of representing that a soldier is content to accept vicarious love at the last moment, inasmuch as his wife, sweetheart or mother cannot be present.

Reginald Berker succeeded in surrounding the picture with a fine atmosphere and this has much to do with lending a note of conviction. Charles Gunn, Thomas Guise and Roy Laidlaw are other players in the cast. The picture has some good dramatic situations and it cannot be said that it will not suit the majority of people. But this is not a film of marked individuality, nor is it exceptional in any way. It makes an attraction of lukewarm interest altogether.

"War on Three Fronts"

Kleinschmidt's War Pictures Released Through Selznick. Reviewed by George W. Graves

THESE six reels of film contain plenty that is interesting concerning the mechanical side of war and much, too, that is abhorrent and gruesome in the extreme, although these intimate bits were taken, of course, with the rest, as matters of government record. Otherwise it would be inexcusable to put the sacred intimacy of a soldier's dying fall before the public in the name of entertainment. Mr. Kleinschmidt, the American war correspondent who took these remarkable views from the Austrian side on three firing lines, the Russian, Servian and Italian, faced the danger of death in a number of instances in order to get sensational, close views of the fighting.

A man in the trenches sinks into a huddled heap within twenty feet of the camera; another is blown to atoms by a bursting bomb at a greater distance. A whole line of men ordered to advance under heavy fire swept on and gained their point, but not until the rapid-firing guns had mowed down dozens of them in their tracks. The charge is not shown, but its grim effects—a quantity of the dead—are shown in huddled disarray in the straight line of their attack. This gives an idea of the rapidity with which the machine guns do their work. These are practically the only excessively gruesome scenes in the picture, and that they suffice will be the verdict of most any audience.

Some of the interesting phases of the war as shown in this film are the pulling up of mines; the shelling of an aeroplane in the skies (the machine came down unharmed); a number of dizzy views from an aeroplane, showing bomb pits and the dismantled dwellings of the city of Belgrade, Servia; the method by which the proper range is telegraphed to the bomb-throwing guns from a balloon a number of miles in the rear of the trenches; and some views of a submarine submerging and coming to the surface.

At this time it is undeniable that these pictures are against the sentiment of our country, and it seems that the exhibitor might do well to think twice before he books them. While the film has the advantage of showing what horrors are to be evaded through an impregnable state of preparedness, it may also be translated with a different significance by all-American audiences.

"Builders of Castles"

Edison Five-Reel Drama Released Through K. E. S. E. April 16. Reviewed by Genevieve Harris

MADE some time ago, this offering is handicapped by technical faults now generally overcome in screen plays. The stilted style of acting, combined with an apparent effort to "register" effects, and the choppy, disconnected method of presenting the story are distinctly of another day. The title of the play is pleasing and at the outset it appears that a rather unusual theme has been chosen, the dangers in various get-rich-quick schemes. But the atmosphere of gloom which envelopes the story, and the slow, unrealistic method of telling it kill the spectator's interest. Also the religious element is too much emphasized to appeal to the modern audience.

The play is lacking in reality and in humor. The characters are broadly drawn, the villain being the suave, slinky sort, the heroine a spiritless, helpless type, except in the last act when she escapes from her captor in a melodramatic fashion, and remainder of the cast are typical of their stations, with a mysterious "Stranger" added to personify the religious element.

Audiences which like melodrama and which like vice and virtue drawn definitely in black and white may like the offering. Patrons educated to modern picture standards will either be annoyed or amused at the unreality of this.

The Story: Gittens (Marc MacDermott) is the head of a swindling scheme by which unsuspecting persons invest their savings in the hope of "owning their own homes." When a

great many people have invested, Gittens robs his own company, but lays the blame on his partner.

The effect of the loss of the money on the various characters is shown. Marie, a girl engaged to marry a rather priggish young minister, loses all her money. Gittens, who is interested in her, manages further to separate her from her fiance and at last gets her into his power completely. "The Stranger," although his wife had died from the shock when her money was lost in the investment scheme, consoles and aids the sufferers. At last Marie secures evidence against Gittens. He is brought to justice, some of the wrong done is righted, and Marie and her lover are reunited, the latter having learned through "The Stranger" the true meaning of his profession.

"The Page Mystery"

Five-Part Peerless-World Mystery Drama. Reviewed by George W. Graves

CARLYLE BLACKWELL, Arthur Ashley and June Elvidge feature in this interesting story of mystery which, on the whole, provides very good entertainment. There are a number of surprise turns which add zest to the story's telling, these being well handled. Things begin to get complicated when, near the high tide of events, we find two people on the trail of the villain with loaded revolvers, and one more having reasons to be on his trail. We see two revolvers fired at the culprit and the mystery is, which shot took effect? Add to this the fact that all the known evidence points to another and we have a mix-up that will hold the attention of the average spectator.

Most of the action takes place at a mountain lodge, a veritable beauty spot in the mountain snow, and these snowy backgrounds afford chances for wonderful specimens of artistic photography. Some of the outdoor amusements of the members of the house party are not at all out of place inasmuch as they are not allowed to occupy too much footage. The interior scenes are made so fascinating that the attraction and livableness of the place and its surroundings are sure to captivate the next-to-nature advocate. The direction of Harry Knoles aimed at realism and seldom went wide of the mark. June Elvidge steps out of her habitual heavy character and assumes the opposite type with conviction and charm. Arthur Ashley makes a very unlovely character all the more hateful, and so fulfils his duties. However, either due to the director or himself, some of his scenes have a little tinge of the theatric. In showing that he is very well

Carlyle Blackwell and June Elvidge in an interesting mystery story.

suited to his part, Carlyle Blackwell proves that it was well suited to him. Frank R. Adams deserves credit for a story which is not hackneyed in its development and which meets the main requirements of acceptable screen entertainment.

"The Railroad Raiders"

Chapters Two and Three of the Latest Signal-Mutual Serial. Reviewed by Genevieve Harris

THE impression of unusual value which the first installment of this serial gave is confirmed by chapters two and three. The quality of the production is of feature standard in story, acting and directing, while the photography, especially in the scenes of the trains at night, is beautiful enough to be especially advertised.

The story is more realistic than the usual serial plot and for this reason the thrills are more genuine and the interest more intent. The excellent direction, by J. P. McGowan, causes the

Webb neglects business for a gayer life.

play really to live. The daring stunts of the players, especially Leo Maloney's from-window-to-window journey outside a swiftly moving train, add punch to the tale. The various characters in the play are well depicted.

The Story: After Helen's father has been unjustly convicted and sent to prison, Morton Webb, head of the division, gives Helen a position as his secretary. Webb neglects business for dissipation but Helen's gratitude makes her try to aid him. When a special train, carrying English nobility, is to come over the division, Webb gives Burke, his assistant, charge of arrangements. Burke is a crook and plans to steal the jewels the party is said to be carrying. He has imitation jewels made and substitutes these for the real, which he steals and throws from the train to a confederate.

A few minutes later the special is held up and robbed by the gang of railroad raiders, led by the former station master. Through Helen's bravery, the gang is routed and the jewels are recovered. Helen sees in the gang the man who resembles her father and realizes the plot through which her father was trapped. But the man escapes. Lady Melrose, owner of the jewels, discovers that those recovered from the gang are imitations.

Through a blunder, Burke's confederate did not receive the real jewels and they are lost. Later a section hand finds them and, not knowing their value, gives them to his little daughter. Helen sees and takes them. She gives them to Webb, urging him to recover his position, lost because of his carelessness, by returning them to the owners. Burke sees Helen and Webb with the jewels and as the chapter ends, arranges for their arrest.

"Skinner's Bubble"

Essanay-K. E. S. E. Sequel to "Skinner's Dress Suit." Reviewed by Genevieve Harris

AS enjoyable as "Skinner's Dress Suit," that's really all one need say about this picture to an exhibitor who has seen the first "Skinner" story. The unusual success of that comedy-drama made the announcement that a sequel was to be offered of great interest. Its boxoffice value has already been established, for anyone who saw the first story will wish to see the second. Only the question of quality remained. And a view of this picture settles that.

Harry Beaumont, who directed "Skinner's Dress Suit," is the author as well as the director of "Skinner's Bubble." The second offering is of the same quality as the first and contains the same delightful humor and character drawing, and a story as refreshing and human as the first. It is a further triumph for Mr. Beaumont and for the cast of characters, especially Bryant Washburn and Hazel Daly. It is a picture any exhibitor can book and advertise strongly, confident that every patron will enjoy it to an unusual extent.

The Story: Skinner, his head a bit turned by his first success, decides to go into business for himself. He believes himself a future Napoleon of finance. Honey, his wife, does not doubt this, but she does not like to give up the little suburban home for a city apartment. Nevertheless, the Skinners move to the

city, Honey saddened as the home is dismantled and the house listed for sale.

In Skinner's new offices and in the pretentious new home, life is not so happy. Being rich and attended by servants is not so much fun as the more informal existence. Business is so bad

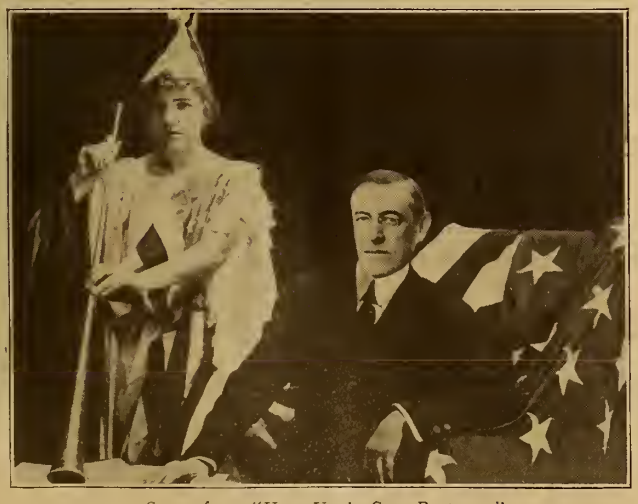
Ready to leave for the city home.

that Skinner fears ruin. However, when his former partners call, he bribes the office boy and the stenographer to appear unusually busy, and by various ways convinces them that he is succeeding. As a result, they offer him an opportunity to return with added prestige to his old firm. He accepts, and he and Honey move back to the suburban home without any regrets for their fine city dwelling.

"How Uncle Sam Prepares"

Five-Part Topical Produced for Hanover Film. Released States Rights. Reviewed by George W. Graves

A TRUE film of the hour, this interesting, educational and patriotic collection of pictured data showing in detail many branches of the vast movement of preparation now under way throughout the country, should be a success anywhere on the soil of the Stars and Stripes. The picture preaches but little; the silent eloquence of the scenes is more forceful. These pictures do not dwell upon the necessity for the country's awakening, but show how it is awakening in a way to make every one confident that Uncle Sam will be perfectly able to take care of



Scene from "How Uncle Sam Prepares."

himself. The picture contends for universal military training, but it has not been constructed mainly as an argument for anything. It is just a methodical, comprehensive review of the country's military and naval activities at the present time with especial respect to the training of raw recruits.

At the beginning is a sort of prologue showing Uncle Sam's awakening and his attentive listening to the solemn counsel and warning of our brothers across the sea. Then begins a brief review of the country's prosperous industries at the present time, followed by the actual scenes of preparation. They include the making of camp, field bakery, horse training, bayonet exercise, hardening soldiers to exposure, signal practice, maneuvers of field artillery, the attack of a machine gun company, loading pack mules, etc., etc. Some very interesting views are given of one of our battleships manned entirely by naval reserves, men from the ranks of clerks, factory-owners, merchants, bankers, etc. An unusual scene is the erecting of a portable wireless apparatus in record time—65 seconds.

In a striking way the film shows the unity of thought and purpose throughout our land by a little sketch showing a Southern colored mammy sending her son forth as her husband went in the Civil War. The colored people, too, are shown enlisting.

"How Uncle Sam Prepares" cannot help being a success.

Ince Makes Naval Training Film

Thomas H. Ince, with a corps of directors and camera men, has been working on a film at the United States Naval Training Station on Goat Island, in San Francisco Bay. The film is to be presented to the United States Government as a patriotic gift, to assist in recruiting.

The picture shows in complete detail how a civilian recruit is trained to be an able seaman. Captain Durrel, in command of the training station, and the entire station, acting under instructions from the Navy Department, suspended the regular program for a week, and provided apprentice seaman by sections, companies and battalions, to illustrate the various phases of training.

The film also shows how recruits are trained for trades. The scenario was developed by Ince himself, in consultation with government officials.

There are two ways of identifying Eastman film —one by the clearness of the pictures, the other by the stencil mark

"EASTMAN"

in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Released Week of March 5.

T The Battle of Somme (Second Episode).....
D The Invisible Web.....Essanay
C Tiny Slim and Fat.....Essanay
D The Vanishing Woman (Marguerite Clayton) (Is Marriage Sacred Series).....Essanay
D The Five Dollar Bill.....Essanay
T Canimated Nooz Pictorial No. 26.....Essanay
D The Pulse of Madness (Is Marriage Sacred)...Essanay
D In the Path of Peril (Helen Gibson) (First Episode in "A Daughter of Daring").....Kalem
D The Mirror of Fear (Grant Police Reporter Series)... .....Kalem
C Efficiency Experts (Ham & Bud).....Kalem
D The Black Rider of Tasajara ("The American Girl" Series) .....Kalem
D An Actress' Romance.....Selig 2000
C No Place Like Home.....Selig 1000
C The Newlywed's Mistake (Geo. Larkin).....Vim
C Art and Paint.....Vim
T Selig Tribune No. 16.....
T Selig Tribune No. 17.....
D Dimples' Baby (Lillian Walker).....Vitagraph

Released Week of March 12.

T The Battle of Somme (Third Episode).....
D The Phantom Mine (Marin Sais) (Second Episode of "The American Girl" Series).....Kalem
D The Registered Pouch (Helen Gibson) (Second Episode of "A Daughter of Daring").....Kalem
D In the Web of the Spider (George Larkin) ("Grant Police Reporter" Series).....Kalem
C Bulls or Bullets (Ham & Bud).....Kalem
D The Borrowed Engine (Helen Gibson) ("A Daughter of Daring" Series).....Kalem
C Melies .....Vim
C This Is Not My Room (Ethel Teare).....Vim
C Dimples the Diplomat (Lillian Walker).....Vitagraph
D Up and Down (Dangers of Doris No. 8).....Vitagraph
D The Old Fourth Ward (Dangers of Doris, No. 9)..... .....Vitagraph
T Selig Tribune No. 18.....
T Selig Tribune No. 19.....
The Fire .....

Released Week of March 19.

The Inspiration of Harry Larrabee.....
Official Government Pictures (Fourth Episode The Great British Navy) .....
The Fate of Juan Garcia (An Episode of "The American Girl") (Marin Sais) .....Kalem
The College Boys (Daughter of Daring) (Helen Gibson) SPECIAL .....Kalem
The Veiled Thunderbolt (Grant, Police Reporter, Episode) (George Larkin).....Kalem
The Bogus Bride (Ham and Bud).....Kalem
Aladdin Up-to-Date (Bryant Washburn).....Essanay
The Lucky One .....Essanay
The Pallid Dawn (Is Marriage Sacred?).....Essanay
A Question of Honesty.....Selig
Everybody Was Satisfied.....Selig
Selig Tribune, No. 21.....Selig
Selig Tribune, No. 22.....Selig

Mutual Program

Monday

D 4-16 Shorty Lays a Jungle Ghost (Adventures of Shorty Hamilton, No. 14).....Monogram 05436–05437

Tuesday

T 4-17 Mutual Tours Around the World.....Gaumont 05438

Wednesday

T 4-18 Mutual Weekly No. 120.....Mutual 05439
C 4-18 When Mary Took the Count (Billie Rhodes)..1, Strand 05440

Thursday

C 4-19 Somewhere in the Mountains (George Ovey) ...1, Cub 05441
T 4-19 Reel Life .....Gaumont 05442

Friday

D 4-20 A Fight for Honor (Jimmy Dale Series, Chapter No. 5) (E. K. Lincoln).....2, Monmouth 05443–05444

Saturday

C 4-21 Masked Mirth (Ben Turpin).....2, Vogue 05445–05446

Monday.

D 4-23 Shorty Unearths a Tartar (Adventures of Shorty Hamilton, No. 15) .....2, Monogram 05459–60

Tuesday.

T 4-24 Mutual Tours Around the World,.....Gaumont 05461

Wednesday.

T 4-25 Mutual Weekly, No. 121.....1, Mutual 05462
C 4-25 And In Walked Uncle (Billie Rhodes).....Strand 05463

Thursday.

C 4-26 The Ransom (George Ovey).....1, Cub 05464
T 4-26 Reel Life .....1, Gaumont 05465

Friday.

D 4-27 Below the Deadline (Jimmie Dale Series, No. 6) (E. K. Lincoln) .....Monmouth 05466–67

Saturday.

C 4-28 A Plaster Feud (Paddy McQuire) .....Vogue 05468–69

Universal Program.

Monday

C 4-9 Under the Bed (Eddie Lyons).....1, Nestor 02318

Tuesday

4-10 Hair Trigger Burk (Harry Carey).....3, Gold Seal 02319
4-10 His Family Tree (Eileen Sedgwick).....1, Victor 02320

Wednesday

4-11 No Release This Week.....Laemmle
4-11 Tom's Tramping Troupe (Phil Dunham).....L-Ko 02321
4-11 Universal Animated Weekly, No. 67..... 02322
4-11 The Bugler .....Big U 02323

Thursday

4-12 Uncle John's Money (Marjorie Ellison).....2, Rex 02324
4-12 The Desert Ghost (Neal Hart).....Big U 02325
4-12 No Release This Week .....Powers
4-12 The Silent Prisoner (Ethel Grandin) .....Laemmle 02326

Friday

4-13 The Signet Ring (The Perils of the Secret Service, No. 6), (Kingsley Benedict) .....2, Imp 02327
4-13 No Release This Week.....Rex
4-13 Universal Screen Magazine, No. 14..... 02328
4-13 Stop Your Kidding.....Victor 02329

Saturday

D 4-14 The Kidnapped Bride (Marie Walcamp).....Bison 02330
4-14 No Release This Week.....Laemmle
C 4-14 The Careless Cop (Gale Henry).....Joker 02331

Sunday

D 4-15 Her Primitive Man (Jack Mulhall).....Rex 02332
4-15 No Release This Week.....Imp
4-15 Boomer Bill Goes to Sea.....Powers 02333
On the Streets of India.....Powers S
D 4-15 The Eyes in the Dark (Leah Baird).....Imp 02334
D 4-15 The Purple Mask, No. 16 (Grace Cunard)....Universal 02335
D 4-15 The Voice on the Wire, No. 5 (Neva Gerber).Universal 02336

Monday.

C 4-16 Follow the Tracks (Eddie Lyons).....1, Nestor 02338

Tuesday.

D 4-17 For Lack of Evidence (Tina Marshall)....3, Gold Seal 02339
C 4-17 It Happened in Room 7.....1, Victor 02340

Wednesday.

D 4-18 Chubby Takes a Hand (Wm. V. Mong).....Laemmle 02341
C 4-18 Title Not Decided.....2, L-Ko 02342
T 4-18 Universal Animated Weekly, No. 68..... 02343

Thursday.

C 4-19 The Topsy Turvy Twins (Carter De Haven)....Victor 02344
D 4-19 The Pace That Kills (Claire McDowell).....Big U 02345
4-19 No Release This Week.....Powers
D 4-19 The Sorceress (Cleo Madison and Herbert Rawlinson) .....Rex 02346

Friday.

D 4-20 "The International Spy" (Perils of the Secret Service, No. 7) (Kingsley Benedict) .....Imp 02347
4-20 No Release This Week.....Rex
T 4-20 Universal Screen Magazine, No. 15..... 02348
C 4-20 Tit For Tat (Hobart Henley).....Victor 02349

Saturday.

D 4-21 The Tell-Tale Clue (Molly Malone).....2, Bison 02350
4-21 No Release This Week.....Laemmle
C 4-21 Take Back Your Wife (Gale Henry).....Joker 02351
D 4-21 The Blazing Secret (King Baggott).....Imp 02352

Sunday.

4-22 No Release This Week.....Rex
No Release This Week.....Imp
4-22 Title Not Decided.....1, Powers 02353
D 4-22 Her Great Mistake (Marie Walcamp).....Big U 02354
D 4-22 The Voice On the Wire, No. 6 (Ben Wilson and Neva Gerber) SPECIAL.....2, Universal 02355

Monday.

C 4-23 The Home Wreckers (Eddie Lyons and Lee Moran)... .....1, Nestor 02357

Tuesday.

D 4-24 The Forest Nymph (Bartina Burkett).....Gold Seal 02358
C 4-24 The Thousand-Dollar Drop (Eileen Sedgwick).Gold Seal 02359

Wednesday.

D 4-25 Twixt Love and Desire (Irene Hunt).....Laemmle 02360
C 4-25 Title Not Decided.....L-Ko 02361
T 4-25 Universal Animated Weekly, No. 69..... 02362

Thursday.

D 4-26 Her Wayward Parents (J. Belasco).....2, Victor 02363
D 4-26 The Townsend Divorce Case (Gretchen Lederer and Roberta Wilson) .....Rex 02364
4-26 No Release This Week.....Powers
D 4-26 The Warrior's Bride (Wallace Reid).....Big U 02365

Friday.

D 4-27 The Rogue's Nest (Lee Hill).....2, Imp 02366
4-27 No Release This Week.....Rex
T 4-27 Universal Screen Magazine, No. 16..... 02367
C 4-27 The Woods Are Full of 'Em (Ernie Shields)....Victor 02368

Saturday.

D 4-28 The Trail of Hate (Jack Ford).....2, Bison 02369
4-28 No Release This Week.....Laemmle
C 4-28 The Leak (William Franey).....Joker 02370
D 4-28 A Woman of Clay (Leah Baird).....Laemmle 02371

Sunday

4-29 No Release This Week.....Rex
4-29 No Release This Week.....Imp
4-29 Title Not Decided .....Powers 02372
D 4-29 David Creig's Luck (Matt Moore).....Rex 02373
D 4-29 The Voice on the Wire, No. 7 (Ben Wilson and Neva Gerber) SPECIAL.....2 02374

Feature Programs

Artcraft Pictures

3-5 The Poor Little Rich Girl (Mary Pickford)..... 5,000
1-9 Broadway Jones (George M. Cohan)..... 5,000

Art Dramas

4-2 The Law That Failed..... 5,000
4-16 The Inevitable (Anna Q. Nilsson) 5,000
4-23 The Great Bradley Mystery (Alma Hanlon).....Apollo 5,000

Bluebird Photoplays, Inc.

4-9 The Pulse of Life (Wedgewood Nowell)..... 5,000
4-16 A Jewel in Pawn (Ella Hall)..... 5,000
4-23 The Girl in the Checkered Coat (Dorothy Phillips)..... 5,000

Fox Film Corporation

Released Week of

4-2 A Bath House Tangle (Porter Strong)..... 2,000
4-2 Her Greatest Love (Theda Bara) 5,000
4-9 The Derelict (Stuart Holmes)..... 5,000
4-9 A Footlight Flame (Charles Arling)..... 2,000
4-16 Her Temptation (Gladys Brockwell)..... 5,000
4-23 His Love Fight (Hank Mann)..... 1,000
4-23 "She" (Valeska Suratt) 5,000

Kleine-Edison-Selig-Essanay

Released Week of

4-23 Skinner's Bubble (Bryant Washburn, Hazel Daly)..... .....Essanay 5,000

McClure Pictures

3-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason) 5,000

Metro Pictures

Released Week of

4-9 The Power of Decision (Frances Nelson).....Rolfe 5,000
4-9 Putting It Over (Mr. and Mrs. Sidney Drew).....Metro 2,000
4-16 A Magdalene of the Hills (Mable Taliaferro).....Rolfe 5,000
4-16 Handy Henry (Mr. and Mrs. Sidney Drew)..... 2,000
4-23 God's Law and Man's (Viola Dana).....Columbia 5,000
4-23 One of the Family (Mr. and Mrs. Sidney Drew).....Metro 2,000

Mutual Star Productions

Released Week of

4-16 The Cure (Charlie Chaplin) SPECIAL..... 2,000
4-16 Environment (Mary Miles Minter).....American 5,000
4-16 The Single Code (Crane Wilbur).....Horsley 5,000
4-23 The Wild Cat (Jackie Saunders).....Horkheimer 5,000
4-23 The Debt (Marjorie Rambeau).....Powell 5,000

Mutual Serials

4-2 Kidnaped (Perils of Our Girl Reporters, No. 15) (Zena Keefe and Earl Metcalf)..... 2,000
4-9 Circumstantial Evidence (Railroad Raiders, No. 1), (Helen Holmes) 2,000
4-16 A Double Steal (Railroad Raiders, No. 2) (Helen Holmes) .....Signal 2,000
4-23 Inside Treachery (The Railroad Raiders, No. 3) (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of

4-2 Mid-Winter Sports in Quebec.....Burton Holmes 1,000
4-5 The School for Husbands (Fannie Ward).....Lasky 5,000
4-9 The Cost of Hatred (Kathlyn Williams).....Lasky 5,000
4-9 East of Suez.....Burton Holmes 1,000
4-12 Tides of Barnegat (Blanche Sweet).....Lasky 5,000
4-16 In Old India.....Burton Holmes 1,000
4-16 Sleeping Fires (Pauline Frederick).....Famous Players 5,000
4-19 The Lonesome Chap (House Peters and Louise Huff) .....Pallas 5,000
4-23 The Valentine Girl (Marguerite Clark) .....Famous Players 5,000
4-23 Among the Holy Hindus.....Burton Holmes 1,000
4-26 The Girl at Home (Vivian Martin and Jack Pickford).... ..... Lasky 5,000

Pathe

Released Week of

4-15 Know America, the Land We Love, No. 5..... 1,000
4-18 Hearst's Pathe News, No. 32..... 1,000
4-21 Hearst's Pathe News, No. 33..... 1,000
4-22 The Hunting of the Hawk (Marguerite Snow).....Astra 5,000
4-22 Mystery of the Double Cross, No. 6.....Astra 2,000
4-22 Patria, No. 15 (Mrs. Vernon Castle).....International 2,000
4-22 Max, the Lady Killer (Max Linder).....Pathe 1,000
4-22 Florence Rose Fashions, No. 28.....Rose S
4-22 Chiffs Gorge .....Pathe S
4-25 Hearst-Pathe News, No. 34.....Pathe 1,000
4-28 Hearst-Pathe News, No. 35.....Pathe 1,000

Red Feather Productions

Released Week of

4-2 The Bronze Brick (Claire MacDowell)..... 5,000
4-9 Mr. Dolan of New York (Jack Mulhall)..... 5,000
4-16 The Flower of Doom (M. K. Wilson and Gypsy Hart)..... 5,000
4-23 The Hero of the Hour (Jack Mulhall)..... 5,000

Triangle Distributing Corporation

Released Week of

4-8 The Bookworm Turns .....Triangle Komedy 1,000
4-15 An Old Fashioned Young Man (Robert Harron)..Fine Arts. 5,000
4-15 Her Birthday Knight.....Triangle Komedy 1,000
4-15 Paddy O'Hara (Wm. Desmond).....Kay Bee 5,000
4-15 A Winning Loser.....Triangle Komedy 1,000
4-22 Cheerful Givers (Bessie Love).....Fine Arts 5,000
4-22 Petticoat Perils .....Triangle Comedy 1,000
4-22 The Desert Man (Wm. S. Hart).....Kay Bee 5,000
4-22 His Parlor Zoo .....Triangle Komedy 1,000

Unicorn Program

Released Week of

12-20B Lost in the Shuffle.....1, Hippo 1146B
12-21 The Voice in the Night.....2, Utah 1147A
12-21 Blowing Up Broadway.....1, Jockey 1147B
12-22 The White Man's Squaw.....2, Hiawatha 1148A
12-22 Algernon's Affinity.....1, Gaiety 1148B
12-23 Shackles of Conscience.....2, Supreme 1149A
12-24 Some Girls Do and Some Girls Dont..... 1, Judy 1150A
12-24 The Prodigal Son.....2, Buffalo 1150B

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder.....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

Vitagraph-V. L. S. E.

4-23 The Hawk (Earl Williams) 5,000
4-23 Rogues and Recklessness....."Big V" Comedy 1,000
4-23 The Fairy Godmother ("Country Life" series)..... 2,000

World Features

Released Week of

3-26 As Man Made Her (Gail Kane).....World 5,000
4-2 Man's Woman (Ethel Clayton).....World 5,000
4-9 The Family Honor (Robert Warwick).....World 5,000
4-16 Forget-Me-Not (Kitty Gordon).....World 5,000
4-23 Title Not Announced .....World 5,000

Brief Stories of the Week's Film Releases

Mutual Pictures

And in Walked Uncle—(One Reel)—Strand Comedy—April 25.—Featuring Billie Rhodes. Jack and Mary are newlyweds, and happy as can be. A wire from Jack's uncle informs him of his arrival and of a good job. Uncle is a woman hater and does not know that Jack has married. Eddie, a married friend of Jack's, comes to visit them, and in walks Uncle. Jack introduces Mary as Eddie's wife, much to the confusion of both. The maid, becoming disgusted at the lover-like behavior of Mary and Eddie, quits, and when she meets Uncle on the street gives the whole thing away. Uncle coaxes her to stay. When he returns to the house he proposes to Jack that they go downtown and "look them over." Mary protests and Uncle tells her to look after her husband Eddie. Gladys, Eddie's real wife, comes with her mother to find Eddie and when she discovers Eddie kissing Mary starts something of a row. Uncle finds that Glady's mother is his sweetheart of many years ago, and after the explanations the three couples are re-united.

Shorty Unearths a Tartar—(Two Reels)—Monogram—April 23.—Featuring Shorty Hamilton. The Chief of the Secret Service sends Shorty to Egypt to find Professor Watts, an archeologist, and notify him that the Egyptian government objects to his desecrating the ancient tombs. Shorty finds the professor is at Arrowhead ranch, and being taken to the professor's tent to sleep, lies down among a lot of relics. Among the other antiques Shorty discovers a mummy which the professor says is Peopat, a wicked dancing girl. Falling asleep Shorty dreams he discovers in a vase a note stating that within the folds of the mummy cloth there is a phial of liquid which will bring the mummy to life. Shorty tries it and Peopat comes to life as a beautiful vampire dancing girl. The lost tribe of Egypt, hearing what the Americans have done, attack the camp and kill all but Shorty. Peopat makes him her slave, and takes him to the palace of an Arabian priest. In attempting to escape Shorty swims through a stream filled with crocodiles and is slowly drowning when he wakes up and finds the cowboys have placed a bucket over his head to stifle his snoring. Shorty is relieved to find that it has all been a bad dream.

Below the Dead Line—Sixth Episode of "Jimmie Dale, alias the Grey Seal," series.—(Two Reels)—April 27.—Featuring E. K. Lincoln. The Woman in Black demands more diamonds of her partner, the Pretender. Luddy, an old push-cart man is spied upon and it is discovered that he has a number of uncut diamonds hoarded away in his room. A robbery is then planned to get them for the Woman in Black. The Tocsin warns Jimmie Dale who arrives just as the leader of the gang has chloroformed Luddy. A fight ensues. Jimmie Dale gets the diamonds and escapes through a skylight to the roof. The crooks pursue him over the roof tops but Jimmie Dale escapes, crawls down to the street, sends a note to the police and restores Luddy's diamonds just as Luddy is recovering from the effects of the drug, and escapes again.

A Plaster Feud—(One Reel)—Vogue—April 28.—Paddy, a plasterer's helper, is in love with Rena, the daughter of his boss. Huckins, the father, does not approve of the affair. Huckins and one of his competitors are both anxious to get a certain big plastering job. Their bids are the same and the owner says he will award the contract to the one who finishes his present job. Huckins, becoming anxious about winning takes Paddy with him to a dance hall and tries to get the men to return to work but the crowd ridicules him and locks them both in a closet. Meanwhile Rena and her girl chum have donned overalls and taken upon themselves to finish the plastering job. When Huckins and Paddy are released they discover the girls have completed the job and won the big contract. Huckins is so delighted that he decides to allow Rena to marry Paddy.

The Ransom—(One Reel)—Cub Comedy—David Horsley Studios—April 26.—Jerry is madly in love with Claire Alexander, the daughter of a wealthy man, and his love is returned. George George, disguised as a Russian prince, has felt the lure of romance and Jerry, disguised as a Russian, gets a position as his chauffeur. Each realizes that the other is a fraud but neither can say anything. Jerry, after many adventures discovers himself in his true identity to the Prince and the girl's father. The Prince plots to feed Jerry to the bandits and the father thinks it is a fine idea. Arrived at the haunts of the bandits, the father finds that he, too, is to suffer. The Prince holds the elderly man for ransom. Then one trick after another is played and in the end virtue and innocence win out, Jerry wins the daughter and receives the blessing of the father.

Inside Treachery—Third Chapter of "The Railroad Raiders" serial—(Two Reels)—April 23.—Featuring Helen Holmes. Reviewed in this issue.

Universal Program

Little Bo-Peep—(Two Reels)—April 25.—With Dan Russell, Lou Bolton, Robert McKenzie and Gladys Roach. Dan was the shepherd at Rushville. One day a vampire came to the village and registered at the hotel as La Belle Petroleum, a Heel Dancer. Dan sees the girl practising one of her dances and determines to meet her. Pa, the hotelkeeper, takes the guest for a drive, and Dan becomes jealous. The horse balked and Dan came to the rescue. Pa and Dan have a fight, but Dan being victorious goes off with the dancer. Years pass. La Belle Petroleum has become a family drudge with six husky boys. The hotel had flourished. Pa had never forgotten the lovely dancer. One day he goes to her and asks her to elope. The elopement is a failure. The family is reunited.

The Rogues Nest—(Two Reels)—Imp—April 27.—With Edith Roberts, Lee Hill, Hayward Mack, Nellie Allen and Mina Cunard. James Hovey, his wife and her sister lead a mysterious life in a fashionable apartment house. Janet Barker, a distant cousin, comes to live with them. Living in the same house is Harry Cartwright, a collector of rare jewels. The Hoveys determine to gain access to his rooms and steal a valuable pearl. They succeed in this, but are detected by Janet, who says she will tell Cartwright. They lock the girl in her room. She manages to get word to Harry, who rescues her. Janet tells him about the pearl. When the Hoveys return they find a note from Harry saying that he and Janet have been married and that they are welcome to the pearl, as it is only an imitation.

The Leak—Joker—April 28.—With Milburn Moranti, Lillian Peacock, Wm. Franey and Milton Uhl. The people of Hicksville are worried, for although it is a dry town, there are many drunks. A Secret Service man comes to the town disguised as a tramp. He meets Lillian, who takes him to her father. The tramp and the marshal go out to find the liquor. In the barber shop the tramp takes a shave. The man brings a hot towel, squeezes it into the tramp's mouth and is ready for the next customer. The tramp accuses the barber of distributing the booze. The jury pronounces the barber "Not Guilty," and the man continues his peculiar shaving tactics.

The Marked Room—Episode Seven of the Voice on the Wire.—With Ben Wilson, Neva Gerber, Francis MacDonald and Howard Crampton. At the close of the last episode Polly Marion was held captive on board a steamer. When the ship came in the docks, Shirley was there and rushed on board to find Polly. He takes the girl in his arms and kisses her. Cronin will not congratulate him as he believes Polly warned the crooks. At the hotel Shirley receives a message that James Welsh will be the next victim, but not the last. Hearing Polly scream, he goes to her room to find her gone. No trace of the girl can be found. Shirley is bewildered, but Dr. Reynolds promises to stand by him and help find Polly.

The Home Wreckers—Nestor—April 23.—With Eddie Lyons, Edith Roberts and Lee Moran. Eddie and Lee are broke. They decide to open a Home Wrecking Bureau. Edith is hired as stenographer. Mr. Lemon engages Eddie to flirt with his wife. The wife also goes to the agency and wants them to send their most seducive vampire to "vamp" Mr. Lemon. Edith refuses the job, so Lee has to play it himself. All goes well until the boys arrange for an elopement. The man and wife meet at the appointed place, but the boys fail to appear. They return home. The boys demand their money for performing their part of the bargain.

A Woman of Clay—Laemmle—April 28.—With Leah Baird and Hobart Henley. Feeling neglected by her husband, Marjorie Lowrey allows Robert Marvin to supply the companionship she needs. The Doctor returning from a banquet, at which he has been presented a loving cup, finds Marvin still at the house. He orders him to discontinue his visits. Marjorie leaves her husband and her child. The child never recovers from the shock of losing her mother. Later the Doctor meets Marvin, who tells him that his wife has always remained a good woman. Marjorie and her husband are once more united.

The Townsend Divorce Case—Rex—April 26.—Jean Hersholt, Gretchen Lederer, Roberta Wilson and Ernest Shields. Amy Townsend demands a divorce from her husband, Jeremiah Townsend, a prosperous business man. She accuses Mary Warren as the girl in the case. Townsend begs to defend himself. He tells his story. One day he befriended the girl and her aged grandmother and so prevented them from being put out of their rooms. Later he offered Mary the position as stenographer in his office. He saw a great deal of the girl, but looked upon her as a daughter. Mary is brought on the stand. She tells the court that she and Joe had been engaged for two years, and were unable to wed until Townsend had given the young man a fine position. They had been secretly married for three months. Mrs. Townsend realizes her mistake. The case is dismissed.

Her Wayward Parents—(Two Reels)—Victor—April 26.—With Babe Otto, Daddy Manley, Mother Benson and Jay Belasco. Father and Mother Lennox are happy until their daughter comes home from college. With a book, "Old People and Their Care" as her guide, she puts them through a course of exercising. After a period of submission the old couple run away. Jane is almost distracted and restores the home to its former old-fashioned comfort, hoping for their return. In the meantime, her parents rent a cottage of Billy Harrison, the owner of a large estate. Jane learns where her parents are and goes to them. At first they are cold to her, but give in when they see she is repentant. Billy and Jane find happiness in each other.

The Trial of Hate—(Two Reels)—Bison—April 28.—With Jack Ford, Jack Lawton, Louise Granville and Duke Worne. Lieutenant Jack Brewer was well liked by his brother officers. In a skirmish with road agents, Madge's father was killed. The only one that was good to her was Brewer. On account of the talk concerning Brewer and the girl, he marries her. Madge begins to behave badly, caring nothing for him she carries on a flirtation with Lieutenant Holden. Finally they elope. Years later, Jack is stationed in the Philippines. He learns that Holden and his former wife are traveling in the interior. Jack saves Madge from the Moros and returns with her. Thcre they find Holden. Madge begs Jack to take her with him, but he refuses, casting her off forever.

David Craig's Luck.—With Matt Moore and Jane Gail. Morton is the owner of the iron works. The men are on a strike and are lead by Ben Shoreham. David Craig, on the other, while sympathizing with the men, preaches restraint to them. Unless Morton can make delivery on a certain contract by a fixed date he will be ruined. Morton will not give in to them. His daughter, Viola, is in sympathy with the men. Craig takes her to the homes of her father's laborers, showing her the bad condition under which they live and are forced to toil. The day of the delivery draws near, and only by the ending of the strike can he be saved. Rossini, the great teacher, dies and for the first time Craig learns of his identity. His father, Rossini, left him $250,000. Craig goes to Morton. He offers to buy an interest in the business and settle the strike, if the demands of the men are met. Morton agrees.

The Warrior's Bride—Big U—April 26.—With Wallace Reid. Sunbeam is sold by her father to Fang, a mighty war chief. Willow, who loves Sunbeam, steals her from her husband. Fang and his men pursue. Rather than see his bride in the arms of her lover, Fang kills Sunbeam. Then Willow kills himself. The Indian haranguers say that the souls of the lovers still wander through the Valley of Shadows.

The Forest Nymph — (Three Reels) — Gold Seal—April 24.—One day while playing with the wild flowers, Bartine sees a stranger crawl out of the underbrush. He tells the girl his story. Bartine resolves to save the stranger from the sheriff. She gives the man her room. When the sheriff comes to search the house, she hides him. Luke promises to show the stranger the trail to Azusa. They set out together. Luke shots at the man. The two struggle together and Luke falls over the cliff to his death. Bartine runs to the stranger.

The Woods Are Full of 'Em—Victor—April 27.—O. C. Jackson, Yvette Mitchell, Ernie Shields and Eugene Walsh. Colonel Gruff does not approve of Billy Dare for a son-in-law. He sends for Lord Helpus. The sheriff is looking for a lunatic, whose mania is proposing to women. The sheriff takes Lord Helpus for the madman. Then

Billy is chased by some rubes who think he is the insane man. Finally a regular mix up takes place. During the excitement Bess and Billy elope, leaving a note saying that Lord Helpus was to blame. The colonel beats up the lord, and is too late to catch the lovers.

Twixt Love and Desire.—With Irene Hunt, Richard Ryan and Leo Pierson. Jean, a poor student, loves Nanette. Her idea of life is to get what she can. Jean has received money for his return home, as his mother is very sick, but when Nanette pleads for a new gown, he yields to her. His mother dies. Nanette tries to comfort him, but he looks at her in scorn. Jean is away from Paris for a few weeks. On his return he finds Nanette posing for his roommate, who has given her a necklace. Jean implores her to come back to him, saying that he has sacrificed everything for her. She puts her arm around Arthur's neck and they go out, leaving Jean in despair.

Universal Screen Magazine—Issue No. 16.—April 27.—The first subject shown is a modern health farm. The tired business man, and the woman who is run down, are seen at wholesome work and exercise in the great outdoors. Next is shown the making of cigarettes. A machine producing three hundred smokes a minute is seen. An interesting new invention is demonstrated by a vaudeville performer, who lost a leg in an accident. He is more proficient as a dancer with his artifical limb than most people with two natural ones. Nature studies in New York's famous Aquarium, showing many of the fish gathered from the Seven Seas, comes next. The reel is completed by a clay cartoon by Willie Hopkins, who shows us a picture of the U. S. as a united nation.

The Thousand Dollar Drop—Victor—April 24.—With Ralph McComas, Eileen Sedgwick. Rupert, a henpecked man, is sent out to look for a job. Sevengali hypnotizes him and makes him carry the bundle. When Rupert finds that he has been hypnotized he asks the man to hypnotize him so he can boss his wife. Eileen does not fall for it, but sets out to do up Savengali. While in her husband's office she sees the man has her Rupert under his spell. She drops a heavy sack on his head. A policeman recognizes the man as the Counterfeit King. The reward is given to Rupert, but Eileen takes charge of it.

Feature Programs

Mutual Star Productions

The Wildcat—(Five Reels)—Horkheimer Studios—April 25.—Featuring Jackie Saunders. The girl, Bethesda Carewe, is spoiled by her wealthy, devoted parents. When her father loses his money he plans to have Bethesda marry a man who can repair the family fortunes. Bethesda refuses to be bartered off in this manner and when Mortimer Hunt is invited to the house she plays all kinds of tricks on him to make him disgusted. Unable to win her, Hunt plots with Mr. Carewe to carry Bethesda off to the mountains and win her love. She is kidnaped and held in a cabin until she is willing to submit to the dictates of the man she is unwilling to admit she loves. Hunt forces her to confess her love by arranging to have a party of desperadoes lynch him. To save Hunt from the gallows Bethesda declares that she is willing to marry him immediately—and because she loves him. Reviewed in this issue.

The Debt—(Five Reels)—Frank Powell Productions—April 23.—Featuring Marjorie Rambeau. Ann, the daughter of the Count, finds herself alone in the world when her father commits suicide over his financial losses and those of his people who have invested at his instigation. Her fiance, Baron Moreno, breaks the engagement and at this time Slater, a man of the people, stands by her. They promise the people that the debt shall be all paid, and in order that they may work together they are married. Ann and Slater, accompanied by his mother, a most jealous woman, come to America, where they hope to earn the money. After a year the Baron is tired of his love of the hour and he first writes and then visits Ann. She spurns his advances but he takes her in his arms just as her mother-in-law comes into the room. For this Ann is driven from the house by her husband and his mother and is denied her child. As Ann is working in a factory, earning her own living, the Baron comes to her again and she is about to marry him when the first woman enters the scene, telling Ann the Baron is already married. In the meantime Ann's child, ill, is calling for her and Slater goes in search of Ann. He and the Baron, and the Baron's wife all meet at the home of Ann and after an insulting remark of the Baron's there is a fight in which both men are fatally wounded. Ann returns to Slater's home, and she and his mother, softened by the tragedy, take the child and return to the castle across the water, the debt all paid. A new romance enters the story now in which the minister, long true to Ann, plays a leading part.

Blue Bird

A Jewel in Pawn—(Five Reels)—Featuring Ella Hall. This is the story of a little tenement girl, who was pawned by her mother in order to get funds to go to the youngster's father. The mother dies suddenly and no one who can redeem the child knows of her existence. She grows up in the pawnshop, until, years later her grandfather learns where she is and redeems her. Granddaddy is rich but this sudden wealth cannot make her forget her friends of the tenements and she leaves her grandfather to go back to the slums to marry the boy she loves.

Red Feather

The Hero of the Hour—(Five Reels)—April 23.—With Jack Mulhall and Fritzie Ridgway. This is a story about a young man of New York's Smart Set, who is sent out West to be "broken in." At first Billy is disgusted with the place, but when learning his father's reason for sending him there, determines to show his father a few things. Billy starts to shoot up the place. Mildred is alarmed and wires for his father to come. At the station Mildred, her father and Brooks, Sr. are taken by a band of masked cowboys to a cave in the hills. Finally they make their escape and arrive at the ranch. There they see a dance in progress. Billy succeeds in pacifying Mildred.

Paramount

Ballads & Bologna—Klever Komedies—April 23.—Featuring Victor Moore. The story of a delicatessen store keeper who makes so much money that his wife can afford to go in for "cults" and "creeds." He finds home so often occupied by long-haired Bohemians that he decides on harsh measures. He learns hypnotism and has his wife singing at his bidding. He can't bring her out however and is forced to go after his teacher. The teacher also is hypnotized and Vic is in trouble all around. He remembers his book of instruction and gets it out. When his wife and the professor are brought out of their trance happiness reigns again and wifey promises to leave out the "cults."

Sleeping Fires—(Five Reels)—Famous Players-Paramount — April 16. — Featuring Pauline Frederick. A strong story of a woman's battling for the right of a mother—the right to have custody of her child in spite of the machinations of a husband who is unworthy of her. The husband is finally shot accidentally by his mistress and all ends happily. Reviewed in this issue.

The Lonesome Chap—(Five Reels)—Pallas—April 19.—With House Peters and Louise Huff. A human story with a wide appeal. The story deals with the love of a guardian for his ward, a love which he thinks is hopeless and acts accordingly. Reviewed in this issue.

Metro

A Magdalene of the Hills—(Five Reels)—Metro.—Featuring Mabel Talliaferro. This Metro wonderplay is a story of a young girl's love. Reine meets and later loves the nephew of the man who was the cause of her brother's death. Eric and Reine are secretly married. Eric is called home and leaves his young wife, promising to come back for her. Peets tries to force his attentions on her. In the struggle her gun goes off and Peets is killed. She is arrested and charged with murder. Eric returns. In a powerful speech he appeals to the mountaineers and the jury find her "Not guilty." Reviewed in this issue.

The Love Dope—Metro—April 16.—With Ralph Herz. Archibald Smart makes himself disliked by his yearning to be loved. On the other hand, Stephen Weisenheim, a chemist, is happily married. Stephen invents a love tablet. He advertises his invention and Smart calls for a demonstration. He is so delighted with the effect that he immediately buys a bottle of the tablets. Soon he has everyone in love with him.

Selznick

The Easiest Way—(Seven Reels)—Clara Kimball Young-Selznick.—A story showing a sordid side of life as it is. It tells how a woman who has started the wrong way has a chance to retrieve her steps, but allows fear of poverty to come between her and honor a second time, losing the man who helped her to go right. Reviewed in this issue.

Art Dramas

The Great Bradley Mystery—(Five Reels)—Art-Dramas—April 19.—Featuring Edward Ellis, Alma Hanlon and Edward Earle. A mystery story which makes good entertainment. Reviewed in this issue.

Christie Comedies

Practice What You Preach—(One Reel)—April 23.—As college closes, Neal and Hazel wonder how their engagement will strike her father and mother. Neal goes home with her and on the station platform loses his nerve. Hiding behind a trunk, he hears her father tell her that she is to marry Rev. Timothy Jones. They have never seen the minister, but are sure he will make Hazel a fine husband. Neal goes back and wins the aid of two college boys. With Neal in ministerial garb they start back on the same train which carries the Rev. Jones. The boys kidnap him, while Neal goes on and is received as Jones. The first shock comes when he is informed that he is to preach the morning sermon. He and Hazel write a sermon over night, but he forgets his notes in the morning and has to faint to get out of it. Then he is called on to marry Cousin Lucy to her young man. He performs the ceremony and he and Hazel take the young couple for a ride and tell them the truth. Meanwhile the Reverend has escaped from his captors and been carried by an automobilist to within a mile of Hazel's home. As he walks along he is spied by Neal and the bunch. Neal sheds his clericals and Jones marries both couples. As they go on their merry, married way Neal gives the Reverend a letter to Hazel's father. The Reverend takes it to him and learns that he has married the girl—but to someone else!

Pathe

When Love Is Blind—(Five Reels)—Thanhouser.—Featuring Florence La Badie. Reviewed in this issue.

K. E. S. E.

Skinner's Bubble—(Five Reels)—April 23.—Bryant Washburn and Hazel Daly in a sequel to "Skinner's Dress Suit." Reviewed in this issue.

BRIEF THEATER NEWS

Indiana

A. W. Rosenbush has purchased the Palace Theater at Hartford City from Mrs. A. A. Bowman.

The Star Theater at Hartford City was sold to Joseph Day of Muncie and John Burke.

The Orpheum Theater at Evansville was destroyed by fire. The loss is $40,000.

The Irwin Theater at Goshen, owned by Judge Francis E. Baker of the U. S. Circuit Court of Appeals, was destroyed by fire with a loss of $30,000.

The Washington Theater Company, which owns the Lyric Theater, completed a deal in which the buildings now occupied by the Royal, Grand and Indiana Theaters at Marion, were purchased for $65,000.

The picture theaters at Attica were closed by the board of health as a precaution because of smallpox. There are thirty-two cases in twelve families.

Mr. and Mrs. Frank Owens have purchased the Pastime Theater at Garrett and will make improvements to same.

Iowa

The Princess Theater at Mt. Pleasant was damaged by fire to the amount of $300.

J. H. Ward has sold the Gem Theater at Hednick to John Shaw of Grinnell, who will take possession March 10th.

Johnson Brothers of Letts have closed out their stock of restaurant goods and have made the storeroom into a motion picture house.

Geo. W. Williams has sold the Isis Theater at Lake City to I. L. Johnson of Fort Dodge, who will operate it.

Joe Mulherin, of Marengo, purchased the Garden Theater at Marion and will make improvements to same.

H. H. Sanders will open a picture house at Rudd.

Kansas

The Crystal Theater at Ottawa was damaged by fire to the extent of $2,000.

Jean and Lawrence Arnold have purchased the moving picture theater at Blue Mound from Oscar Gambill.

A. F. Dove is now sole owner of the Star Theater at Hamilton, having bought the interests of Messrs. Herrman, Clemans & Winegar.

Hickman Brothers are building a new opera house at Luray.

The Electric Theater at Beloit will be reopened under the management of L. K. Nos. Mr. Nos owns moving picture houses at Herington, Kansas, and four in other towns near there.

The La Salle Theater at Minneola was totally destroyed by fire. The loss is $1,000.

A $75,000 show house, seating 1,500 people is to be erected in Wichita by J. H. Cooper, formerly manager of the Orpheum Theater. Plans for the theater have been made by Boller Brothers, architects, of Kansas City.

The Perry picture theater at Minneola was completely destroyed by fire with a loss of $1,300.

C. G. Neiswanger will build an airdome soon in connection with his Crystal Theater at Osborne. The seating capacity will be about 500.

Messrs. Eakin and Lathrop, of Burns, have bought the Novelty Theater at Winfield from Rufus Cone of Wichita.

R. L. Labbe is building a new picture house at Axtell. It will be of brick construction and 100x60 feet.

Leo Epstein is the new lessee of the Brown Grand Theater at Concordia.

The Grand Theater at Iola, ranked as one of the finest houses in southeast Kansas, has been sold by its owner, C. L. Knowlton, of Geneva, to F. B. Logan, of Botes county, Missouri. Ernest Williamson, of Pittsburg, is the present manager.

A second picture house has been established at Washington by Dr. E. A. Grindle.

Kentucky

Thomas Trakes will erect a theater building at 3725 West Broadway, Louisville, to cost $1,200.

The New Albany Amusement Company has leased the Victoria Theater on East Market street, New Albany.

Massachusetts

Land and other property rights have been acquired by A. A. Spitz, theatrical man of Providence, for the erection of a spacious vaudeville and picture theater on the Second street site of Rich's Theater, with entrances from both South Main and Second streets. Mr. Spitz expects to start operations at once with the opening set for Labor Day.

Michigan

Joseph & Alvin Bourbonnais purchased the Lyric Theater at Houghton from Joseph Thibodeau and took immediate possession.

John H. Kunsky opened his Madison Theater on Grand Circus park at Broadway, Detroit, a half-million dollar building on a half-million dollar site. It is easily the most attractive playhouse in the city and reveals many innovations in theater construction.

There are seats for approximately 2,300 persons, about half of these being in the one balcony. Entrance to the balcony leads through an attractive mezzanine floor built around a large well, through which a pleasant view is obtained of the parquet.

The Majestic Theater at Hubbell will be enlarged and the seating capacity will be doubled by Henry Opal, the owner.

The contract has been let for the construction of an addition to the Arcade Theater at Charlotte.

John Gestel, proprietor of the Cozy Picture Theater, will erect a new theater at Dollar Bay shortly, to seat 400.

Club women are raising $6,000 for the erection of a community theater at Mendon.

Minnesota

Joseph Mars has purchased the Princess Theater at Wabasha from Otto Burkhardt.

Ollie Towney, of Minneapolis, has purchased the Garrick Theater at Hurley from Carl Becker. He is planning to make improvements to same.

Walter R. McGraw, of Hutchinson, purchased the moving picture theater at Sank Rapids from Emil A. Kurr.

George M. Feroe has purchased the Palace Theater at Granite Falls and will improve the same.

J. C. Clausen has purchased the Star Theater at St. James and is planning improvements.

H. E. West has leased the B. B. Cox hall at Swanville and will remodel it and open a moving picture theater.

H. Elkjer has disposed of the Family Theater at Pine City to H. N. Turner of Linton, North Dakota.

K. H. Balcom has sold his picture theater at Browerville to parties in St. Cloud.

Leonard McCabe has sold his moving picture business at Magnolia to G. O. Trowbridge and F. S. Baker, Jr.

Dominic Schmitz has purchased a lot at Beaulineu and will soon erect a building for motion pictures.

Missouri

The Springfield Theater and Amusement Company at Springfield has increased its capital stock from $50,000 to $60,000.

R. L. Sanford and Cricket Hearn have purchased the Wonderland Theater at Marshall from Elmer Featheringill and will move to the opera house.

C. H. Johnson has purchased the Sharp Theater at Richmond from Isadore Pickering.

The Rigney Theater at Albany was damaged by fire.

The Majestic Theater at Trenton has been closed down indefinitely. Byron Sherwood, the owner, is considering its sale to a prominent theater man of Cedar Falls, Iowa.

The building occupied by the Downing Opera House at Lancaster was burned recently.

Charles H. Elliot will begin soon the construction of a new picture theater at Tenth street and Lydia avenue, Kansas City. The cost is estimated at $5,000.

Groble Brothers, of Kansas City, are planning the erection of a $100,000 theater adjoining one already owned by them at Springfield. This one will be used as a moving picture house, while the other one will be reserved for vaudeville.

Mississippi

The Pfiel Theater, which is under construction at Clarksdale, will cost $150,000.

Montana

T. M. Facey, owner of the Lyceum Theater, is planning the erection of a new $22,000 theater at Scobey.

Inside of two years Butte will have another theater, costing upwards of $250,000, according to an announcement made by Sam Harris and Irving C. Ackerman, proprietors of the Hippodrome vaudeville circuit, with headquarters in San Francisco.

FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	70	75
Biograph Company	15	25
Famous Players-Lasky Corporation	80	95
Lone Star Corporation, pref.	95	97
Lone Star Corporation, com.	33	36
Mutual Film Corporation, pref.	29	32
Mutual Film Corporation, com.	19	22
New York Motion Picture Corporation	40	45
North American Film Corporation, com.	19	22
Prudential Pictures Corporation	4	4½*
Randolph Film Corporation, pref. (with 50% common)	50	65
States Film Corporation, com.	25	30
Thanhouser Film Corporation	1¼	2¼*
Triangle Film Corporation	1⅛	1⅜*
Universal Film Manufacturing Company	150	..
World Film Corporation	⅝	⅞

*Par $5.00.

(Exclusive to Motography)

Film Stocks were generally lower during the week and there has been very little demand for most issues.

Biograph Company—This stock is still in demand and is an exception to the general rule, as the bid price has advanced to 15.

Lone Star Corporation—It is rumored that this company will retire the balance of its preferred stock at 110 between May 15 and June 1.

Majestic Motion Picture Company—Stock of this company is being exchanged for notes of the Triangle Distribution Corporation, and the stockholders will receive for each $100 par value of its stock, $200 of Series B notes and 62 shares, or $310 par value of Triangle Film Corporation stock.

Mutual Film Corporation—Sales of common have been made as low as 20, and preferred at 30, this week.

New York Motion Picture Corporation—This stock is being exchanged for Triangle Film at the rate of 24 shares, or $120 par value of Triangle for each $100 share of New York Motion.

Reliance Motion Picture Corporation—The stock of this company is being exchanged for Triangle stock on a basis of 13 shares, or $65 par value of Triangle for each $100 par value of preferred and 8 shares, or $40 par value of Triangle for each $100 of common.

Triangle Film Corporation—This company recently increased its capital from $5,000,000 to $8,000,000 to acquire the capital stock of its producing units as noted above. The stock of the Triangle Corporation sold down as low as 1⅛, but recovered to 1⅜.

The firing line of the Rothacker Film Manufacturing Company of Chicago. These sharp shooters, engaged in the main in taking industrial films throughout the country, are, from the left, Harry Birch, B. S. Grennelle, Wesley Smith, Frank Kirchner, T. H. Miller, W. B. Klingensmith and E. G. Linden

A new moving picture theater with a seating capacity of 700 and costing $65,000, has been opened at Dillon by Manager Wallace B. Hartwig. Link & Haire of Helena were the architects, and A. P. Dekay, also of Helena, was the contractor. This is one of three movie playhouses in Montana in which W. J. Hartwig is interested, the Antlers being one and a showhouse in Hamilton, under the management of Charles Hartwig, the other.

The People's Theater at Butte will be conducted under the direction of the Montana Amusement Company and under the management of Thomas McDonald.

The Princess Theater at Culbertson has been sold by Slustron & Peterson to Waldo Bolmgren.

A new theater costing $250,000 is being built at Butte. The promoters are Sam Harris and Irving C. Ackerman.

Plans for the new theater to be erected on Edwards street, near Park avenue, Helena, have been completed by Architect H. Ryan of Seattle.

T. M. Facey, of the Lyceum Theater at Scobey, will erect a theater of fireproof construction.

Nebraska

J. H. Vaughan has purchased a lot at Alliance and will erect a theater thereon to seat 1,200.

Plans are now being drawn for the new opera house and auditorium at Davenport, and it will only be a short time until plans will be ready to submit to those interested.

New York

R. Thomas Short has been commissioned by a syndicate headed by A. N. Schwartz to draw plans for a two-story vaudeville and picture theater to occupy a plot 120x172 feet at the northwest corner of Bedford avenue and Brevoort place, Brooklyn, to cost about $300,000.

W. L. Pratt has plans completed for a new theater to be erected at Massena this spring.

Earl E. Hughey and Edward P. McHugh have purchased the Star Theater on Main street, Waterloo, from Robert Adamson.

Two new theaters will be available for motion pictures and hippodrome features alike, to be erected in Brooklyn, as the first of a series throughout the East under the control of a new $2,000,000 corporation of which Wm. H. Kemble is the head.

M. R. Ryan, 149 Broadway, New York City, will make alterations to a three-story picture theater to cost $9,000.

E. Constantino, 238 Columbia street, Brooklyn, will erect a one-story theater at Carroll and Henry streets that will cost $20,000.

I. J. Mayer, 15 West Forty-fifth street, New York City, will erect a one-story theater at 121-5 West Forty-eighth street that will cost $60,000.

The Lincoln Theater Company of Schenectady has been incorporated with a capital of $15,000. John J. Walker, A. W. Mynderse and Fred A. Blumer are the incorporators.

Plans have been completed by Architect Thomas Lamb for a new theater to be erected on Fulton street, Brooklyn, by Marcus Loew. The theater will seat 4,150.

The Shuberts have under advisement plans for two theaters near Broadway and Thirty-fourth streets, New York City.

New Jersey

Contracts are ready to be signed for the erection of a new theater on the beach near Young's Old Pier at Atlantic City. The men behind the deal are Lysle Anderson and Joseph Moran, now located at the Hotel Traymore.

North Dakota

Citizens of Carson are co-operating with Otterstrom Brothers in the erection of a new opera house.

Ohio

The Gayety Amusement Company, of which Edward Hart is president, is planning to open a moving picture theater on Fountain Square and Walnut streets, Cincinnati. Plans are being prepared by Architect Lamb & Sons, of New York. The capital of the Gayety Amusement Company will be increased from $35,000

Business men of Van Hook are backing a movement for the construction of a modern fireproof theater.

Oklahoma

The St. Denis, a new $15,000 motion picture theater at Sapulpa, which was built by James D. Flynn, editor of the Sapulpa *Argus*, was opened a short time ago.

The Regal Theater at Pauls Valley has been purchased by Tom P. Grant from Bert Hilburn.

M. D. Smith of Ardmore, owner of the Royal Theater, has leased the house to C. J. Gecks of Dallas, who will take charge and install a moving picture show in addition to the regular shows.

Plans have been completed for a new picture theater at Hobart, to be opened May 1. It will be located in the same place and have the same name as before the fire on January 16. It will be owned and managed by Thompson and Kizziar.

J. W. Pedigo has purchased a picture theater at Guthrie and will have his brother, Ned Pedigo, manage the business.

The Princess Theater building at Ardmore, constructed at the cost of $50,000, was recently opened. It has a seating capacity of 1,250.

R. V. Mayes and J. H. Southmayd have had plans drawn for a new theater at Erick. The building will be 40x125 feet and will cost over $5,000.

Oregon

T. E. Taylor, owner of the electric light plant at Stayton, has purchased the Star picture theater from John Walymeyer.

The Star Theater at Stayton has been purchased by C. E. Taylor from Mr. Waltemeyer.

Pennsylvania

The moving picture theater at the southwest corner of Fifty-third street and Lansdowne avenue, Philadelphia, was conveyed by Charles Cohen to John E. Gashwind, subject to a mortgage of $10,000, and reconveyed to Samuel Segall, subject to a mortgage of $15,500. The property is assessed at $25,000, and has a lot 173 feet on Fifty-third street by 66 feet on Lansdowne avenue.

The Clearfield opera house at Clearfield was destroyed by fire. The loss is not estimated.

Extensive alterations are to be made to the Park Theater at Pitman, recently purchased by S. P. Clark.

F. V. Greenstein is finishing plans for alterations and additions to the theater building at Seventh street and Snyder avenue, Philadelphia, for the Grand Theater Company.

The Kerrigan moving picture theater at Pottsville was destroyed by fire. The loss has not been estimated.

The Kurtz Company has started preliminary work for a new theater on East Broad street, Bethlehem.

Walter Vail has purchased the Cozy Theater at Bushnell and will continue the moving picture business.

Architect W. T. Braun, of 189 West Madison street, Chicago, has prepared plans for a motion picture show-house to be opened at 113 West Second street, Kewanee.

A temporary theater is to be erected on Main street, Glassboro, by Abbott & Long, owners of the big town auditorium which was destroyed by fire a few weeks ago.

Plans are ready for alterations and additions to the Grand Theater Amusement Company's picture house at Sev-

Pennsylvania

Messrs. Ritter and Smith received the contract for the erection of the new Strand picture house to be erected at 12, 14 and 16 North Eighth street, Allentown, by O. H. Gernert.

The Hoffman Company has finished plans and will shortly invite estimates for the new Stanley Theater building at Nineteenth and Market streets, Philadelphia.

The Grand Amusement Company will make alterations to their theater at Seventh street and Snyder avenue, Philadelphia.

The Grand Theater, 1524 South Crawford avenue, has been sold by J. Schiff to C. M. Hynous and associates.

E. Kenouovsky will build a 2,000-seat theater at Crawford avenue and West Twenty-second street, Chicago.

It is reported that a theater of 2,200 seating capacity will be erected at Ashland avenue and Forty-seventh street.

The Novelty Theater, 217 Federal street, Pittsburgh, one of the largest moving picture houses on the Northside, was totally destroyed recently by a fire of undetermined origin. The blaze started in the early morning hours when there was no one in the theater. The loss is estimated at $20,000.

The handsome new Lyric Theater at Altoona has been sold by W. H. Orr to I. Slutzker. The Lyric has a seating capacity of 600 and has been in operation since last May, doing a thriving business. A program of high-class feature productions will be continued by the new owner.

The Palace Theater, Charleroi, which was recently remodeled and the seating capacity increased to 800 people, has changed its policy. A program of vaudeville is now being put on in addition to pictures. The house is under the management of B. L. Bernhardt.

The Auditorium Theater, Bala-Cynwid, a strictly modern and handsomely equipped theater of fireproof construction, with a seating capacity of 700, was opened recently. The new house was erected by Charles Goodwin and will be managed by Gus Krug.

The Columbia Theater at Twenty-seventh street and Columbia avenue, Philadelphia, was recently sold to J. H. Hayes, Sr., owner of a chain of motion picture houses. The house will be under the management of J. H. Hayes, Jr.

Frank Lauer has purchased the attractive Rex Theater at Barnesboro. Mr. Lauer is making plans for extensively remodeling the Rex during the early spring.

South Dakota

E. G. Culp is planning to establish a moving picture theater at Bonesteel.

Coyne & Young have opened a theater at Midland and this is the first time that town has had pictures.

F. D. Locke, formerly of Parker, has purchased the Crystal Theater at Lennox from Hayes & Patton. Lennox has a population of 1,000 and the Crystal Theater has a seating capacity of 300.

The opera house block at Clearfield was destroyed by fire. The loss is not estimated.

F. L. Hoover & Sons will make alterations to the Empire Theater at Broad street and Fairmount avenue, Philadelphia, for Wm. L. Nevin. The cost of the improvements will be $37,500.

A new $6,000 virtually fireproof theater will soon be opened to the people of Hecla. Work on the structure by the contractor, George Johnson, has already been started.

South Carolina

E. G. Clarke of Beaufort has contract to erect theater to cost $5,000.

J. W. Howard has purchased the Imp Theater at Flounce and is planning to rebuild same.

Tennessee

The Roanoke Theater at Roanoke was damaged by fire to the amount of $15,000.

Texas

The Old Mill Theater at Dallas was damaged by fire to the amount of $50,000.

He wants to enlist but his mamma won't let him. He's an enlarged and unexpurgated edition of Bill Taft and he plays his pretty drum in the remarkable Keystone band.

Frank Green let contract to erect picture theater at Decatur.

Coke Horn, who has been running the Queen Theater at Waco for the past several months, has sold out to a local company. Following Horn's plans they will increase the capacity of the theater from 450 to 2,000 seats, making it the largest theater in Texas. Work on the new building will start immediately.

The Old Mill Theater, one of the biggest moving picture theaters in Texas, burned at Dallas. The building, valued at $80,000, was partially destroyed. Damages were estimated at about $30,000.

Herschel Stuart, well known in Dallas, has been appointed assistant manager of all the Husey theaters.

Albert Russell and Dave Reed, managers of the Metro Film Company, Dallas, have sold out to Leroy Bickle of Waco and Oklahoma City. Bickle was one of the former Paramount managers in Dallas.

The Palace Theater Company is the name of a new corporation organized at Marysville. The capital is placed at $5,000. They expect to build a theater here.

Plans and specifications for a modern opera house at Corsicanna have been completed by Architect H. O. Blanding and accepted by M. L. Levine.

Virginia

Architect Charles X. Howell is preparing plans for the new theater to be erected at Broad and Eighth streets, Richmond, for Jake and Otto Wells. The interior of the building will be modernly arranged and will have a seating capacity of 1,800.

A one-story addition is to be made to the Palace Theater on Church street, Norfolk. Wickham C. Taylor is the architect.

The Roanoke Theater building at Roanoke has been badly damaged by fire.

The Onyx Theater at Newport News, owned by W. R. Koch, was damaged by fire to the amount of $3,500.

West Virginia

A charter has been granted to the Liberty Theater Company of Wheeling. The capital is $50,000. Thomas Kokenes, James Velos Sam Kokenes and others are the incorporators.

Wisconsin

Zambreno & Dunn of Chicago have taken over the Paradise Theater on Second street near Grand avenue, Milwaukee.

C. M. Waterbury has leased the new Rex Theater at Chippewa Falls, which is now being remodeled from the Victor Theater.

The Loyal Theater of Odanah was practically destroyed by fire.

Jack Harrington, formerly manager of the Pastime Theater at Madison, has accepted a position at the Palace Theater at Oshkosh, to manage the business for Harry Chappell, the new owner.

J. P. Walter, Newson and William Craig have become the owners of the New Grand Theater at Waupaca.

The Orangeville Opera House at Monroe has again changed hands. W. G. Bryant has disposed of the building to a Mr. Gunter of Palmyra.

Harry Chappell, manager of the Varsity and Pastime Theaters at Madison, has acquired the Rex Theater at Oshkosh. He will continue to operate his Madison houses.

The Cosmos Theater at Poynette has been leased by Charles Thiessen.

The Gem and Atlas Theaters at Berlin have been closed.

Frank H. Ellsworth of Green Bay has sold his interests in the Vaudette picture theater in De Pere to Wm Van Dyke, who will again assume management.

Harry Chappell, manager of the Varsity and Pastime theaters at Madison, has acquired the Rex Theater at Oshkosh. He will continue to operate his Madison showhouses.

R. W. Smith has purchased the Gem Theater at Washburn and will open at once.

R. C. Krueger has purchased the Grand and Cosmos Theaters at Merrill. He intends to make improvements.

Chicago News

THE Reel Fellows Club continues to grow, as is evidenced by the new members taken in at the last meeting —on Friday, April 13. Remember *you* are invited to come to the attractive club room on the fifth floor of the College Building at any time, see the boys and get acquainted with the place. It is an enjoyable place to lunch, too.

Ned Holmes has gone to pave the way for the premiere of "Joan the Woman" at the English Opera House in Indianapolis, April 22. Mr. Holmes was recently engaged as general manager of booking and exhibition of the Lasky-Farrar-De Mille picture for Illinois and Indiana by Jones, Linick & Schaefer.

Jack Gardiner, well known on the speaking stage in New York, is having his first experience as a film actor, at the Essanay studio where he is playing opposite Marguerite Clayton in a five-reel drama, "The Night Workers," a newspaper story written by J. Bradley Smollen. At the finish of this picture, Mr. Gardiner will join the western Essanay Company.

G. S. Schlessinger, general manager of the Henry Brock productions in New York, has just sold to Aaron J. Jones for the Central Film Company of Chicago, the Illinois and Indiana rights to "Enlighten Thy Daughter." This picture will be shown first at the La Salle Theater where it opened last Sunday and will then be released through the usual channels under the direction of F. M. Brockell.

The Fox film "The Tiger Woman," featuring Theda Bara, has been granted a permit by Judge Cooper, who thus compels the censor board to allow the showing of the film to persons of all ages. When the film was first shown before the censor, seven members voted to give it a general permit and two the pink permit. Major Funkhouser overruled the seven. The Fox Film Corporation, under the leadership of Manager J. E. O'Toole, took the matter to court and won the decision.

Gustav C. Anders, operator at the Kenmore Theater at Wilsan avenue, is on his honeymoon with his newly wedded wife. He was married to Miss Sadie Rugg on March 27. They will reside at 5750 Kenmore avenue.

Frances Nelson spent several hours in the city last week and appeared one evening at Harry Miller's Boston Theater on Clark street.

Mr. and Mrs. Wm. Burkhardt have left Chicago for an extensive trip through the east. Mr. Burkhardt is owner of the Kenmore theater and also deputy commissioner of public works for the city of Chicago.

The La Salle Theater is to go under the control of Elliott Comstock & Gest of New York, and they will make it the home of musical comedy dramas. The arrangement was made through Jones, Linick & Schaefer. Anna Sinton Taft of Cincinnati owns the theater.

Manager Harry C. Miller, of the Boston, Rose and Alcazar theaters, has contracted for first-run Douglas Fairbanks pictures, following Michigan avenue. He has booked these for two weeks at $1,000 a week and will run them at the Rose theater on Madison street.

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, was in the city last week and attended the meeting of the local Exhibitors' League.

Indiana Theaters

Manager B. J. Vougt of the Columbia City Amusement Company, announces that in the near future there will be a 400-seat theater in Columbia City.

The Irwin Theater, a vaudeville and picture house at Goshen, burned with a loss of $30,000. The theater was an old structure and was owned by Judge Francis E. Baker, of the United States circuit court of appeals; his wife, May Irwin, and B. F. Deahle, of Goshen.

HE GREETS ALL CALLERS

E. Van Ronkel, assistant manager of the Chicago Bluebird office, believes in service of the efficient yet personal kind. Mr. Van Ronkel is his own "reception committee"—that is, he greets personally all callers at the Bluebird offices and puts himself at their service. This courteous treatment, backed up by the value of the Bluebird pictures, does much to bring business to the Bluebird offices. Pictures are screened at any time an exhibitor wishes to view them, in the Bluebird projection room, which is one of the largest and finest among the local exchanges. Mr. Van Ronkel is always ready to give any advance information about a Bluebird release, any advertising suggestions or other aid that an exhibitor may require. It is this personal attention, this readiness to be of service which the caller feels and appreciates.

E. Van Ronkel, assistant manager Chicago Bluebird office.

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A BUSINESS MAN'S FAVORITE

MANY are the film "fans" among New York business men whose tastes in the matter of film drama makes them as discriminating, as finicky, and as critical as women, and they have their favorites of the films just as frequently. One of these New Yorkers, a typical American business man, with an appetite for pictures, boasts as his idol and favorite the Vitagraph star, Harry T. Morey.

He tells why he likes Morey, giving reasons which no doubt fit the case of other Morey admirers, who have not

Harry Morey, "the business man's favorite."

stopped to analyze their preferences. This man's ideas about actors will be a guide to the exhibitor who has bait out for the busy business man.

"There isn't anything of the theatric about Harry Morey," he declares. "If there ever was, he has got rid of it most effectually.

"Women and children and girls of the giddy age no longer constitute the motion picture audiences. The hard-headed man of business and the working men are as fond of good movie shows as the women.

"The screen people act as they do in real life. We don't have to listen to the mouthings of the bad actor, nor the simperings of the lackadaisacal society snip. On the spoken stage, you get some of the rottenest specimens of declamation and the most unnatural inflections of speech imaginable. The picture saves us from all of that rot.

"Harry Morey is the one man who especially attracts me to the moving picture show. Whenever I see his name on the poster outside the theater, and I have the time, I go in to see the play. I am sure to see some interesting or thrilling episode enacted as it would be in real life, with no extra frills about it to detract from the genuineness of the scene.

"He is always there with the goods. He is a big, strong fellow with a manly face, and you realize that he is a real man, every inch of him, and just the right sort to do the things you see him do. There are others, I know, but Morey catches me every time.

"Everything that Morey does, he does well. The wonderful acting of Harry Morey in the role of Captain Waverlike is quite the best thing I have see that this very capable actor has done for the camera.

"Morey is a big man physically and mentally. I know how to judge men, even in pictures. There is nothing of the namby-pamby about him. They say he likes the outdoors; he rides horseback, swims, motors to keep himself in condition for his duties on the stage. You see, I know all about my favorite actor. I read all the stories about him, just as I go to see all his pictures."

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ATLANTIC COAST NOTES

Shirley Mason has received word from Johannesburg, in South Africa, of the marriage of her sister, **Edna Flugrath,** to **Harold Shaw,** well known here as an actor and photoplay director. Mr. Shaw has recently completed a twelve-reel spectacle for the London Films, Inc., with Miss Flugrath heading the cast. By way of a honeymoon, Shaw will take his bride to India to film another extra reel picture, followed by a third feature to be made in China. Mrs. Shaw hopes to return to America to see her sisters, Miss Mason and **Viola Dana,** in about three years if nothing interferes with her plans.

William D. Taylor is returning to his old love, the Morosco-Pallas studios, where **Frank Garbutt,** millionaire and business genius, and **Charles Eyton,** old time theatrical man and sportsman, hold sway.

"Big Bill' Blaisdell, well known in vaudeville, is making his screen debut via Balboa studio.

There are interesting coincidences in the similarity of names at the Balboa studios, for instance: **William Bertram** and **Bertram Bracken** (both directors); **Ruth Roland** and **Roland Bottomley** (both stars); **Harry Harvey** and **Harvey Leavitt** (director and construction chief, respectively). None of these people are related except by being members of the Balboa "family."

Robert Thornby, well known motion picture director, has been added to the staff of the Lasky studio.

They have let **Mae Murray** out of jail and she is expiating her past sins by becoming a nurse in her next Lasky-Paramount picture.

The past record of **Roy McRae,** technical director of the Western Vitagraph studio, consists of eight years' stock acting and co-assistant directing, three years at Universal City as assistant and technical director, and some time at the Vogue-Mutual studio.

When **William Duncan** took his Vitagraph company up to Mount Lowe to make exterior scenes for the "Hearts of Flame" serial, he was unable to take to the peak the big horses used at the studio and expected to use those already up there. Then he remembered that his own horse had white stockings on its hind legs and a tiny white star on its forehead, while his mountain steed wore stockings in front and a full black-face. However he remedied this with a pail of kalsomine by painting out its fore-heels, putting white stockings on its rear legs, and giving it a white face and flecked hide.

William Garwood, who plays opposite **Mabel Taliaferro** in the Metro-Rolfe production, "A Magdalene of the Hills," was formerly an actor-director with Thanhouser, Majestic and other companies, but has decided to concentrate his efforts on acting.

"The Feast of the Dreams," an early Indian rite, including a picturesque dance in which large numbers of people are used, is reproduced in the Metro-Yorke screen version of **Robert W. Chambers'** novel, "The Hidden Children," starring **Harold Lockwood** and **May Allison.**

When **Herbert Brenon** was cutting his Selznick-Picture, "The Eternal Sin," in a theater in Atlantic City one morning, a passerby dropped in and watched the story unfold. When the picture was finished he approached Mr. Brenon and said, "Here's the money, there was no one at the door. It is the best picture I have seen in this theater yet." Brenon took the dime.

William Calhoun, who plays the role of chief of detectives in "The Great Secret," the **Bushman-Bayne** Metro serial, is an inventor as well as an actor and has ten patented inventions to his credit. He is also an artist in oils and water colors and has exhibited in the art galleries of Chicago and San Francisco.

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By Dick Willis

Charles Ray: His appeal.
Anita Stewart: Her delightful freshness.
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Bessie Barriscale: Her naturalness.
Margarita Fischer: Her sparkling vivacity.
Charlie Chaplin: His seriousness. (Think this over.)
Mary Miles Minter: Her innocence.
Douglas Fairbanks: His spontaneity.

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Special Late Picture Reviews

"The Cure"

Mutual-Chaplin Comedy Released April 16. Reviewed by George W. Graves

ANOTHER two reels of joyous slap-stick, employing a number of old "gags" but a greater number of new ones fresh from the garden of foolish growths, "The Cure" is a worthy successor to "The Rink" and "Easy Street," not to mention the long line

Two more full measures of joyous slapstick.

of Chaplin's other laugh-getters. The picture commences quietly and politely but works up to a veritable whirlwind of laughter as the cure, not that intended by the officials at the health resort, lays its irresistible hold on the inmates of the institution. And a queer institution it is—the kind that only can be thought of in terms of the moving picture slap-stick. This particular abode of the infirm has within its four walls all of the comforts of home together with many health-resorting torments. There is everything from the salle de turkish bath to the marvelous fountain whose waters are supposed to cure drunkards.

The major part of the comedy centers around the troubles that follow an accidental introduction into this fountain of various intoxicants. The whole assemblage within the four healing walls become victims of the mysterious mixture, even our friend Charlie, who, thinking it is only water, makes the great sacrifice of drinking it "for her sake." Perhaps the most enjoyable comedy stunts transpire in the Turkish bath—the way that Charlie slips through the fingers, as it were, of the broad-chested rough-neck who is about to beat him into a pulp on the marble slab, brings down laughs from all corners of the house.

The revolving doors, the black-moustached and black-eye-browed giant with the gout, the circle of straight-laced prudes, the water tank stuff, and "the girl" are some of the elements entering into the action. Edna Purviance as the girl scintillates with her usual brightness and the support is good as usual.

That Charlie Chaplin has not forsaken acrobatics nor lost any of his former alertness is shown in detail by the film. The picture is up in every way to expectations, and it can be honestly predicted that "The Cure" is a sure cure for the blues.

"Birth"

Five-Reel Educational of Eugenic Film Co. Released State Rights. Reviewed by George W. Graves

"BIRTH," a remarkable educational picture now showing at the Eltinge Theater to audiences composed of adult women exclusively, is a film of high purpose and pure motives. Its mission is to teach mothers and near mothers the care of the young from the moment of birth to the age of six, how to avoid disastrous mistakes, and how to bring the infant successfully through the months of delicacy into robust, healthy childhood. The picture is not a drama; it has no story whatever. It is simply a series of carefully directed pictorial lessons leaving out nothing that the mother should know. Mothers and mothers-to-be who hope to preserve the instruction given would do well tc approach the film with pencil and paper. It is something which needs to be studied and heeded.

Apart from the scientific instruction, however, there is the entertaining side of the picture, which every lover of children will glory in. The film is alive with the big-eyed, happy faces of infants. In the nursery adjoining the New York institution where the whole picture was filmed are presented many interesting phases of the care of the young approaching the age of six, but these are not as interesting, nor are they as vital, as the elaborate pictures showing the proper and natural care of infants.

"Birth" is all of a conscientious and painstaking "presentation of sanctity and duties of motherhood." It is another demonstration of how educational pictures can accomplish what educational books cannot.

"The Butcher Boy"

Arbuckle-Paramount in Two Reels Released April 23. Reviewed by George W. Graves

FATTY ARBUCKLE'S first Paramount is a winner. It has even more laughs than the most sanguine hopes of the slap-stick "bug" had probably cherished. The scene is laid in a country meat shop and grocery store with plenty of steak and sausages on hand, flour bags (throwing size) nearby, high shelves built for ruthless demolition, and all the other things needful to put the place in a state of full preparedness. Mostly every object in sight figures in the foolish comedy "business," a large part of which is refreshingly novel even for this brand of comedy. A molasses barrel well to the front of the set figures largely in the proceedings, as the more suspicious ones will prophesy the moment they set their eyes on its innocent form. A very queer contrivance which gets the laughs is a coffee grinding outfit operated by the footpower of a dog running on a treadmill. Fatty's dog in a later scene shows that he can register expression as nicely as the rest of them, and perform the other duties of an actor.

After the grocery store is wrecked by the terrific battle transpiring therein (effects of bursting bombs being secured by small-size flour bags which whiz in all directions), the action moves to a boarding school, where we have Fatty dressed in girl's knee dresses. Ludicrous situation follows ludicrous situation in this productive setting and Fatty finally gets the girl he has been tirelessly pursuing.

After the star himself, Al St. John comes in for a round of applause. He doesn't keep any laughs from Fatty, but he makes plenty for himself. Among his accomplishments are some funny stunts on a bicycle. Josephine Stevens is a lucky find for the part of the girl, and "Buster" Keaton makes his first appearance in pictures a praiseworthy one. Without resorting for a moment to the vulgar, "The Butcher Boy" is a continuous round of laughs from start to finish. If the Arbuckle comedies keep up this pace some of the other slapstick makers will have to look to their laurels.

Fatty Arbuckle's first Paramount has more laughs than the most sanguine hopes of the slapstick "bug" had cherished.

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LEAH BAIRD, WITH IVAN FILM PRODUCTIONS

Vol. XVII *CHICAGO, MAY 5, 1917* *No. 18*

Goldwyn Pictures

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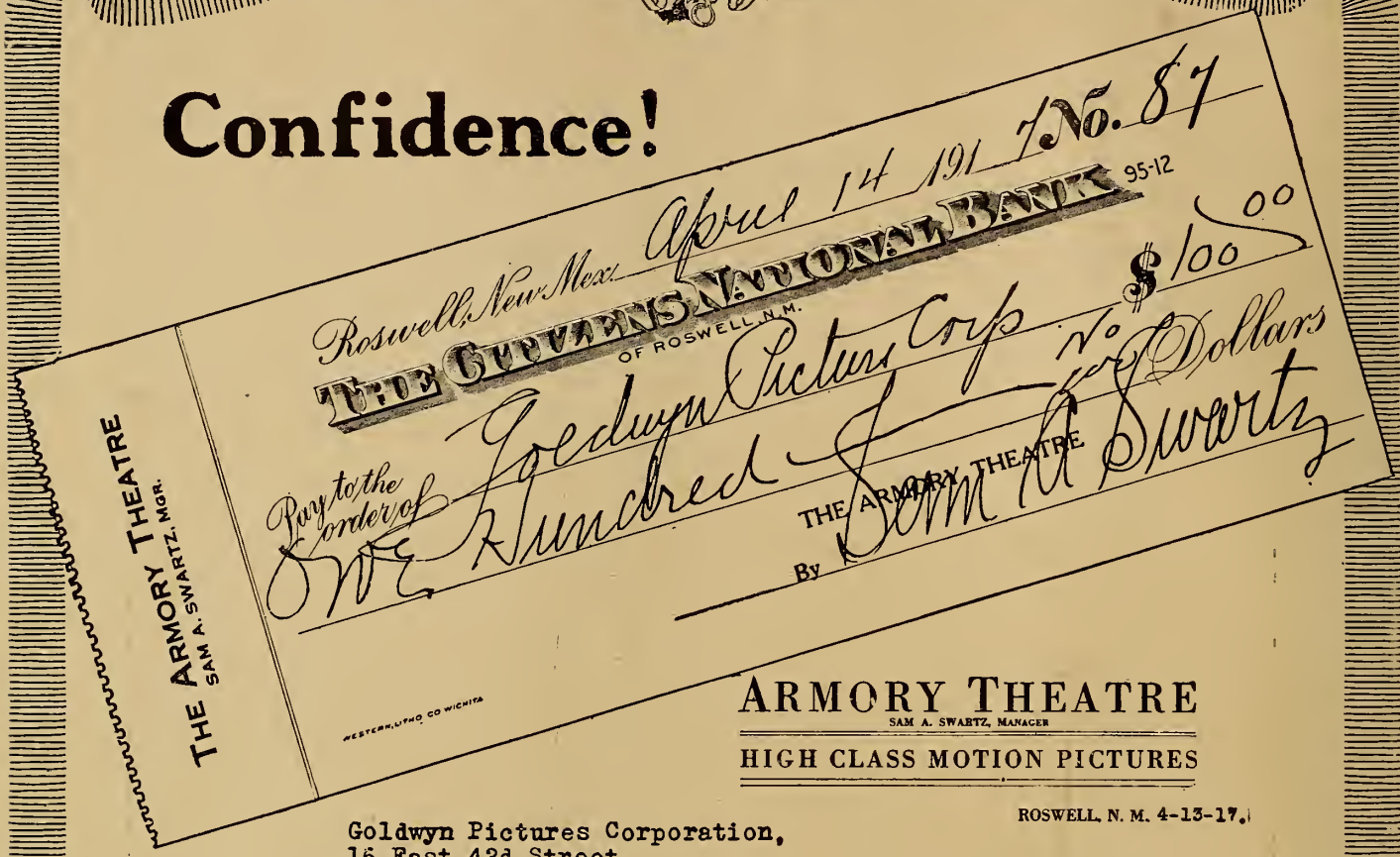
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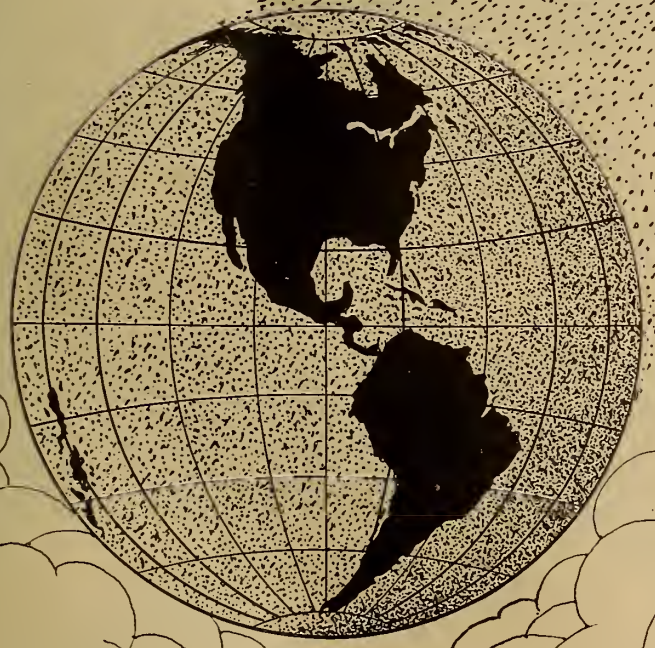

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Vol. XVII CHICAGO, MAY 5, 1917 No. 18

National Theater Tax Proposed

MOTION PICTURE INDUSTRY FIGHTING NEW YORK TAX MEASURE

SECRETARY McADOO has recommended a bill at Washington placing a tax of ten per cent on theatricals in general. This tax, while applying to the whole field of amusement, is especially important to the motion picture industry in the face of the present state levy being considered at Albany.

The tax is collectible through the stamp system and it will be required that to every theater ticket sold either for motion pictures or any other branch of the amusement field a ten per cent stamp must be affixed.

The measure has, as yet, only been recommended for the consideration of Congress and has not been introduced through the regular channels, but it is almost certain that it will meet with the opposition of theatrical managers throughout the country.

The attitude of the film trade has not yet crystallized into a definite expression of opinion. However, it has already been stated through the National Association, in regard to the Albany levy, that no fight will be made against any federal war revenue.

Fight Against New York Tax

Two hundred of the most prominent men in the motion picture business appeared in the New York State Senate Chamber on April 20, when the Senate Judiciary Committee heard arguments on the bill introduced by the Wheeler Joint Investigating Committee.

They attacked the bill as being unjust and discriminatory; as branding members of the film industry as "outlaws" and as one not alone of taxation but of regulation. They argued that it is unconstitutional, in that it would create an arbitrary authority to govern the destinies of the business, in contravention of the constitution of the state.

The film representatives claimed that instead of the taxation measure raising an annual revenue of between $125,000 and $175,000, as the Wheeler Committee asserted, it would impose a yearly levy of approximately $700,000 on the trade.

Film Men Show Statistics

The fight against the measure was opened by a statistician, who gave evidence that instead of taxing the industry only $125,000, as asserted, the proposed measure would mulct it of fully $700,000 annually, and that if other states were to follow the lead of New York it would mean a $5,000,000 annual tax and the collapse of the business. He also pointed out that this probably was the first time in history where any business was to be taxed on gross profits.

It was shown that, under the present bill, the commissioner could at his pleasure put any motion picture concern out of business by revoking its license. His agents could invade the studios of the producers at will. He would have the absolute power to decide what was not to be shown on the screen. And there would be no appeal from his decision.

Mr. Littleton and Attorney Gustavus A. Rogers, appearing for the Fox Film Company, charged that the proposed act was unconstitutional and would never hold in the courts. Mr. Littleton showed that the policy of establishing such an "oligarchy" over a legitimate business as is proposed in the bill presented by the joint legislative committee to investigate the motion picture business was abandoned by the state years ago.

Senator J. Henry Walters presided at the meeting.

Adolph Zukor told the committee that the producers were already taxed to the limit. He said that they were paying taxes to the federal, state and city governments and that it was about all the producers were able to stand.

Unheard of Regulation

Martin W. Littleton said:

Under this act, the commissioner would have the right to say who should do business and who not. I submit this would be something unheard of in the history of this state. Do we need to be told that you men will drop the plan?

This bill creating the new department would leave every one at the mercy of this commissioner and from his decision there would be no appeal. It would turn over to one man the sovereignty that belongs to the legislature. One man would be substituted for the state.

Peter Brady, representing the Allied Printing Trades, charged that an attempt was being made by this new plan devised by the joint committee to take the amusements of the poor away.

"Why don't you make the rich people pay?" he asked, "instead of making the workingman pay this tax, the moving picture houses are the workingman's theater and he will have to bear the tax in the long run."

William A. Brady, president of the National Association of the Motion Picture Industry, made a speech against the bill, declaring the motion picture industry would not fight any tax that might be imposed upon amusements in general.

"You are asking us the equivalent of 10 per cent on our gross profits," Brady said, "taxing us on productions regardless of our losses, yet you seem favorably inclined to accept a bill recently brought before you taxing the net profits of corporations only 3 per cent. If that is not indicative of discrimination, then what is it?"

Prominent Men Present

The following motion picture men were present at the hearing:

Henry Cole, Nathan Vinegrad, Sol Coleman, A. B. Samuel-

son; Consolidated Film Corporation, S. G. Sladdin; Crystal Film Company, Jos. A. Golden; *Dramatic Mirror,* Lynde Denig; E. L. S. Motion Picture Corporation, Dixon Boardman; Eastman Kodak Company, cinema department, Richard Brady; Eastman Film, J. E. Brulatour; Exhibitors' Trade Review, Louis F. Blumenthal, Merritt Crawford, T. O. Eltonhead, E. W. Bates; Famous Players-Lasky Corporation, Adolph Zukor, Arthur S. Friend, Emil Shaver, Hugh Ford, Eugene Zukor, John Flinn, Julian Solomon, Jr.; George Yosalen, Carl Pierce; Film Salesmen Association, I. Sarzen; Fox Film Corporation, Gustavus A. Rogers, Ewan Justice; Frohman Amusement Corporation, William L. Sherrill, Jack Sherrill, Jos. W. Farnham; Gaumont Company, F. S. Bradford, G. M. White, W. S. Jenny; Goldwyn Pictures Corporation, Edgar Selwyn, Margaret Mayo Selwyn, Gabriel Hess; D. W. Griffith Enterprises, J. J. McCarthy; Theodore Mitchell; General Film Company, H. H. Buxbaum; International Film Corporation, Edw. A. McManus; B. C. Alby, Joe F. Engel, Earl Gulick, C. F. Zittel; Kleine-Edison, W. E. Raynor; Local Allied Printing Trades Council, Walter Bush, Leon Deveze; Allied Printing Trades Council of New York State, Peter J. Brady and E. W. Edwards.

McClures Pictures, Incorporated, Chas. Hanson Towne; Metro Pictures Corporation, Richard A. Rowland, Jos. M. Engel, J. Robert Rublin, Arthur James, Walter E. Atkinson; Marcus Loew, Jos. M. Schenck; Motion Feature Films, Chas. Streimer, Max Cohn; *Motion Picture News,* E. Kendall Gilette, R. E. Welch; Motion Picture Operators' Union, E. T. Stewart, Harry Mackler, Geo. Edwards, Morris Rotjer; *Moving Picture World,* J. Wylie; Mutual Film Corporation, Herbert P. Luce; H. C. Miner Lithograph Company, Walter J. Moore; MOTOGRAPHY, Chas. Condon; National Association of Motion Picture Industry, Frederick S. Elliott, ex-secretary National Board of Review; W. D. McQuire, Jr., ex-secretary; New York Exhibitors' League, Samuel H. Trigger, S. Wolf, S. Olsen, Sydney Ascher, A. P. Tugwell; Paralta Plays, Incorporated, J. C. Meyers; Novelty Slide Company, Thos. G. Wiley; Nicholas Power Company, Edward Earle; Paramount Pictures Corporation, Hiram Abrams, Ben Shulberg, Jas. Steele, William Sherry, Chas. Moyer; Pathe Exchange, Incorporated, J. A. Berst, G. L. Chenier, Paul Brunet, G. Smith, Tarleton Winchester, A. S. Abeles, C. C. Johnson, A. Rosseau, L. E. Franconi, E. S. Johnson; Precision Machine Company, L. W. Atwater; Rialto Theater, Samuel L. Rothapfel; Strand Theater, S. Edel; Alfred Jones, Dr. J. Victor Wilson; Triangle Film Corporation, New York Motion Picture Corporation, Keystone Film Corporation, S. E. Aitken, A. Kessel, Jr., Chas. Kessel, J. N. Naulty, W. N. Seligsburg, S. Eckman; Triangle Distributing Corporation, R. W. France, Raymond Pawley, L. F. Guimmond, J. F. Paine, J. S. Sherman, C. W. Burrell, Ben Barber, J. W. Hanson, S. Eckman, Jr.; Thos. H. Ince Organization J. Parker Read; Vitagraph V. L. S. E., Walter W. Irwin, E. Lanning Masters, Leon J. Bamberger; Wyanoke Publishing Company, Harry N. Allen: Robert Warwick Film Company, Henry W. Pollock; Wal-Phone News Service, Chas. F. Allen, Walter Melcher; World Film Corporation, William A. Brady, Ricord Gradwell, Britton N. Busch, Phelix F. Feist, Leander Richardson, Geo. Schaefer, Nathan Vidaver, E. E. Bulwinkle, J. N. McNevin, E. J. Rosenthal; Universal Film Manufacturing Company, Carl Laemmle, P. A. Powers, R. S. Cochrane, Paul Gulick, Geo. Stevenson, Wm. S. Ramsyer, Nat Rothstein, Edward B. Mullen, Claude Macgowern, J. V. Warde, Henry Gainborg, S. B. Kramer, Jack Cohen, Walter K. Hill, Col. J. E. Brady; Individuals, Sidney S. Cohen, Jesse J. Goldberg and Alec T. Moore.

Defense of the Bill

Former Senator Harvey D. Hinman, special counsel to the Wheeler Investigating Committee, who aided in drafting the present measure, presented the arguments for the bills. He asserted that, notwithstanding the statements by men of the industry that they were not making money at this time, there were many firms which were becoming wealthy through their big profits. He quoted figures that were presented at the investigation in New York, but he did not endeavor to mention the firms whose books were sadly covered with deficits.

At the conclusion of his argument, Senator Hinman informed the Senate Judiciary Committee, of which J. Henry Walters of Syracuse, a Republican, is chairman, that there might be some provision in the measure which would stand revision. He added that if this measure is not acceptable, some bill should be drawn which would impose a tax on the industry.

CANDIDATE FOR PRESIDENCY

David G. Rodgers, Prominent Exhibitor of Minneapolis, Throws His Hat Into the Ring—Against Instruction of Delegates to Convention

"I am firmly against the Motion Picture Exhibitors' Corporation of the Northwest or any of the state branches that are affiliated with the Motion Picture Exhibitors' League of America instructing their delegates to the July Chicago Convention.

"This savors too much of old line politics.

"The men that introduce the old time tactics might think that they are building up a machine in a new manner, but believe me it is too much like the ward healing, gum shoe politics of long ago.

"The Motion Picture Exhibitors' League of America is a trade organization and should completely eradicate petty politics.

"Every state league should send its delegates uninstructed.

David G. Rodgers, of Minneapolis, candidate for the presidency of the M. P. E. L. of America, at Chicago Convention election.

"If they haven't confidence in the ability and integrity of their delegates they should not send any delegates."

These are the convictions of David G. Rodgers, chairman of the convention committee of the Motion Picture Exhibitors' Corporation of the Northwest.

Mr. Rodgers has been approached by many prominent exhibitors, not only in the northwest, but throughout the country, and pressure has been brought to bear upon him until he has finally decided to be a candidate for president of the Motion Picture Exhibitors' League of America at the Chicago convention in July.

A campaign committee was organized for Mr. Rodgers and to this committee will be added prominent exhibitors throughout the country from time to time. Thomas J. Hamlin, editor of *Amusements,* has been appointed chairman of the publicity committee for the David G. Rodgers' campaign.

Exhibitors that deplore petty politics or domineering, selfish tactics, have determined to center upon Mr. Rodgers as the ideal man for this important position, according to Mr. Hamlin.

Chicago Theaters Show Mutuals

One half of the Chicago downtown picture houses in the loop were showing Mutual Films on April 16. The list showed:

Alcazar, "The Cure," with Charlie Chaplin; Boston, "The Cure"; Orpheum, "The Cure," and "Environment," with Mary Miles Minter; Pastime, "The Railroad Raiders," with Helen Holmes; Rose, "The Cure"; Star, "The Cure"; Theatorium, "The Cure"; U. S. Music Hall, "Behind the Screen," Charlie Chaplin.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

The Dancer's Peril, with Alice Brady. (World)—"This picture is very good. The audience was well pleased and business was big. The star is becoming popular."—James Poro, Casino Theater, Astoria, L. I., New York.—*In middle class neighborhood.*

Her Greatest Love, with Theda Bara. (Fox)—"We ran this picture two days to good business. The picture is very good and the patrons were well pleased."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

The Waiting Soul, with Mme. Petrova. (Metro)—"A very good attraction. The star acts her part well. This feature should go over well in any house."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

The Waiting Soul, with Mme. Petrova. (Metro)—"Picture very good. Mme. Petrova is quite a favorite in this locality."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

The Moral Code, with Anna Q. Nilsson. (Art Dramas)—"A very good production. The patrons were well pleased with the star. Business was good."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

Max Wants a Divorce, with Max Linder. (Essanay-K. E. S. E.)—"Max does not seem to be half the box-office attraction Chaplin is. This picture was not as good as his first."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Broadway Jones, with George M. Cohan. (Artcraft)—"A fairly good picture, but it did not draw. Business poor."—E. W. Gould, Dixie Theater, Cartersville, Georgia.

The Promise, with Harold Lockwood and May Allison. (Metro)—"A good picture which brought good business."—E. W. Gould, Dixie Theater, Cartersville, Georgia.

The Cure, with Charlie Chaplin. (Mutual)—"Record-breaking business."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Cure, with Charlie Chaplin. (Mutual)—"Brought good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Cure, with Charlie Chaplin. (Mutual)—"Chaplin at his best. Two reels of clean comedy. S. R. O."—Walter B. Sadler, New Dearborn Theater.—*In middle class neighborhood.*

The Cure, with Charlie Chaplin. (Mutual)—"Charlie at his funniest. Brought big business."—E. Dlouhy, Vitagraph Theater.—*In middle class neighborhood.*

The Cure, with Charlie Chaplin. (Mutual)—"Played to big crowds all day. Did a wonderful business."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

A School for Husbands, with Fannie Ward. (Paramount)—"A very good subject for Fannie Ward. The public liked it and business was exceptionally good. The best Fannie Ward picture we have had."—M. J. Weil, Castle Theater.—*Downtown house.*

The Family Honor, with Robert Warwick. (World)—"A very good picture which was liked by our audiences."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Price She Paid, with Clara Kimball Young. (Selznick)—"This was well liked by our patrons and brought good business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Told at Twilight, with Baby Marie Osborne. (Pathe)—"A very good picture which pleased our patrons."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Her Good Name, with Jean Sothern. (Art Dramas)—"We ran this on a stormy night but it brought fair business. Photography is good."—E. L. Schoepski, Star Theater, Belvidere, Illinois.

The Gay Lord Waring, with Warren Kerrigan. (Bluebird)—"A picture with good photography and direction. Brought fair business."—E. L. Schoepski, Star Theater, Belvidere, Illinois.

The Secret of Eve, with Mme. Petrova. (Metro)—"The star was not liked in this play. As a whole the picture wasn't much. Business was fair."—James Poro, Casino Theater, Astoria, L. I., New York.—*In middle class neighborhood.*

The Dummy, with Jack Pickford. (Paramount)—"A good picture which brought very good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Desert Man, with William S. Hart. (Triangle)—"Exceptionally good even for a Hart picture. Business excellent."—S. Trinz, Covent Garden Theater. —*In high class neighborhood.*

Cheerful Givers, with Bessie Love. (Triangle)—"A very fine production. Brought good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Fortunes of Fifi, with Marguerite Clark. (Paramount)—"This does not stand up to the rest of Miss Clark's pictures and did not draw as well."—E. Trinz, West End Theater.—*In middle class neighborhood.*

What Does the Box Office Show?

Is the picture you are running in your theater today a money-maker? Pass the word on! Does the picture draw the crowds? Tell Mr. Exhibitor in the neighboring state. He may want to book the same feature. Tell him in Motography's *"What the Picture Did for Me" Department.*

Your box-office is the test of popularity. Which two pictures on your last week's program do you consider superior box-office attractions?

(GIVE TITLE, STAR AND PRODUCER. FOLLOW FORM OF COMMENTS APPEARING ON THIS PAGE. WRITE IN PENCIL.)

(1) Title.....Star .....

.....Released by.....Days of week run.....

Remarks .....

.....

.....

(2) Title.....Star (or stars).....

.....Released by.....Days of week.....

Remarks .....

.....

.....

Name of theater.....(Town and state).....

Address.....Sent in by.....

Name of manager or owner.....

Fill out the blank every week. Exhibitors want to know which pictures are money-makers in other theaters. Mail it to

MOTOGRAPHY, Monadnock Bldg., *CHICAGO*

Environment, with Mary Miles Minter. (Mutual)—"While I cannot say much for the picture itself, it brought good business."—E. Trinz, West End Theater. —*In middle class neighborhood.*

A Poor Little Rich Girl, with Mary Pickford. (Artcraft)—"A very good picture. Mary at her best. This pleased the patrons and brought very good business." —E. Dlouhy, Vitagraph Theater.—*In middle class neighborhood.*

A Poor Little Rich Girl, with Mary Pickford. (Artcraft)—"The very best thing Mary Pickford ever appeared in. Truly a wonderful offering. Ran two days to very good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Bottle Imp, with Sessue Hayakawa. (Lasky-Paramount)—"A very good production. This star is very popular in our neighborhood."—Walter B. Sadler, New Dearborn Theater.—*In middle class neighborhood.*

An Old Fashioned Young Man, with Robert Harron. (Triangle)—"This went over well with our audiences."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Sweet Kittie Bellairs, with Mae Murray. (Lasky-Paramount)—"A splendid costume play. The star is good. My patrons liked it."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

What Happened to Father, with Frank Daniels. (Vitagraph-V. L. S. E.)—"We recommend this play to any exhibitor wanting a five-reel comedy. It did good business for us."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

U. S. Defenders. (Mutual series)—"These subjects are quite popular at this time of patriotism."—George L. Madison, Kozy Theater.—*Downtown house.*

The Voice on the Wire. (Universal serial)—"Full of action and well liked by patrons."—George L. Madison, Kozy Theater.—*Downtown house.*

A Million Bid, with Anita Stewart. (Vitagraph-V. L. S. E.)—"A very good offering with a good star who has quite a following. Miss Stewart's work in this picture is all that could be expected. Drew a good audience and all were well pleased."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

The Bitter Truth, with Virginia Pearson. (Fox)—"A grand feature, as good as a de luxe special. Business was fair. The picture was well liked by my patrons." —J. T. Hatch, Wonderland Theater, Kaufman, Texas.

On Dangerous Ground, with Gail Kane. (World)—"A fair feature without a punch. Business fair. No comments from patrons."—J. T. Hatch, Wonderland Theater, Kaufman, Texas.

Wrath, with H. B. Warner. (McClure "Seven Deadly Sins" series)—"This star is excellent. This series has proved a great business getter with us."—D. L. Gilmore, Maynard Theater, Mitchell, South Dakota.

Her Right to Live, with Peggy Hyland and Antonio Moreno. (Vitagraph-V. L. S. E.)—"The story is poor but the excellent work of the stars overcomes that defect."—D. L. Gilmore, Maynard Theater, Mitchell, South Dakota.

Some Baby. (Sunshine one reel comedy released by American Standard)—"If subsequent releases of this company are as good as this first one, there will be no kicks. This comedy will stand with the best slapstick comedies made. Photography, acting and direction good."—George V. Booth, Bridgeport Theater.—*In middle class neighborhood.*

The Black Rider of Tasajara, with Marin Sais. (Part one of Kalem "American Girl" series)—"Sensational stuff. The beginning is good. Photography, direction and acting are up to the Kalem standard."—George V. Booth, Bridgeport Theater.—*In middle class neighborhood.*

The Blue Streak, with William Nigh. (Fox)—"This is a pretty good picture, but the star is not well enough known to draw."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Blue Streak, with William Nigh. (Fox)—"The star is a great character actor and a second 'Bill' Hart. The story is full of action. As a box-office attraction, it is only fair, but if William Nigh appears in a few more such pictures, I think he will become a favorite."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Blood Will Tell, with William Desmond and Enid Markey. (Triangle)—"A good title. The stars were well liked in this vehicle. Business good."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

A Tale of Two Cities, with William Farnum. (Fox)—"Acting, direction and sets very good. Average business. Our patrons do not seem to think this kind of a play is amusement, due to its historical costumes and ways."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Forget-Me-Not, with Kittie Gordon. (World)—"The star wears some smart gowns. The picture was well liked by the women but not by the men. Business good."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Secret Kingdom, with Charles Richmond and Arline Pretty. (Vitagraph serial)—"We are writing to express our great satisfaction with this serial. After running the first episode we were a bit doubtful, as we were afraid it would not be strong enough to carry its audience. After the third episode had passed, however, we were very glad we had booked it as we found it was making us probably more money than any other serial we have ever run, and this theater runs practically all of the serials. Any exhibitor desiring to get a money-making serial will make no mistake by booking it."—H. C. Park, Winter Theater, Akron, Ohio.

Kick In, with William Courtenay. (Pathe)—"A good story well acted and with good photography. Business good."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

The Law That Failed, with Alma Hanlon. (Art Dramas)—"Another unusual story in the program of unusual stories. Keeps the audience guessing as to the outcome and its ending is also unusual, though appropriate. It keeps them guessing to the last flash. Photography, direction and acting perfect."—George V. Booth, Bridgeport Theater.—*In middle class neighborhood.*

The Law That Failed, with Alma Hanlon. (Art Dramas)—"A good story spoiled by a poor ending. Photography good."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

Those Without Sin, with Blanche Sweet. (Paramount)—"A fair production."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

Kitty McKay, with Lillian Walker. (Vitagraph-V. L. S. E.)—"An excellent production. Business good."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

Hidden Children, with Harold Lockwood and May Allison. (Metro)—"The stars are good but the public does not want that kind of plays."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

Her Life and His, with Florence La Badie. (Thanhouser-Pathe)—"A good production with good drawing power. Acting good."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

The Girl of the Timberclaims, with Constance Talmadge. (Triangle)—"This star should attain popularity. Picture drew fairly well. Appealed to the enthusiasts of melodramatic films."—R. F. Woodhull, Baker Theater, Dover, N. J.—*Catering in high class manner to mixed patronage.*

The Crab, with Frank Keenan and Thelma Salter. (Triangle)—"An A-1 screen vehicle for Frank Keenan, who is very popular here. Met with the approval of our most discriminating patrons. Business satisfactory."—R. F. Woodhull, Baker Theater, Dover, N. J.—*Catering in high class manner to mixed patronage.*

Jim Bludso, with Wilfred Lucas. (Triangle)—"A most realistic production. Padding reduced to a minimum. One of the best of the Fine Arts subjects released at that time. A wholesome story that should please anywhere."—R. F. Woodhull, Baker Theater, Dover, N. J.—*Catering in high class manner to mixed patronage.*

Joan, the Woman, with Geraldine Farrar. (Cardinal)—"A wonderful production playing to disappointing business. General comments would lead you to believe that the public do not want stories or costume plays based upon foreign history. The star is so good and the picture so elaborate that those who do witness it are ashamed to knock but they do not self-appoint themselves boosters for the balance of the engagement."—R. D. Woodhull, Baker Theater, Dover, N. J.—*Catering in high class manner to mixed patronage.*

EXHIBITORS HOLD CONVENTION

Northwest Exhibitors Gather at Minneapolis for Grand Picture Ball—Attended by Stars from Several Prominent Studios

There will be a three-day convention of the Motion Picture Exhibitors' Corporation of the Northwest, in Minneapolis, Minnesota, beginning May 1. Conventions will also be held in Des Moines, Iowa, April 27 and 28 and in Fargo April 29-30.

The three-day convention in Minneapolis is scheduled for Tuesday, Wednesday and Thursday and there will be two business sessions a day at the West Hotel and three strenuous nights of entertainment, which is reported to be free. A Broadway cabaret, a big banquet, and a grand ball with motion picture stars in attendance will be features of the occasion.

Rose Tapley, the popular Vitagraph star, has already wired Manager Howard that she will be in Minneapolis for the three days, and George Spoor has announced that he will transport some Essanay stars to Minneapolis for the Grand Picture Ball.

At least one hundred and fifty North Dakota exhibitors are expected at the Fargo meeting, which precedes the Minneapolis Northwest Convention Sunday and Monday. President Hartman of Mandan and Secretary Burch of Valley City expect a very successful meeting.

The officers and committees of the Minneapolis convention will occupy quarters at the West Hotel before the convention, to make the preliminary arangements of the convention schedule.

There are two hundred and fifty theaters in good standing represented in the Motion Picture Exhibitors' Corporation of the Northwest. In the twin cities the fifty personal members represent eighty theaters out of the one hundred and twenty theaters in Mineapolis and St. Paul. The actual personal membership in the Northwest corporation is one hundred and forty-one, although two hundred and fifty theaters are represented throughout the six states. One member owns eight theaters.

Outside the Twin cities the membership runs as follows: Fifty-one members from Minnesota, each representing from one to three theaters. Eleven personal members in Wisconsin, each representing from one to three theaters. Eleven members in South Dakota; nine members in North Dakota; three members in Iowa; one personal member in Upper Michigan and one personal member in Montana. This is actually a deplorable state of affairs and demonstrates that there is strength in localizing. In other words, the various states represented in the Northwest corporation should organize separate state leagues and develop them thoroughly. These state leagues could then affiliate direct with the Motion Picture Exhibitors' League of America. There should be an attendance of at least one thousand exhibitors in Minneapolis next May 1-2-3, from the six states, prepared to organize strong state leagues.

David G. Rodgers, chairman of the 1917 convention, predicts that "the convention at Minneapolis will be the most successful ever held and that there will be more exhibitors present than were here during the last three conventions combined."

Fred Herrington, national organizer of the Motion Picture Exhibitors' League of America, will be there as will also President Lee Ochs.

Big Film Shipment

What is said to be the largest shipment of finished film that has ever been sent from a manufacturing plant was forwarded to New York last week from Universal City. The shipment consisted of sixty-seven reels of a variety of photoplays from one-part comedies and dramas up to five-part dramas and comedy-dramas.

Universal is filming "A Soldier of the Legion," a feature production with Irene Hunt.

Screenshine

By Mel

SWEET DREAMS

THE following P. A. story gets the prize this month:

"William N. Selig has granted the use of a large plot of ground in the rear of the Selig studios, Chicago, to the Selig actors and actresses. The players recently decided to till the soil, grow potatoes and to sell the crop for the benefit of the American Red Cross fund. The stars report early in the morning and both men and women can be seen armed with spades, hoes, and garden rakes, cultivating the ground preparatory to planting seed potatoes. The news of the action of the Selig Stock Company in Chicago has spread to the Pacific Coast studios. Mr. Selig has granted permission to his Los Angeles stars to raise potatoes if they so desire. Next week Tom Santschi, Bessie Eyton, Vivian Reed, Eugenie Besserer and other stars propose to start raising 'garden truck.'"

As we remarked in the patch of persiflage before, one of the best things the Chicago Pathe office ever did was to get a Bunn on.

The Pathe market place in the Mallers building has given way to extensive Pathe parlors in the Consumers' building, and everybody is glad to see business booming.

Erin go prosit!

Hal Cooley tells a good story of the time when he first went into pictures. He was appearing in khaki costume and was full of dignity and nerves. His cup of joy brimmed over when he overheard an old lady remark to a friend, "Oh, dear, Madeline, do look at that boy scout! Isn't he the cutest thing!"

May Irwin is one of the few stars of the speaking stage who declines to be lured away by the movies, unless—but let May tell it.

"Movies?" she repeated after an interviewer, "I did one movie and it was so fierce I swore never again to face the camera. You know I idealize art. You know how sacred to me are the traditions—every single tradition of the glorious footlights and the sanctified realm of the theater, and you ask when I'm going to desert these ideals for the camera. You ask me when I am going to leave behind me the memories, the recollections, the hallowed walks of the legitimate, that I have slaved for, the legitimate which saw me wax fat in purse and waistline. You ask me when I am going to leave this and pose before a tintype box?"

"Yes, yes," he said breathlessly. "When, when?"

"When, when?" she repeated. "When somebody offers me enough money."

DOG GONE YOU BILL!

Below are a couple of the stanzas of a paprika poem received a few days ago by Bill Hart. They say the author is a perfect lady but we don't believe it. She's a perfect woman—

"I like you when you bite your words in two.
I like the way you wear a cartridge belt;
And when you bring an automat to view
There's daylight going through some devil's pelt.

"You're just delicious when you swear and drink,
And scowl into your liquor, or look sad;
Or roll the mean white of your eyes,
And think, and swear *"carrambo!"* and look hellish mad."

1917 Exposition to Outdo All Others

MANAGEMENT APPEALS TO EXHIBITORS—DELEGATES ELECTED

EVERY year the story goes out that the annual exposition and convention of the Motion Picture Exhibitors' League of America will be larger than any that has been held before. That story has always been true, because the conventions have grown steadily and rapidly.

And it is true to a greater extent this year than ever, that this year's exposition will far outdo any other in the history of the industry.

As practically everybody knows, the 1917 show will be held in Chicago, July 14 to 22, inclusive. Ludwig Schindler is the exposition director and he with his committees have started the machinery going at a swift pace to make the coming show something that will surprise the whole industry, even those who are familiar with the successes of the expositions held in the past.

Every live exhibitor in the United States, if he can possibly be present, will come to the Chicago show and will take away a thousand benefits which will more than make up for the time and money he spent. The same is true of those connected with every other branch of the industry.

Organization a Necessity

Many important changes in the industry were taken up at the last convention, and progressive steps in all the branches have been the outcome of its action. Now, if ever, the industry must have organization. It is confronted on all sides by evils in the form of unjust taxation, censorship, and many others too numerous to mention and in order to meet and defeat these evils the action must be taken by one big, strong unit which will include each state in this union. The League in New York, Indiana, Illinois and Pennsylvania has strength, likewise in other states, but what the managers wish to have at the coming convention is a representation from every state from Maine to California. The directors of the big show say to the exhibitor:

"If you are an exhibitor in a state that is not a member of the National League, it will be well worth your while to attend the coming convention. We want to meet you. We want to know what you are up against in your home state and town, and what is more we want to help you. You may say that you have gotten along all these years without a league.

"The United States has also gotten along with a very small army and an inadequate navy, but now in time of danger we all agree that the $7,000,000,000 would never have been voted—the 10% or 15% tax on your receipts would never have been though of if we were in a state of preparedness that would make any foreign power think twice before they tramped on Uncle Sam's toes. *Organization means Preparedness* and should be the watchword of every exhibitor."

Exposition and Convention Together

The manufacturers are very much pleased to know that the exposition and convention are to be held in the same building. It means that the exhibitors will be able to attend the exposition, meet the manufacturers and still attend to their convention duties.

Ludwig Schindler is in New York and working hard on the exposition. His reports are very encouraging and the manufacturers are anxious to secure choice locations for the coming show.

Stars to Be Present

The stars are also very anxious to learn all the details of the coming exposition and are hoping to arrange their business plans so that they may be in Chicago during July.

Clara Kimball Young, Norma Talmadge and Robert Warwick are sure to attend as the Selznick-Pictures Corporation is planning on an elaborate exhibit, and Mr. Selznick has promised to have all his stars present.

Delegates to Convention

The M. P. E. L. of Illinois has appointed the following list of delegates to the National Convention and alternatives:

Joseph Hopp, Chicago, chairman; William E. Heaney, Alfred Hamburger, William J. Sweeney and Peter J. Schaefer, Chicago; G. M. Lutterell, Jacksonville; W. W. Watts, Springfield; Dee Robinson, Peoria; Edward Kunz, Springfield; C. J. Law, Pana; F. H. Franke, Chicago.

CHICAGO DELEGATES

Robert H. Levy, I. Berkson, John Haag, Paul Sittner, John Frundt, George D. Hopkinson, M. S. Ludick, Fred W. Hartman, Louis Zahler, Sid Faller.

ALTERNATIVES

Abe Balaban, Chicago; Mrs. M. McFadden, Chicago; Joseph Trinz, Chicago; Julius Alcock, Chicago; Fred W. Schaefer, Chicago; W. Bradley, Ottawa; William Sauvage, Alton; A. Siegfried, Decatur; Harold Johnson, Jacksonville; Max Schwartz, Chicago; Sidney Smith, Chicago; John Bobeng, Chicago; N. S. Johnson, Chicago; Harry C. Miller, Chicago; Charles Stewart, Chicago; D. L. Schwartz, Chicago; M. M. Ruben, Joliet; Walter Johnson, Chicago; Sid Selig, Chicago; W. E. Burford, Aurora.

Remember, you should be there, too. Lay your plans now to be in the big bandwagon in Chicago, July 14 to 22.

Theater Gains Recruits

Thirty recruits enlisted in the navy at the New Theater, Baltimore, during the week of April 8, while "Womanhood, the Glory of the Nation," Greater Vitagraph's preparedness picture was having its first seven day run of a two weeks' booking.

Army and navy officers spoke at every performance during the week, addressing their appeals chiefly to the women in the audience, asking the women to do nothing that would prevent their male relatives and friends from enlisting. In answer to this form of appeal one woman appeared on the stage and announced that she had made her two sons enlist and that she was sorry she had no more sons to give to her country. The other woman said she had enlisted her only son.

One young woman who witnessed the opening performance volunteered her services as an impromptu recruiting officer and in the six following days had persuaded three young men to enlist.

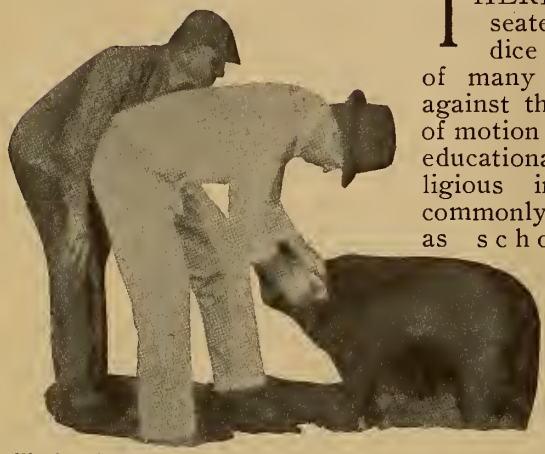
The gross business done at the New Theater during the week of April 9 is said to have been the largest ever done in a picture house in Baltimore.

The Nestor Company at Universal City is filming "The Dark Deed" in one act, featuring Eddie Lyons and Lee Moran, with Edith Roberts as ingenue.

School Pictures and Theater Pictures

BY C. A. REHM

Secretary Atlas Educational Film Company.



Would Miss Hog's vaccination scene thrill your audiences?

THERE is a deep-seated prejudice on the part of many exhibitors against the showing of motion pictures in educational and religious institutions, commonly spoken of as schools and churches. The exhibitor who fights against this movement is fighting his own best interest, and if he would co-operate instead of opposing, not only he, but the motion picture business would be benefited.

If the average exhibitor had an accurate conception of how many people there are who really have never seen a motion picture, and could not be reached through any other method but the school or church, he would boost the proposition just as hard as he is fighting it now.

Would Your Patrons Enjoy Hog Post Mortem?

A thrilling drama with a hog playing the leading role and the subsequent sacrifice for science, the post-mortem, etc., for the punch, wouldn't be much of a head-liner for any theater. Still as long as hogs are raised, the farmer needs to receive instruction as to the proper and improper methods of combating cholera, and what better method can be used than by means of motion pictures in rural schools?

Does the use of such kind of pictures stimulate or hurt the theater business? Analyze carefully and there is but one answer. The main trouble is that real educational pictures are actually scarce, and while most educators concede the great value of the motion picture for educational purposes, they are not able to get the kind of a program they really want, hence they pick out an assorted program and run an entertainment, so to speak.

Eighty-seven per cent of our impressions we get through the eye, visual instruction is being adopted wherever possible, and for the very fact that pictures are such a power in the educational field, nothing can keep them out of the school. Then, again, if a church runs one or two pictures on Sundays, surely no one can say that this is going to satisfy the taste for moving pictures. On the contrary it will help to make "fans" out of people who have heretofore been so prejudiced that they wouldn't be seen in a picture theater.

The manufacture of animal serum is a typical subject for a real educational film.

Educational Reels Should be Distinct

C. A. Rehm, secretary Atlas Educational Film Company.

A great many good scenic pictures or animal studies are connected up with comedies or something just as far away and these split reels, of course, are about the best the school can get, and in most instances if plenty of educational subjects were to be had, the school would not endeavor to enter the entertainment field.

It seems therefore, that if the producer would keep this in mind and keep the educational reels strictly separate, and if the exhibitor would co-operate with the schools in helping them get educational films, the exhibitor would soon reap his reward in increased patronage. When the time comes that the school or church *can* and *will* stick pretty close to educational and religious pictures, the business on the whole will see a tremendous increase.

Typical Educational Subjects

Here are the subjects of some educational films that are really educational, and could not possibly be confused with any idea of general entertainment: Scientific hog raising, showing the control and prevention of diseases of the hog; corn, its germination, cultivation and growth; the same of wheat and other grains; how onions grow; bee culture; poultry culture; the dairy industry; animal husbandry, showing the results of scientific breeding, studies of diseases, etc. These are some of the educational films produced or to be produced by the Atlas Company, and are typical of what really educational subjects are. These, of course, would never interfere with business at a theater.

Films Hit by War Censorship

PACIFIST AND UNPATRIOTIC FILMS CENSORED

WAR censorship of films has already started in Pennsylvania, and the first picture to be barred is the million dollar Ince production, "Civilization." The federal authorities are said to have objected to the showing of the film, on the ground that by means of its graphic illustration of the horrors of war, it is detrimental to recruiting. The federal authorities are reported to have said that it terrified men who might otherwise become soldiers and sailors in the present war with Germany.

The censorial group at Washington is said to be placing the ban on a number of other pictures which have cost millions of dollars in the aggregate. The understanding is that they are telling the various state boards of public safety, moderatists and pacifists which pictures to bar, and the list which has been given the Pennsylvania board of censors and those of other states includes "War Brides," "The Battle Cry of Peace" and "Patria," in which Mrs. Vernon Castle is the star.

"Womanhood" Used to Recruit

The Greater Vitagraph Feature, "Womanhood, the Glory of the Nation," has not been barred from showing in Pennsylvania or in any other state. On the contrary, this picture is being used by the officials of the army and navy as a means of gaining recruits in many localities. "Womanhood" is an actual portrayal of what would probably happen along the entire "Atlantic Seaboard" should the United States be attacked, and for that reason it is much easier to persuade men who have seen it to enlist than to talk with those who have no conception of what war might really mean to the United States.

Commodore J. Stuart Blackton, of Vitagraph, said: "The film was planned in co-operation with the military authorities of the country months ago in order to bring the unprepared state of the country before the people in a forcible manner. The fact that the military authorities of the United States have offered to station recruiting officers at theaters during the performances of 'Womanhood' proves beyond all doubt that they know 'Womanhood' is an argument for preparedness and increased enlistments. For this reason it is certain that military authorities will do nothing to prevent the showing of this film."

Walter W. Irwin, general manager of the Greater Vitagraph-V. L. S. E., said: "'Womanhood, the Glory of the Nation,' is far from being included within the ban evidently placed by the national government upon certain pictures which, in the government's estimation, would hinder rather than promote recruiting.

"'Womanhood' has the endorsement of every patriotic organization in the country. The National Security League, the Navy League, the Daughters of the American Revolution, and all of the other patriotic organizations of like character are receiving the duplicate record of each booking.

"No man in this country seemed to realize so thoroughly our danger after the termination of the great European war if we were not prepared, as Commodore Blackton, and more than a year ago he began to work upon, 'Womanhood, the Glory of the Nation,' with the sole view of arousing the American public to the necessity of preparedness.

"The exhibition of this picture means not only the showing of a splendid film, but it is also a national duty, and is so recognized by the government."

Discloses Submarine Horrors

It is not quite clear why "Civilization" should have been selected as the first film to be barred in the campaign against war pictures. "Civilization," more than any other film treating upon the world war, discloses the horror and inhumanity of the ruthless German submarine attacks upon passenger ships. The film, although produced before the war began, shows the reasons why we are at war with Germany. Even though it is done in a dramatic and romantic manner, it reveals the cruelty of the U-boat attacks and makes clear the reasons why President Wilson and congress entered into war with Germany.

The Ince Corporation, producers of "Civilization," profess ignorance as to the reasons why the film would hinder recruiting. Indeed, the producers feel that it shows very strongly the need of immediate enlistment in the army and navy on the part of all able bodied men.

J. Parker Read, Jr., of the Ince Corporation, said: "We do not wholly understand the scattered objections to 'Civilization.' At least it is the most complete and final motion picture argument against submarine attacks on unarmed ships that has yet been screened."

The purchasers of state rights to "Civilization" have invested over a million dollars in addition to the original $1,000,000 or more which the picture cost.

Pennsylvania Censors Active

Pennsylvania, prompted by the Federal Board of Censorship, has started to stop the showing of many honest and sincerely conceived feature films. There is no sure way to estimate the amount of money which has been invested in state rights for such films as "Patria," "War Brides," "Womanhood," or "The Battle Cry of Peace." They are all capital attractions, and all are designed to treat the war in a dramatic manner, but still to inspire patriotism. However, if the federal censors decide that they will discourage recruiting they will be stopped without question, regardless of the amount of capital involved. In times of war it is criminal to argue for pacifism, according to the government, but just the same it appears that a small group of precisionists at Washington, influencing the public safety departments of various states, is able to prevent the showing of many valuable and educational films. Not only to prevent the showing, but also to negative their value.

Some time ago, in anticipation of the severance of relations with Germany, and the probable declaration of war that would result, the Ince people began to reconstruct "Civilization" with the idea of revealing clearly the world objection to Prussianism and the coming of universal democracy. New pictures were made at Fort Lee and adjacent locations in order to demonstrate still further the purposeful patriotism of the work. The spirit of the picture might be called "Fighting for Peace," for that is exactly what the Allies are doing, and the film undertakes to show why. In its new significance the film loses nothing of its original force, beauty and tremendous appeal, but in

addition it is to be made the most intensely patriotic picture of the year.

Ridicule of War Considered Unlawful

The government has advised every board of censorship, and every state board of public safety in the United States that motion pictures which discourage patriotism, or which make enlistment in the army or navy objectionable or ridiculous, must be suppressed. Such propaganda as "I didn't raise my boy to be a soldier," and all of the pictorial material which ridicules warfare, derides and minimizes citizen duty, lampoons war itself, exaggerates the hardships of campaign or promotes the preaching of "peace at any price," will be debarred from showing on the screen by federal, state and local rulings.

Still, nobody knows why "Civilization," the most illustrative and convincing film argument against submarine activities, should have been made the target of state censorship, even in Pennsylvania. The basic motive of the picture is the fundamental reason for our present war with Germany, the unlawful and unprecedented outlawry of the submarine warfare.

Motion picture producers are puzzled by this act of censorship for every producer is undertaking to film something patriotic, and "Civilization" is, above all, patriotic. It is very difficult for a producer to understand just what is considered suitable and patriotic material, for every one who is trying to manufacture moving pictures today desires to help the United States in every possible way to obtain recruits. And every producer believes that it is not only necessary, but is desirous of finding out the sort of film which is most approved of by recruiting officers, and which will still present dramatic and pictorial possibilities. It is not sufficient to merely make a picture which says "Join the Army," and shows the news features of the present crisis, but the drama, which stimulates the emotions and arouses firm conviction on the part of a possible recruit will be produced soon. "Civilization" shows the very reasons for the war, and should make every American citizen determine to do his part.

Pittsburg Police Arrest Exhibitor

"The Battle Cry of Peace" has been barred from the screen by the police of Pittsburg. Theodore Cosman, the proprietor of a Pennsylvania avenue picture theater, was arrested and held for court on a charge of high misdemeanor by Alderman Sullivan a few days ago.

He was arrested by the police after a disturbance which nearly became a riot, when he was distributing handbills which advertised "The Battle Cry of Peace," which he was exhibiting at his theater. The police claimed that the handbills were being distributed for the purpose of preventing enlistments.

Foreign Born Join in Attack

Cosman was really in serious danger from the mob when he was arrested. Foreign born and Americans alike were joining in an attack upon him for passing out the handbills. Just whether the bills actually contained any material which protested against enlistments or hindered the recruiting agencies is not known. According to Cosman the bills were merely advertisements of the film and contained no pacifist propaganda whatever and were not intended to cause any unpatriotic sentiment. On the contrary, he said that at each exhibition of the film he had displayed a slide bearing a facsimile of the American flag and had instructed his orchestra to play the national airs. There is nothing whatever unpatriotic about "The Battle Cry of Peace," for it is a strong sermon on the need of universal and patriotic service on the part of every American. Cosman is the second prominent Pittsburg man held for high misdemeanor in Pittsburg since the outbreak of the war. The Reverend W. A. Prosser was the first.

TWO ST. LOUIS MEETINGS

Managers' and Exhibitors' Association of St. Louis Volunteers to Contribute to the Needs of the American Government in This Crisis

The Theater Managers' and Motion Picture Exhibitors' Association of St. Louis had fifty-one active members and all officers present at the last meeting. President Joe Mogler held the chair. There being no objections the minutes of the last meeting were approved as read.

A special meeting of the Association was called to consider the action of the musicians in raising the scale of their wages 10%. The chairman recommends that in accordance with the resolution adopted unanimously on April 14, 1917, the Association cannot do otherwise but sever all relations with the Musicians' Mutual Benefit Association, if they attempt to raise the present scale of wages.

The chair was authorized to appoint a special committee to take charge of the dispute with the musicians, make the necessary arrangements for the execution of the bonds and to have full authority to appoint a competent attorney to represent the Association in this matter.

The Association moved to express in writing to Mr. Barney Rosenthal, manager of the Universal Film Company, the Association's sympathy and condolence in his sorrow and bereavement by the loss of his mother.

At a meeting held April 13, 1917, all officers were present. C. B. Moore, of the Plymouth Theater, was elected to membership and the federal tax on theaters was discussed. The chairman of the organization committee stated that the committee unanimously recommends that the Association join the Motion Picture Exhibitors' League of America.

At this meeting the Association passed a resolution that the Association is willing to do its share and contribute to the needs of the Federal Government in this crisis, that a taxation on a certain amount of tickets is impractical and expensive and if any further taxation is decided upon, the Association favors a small increase of the present existing federal war tax.

A motion was carried instructing the secretary to express to Edward Dustin that the Association would be pleased to see him back as manager of the Pathe, and if Mr. Dustin considers this position desirable the Association will be pleased to do anything that he might think advisable to help this appointment.

The following telegram was received from Mr. Ochs: "Triangle abolished deposit system, circulate good news, see trade review." The Triangle is the first one to see the injustice of the deposit system, and we have no doubt that it will not be long until other exchanges fall in line.

Director Reynolds and his Universal company have commenced a five-act picture, "Back to the Primitive."

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Theaters Offered as Recruiting Stations

THE army, the navy, home-defense emergency aid, Red Cross and other organizations of patriotic men and women of Philadelphia are in need of recruits for the many units of service that they represent, all of which will be active in case of war with Germany, and strenuous efforts are being made to fill all ranks of the active fighting line and those who will be for home defense in hospitals and engaged in other duties for the nation and for humanity.

One great handicap the officials have encountered in this work has been the lack of proper places where stations for recruiting for all branches of the service may be established during the busy hours of the morning particularly. To overcome this obstacle in a great measure, Stanley V. Mastbaum, managing director of the Stanley Company, considering it a part of his duty to the city and nation in this crisis, has offered use of everyone of the houses that the Stanley Company directs for the purpose of securing recruits during the early hours of the morning; in fact up to the period when the doors open for the performances. Mr. Mastbaum in speaking about this matter said:

From the early hours of the morning until shortly before noon, there are thousands of people passing most of the theaters that the Stanley Company directs and during that period of time I believe that many men and women can be persuaded to enroll in this conflict if recruiting is done at once. Army and navy men, representatives of the home defense, force of Red Cross or any similar organizations, are welcome to use any one of these theaters during the hours that I have suggested and our employes will be instructed to render all the aid that they can to such recruiting parties. All that will be necessary for the officers in charge of this work to do will be to get in touch with me at my office in the Palace Theater building, where the main offices of the Stanley Company are located and the theaters they desire will be placed at their disposal immediately.

It is stated that officers of the army and navy and their officials, who are working hard to have this city fully prepared in case of any emergency, will accept Mr. Mastbaum's generous offer and many new recruiting stations will be established all over the city. The list of theaters which are included in Mr. Mastbaum's offer are as follows: Stanley, Arcadia, Palace, Alhambra, Great Northern, Rialto, Regent.

People's Theater in Montana

The Montana Amusement Company, of which Frank T. Bailey is the president, has opened the People's Theater at Butte. Tom F. McDonald, who has been manager of the American Theater in Butte, is in charge of the house. Two acts of vaudeville will be shown along with Paramount and Greater Vitagraph productions. The theater seats twelve hundred, and has a ladies' lounge furnished in exquisite style. A prize Persian cat and a gold fish in the lounge make it unique. There are large dressing rooms for the performers, shower baths, and other up-to-date features. Lady ushers are employed. Seven thousand were present at the opening performances. Mayor C. H. Lane was introduced and made the dedication speech. Change given out for the first week was in new money, direct from the mint at San Francisco. Twenty young ladies called up everyone in the telephone directory, in order to advertise the opening date. Flowers given to each lady in attendance the first day made for success.

"The Rialto," on the corner of Main and Park streets, 100 feet east of the People's, seating capacity 1200, will open soon.

New New York Theater to House 3,012

Plans have been filed yesterday for B. S. Moss' new million dollar theater at 181st street and Broadway, New York. Excavating and leveling is now in progress and construction of the building proper will be under way in six or eight weeks.

The new Moss Theater, which will be located on Broadway and 181st street, New York. It is to cost nearly one million dollars.

The theater, which will be devoted to high class entertainment, the same as the other theaters under Mr. Moss' control, will be opened about Thanksgiving Day, 1917, and will be named after a United States President, as in the case of Moss' Jefferson and Hamilton Theaters. The name has not yet been determined upon but conjecture favors the Wilson Theater. The theater will be two stories high, taking in 150 feet on Broadway, 200 feet on 181st street, 170 feet on Bennett avenue, and 201 feet on the north, an area of thirteen city lots. Two large and spacious entrances, with Italian marble, will open on Broadway and another on 181st street. The capacity will be 3,012.

The interior of the house will be in French Renaissance, with the coloring in old rose, French grey, ivory and gold. Furnishings of suppressed and tasteful splendor will be in evidence throughout, and every comfort of modern ingenuity will make itself felt. The

exterior will be white tile beautifully ornamented. The seats will be large and comfortable, and arrangements for the rest rooms and other comforts have been amply provided for and will be furnished and decorated in keeping with the interior of the house.

Particular attention has been paid to the heating and ventilation of the theater and a scheme has been devised whereby the atmosphere will be changed every two minutes, a volume of fresh air being pumped into the auditorium equal to the number of cubic feet of air contained in the theater.

Exits are particularly provided to dismiss a capacity audience in two minutes. Owing to the large space covered by the building the last row of seats will not be further away from the stage than the center row of the ordinary sized house. A cooling plant of the latest and most improved type will be installed, making it possible to maintain an agreeable atmosphere under all weather conditions.

There has been a great demand for store space, but Mr. Moss has decided to get the building underway before any leases are finally consummated, as it is his determination to have nothing but a select class of tenants in the stores and portions of the Broadway building.

Not alone have the patrons comforts been provided for, but the artists "back stage" will have dressing rooms and conveniences, along with a library and a gymnasium, bringing to the player the ease and comfort of his favorite club. When three shows a day are given, as will be the policy of the new house, the actor is in the theater the greater part of his working time, and Mr. Moss feels that all these comforts will be reflected in the performer's work before the audience.

Arrangements have been made for a large symphony orchestra with one of the best known musical directors in the country. A pipe organ, said to be the largest built, will be installed.

Kentucky Gem Opens

The Gem Theater of Maysville, Kentucky, which was closed since early last summer on account of being involved in bankruptcy proceedings, was reopened on Monday, April 9, the day following Easter. The opening of the Gem was welcomed by a large number of Maysville people, who always enjoyed visiting this popular playhouse.

The new management is composed of Lloyd M. Salter and Mr. Walter Baughman, both of Circleville, Ohio. They are not new in the motion picture business and assure Maysville people that they will show good pictures all of the time. They have installed a new projecting room, steel lined and absolutely fireproof, to conform with the laws of the state of Kentucky. In the booth is installed two simplex motor-driven projecting machines, which will insure continuous pictures, no time being necessary between reels to change films.

A Wurlitzer organ is installed, the first of its kind to ever be used in a moving picture house in Maysville. Organs have become popular in the larger cities of the country for the music and this one will doubtless prove as popular as others have in larger places.

As a safety measure new exits have been arranged on the north side of the building, toward the stage. This will insure better chances of escape should a fire occur.

The picture shown on the opening night of the Gem was "Faith," starring the popular little star, Mary Miles Minter.

Attractive style of program used by the De Luxe Theater of Chicago, one of the Cuneo Brothers' splendid houses. These programs are printed in several colors from special designs by a company specializing in that work.

Another Mastbaum Theater Deal

One of the largest deals in real estate that has been announced in the West Philadelphia section of the city this year and one which is of vast importance to amusement lovers in all that big section of the district west of the Schuylkill River, is announced by Stanley V. Mastbaum, managing director of the Stanley Company, of Philadelphia.

The transaction, which was made by Mastbaum Brothers and Fleisher, involved the lease by Stanley V. Mastbaum in conjunction with Messrs. Bablosky and McGurck and Alexander R. Boyd, of the Imperial Theater, which is located on Sixtieth street below Walnut, and has been operated as a picture theater by Alfred Greenfield. The building is located in one of the most desirable sections in West Philadelphia, and real estate experts consider it a most valuable property.

While the amount involved in this lease is not disclosed, it is estimated that it will run into a hundred thousand dollars or more.

The Imperial Theater has enjoyed a period of popularity since it was first opened as a motion picture resort and this class of entertainment will continue to be its policy with the Stanley Company personally directing all presentations. The same rules for plays and the conduct of the business of the house that has made all of the Stanley Company's theaters so popular, will apply to the new lessees. Patrons will be given every attention and many new conveniences for their comfort and convenience will be added. In the matter of plays, Mr. Mastbaum announces that only those of the highest class will be presented and patrons will be assured that any picture that is here screened will have its first showing in West Philadelphia here. It is also stated that every attention will be given to bring the house up to the highest standard.

Penal actions against the three picture houses in Frankfort, Kentucky, for operating their shows on Sunday, have been filed in the Circuit Court. Fifteen theater men of Troy, New York, have been brought up for trial on the same grounds. Atlanta, Georgia, is considering an ordinance which prohibits the opening of any picture houses on Sunday for any purpose whatsoever. It is heartily endorsed by the Methodist Ministers' Association. Pullman, Washington, has an ordinance forbidding Sunday performances, which theater men are trying to have repealed, claiming in their protest to the Council that it means a loss to every theater of over $4,000 a year.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

AS an extra added attraction Fatty Arbuckle will appear on the stage in person at the Strand Theater, New York, directing the orchestra, during the showing of his new Paramount comedy, "The Butcher Boy."

Motion pictures are to play a larger part than ever before in the affairs of Baby Week, to be conducted in Minneapolis, Minnesota, the week May 1 to 6.

The managers and owners of the larger theaters in San Francisco are working for an affiliation with the Exchangemen's Board of Trade of San Francisco.

The Strand Theater, Minneapolis, Minnesota, has opened its own art studios with William Moran, of Chicago, a well known poster artist, in charge.

The Garden Theater, the oldest show house in San Jose, California, erected in 1882 by Oliver Morosco, has been destroyed by fire.

There is a bill before the Pennsylvania legislature which, if passed, will prevent any child under sixteen years of age, unaccompanied by an adult, from attending a picture show.

The organization of the Cinema Club of Cleveland has been decided on as the conclusion of the study of motion pictures by the Civics Committee of the Women's Federation of Women's Clubs.

Patriotism in Columbus, Ohio, motion picture theaters is pronounced. Patriotic music and pictures of the flag and the president bring long applause and standing audiences.

Sprague Green, manager of the New Garden Theater, Minneapolis, Minnesota, for the last eight months, has retired and has been succeeded by Billy B. Watson, of the New Lyndale.

The Aladdin Theater management of Bay City, Michigan, gave all of its receipts on one Friday evening to the fund for the purchase of the site for the Wilson Body Company's factory.

If a bill introduced in the Pennsylvania state legislature is enacted into law the board of moving picture censors will be abolished and a commissioner of amusements created within the auditor general department will censor all films.

Philip Chakers, manager of the Princess Theater in Springfield, Ohio, is employing a "Registered Guest" ticket in connection with McClure's "Seven Deadly Sins" series. This ticket, good for one admission for each of the "Seven Deadly Sins," afternoon or night, sells for seventy cents. The Princess' regular prices are ten cents for matinee and fifteen cents for night performances. The ticket bears seven squares, each labeled with the name and date of showing of one of the "Seven Deadly Sins." These squares are punched at the door. The ticket must be used throughout the series, and is not good for more than one admission to each picture.

The board of education of Ogden, Utah, and the teachers of the public schools were the guests of Manager Goss of the Orpheum theater one Sunday afternoon at a private review of "20,000 Leagues Under the Sea."

Moving picture theaters and vaudeville houses of Erie, Pennsylvania, probably will line up in a fight against two bills now pending before the state legislature, which it is declared are detrimental to the business.

The New Unique, formerly the Unique, the oldest vaudeville house in Minneapolis, has been completely overhauled and redecorated and will open as a moving picture house under the management of Finkelstein & Ruben.

A copy of "Laugh and Live," a book by Douglas Fairbanks, will be presented to the first hundred ladies entering the Rialto Theater, New York, every day during the week of the showing of his coming feature, "In Again—Out Again."

After considerable debate, in the course of which one alderman who voted with the majority on the ordinance committee, explained his reasons for changing his position, the city council of Atlanta, Georgia, placed a ban on pictures operated for charity on Sunday.

The Southern California Motion Picture Men's Association have at last been successful in eliminating from the records of Los Angeles the obnoxious ordinance passed some time ago which prohibited children under the age of 14 years from attending theaters without a legal guardian.

Appointment of a committee of five to present to the city commissioners of Memphis, Tennessee, a petition signed by 700 laymen requesting the mayor to close all picture houses and theaters in Memphis on Sunday, featured the last meeting of the Protestant Pastors' Association.

Manager A. J. Xydias, of the Central Feature Film Company, New Orleans, La., and an owner of the Lomo Theater at Hattiesburg, Miss., has just completed a deal by which he takes over the Gem Theater at Hattiesburg and will hereafter operate both places of amusement under the local management of James A. Harvey, who has been making an eminent success of the Lomo since he assumed charge. By surrendering of their interests in the Gem Theater to Mr. Xydias, Mr. and Mrs. E. N. Hirsch, who have built up a magnificent amusement business in Hattiesburg, win a long anticipated rest. They have been eminently successful as motion picture operators, and they have won a reputation for

progressiveness that has extended far beyond their own town. It is likely that they will make an extended tour before again engaging in business for they have no need of worry as to the immediate future. Meanwhile Manager Xydias will make some improvements in the house and arrange to furnish the best that is to be found in pictures.

The Kansas City film censorship board, under the supervision of F. F. McClure of the welfare department, during March eliminated 2,406 feet of objectionable films from motion pictures shown in Kansas City, from forty-eight reels. One picture was rejected as a whole out of the 384 reels examined.

A plot of forty-six lots on the top of a rock composing a greater part of the block bounded by 149th street, Westchester, Trinity and Cauldwell avenues, New York City, has been bought as the site for a motion picture studio, which, with the cost of the site, will represent an investment of $2,000,000.

Senator Snyder, Schuylkill, has introduced a bill in the Senate at Harrisburg, Pennsylvania, repealing the moving picture censor acts and creating in the auditor general's department a bureau of amusements under the supervision of a commissioner of amusements with power to censor pictures.

Declaring that constructive criticism of films offers great possibilities for encouraging taste for good literature and culture, Mayor Van Lear of Minneapolis, Minnesota, has approved recommendations of a subcommittee of his advisory council that a committee on picture censorship be established.

A movement to protest against the character of some of the pictures being exhibited in the moving picture theaters of Little Rock, Arkansas, and to insist upon the formation of a board of censorship to see pictures before they are shown, was started at the monthly meeting of the Ministerial Alliance in the Y. M. C. A. building.

A movement is on foot to form an organization of patrons of motion pictures, exchange managers and exhibitors of Cincinnati, Ohio, for the purpose of increasing interest in film productions of merit. A number of leading clubwomen of Cincinnati are co-operating with picture men in this movement.

Candidates for public office in Southern California before being given an opportunity to throw their respective platforms on the screens of picture theaters will have to run the gauntlet of an investigating committee appointed by the Southern California Motion Picture Men's Association.

When war was declared the management of the Strand Theater of New York offered the navy department its services in aiding in the publicity campaign for recruits and put the Strand screen and program at the disposal of the department. The following letter was received from the Secretary of Navy:

The Department begs to acknowledge receipt of your letter of the 28th inst., in which you offer every possible assistance in the recruiting campaign for the navy, and stating that you had made arrangements to reserve space in your program and exhibit flashes on the screen. The Department heartily appreciates your patriotic offer, and instructions have been issued by telegram to Lieut. Commander John Grady, U. S. N., Recruiting Inspector Eastern Division, 225 West Forty-second street, New York City, to take advantage of your courteous offer.

This is the first time, since the opening of the Strand, three years ago, that any advertising matter has been shown on the Strand screen.

When "The Eagle's Wings," the Bluebird special, was shown at the Rex Theater, Duluth, Minnesota, a branch Marine Recruiting Station was placed at the theater. Twelve hundred children of Duluth saw the film free, through the courtesy of Thomas Furness, owner of the Rex, aided by the Duluth *News Tribune*. Free tickets were given out at the *News Tribune* to the first 1,200 boys and girls under twelve years of age, who called for their tickets in person.

PHILADELPHIA LEAGUE MEETS

Action Taken Against Proposed Measure to Prevent Youngsters from Attending Theaters Alone. Houses Offered for Recruiting

The Motion Picture Exhibitors' League of Philadelphia voted unanimously to affiliate itself with the Pennsylvania League at the last meeting. This will make the Philadelphia league part of the national organization and application was made at once for the state charter.

Fred J. Herrington, national organizer, stimulated action by the Philadelphia body and outlined the fight against various unjust bills before the legislature. In particular he spoke against the measure which will prohibit a child under sixteen from attending a picture theater without a guardian.

The league passed a resolution offering any theater in the city to the mayor and Home Defense League of Philadelphia for any purpose whatever, in order to aid in arousing patriotism.

The state convention for 1917 will be held in Philadelphia in June and committees will be appointed to take in all the leagues throughout the state. Men known to be the hardest workers and the best boosters will be put on the committees. It is the determination of the Philadelphia league to make this convention one to be long remembered for its novelty, its brilliancy and results.

After the meeting a luncheon was given at which Mr. Herrington again spoke, in order to tell the necessity for co-operation between exhibitors and exchange men. Edwin Meeker, manager of the World exchange in Philadelphia, emphasized the need for perfect harmony in every branch of the industry. Charles H. Goodwin, secretary of the Philadelphia league, was appointed state secretary, to fill the vacancy caused by the death of James Dell.

William H. McElpatrick, the architect, has paid particular attention to the arrangements of the stage, the acoustics and sight lines, and after his many years experience in designing theaters all over the United States, he is convinced that Moss' 181st Street Theater will be one of the most perfect houses of its kind erected in this country.

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The Small Town and the Slacker Showman

THE ease with which a raw beginner can step into competition with an old exhibitor, and do considerable damage before he discovers that his figures were wrong, has often been deplored. Just when a theater manager, by careful attention to detail, has gained the good will of his community and established a fair living for himself, some enthusiastic amateur sets up a rival house. He spends too much money for service because he expects big profits, takes the trade away from the first house and eventually runs both of them out of business.

But there is another side to it. There are a good many exhibitors who need that sort of competition to wake them up. A good, stiff jolt in the ego would be the best thing in the world for them. And it is better for them that an amateur deliver the blow; for if a real showman ever tackled them he would put them out for keeps.

The kind of exhibitor we mean generally runs the only house in a small town. He has a monopoly on a population of from three to five thousand. That ought to give him a good income; but it doesn't, the way he runs it. He putters along in a gloomy, pessimistic, listless way, buying film service for ten dollars a week (or maybe seven) and sore because he can't sell it to the people for two hundred a week. Like most unsuccessful men, he figures trade in reverse arithmetic. Because his house will not fill up, he cuts expenses everywhere.

He shows pictures his patrons do not like, because he makes no effort to select his program—claims the exchange will not let him. He rather resents the people's attitude toward his show anyway, and doesn't care much whether they like it or not. If they don't like it they can lump it—which they generally do.

Even such an exhibitor may be a very good fellow, humanly speaking, and have friends. Some of them take him aside occasionally and remonstrate with him. They tell him that if he bought a little better service, and selected it with some idea of what the people wanted, and livened things up a bit, he could do a good business. He replies that his friends do not know the picture business.

Imagine the purchaser of a dozen rotten eggs being told by the grocer, when he protested, that he didn't know the egg business!

The slipshod, unenterprising, narrow, small-town exhibitor is a fair parallel to the old country store-keeper. The cross-roads merchant has always been a romantic figure. We have laughed at his reluctance to interrupt his checker game to wait on a customer; at his hopeless rummaging for goods that he knows he has in stock if he can only put his hands on them; at his dusty windows and his fly-specked showcases and his rusty iron stove that serves as the town cuspidor. But can we, in the name of efficiency and progress, regret it when this old fogy is driven out of business by some spry, clean and orderly young chap from the city? We are sorry for the old man—but we welcome the new spick-and-span store with open arms and pocketbooks.

There are many exhibitors of the kind we have described. Every one of them lays himself wide open to competition. He is, indeed, a constant temptation to a competitor—more of a temptation than if the town had no show at all.

The only exhibitor in a town of three to five thousand ought to get a bigger return on his investment than any other business man in town. He has a better opportunity in many ways than a big-city exhibitor with the same investment. He can build up a more substantial good will. He can reach out farther for his patronage; the country people will go ten miles to a show. He does not have to fight a lot of counter-attractions. Best of all, he can know all his patrons, and become a leader in the community life.

When a man has all these opportunities and then chooses to play slacker, to give as little as he can, to allow the motion picture to become a joke and a by-word in his town, tolerated only because there is no other amusement—when that happens, the sooner there is competition the better. We would be glad to see every exhibitor of that kind either run out of business by a live and wholesome competitor, or else taught such a vigorous lesson in showmanship and opportunity that he would be grateful for it the rest of his life.

Driving a good showman out of business by unfair and ignorant competition is always possible so long as novices can raise money, and should be guarded against by co-operation of the whole industry. But driving a slacker out of business by good showmanship is a work that benefits humanity, and should be encouraged.

Military Censorship versus Civil Censorship

MILITARY censorship and civil censorship are obviously two entirely distinct and different propositions, and have nothing to do with each other. The whole purpose of military censorship is to withhold possibly useful information from enemy eyes. It has no bearings on morals, though it may cover race prejudice. It works, in brief, for the prevention of unnecessary and useless strife and animosity, and not for the alleged uplift of the human race.

The war game is a complicated and highly specialized enterprise, of which the untrained civilian knows little or nothing. Innocently, and with the best intentions in the world, it is possible (though improbable) that a newspaper may print news whose dissemination would be harmful. It is at the suppression or emasculation of such news that military censorship is aimed. Beyond this bare necessity, in justice to a free press and the newspaper man's high sense of duty and patriotism, it should not go. It goes without saying that all publishers will co-operate in the suppression of ill-advised news if they are not hampered in the collection of legitimate and harmless news.

Civil censorship is dictated by no necessity. It is, indeed, the apotheosis of uselessness, since it busies human intelligences at a worthless task, and taxes a worthy industry for their upkeep. There certainly is no evidence of public approval of motion picture censorship.

Yet in time of war the people become accustomed to the presence and the thought of censorship. The military censor unwittingly and unkowingly lends prestige to the civil censor. The reformer, ever alert to seize opportunity, thrives in the atmosphere of authority. There is danger that the recognition of military censorship will give psychological encouragement to the advocate of civil censorship, and that the public in bowing to the one will tolerate the other. For the motion picture censor is not above taking advantage of the situation to press his demand for authority—and the people may not always distinguish between the two.

If ever the times demand the abolition of useless occupation and the universal increase of personal efficiency, it is when the country is at war. In time of peace and prosperity, when society finds time for the cultivation of petty niceties, picture censorship may find excuse if not logical reason. In time of war and strain, when every activity must be directed toward productiveness, the picture censor is on a par with the dancing master and the manicure artist.

Even if picture censorship at its best accomplished a three per cent improvement in morals, which it never has, it would be an extravagance and a luxury which the nation cannot now afford.

Military censorship exists only by military necessity at war time, and we can only hope its conditions will not act to deprive us of legitimate information.

Civil censorship exists only by the toleration of a placid and sybaritic people, at a time when a waste of superfluous labor has no significance. That time is past.

Greater Vitagraph Grows Fast

BIG INCREASE IN BUSINESS MARKS CLOSE OF V-L-S-E SECOND YEAR

VITAGRAPH-V-L-S-E has just celebrated the second year of its organization, with reports of gains in business for the past eight months, said to set a new record in the film industry. These gains are regarded as most significant, when it is considered that since the absorption of V-L-S-E by Vitagraph, the product of that distributing company has been materially reduced in footage. The company has gone ahead substantially, despite the fact that it is releasing approximately 50% fewer features than it did this time last year. Then its product amounted to an average of two feature releases a week, while at the present time it is putting out but a single five-reel picture weekly.

Irwin Makes Statement

Asked how the big gains which the company has made were to be accounted for, Walter W. Irwin, general manager of Vitagraph-V-L-S-E said:

"Of course there are a number factors responsible, but I think they may all be summed up into the one prime factor; namely, the efficiency, service and merit which is made possible through the control of the distributing agency by a single manufacturer.

"The absorption of V-L-S-E by Vitagraph has made Vitagraph more sensitive to the needs of the exhibitor, and therefore, caused the production of features of constantly increasing drawing power. It has likewise so simplified V-L-S-E's own operating system that we have been in a position to serve exhibitors more effectively than is possible when a distributing company is the agency for several producing organizations.

"The success which V-L-S-E has attained as the selling department of Vitagraph, shows that the picture industry has grown too big, and the standards of the screen advanced too far, for a producer to work in combination with other independent producers in the distribution of his product.

"Such a co-operative arrangement handicaps the producer, not only in the standardization of his product and in his advertising and selling service to his patrons, but also interposes a barrier between the most direct and sensitive responses to the exhibitors' needs.

"V-L-S-E, since becoming the exclusive agent of Vitagraph, has found it possible to do many things which it had long sought to do, but which were manifestly impractical when it was acting as the selling agent of four independent concerns.

Closer Scrutiny of Pictures

"One of these, as an illustration, is a closer scrutiny of the pictures which pass through its hands. This scrutiny is extended to every Vitagraph picture, weeks before it is put out for release, and has been the means of materially strengthening the product, because the pictures are considered solely from the exhibitors' and public's viewpoint—a viewpoint which only can be gained through a sales organization by reason of its close contact with the exhibitor. Moreover Vitagraph is bending every endeavor and promises even greater co-operation and greater product for our third year.

"Many innovations also have been made in our sales and advertising service, which the complexities of a multi-controlled selling organization make impossible. In other words, we have been free to shape our course to the best advantage of all concerned, and to focus and concentrate the energies which were formerly divided in advancing the interests of four companies upon promoting the maximum results for the patrons of one organization—an organization controlling its entire service from scrip to screen." Mr. Irwin continues:

To take care of our increased business, naturally it has been necessary to expand the organization, with the result that Vitagraph-V. L. S. E. now has twenty-six offices in the United States and Canada, and a greatly augmented corps of representatives and service managers.

In line with its policy from the very first of building a permanent organization, this enlarged organization has been developed strictly through advancement from the ranks. In other words, exhibitors have been given the benefit of the service of an organization in which every employe, from the office boys up, is ever striving to make himself and his company more efficient, because each realizes that his opportunities are limited only by his own efforts.

Scenes from "The Hawk," Greater Vitagraph's picturization of the famous stage play of the same name. Earle Williams is starrted in this Blue Ribbon Feature, which is released April 23.

Salesmen Work With Exhibitors

Salesmen, for instance, work on a system that is an absolutely standardized gauge of each one's efficiency. This system also reacts to the advantage of the exhibitor in that it permits a salesman to give the exhibitor that type of individual personal service "that will help him help himself" most effectively.

This system is based on the principle that a salesman's duty is only half performed when he has sold our goods to the exhibitor. The other half, equally important, is to see to it that the exhibitor resells to his substantial advantage.

In other words, a salesman on our force is not only held responsible for the volume of business he does, but for the degree of success obtained by each exhibitor in his territory.

We approach our third year with the utmost assurance that it will be one of even greater progress for our exhibitors and for ourselves, and we look forward to that further expansion of service and strengthening of our product, through additional innovations which have long been in process of preparation, that will insure Vitagraph exhibitors and Vitagraph-V. L. S. E. permanently at the crest of the wave of even greater prosperity.

New General Sales Manager

Of importance in the recent policy of the General Film Company is the announcement by Harold Bolster of the appointment of Sidney R. Kent as general sales manager. This appointment takes effect at once and signalizes the beginning of an intensive campaign to modernize the sales end of this company.

Mr. Kent comes to General Film from the Vitagraph Company of America, with which he has been connected for a considerable time.

The sales policy of General Film, as reflected in the appointment of Mr. Kent, is to apply to its extensive organization the up-to-date and effective methods carried out in the greatest American business organizations of today. Mr. Kent says that he has no revolutionary ideas to introduce to the film business, but that he expects to mold the sales and distribution of General Film's commodity into the sane and reliable methods that prevail in successful establishments of the same magnitude in other industries.

"I expect to begin an educational work that will include everyone in my jurisdiction from office boys up," says Mr. Kent. "It will be with the end in view that the exhibitor receives the treatment that is his right and the treatment that the client already receives in every other line of business. In many an extended personal canvass of the exhibitors I found room for much improvement in the contact of the motion picture business with its customers. This much for the business in general. Particular attention to the exhibitor is the outstanding motive in my plan. Therefore, the giving of individual service, the insuring of loyalty to clients and the adoption of common sense sales principles that are good elsewhere, ought, if they are a novelty, prove particularly welcome in the film trade."

Earle Williams in "The Hawk"

Earle Williams, who has been industrious lately in powerful characterizations with a mystery atmosphere, is presented in his current release in fully as powerful a role, that of the title part in "The Hawk." This is the famous play which made a sensation on the legitimate stage. Greater Vitagraph secured the film rights especially to cast Mr. Williams as de Dazetta, the gamester who preys upon the gay set of high society, whose ruling motive was love for his pampered, doll-like wife.

Director Henry McRea is making a railroad drama, "No. 10 Westbound," at Universal City.

SUNDAY SHOWS IN NEW YORK

Up State Theaters Obtain a Temporary Injunction and Reopen. Issue Is Largely Over the Showing of Biblical Films.

Theaters in Schenectady, New York, are being reopened on the Sabbath, after being closed for several weeks. This presents another problem to perplex the authorities in regard to Sunday showings of pictures. The question as to whether Biblical pictures may be shown or not will be argued.

The theaters were unmolested by the city officials owing to a temporary injunction which had been obtained by the motion picture men. The city that forms the center of attention in the new phase of the case is Schenectady, where the first Sunday test cases came to light. The Moving Picture Men's Association of Schenectady sued out a writ preventing the city officials from interfering with their Sunday shows pending an adjustment of the case.

The case at issue involves the question as to whether or not the exhibition of Biblical pictures is within the narrowest construction of the statutes governing the Sunday shows. It is claimed by the Moving Picture Men's Association that Frank Frayne, manager of the Palace Theater in Schenectady, was acquitted of a charge of violating the Sabbath law some time ago on the grounds he had shown Biblical films at his Sunday show.

Frayne was arrested on April 1 after he had opened his theater and his exoneration, it is claimed, opens the door to the showing of pictures of a Biblical or sacred character without interference by the police, regardless of the construction that may be placed on the interpretation of the statutes. The fact the police courts discharged Frayne, the film men point out, is sufficient evidence that such pictures as he was exhibiting at the time of his arrest were in no way a violation of the Sabbath.

The temporary writ, which was obtained from Supreme Court Justice William P. Rudd in Albany, and which was issued particularly to restrain the Schenectady Commissioner of Public Safety as well as the police officials, is returnable before the Supreme Court on April 28, when arguments will be heard to make the injunction obtained permanent. A canvass of the up-State regions, where the fight for Sunday films had been waged, leads to the conviction the general public are aligned back of the movement, while the opposition to Sabbath shows comes solely from the clergy.

Several managers, arrested for allegedly violating the Sunday statutes, have been released by a judge and jury.

Universal to Pay Soldiers

Employes of the Universal Film Manufacturing Company who respond to the call to the colors will not lose their positions. On the contrary, their places at Universal City will be held open for them during the time they are in the service of the government and upon their return from duty under the stars and stripes they will find their former positions ready for them. This welcome news was made known at the film capital in an announcement by H. O. Davis, vice-president of the Universal Film Manufacturing Company and general manager of Universal City.

Gail Kane in triplicate. She will blossom out on the last day of April in her first American-Mutual play, "Whose Wife?"

GAIN KANE IN "WHOSE WIFE?"

Frohman Star Announced in First of Six Features by American-Mutual. Her First Screen Appearance in Nearly a Year.

Gail Kane will appear in her first American-Mutual production "Whose Wife?" a five part drama, April 30. This is Miss Kane's first screen appearance for nearly a year.

Unusual effort has been put into this picture according to the producers. Miss Kane and her director, Rollin S. Sturgeon, have been at work on "Whose Wife?" at the Santa Barbara studios of the American Film Company for nearly three months.

"Whose Wife" is a picture rendition of a play by Cecil Henry Bullivant, an English playwright and author of note.

"I have seen 'Whose Wife?' on the screen," says President Freuler of the Mutual Film Corporation, "and I can give it unqualified recommendation as a picture of particular merit, and I believe one with important value to the exhibitor. It represents a part of what we mean by Mutual's slogan of 'big stars only.'"

Miss Kane was one of the bright and particular favorites of the late Charles Frohman, who launched her in her Broadway career.

Miss Kane's first play under Mr. Frohman's direction was "Decorating Clementina," in which she appeared at the New Theater with Winthrop Ames. She was presented shortly afterward in "As a Man Thinks," by Augustus Thomas, the famous playwright, at the Thirty-ninth Street Theater, New York. Mr. Thomas then selected Miss Kane to star in his "The Model," one of his most successful dramatic productions. Later she appeared with Winthrop Ames in "Anatol" at the Little Theater under Mr. Frohman's management. Chauncey Olcott then chose her to play as leading woman with him in "Macushla." Her next hit was in "Myro, the Adventuress."

George Cohan selected Miss Kane for his Broadway success, "Seven Keys to Baldpate," and later chose her to play in his one serious production, "The Miracle Man." She appeared in the last play produced by Mr. Frohman before he was lost on the Lusitania, "The Hyphen."

Her first venture before the motion picture camera was made when August Thomas induced her to take the leading role in the picturization of "Arizona." She returned to the speaking stage, but the demand of the cinema was too insistent for her and she appeared in several film productions, one of the most successful of which was "The Velvet Paw."

When she signed her contract with Mutual it was decided that only the very highest type of dramatic productions would be chosen for her, and "Whose Wife?" was the first choice. The cast supporting Miss Kane in "Whose Wife?" includes Elizabeth Taylor, Edward Peil, Harry Von Meter, Ethel Ullman, Frank Rickert, Lucille Younge, Robert Klein and Amelia Wilden.

Ten Big Mutual Stars at Work

Ten big stars are now working on productions for the Mutual Film Corporation.

These players, all of whom are well known for their successes on the stage or screen or both, include Ann Murdock, Marjorie Rambeau, Nance O'Neil, Gail Kane, Edna Goodrich, Margarita Fischer, Mary Miles Minter, William Russell, Jackie Saunders and Crane Wilbur.

The Empire All Star was formed to picturize the stage successes of Charles Frohman. Ann Murdock is now at work on "Outcast," by Robert Henry Davies, the great English playwright.

Edna Goodrich will soon start work on "Reputation," by John B. Clymer.

At the Frank Powell studio, Marjorie Rambeau has completed four of the series of sir photodramas in which she is to appear and is working on the fifth. The completed subjects are "The Greater Woman," a picturization of Algernon Boyosen's play, "Motherhood," from the play by Frederick Arnold Kummer; "The

Debt," an adaptation of the European success; and "The Mirror," an original story by Clara S. Berranger. Miss Rambeau is now working on "The Dazzling Miss Davison," an adaptation of the novel of the same title by the English author, Florence Warden.

BIG FILM BALL

Motion Picture Industry in New York Attends Benefit for Red Cross.—Patriotic Demonstration Followed by Dancing

Almost every prominent screen actor and actress in New York was present at the "Motion Picture Charity Ball" at Terrace Garden. The ball was given for the benefit of the Red Cross and the charitable nature of the affair resulted in bringing out a much larger crowd than usual. Most of the heads of the local film organizations attended.

Patriotism was the feature of the evening. The hall was decorated with American flags and smaller flags and flowers were sold on the floor during the evening. The guests sang the "Star Spangled Banner" to the accompaniment of the orchestra and this was the biggest demonstration of the evening. Near the entrance to the ballroom a Red Cross booth in charge of a group of nurses in costume was nearly swamped with applications for membership.

The first part of the entertainment consisted of a concert by a symphony orchestra of fifty pieces and led by Hugo Reisenfeld, conductor of the Strand Theater orchestra. The patriotic airs were easily the favorites. At 11 o'clock the dancing began, followed shortly by a military drill by the Peer Fife and Bugle Corps. The dancing then continued until promptly at 12 Roscoe Arbuckle appeared on the floor and gave the signal for the grand march. The march was led by Mr. Arbuckle with Virginia Pearson and Earle Williams with Leah Baird. An attempt on the part of Arbuckle to trip the light fantastic at the close of the grand march was quelled instantly by the other dancers.

It is estimated that there were at least five thousand people present and these showed no disposition to leave early. Every one remained until the end.

The ball was held under the auspices of the Motion Picture Exhibitors of Greater New York, and the men responsible for its success were: Samuel H. Trigger, president; Sidney Ascher, chairman of the floor committee; Isaac Hartstall, chairman of the reception committee; Grant W. Anson, floor manager; Charles Mayer, assistant floor manager; Harry L. Reichenbach, chairman of the press committee, and Samuel Rothapfel, chairman of the entertainment committee.

One plays all the time and the other works all the time. Douglas Fairbanks and Max Goldstine, manager of the Chicago Artcraft office, beaming into each other's genial faces when the athletic star was in Chicago a couple of weeks ago, enroute from New York to Califilmia.

Ziegfeld Corporation Formed

Farsighted business men of reputation have combined to form the Ziegfeld Cinema Corporation, which has just been incorporated under the laws of Delaware with a capitalization of $3,000,000 and which already has clinched valuable options on real estate in Florida and South America, in either or both of which localities it will operate soon as a contemplated cinema colony, to be known as Ziegfeld City, has taken material shape.

Plans to this end are now being formulated, and it is anticipated that the close of the war will see Ziegfeld City a reality.

William K. Ziegfeld is president of the new concern and will maintain in the pictures the artistic standards of the "revue" form of entertainment, which his brother, Flo Ziegfeld, originated in this country.

Mr. Ziegfeld uses music to aid in placing film entertainment on a higher plane, and musical embellishment of the action of his photoplays is to be a feature of all of his productions. He was for years vice-president and general manager of the Chicago Musical College, with the Boston Conservatory the oldest musical institution in America, which his father founded. He gained fame as an impresario by notable productions of grand opera, and opera in a lighter vein, interspersed by dramatic plays that differed from the conventional offerings of the syndicate theaters.

William J. Worden, vice-president and general manager, is well known in the world of specialized business.

Mr. Worden has written extensively for technical publications on business methods and is the author of a textbook on efficiency which has been generally adopted by business schools and won praise from the executive heads of great department stores and other commercial institutions.

Mr. Worden, it might be added, was associated with Mark Hanna in the whirlwind business campaign which resulted in the election of William McKinley. He is one of the incorporators of the Michigan Society of New York City and was for twelve years a member of the board of governors.

C. Ray Houser, who is interested in banana plantations in Nicaragua, and is thoroughly conversant with business conditions in the Antipodes, is second vice-president.

Samuel E. Bailey, for seventeen years treasurer of the Sperry & Hutchinson Company, which has made the trading stamp famous, occupies a similar position with the new picture corporation.

The Ziegfeld Cinema Corporation has leased a floor in the model Yale & Towne office building at 9 East 40th street.

Scientific Film Rental Charges

GOLDWYN PICTURES CHARTING AMERICA TO ESTABLISH PRICES TO SUIT CONDITION

ESTABLISHED precedents of the industry are not to be regarded by the Goldwyn Pictures Corporation in attacking the various problems of production and distribution. The latest proof of this is found in the Goldwyn efforts to assemble and codify a system of rental tariffs applicable to each section of the United States, and based directly on sectional conditions.

Experts Study Film Rentals

Since the day of its formation last December, Goldwyn has had a corps of experts investigating film rentals in every section of the country, and the results of this inquiry have been amazing indeed.

It was found, of course, that no such thing as a fixed tariff for film rentals was adhered to by any of the factors now in films. Few rental distinctions were drawn between towns in western Pennsylvania, or Ohio, for example, and towns of the same population in Alabama or Georgia—yet the differences in the types of citizenship are obvious.

The Goldwyn intention is to build productions of a quality far above the average and they will not be in any sense cheap rental productions, but the main intent of the owners of Goldwyn has been to keep the greatest possible distribution of its product and to keep the individual prints of its productions working for the longest possible number of consecutive days, without break or interruption.

Re-chart America on Salesmanship Basis

And this explains the basic reason for Goldwyn's efforts to re-chart America on a scientific salesmanship basis. All cities and towns in all of the film distribution territories are being catalogued for rentals on the basis of actual conditions in the communities themselves. Des Moines or Milwaukee each has a status of its own that is determined by Des Moines or Milwaukee conditions, and the conditions in Dallas, Tex., or Barre, Vermont, are purely local or regional conditions that cannot be approximated or "averaged" by merely striking certain levels for the country at large.

When this gigantic task of price-cataloguing America has been completed Goldwyn will possess a tariff as complete and thorough as are the railroad rate tariffs established by the Interstate Commerce Commission or the Department of Commerce and Labor. No secret is made of the fact that former agents and executives in these two departments of the government have performed this work for Goldwyn.

By establishing and adhering to a system of this kind, the Goldwyn organization, in a measure, will free itself from certain competitive conditions that exist in the industry and have existed from the beginning.

Examples in Other Lines

Leaving motion pictures for a moment to establish outside comparisons, it can be pointed out that while there are several safety razor companies in active competition for popular approval, each with a huge aggregate gross sale, the Gillette razor remains practically without competition, and certainly without a form of competition that makes price-cutting necessary.

Several talking machine companies and several makers of uniformly used articles, like shaving soap, compete with each other on a gigantic scale, and spend a huge aggregate in advertising—yet with little or no bearing on price-cutting.

In other words, they have established standards of quality and standards of price in their trade fields and do not find it necessary to depart from those standards. Those comparisons are explanatory of the Goldwyn purpose and effort.

Without gouging exhibitors for excessive rentals,

Here, for the first time, are Mae Marsh and Robt Harron re-united in a Goldwyn picture. They are the central figures in this photograph and are going over a script with Director John W. Noble. George Hill, Miss Mars 's cameraman is at the extreme right. The other picture shows Miss Marsh in her second Goldwyn production.

without piling on all the traffic will bear in the matter of first, second, third or fourth, or any other "runs," Goldwyn expects to make its productions come within a rental range that will make them universally used throughout the world.

This effort, together with marked evidence of exhibitor approval, accounted for the Goldwyn decision to own and operate its own branches throughout the country and to market its productions on the "open booking" basis. Goldwyn properly felt that no outside factors or regional partners could thoroughly absorb these policies and put them into effect with the sincerity that the Goldwyn owners themselves would.

Goldwyn is not yet ready to cite the differences in its sales, prices, and methods, and those that have been practiced in the past, or to give outsiders the benefits of the costly information it has gathered through high-priced specialists in its employ, but the system itself is obviously revolutionary.

A Blonde Marvel

Marvel Rea is one of the blondest blonds who ever called Seattle "home." She is quite new to pictures, the Mack Sennett-Keystone company being the only one in which she has worked. She is striking to look at and is a splendid camera subject, which means that she will probably make a real splash in the picture pool before she is through.

Like most Keystone girls, Miss Rea is decidedly athletic. She swims and rides and has a predilection for surf boarding, a sport which is quite the fad with Keystoners.

This bewitching little pillar of beauty rises to the height of five feet two and her weight is sculpturally correct. Her eyes are hazel and her hair the color of sunshine and champagne.

Three Selznick Pictures for April

With two successes, Clara Kimball Young, in "The Easiest Way," and Norma Talmadge, in "The Law of Compensation," already on the market as April releases, the Selznick spring campaign has begun.

Four more Selznick-Pictures are rapidly nearing completion, one of which will be given its premier before the end of the month. This will be Robert Warwick's second Selznick picture, "The Silent Master," an adaptation of E. Phillips Oppenheim's brilliant novel of adventure and mystery, "The Court of St. Simon."

In "The Silent Master" Mr. Warwick is supported by two widely known stage and screen beauties, Anna Little and Olive Tell.

Following the release of this new Warwick picture, the Selznick exchanges will present Herbert Brenon's production of Louis Joseph Vance's famous thriller, "The Lone Wolf," featuring the beautiful and talented Hazel Dawn and Bert Lytell. "The Lone Wolf" is sheer melodrama, of the most absorbing character.

The second May release will present that popular young star, Norma Talmadge, in her third Selznick offering, an adaptation of Cynthia Stockley's fascinating story of South African life, "Poppy." The story offers Miss Talmadge an opportunity to display an unusual range of characterization, presenting her first as a child of fourteen and later as a mature woman torn by conflicting emotions.

The latter part of May or the first of June will see the release of the third Robert Warwick Selznick-Picture, entitled "A Modern Othello." This is an original story by Director Perret.

It had been announced that Clara Kimball Young's next Selznick-Picture would be an adaptation of Virginia Terhune Van De Water's story, "Why I Left My Husband." It has been decided not to produce this story and in its place Miss Young will be seen in another modern American story, the name of which is being temporarily withheld.

"King Bee" Releases Play

"Back Stage" is the aptly chosen title of the first two-reel comedy release of the King Bee Films Corporation, of which that past master of the art, Louis Burstein, is the guiding spirit. It is a highly diverting story of misadventure, back of the stage of a country theater. Thither come, "Booked solid" on the time, a strong man, Hawaiian dancers and other entertainers of the public; and the things that happen to them, partly on account of their own inherent propensities for causing trouble, and partly because Billy West and his fellow stage hands seem incapable of keeping out of mischief and resisting strong dring, are ludicrous in the extreme. The director, Arvid E. Gillstrom, keeps the fun going all through the offering. It is clean, honest, logical spontaneous fun and the picture is one therefore, which is assured of winning the favor of exhibitors and the public.

Frohman Corporation to Move

May first will be moving day for President William L. Sherrill and the executive staff and general offices of The Frohman Amusement Corporation. On the aforesaid date the Frohman Corporation will bid goodbye to the offices at 18 East 41st Street, which has housed that organization for more than three years, and will set itself forth in a spacious suite covering the entire northern part of the third floor of the Times Building.

President Sherrill's private sanctum commands a pleasing view of Broadway to the north, that part of the famous canyon of the Great White Way about which was written the latest Frohman success, "God's Man."

New Fox Writers

Sidney Reynolds, director of the William Fox scenario department, announces the addition of two more well-known writers to his staff, making it the strongest ever gathered together by any motion picture producing organization. They are George Scarborough, the dramatist, and Larry Evans, short story writer. Last week the addition of George Bronson-Howard was announced. These men are now preparing material for new Fox productions.

PATHE EXCHANGE EXPANDS

Chicago Branch, Under C. W. Bunn, Outgrows Old Quarters and Moves Into New and Splendidly Equipped Office

What is claimed to be the largest rental price ever paid in Chicago by a film exchange is that under which the Pathe Company has leased the entire south section of the fourth floor of the Consumers building at 220 South State street.

C. W. Bunn, manager Chicago Pathe office.

The decision to move into more spacious quarters was necessitated by a hundred per cent increase in the volume of business done since Manager C. W. Bunn took charge of the Chicago exchange early last June. To render the exhibitor a more complete service, which was wholly impossible in the old quarters due to the very limited amount of space available, constitutes another reason which prompted Pathe to make this change.

In planning the floor space of the new exchange, every available foot of space has been utilized with a view toward attaining a high degree of efficiency throughout the exchange. The success of Mr. Bunn's efforts in this direction is best illustrated by the accompanying drawing of the floor plan. Everything possible has been done for the convenience of the exhibitor and to facilitate his transactions.

Each of the salesmen has a private office in which to interview exhibitors, where confidential business can be privately discussed, a sorely needed feature lacking in the old exchange.

C. R. Seelye, general business manager of Pathe, has made arrangements to be present at the opening of the new Chicago quarters on Monday, April 30, and will be glad to meet visiting exhibitors.

Henry B. Walthall appears in an entirely new characterization in his next Essanay feature, "The Saint's Adventure," to be released through K. E. S. E. May 7. He is a parson.

Hall Caine's "Deemster" Screened

Two days before Hall Caine's "The Deemster" opened at the Broadway Theater, this city, where it has since proved a huge success, his latest creation, "The Woman Thou Gavest Me," was produced as a big spectacular drama and opened at the Shubert Theater, Boston. Strange as it may seem the great author's son appears as the bright particular star of both productions.

When "The Deemster" was produced as a photoplay and a print of the film sent to Hall Caine, who lives on the Isle of Man, where the story has its locale, he straightway wrote a letter of congratulation to his son (this letter is reproduced in the author's own handwriting and then transcribed on the typewriter and shown on the screen) and another to the producer, Mr. Howard Hansell, approving every incident and scene, and complimenting both on the accuracy of the scenic investiture and the uncanny selection of actors to create the characters from the novel.

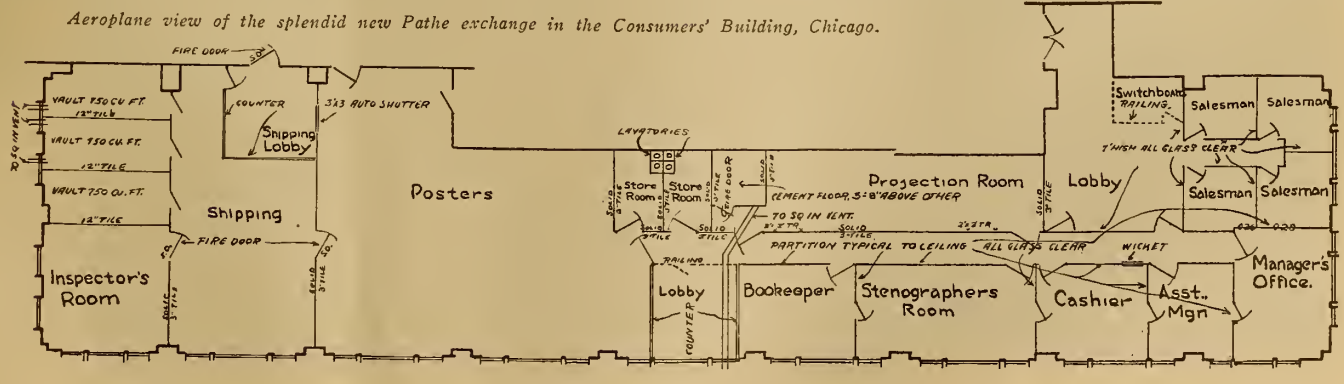
The intensely human story, which lends itself with simple and entrancing grace to the newest art of expression, has been pronounced an achievement par excellence, and as one critic aptly put it: "brings back our faith in motion pictures." But this only emphasizes one thing and that is the important part played by the author in screen successes. It is a well established fact that Hall Caine has never written a failure nor has one of his novels failed as a play after dramatization for the stge. Also, each and every one of his stories which have been made into photoplays, and they are many, including "The Eternal City," "The Christian," "The Bondman," "The Manxman" and "The Deemster" have proved great popular successes with discriminating "fans" and regular theatergoers.

Newspapers Distribute Joyce Picture

More than two million six-color photographs of Alice Joyce, star in Greater Vitagraph's preparedness picture, "Womanhood, the Glory of the Nation," have been or will be distributed by Sunday newspapers of the United States. The pictures, which are suitable for framing, have been supplied to the Sunday newspapers by Vitagraph-V. L. S. E., to be used as supplements.

Among the newspapers which have taken advantage of Greater Vitagraph's offer to supply the supplements are: *World,* New York; *Herald,* Washington, D. C.; *Herald,* Chicago; *Courier,* Buffalo, N. Y.; *Republic,* St. Louis; *Inquirer,* Philadelphia; *News,* Birmingham, Ala.; *Telegraph,* Salt Lake City; *Post,* Kansas City, and *Item,* New Orleans.

Aeroplane view of the splendid new Pathe exchange in the Consumers' Building, Chicago.



NEW MUTUALS

Mystery Story With Gail Kane Heads Program. Marie Cahill in Comedy, Mutual Featurettes and Travel Pictures Make Attractive Showing.

"Whose Wife?" a story by Cecil Henry Bullivent, chosen as the first vehicle for Gail Kane as a Mutual-American star, will be released April 30. It is in five reels.

Gail Kane's reputation and popularity as both a stage and screen star should be capitalized by the exhibitor.

A peculiar headed hat pin and broken bits of an eyeglass are the only clues to a murder. In the story these two things can be made use of in the advertising and program stories.

"Whose Wife?" is a problem story and the following questions may give suggestions to the exhibitor for the exploiting of the production.

1. Is it right for a dying person to bind two people to a marriage as a last request?
2. Does happiness ever come from a marriage for money?
3. If your husband deserted you at the altar, was reported dead and you were about to marry another man when your husband suddenly appeared, to which man would you owe your loyalty?
4. If you were owner of a weapon with which a murder had been committed, but were innocent of the crime, would you be brave enough to come forward and admit your ownership?
5. To prevent the man you love from losing his first big case in court would you confess to a former alliance which would kill his love for you?

Fourth Chapter of "The Railroad Raiders"

"A Race for Fortune" is the fourth chapter of the latest Helen Holmes serial, "The Railroad Raiders," which will come to the screen on April 30. The two greatest thrills in this chapter are the scenes in which Helen Holmes is thrown into the river with an anchor tied to her feet and another in which Frost, the general superintendent of the road, is bound and thrown into a well. Invite the people to come and see how Helen Holmes manages to free herself and ultimately rescues Frost just before he is lost in the watery grave.

Marie Cahill in Comedy

"Gladys' Day Dream," released April 30, is the first of three bi-weekly comedies in which Marie Cahill will be starred. The people who see the first one will want to see them all so advertise extensively the first appearance. Play up the fact that Marie Cahill bears the reputation of being the greatest comedienne on the American stage. A list of her successes will arouse interest. Invite your patrons to come and laugh with and at Marie Cahill.

Mutual Featurettes

May 1 brings the "Mutual Tours Around the World."

On May 2 comes "Mutual Weekly" and also the fourth Strand Comedy featuring Billie Rhodes and entitled "Kleptomaniacs."

"Jerry's Trial" is the Cub Comedy with George Ovey, which is scheduled for May 3.

On this date also comes "Reel Life," which this week is made up of the following subjects: "Our Patriotic Maidens," "Restoring an Old Mission," "Getting Rid of the Snow," "Isa Tribe of British Somaliland" and "The Queerest Newspaper."

Friday, May 5, brings the seventh story of the "Jimmie Dale Alias the Grey Seal," entitled "Devil's Work."

"Bucking the Tiger" is the Vogue contribution for May 5. Ben Turpin is featured in this laughmaker and is assisted by Ed. Laurie, Lillian Hamilton, Art Currior and Marie Templeton.

More Honors for "Little Mary"

The face that can draw more people to the theaters of the United States than any other, and the same is true of schools and churches, now that such institutions have awakened to the value of pictures.

When "Little Mary" reached Chicago on her recent trip back to California from a four-days' visit in Manhattan, she was received with open arms by two important societies: the Intercollegiate Club of Chicago and the Irish Fellowship Club. The president of the former club, Robert G. Sattley, a Rock Island Railroad official, called on Miss Pickford at the Blackstone Hotel and notified her that she had been elected an honorary member of the Intercollegiate Club, the only woman to be given that honor, and that her picture is to hang in the club rooms where thousands of Chicago college men may see it.

Her Majesty of Screenland was escorted as guest of honor to a banquet given by the Irish Fellowship Club and made a speech. Many prominent politicians and judges were present and all of them beamed upon the sincere little star.

How Charlie Chaplin Works

Where does Charlie Chaplin get all his ideas? How does he work them out? These two questions are asked time and time again. And Charlie has a method all his own in working out his super-comedies which is characteristic of everything else connected with the Mutual comedian.

Charlie starts out with a certain idea—often the merest germ—and works through haltingly until he reaches a sticking point. Then a better idea suggests itself and he starts from his original point and reconstructs the whole picture.

The same thing applied to "Behind the Screen" and "The Count," neither of which was started in its ultimate form.

Peggy and Vitagraph Part

Peggy Hyland, the little English actress, has severed her connection with Greater Vitagraph. Miss Hyland expressed a desire to be allowed to terminate her contract, and, after making her explanation as to the reason for her action Commodore J. Stuart Blackton, director-general of Greater Vitagraph, agreed to the abrogation of the contract.

Marjorie Rambeau in "The Debt"

Marjorie Rambeau as a wealthy countess; as the economical wife of a poor man; a factory girl; and as an outcast.

These four contrasting parts are played by Miss Rambeau in "The Debt," the third of her productions for Mutual, released April 23.

The opening and closing scenes are laid in Europe, and the remainder in the United States. There are some gorgeous sets of the European home of the countess, which stand out in strong contrast to the one small room in the tenement, which later becomes the home of Ann—Marjorie Rambeau.

All of the troubles which come to Ann, the countess, after she marries a man of the people in an effort to pay off a debt of honor, are caused by too much mother-in-law. The vixenish woman, jealous of her son's love for his wife and ever anxious to cast reproach upon the young wife, is played by Anne Sutherland, who gives a most successful impersonation of the role.

Paul Everton plays the man of the people who marries Ann and helps her pay off the debt and then egged on by his mother, turns her out of the house.

Jerome Lawlor is Baron Moreno, who forsakes Ann in her time of trouble and later follows her to America and tries to tempt her to leave her poverty and fly with him.

Agnes Eyre is "The Girl," a plaything of the hour for the baron, and gives a most graphic portrayal of the happy, carefree girl who slowly grows older and sadder each day as she realizes the character of the man for whom she has deserted her home. It has been said that a touch of youth portrayed on the motion picture screen makes the whole world grin—or weep as the case may be. "The Debt" proves this observation in an unusual manner.

Some of the beautiful and striking scenes from the Mutual-Powell production, "The Debt," featuring Marjorie Rambeau.

Unusual World Souvenir

An artistic plaque of Alice Brady in the central role of "Maternity," a new photoplay with birth-fear as its psychological background, has been issued as a souvenir by World-Pictures Brady-Made. The plaque was made by Miss Renee Prahar, a noted American sculptress, who has specialized for a number of years abroad in what are known as bust portraits.

The "Maternity" photoplay contains as one of its spectacular features the burning of a huge hospital from which the heroine rescues the child of a woman of whom she is jealous. In the making of this scene Miss Brady had much of her hair burned off, together with a part of her skirt, and when she fell through the floor with little Madge Evans in her arms she "barked" one of her shins and acquired a fine assortment of black-and-blue decorations.

Pathe Gets War Pictures

The Official War Pictures, Inc., of which W. K. Vanderbilt is president, and H. P. Davison, of J. P. Morgan and Company, is treasurer, will release through Pathe and not General Film.

This means that Pathe Exchanges will take over all bookings on the Official British War Films showing the American ambulance, aviation, and other corps already engaged in fighting for the Allies, and that Pathe exhibitors will be given first preference in booking these attractions which have scored tremendously wherever shown.

Kerrigan With Paralta

J. Warren Kerrigan is soon to become active in the production of special features with the Paralta Company in the new studio which has been erected for that purpose at Los Angeles. It is also said that Bessie Barriscale will be featured in special pictures of the same nature.

Mr. Kerrigan is at present in the middle west, continuing his extensive tour of theaters throughout

the country. Leaving Los Angeles on January 1, he has visited hundreds of houses throughout the west, south, east and is now making his way westward where he will begin with the Paralta Company about June 1.

While in Chicago Mr. Kerrigan visited the following theaters: part of the Alfred Hamburger string of houses, Grand Oak theaters, Willard, Apollo, Drexel, Gayety, Easterly, Pine Grove, Albany Park. Mr. Kerrigan also made a special call upon MOTOGRAPHY.

FRENCH PICTURES FOR WORLD

Susan Grandaise and Regina Badet Starred in Four Films Which Will Be Placed on World Program at Regular Price.

Four more French photoplays produced by Louis Mercanton, director of the vast Sarah Bernhardt success, "Mothers of France," have already been delivered to World-Pictures Brady-Made, and exhibitors using the World program will have first call upon the series with no advance upon regular prices.

With the exception of Mme. Bernhardt herself, these four plays were acted by practically the same same players as those who gave such perfection of team-work to the performance of "Mothers of France." At the head of these gifted artists is Albert Signer, whose portraiture of the schoolmaster in the Bernhardt pictureplay stood out with quite extraordinary vividness.

The stars of the four new photodramas are Susan Grandaise and Regina Badet, both of whom will come to America shortly to act for World-Pictures under the direction of William A. Brady, as a part of the interchange plan by which several of the World stars will also be sent to Europe at the close of the war to make pictures there, directed by Mr. Mercanton.

These two stars are regarded as the foremost screen actresses in the old world, where Mlle. Grandaise is called "The sweetest girl in Europe," and Mlle. Badet is termed "the vampire of France." Both are exceptionally beautiful examples of widely different types.

The plays of this series are "Atonement," featuring Regina Badet and Albert Signer, to be published May 28; "A Naked Soul," featuring Susan Grandaise, June 11; "The Golden Lotus," featuring Regina Badet, June 25; and "When True Love Dawns," featuring Susan Grandaise, Albert Signer and an all-star cast, July 16.

The quartette of picture plays, which probably would be distributed as separate "specials" in other circumstances, will be issued under the title, Brady-International Service—World-Pictures, observing conditions similar to those which governed the Clara Kimball Young Service, and also Mme. Sarah Bernhardt in "Mothers of France."

"We went into this undertaking," said Director General William A. Brady, "primarily for the reason that it afforded an opportunity to perform a very valuable service for American exhibitors, particularly the great and increasing number of these who show World-Pictures. We have always insisted that the program was the spine of the motion picture industry, and we are clinching our frequently demonstrated proof by placing upon our program all of these imported productions, each one of which could have been sold as a 'special' at a very large profit had we so desired.

"We shall not derive a large profit from these French plays. Very likely there will be no profit at all. But in any case we shall be perfectly satisfied in having enabled our exhibitor connections to present a fresh series of 'specials' at program feature investment."

Sends in Picture "Dope"

MOTOGRAPHY, Chicago:

Your favor of the 12th received, and I can say that I have received the record books this time. Thanks very much for your interest in the matter.

I am going to try and write you each week, giving you some dope for the "What the Picture Did for Me" department, which I believe to be of great help to any exhibitor who is striving to please his patrons.

If all exhibitors would co-operate with you in this matter, I think it would be of much more interest to all concerned, as one could get a good idea of the pictures from the average on the reports.—*Kozy Theater, Sam L. Marr, Manager, Waycross, Georgia.*

NEW UNIVERSAL PROGRAM

Three Releases of "Butterfly Pictures" Are Being Prepared—Best Direction and Talent to Be Used in Filming Original Scripts from Well Known Writers

Extensive plans are being made by Universal for the distribution of the new feature brand productions bearing the attractive trademark, "Butterfly Pictures." The first of these, "Eternal Love," will be offered exhibitors on May 7th. A definite standard of quality will be maintained, and in case a picture does not meet this standard it will not be released.

The best directors in the Universal organization will handle these pictures, and the players of the best ability both with regard to acting and popularity among picture goers will take the parts. Original scripts, from well known writers both in the picture world and in the magazine circle, are being considered.

A wide variety of pictures will be shown, but the principal aim will be to make the pictures interesting and clean. There will be nothing of any nature in a "Butterfly Picture" which will offend the most fastidious.

"Eternal Love" deals with the love of an artist in Britanny for a simple peasant girl. Her sacrifices for him and the dawning of the artist's conception of true love, form the theme of the story. Ruth Clifford and Douglas Gerrard are cast for the leads. The second picture will be "The Phantom's Secret" with Mignon Anderson, Hayward Mack and Molly Malone as the principals. "Like Wildfire," a five act comedy drama with the most amusing plot ever offered on the Universal program, will be the third release. Four other Butterfly pictures are in process of production and their release dates and title will be announced at an early date.

Joseph T. Hagerty and D. E. Boswell have been added to the sales force to the Vitagraph-V. L. S. E. Kansas City branch by Manager Nine. Mr. Hagerty is an experienced film salesman, formerly being connected with the Lone Star Film Company, of Dallas, and promoting the Vernon Castle picture, "The Whirl of Life" for that company. Mr. Boswell, who also is an experienced film salesman, will have the Oklahoma territory formerly covered by F. H. Cassil.

Picture Gamblers Must Go

CHANGE IN PRODUCTION COMING SOON

Interview With Samuel Goldfish, President Goldwyn Pictures, By Rowland Thomas of the New York World.

LEAN, clean, sinewy, clear-eyed, the man who five years ago was owner of a small glove manufacturing business in Gloversville, N. Y., and today, at thirty-four, is president of a three-million-dollar picture-producing corporation, lay on his back in bed and smiled a cordial greeting.

He had happened to break an ankle, but that mere incident had no power to render Samuel Goldfish inactive. "Right at the start," he told me, "I want to point out to you that the picture business is different from practically every other. It's a mixed business, fifty per cent art and fifty per cent commerce. You've got to make something that can be counted on to interest and entertain and attract the public. That's the art. And you've got to market your product in such a way that you can be sure of a profit. That's the commerce.

Samuel Goldfish, president Goldwyn Pictures Corporation.

"The experts who expect large profits, and therefore risk tremendous amounts of money, are watching their own expenditures and the results achieved. The outside investor is entirely without advantage.

"Other people are playing with his money as they see fit, and the investor remains in utter ignorance of the inner things that affect his investment.

Stock Sellers Bane of Business

"Another point is that the picture business is just on the threshold of a great change. Up to the present, on the artistic side, it has been largely experimental, and on the business side it has been mostly promotional. But that stage is passing, and we are beginning to tackle the problems of our business in an intelligent way.

"At present I have no hesitation in saying the stocksellers are the bane of the motion picture business. Censorship perils don't seem very great to me. Picture promoters who venture quick 'gambles' for big profits by making vulgar and common pictures should be driven out of business by the rigid supervision of their pictures that can be exercised by state and community laws. These fly-by-night factors in picture-making may do and can do some temporary injury, but the permanent factors in production are bound to be men who make clean and able pictures.

"As for taxation," he went on, "that, of course, is a genuine trouble. But we can meet it by immediately unifying all the larger units in the industry and proving to legislative bodies that proposals for increased taxation are inequitable and unfair.

"You spoke of overproduction as a problem. That, too, will solve itself. You must remember that the only profitable market for films—which means costly films—is a world market. Which," he added, "accounts largely for the scenarios we choose. Film stories have to make a universal appeal, so that we can simply translate the headlines and show them anywhere.

Approves Big Salaries

"As for high salaries," he went on, "don't forget that really great personalities are worth all the money producers pay them.

"There is only one difficult problem confronting us, to solve which we need the assistance and co-operation of the outside public. I mean, in that matter of stock-selling. The amateur investors of Americe should not put money into motion picture stocks. The business is one for specialists, for film men ready to devote their own money and all their time to it. Millions of dollars have been taken from widows, from estates and from the misinformed public without the slightest likelihood of its returning either a profit or any substantial part of the principal. Unscrupulous groups of men are using the industry as a lure for 'suckers.'

"There are several large motion picture corporations that have sold bushels of stocks which have never paid a dividend and which, having been manipulated through a wide range of points, are now quoted as far below the level at which the innocent 'investors' purchased them. All of these stocks made money for their promoters, though they have never paid a dividend.

"My experience as a producer and executive prompt me to warn American investors—and by that I mean chiefly the thousands of persons with small savings—to shun motion picture stocks. It is properly salable only as an investment, never as a speculation."

I asked him then what he foresaw as the future of the business.

"For one thing," he said, "where the star is now pre-eminent, I expect to see the story or play become the matter of first importance.

Change in Producing Methods

"And that will lead to a great change in the production and distribution of films. Producers will keep months ahead of their releases. Rush work is poor work. And having the films ready long before release will protect the exhibitors. They will no longer be asked to contract for pigs in pokes. Each of them will have opportunity to visit some branch distributing office, not too far from his home, see the features at his leisure and know exactly what he is booking. And that will lead to less refusals and broken contracts and stabilize the business all through."

"But, still, with all its risks and problems, you like the business?"

"I wouldn't be in anything else," he answered. "And I like it best because I foresee such a tremendous future for it. So far we have only scratched the surface. We have been purveyors of amusement only. But when we come to develop the full possibilities of the films we shall have created something as powerful and as useful as the press is—something educational, cultural and influential in a hundred ways, all good. To help to develop all that seems to me as big a chance as any man could wish for."

A. M. P. A. Active

The work of the Associated Motion Picture Advertisers in preparing for the "Wake Up America" day in co-operation with the Mayor's Committee of New York won such unlimited and enthusiastic approval from that committee that they virtually insisted that the Associated Motion Picture Advertisers occupy immediately an office on the same floor with them. Their only stipulation is that the A. M. P. A. holds itself in readiness to plan and execute any publicity and advertising campaign which they have in mind.

For its part, the Association has placed at the disposal of the Mayor's Committee all of the material which it has originated and put in shape so far, including posters, slides, moving picture leader and trailer, stock advertisements in proof and mat form, and the plans for the several patriotic features which it has in mind.

In preparation for the "Wake Up America" day the Associated Motion Picture Advertisers supplied all of the exhibitors in Greater New York who asked for them with slides, and the announcement in last week's trade papers of the suggested slide met with instant approval of the exhibitors, many of whom made and ran their own slides. The Greenwich Lithograph Company made for the Associated Motion Picture Advertisers, free of charge, five thousand one-sheet posters of a beautiful flag, the design for which was made by the famous artist, Lambert Gunther, and these are now ready for distribution, and may be obtained at the Associated Motion Picture Advertisers' office, 50 East 42nd street, second floor. At this office there will always be a member of the A. M. P. A. in attendance.

War and the Film Business

By John R. Freuler,
President of the Mutual Film Corporation.

"The war will bring a boom to picture theaters."

That is the promise of President John R. Freuler of the Mutual Film Corporation.

"Far from having anything about which to be alarmed, there is a lot for the exhibitor to be expectant and hopeful about," observed Mr. Freuler.

"It is my observation that anything which shakes the people out of routine, anything which tends to awaken them, also tends to help the motion picture theater. Among the so-called luxuries and amusements the motion picture theater, because of the extremely low price of admission as measured by the entertainment value offered, is the last to suffer in periods of financial stress.

"Meanwhile the war period promises not financial stress but general prosperity.

"We need only look to the condition of the theater business in Great Britian and in France, where they have been at war for two years, and in war under conditions more trying and taxing than would appear to be a probable prospect for the United States.

"The motion picture theaters in England are enjoying a greater prosperity now than before the war. In France, while for certain reasons best known to the government the theaters are open only three days a week, they are doing good business through that period.

"War is likely to bring for the theaters of the United States somewhat the same cycle of interest as in the theaters of England. When the war opened over there there was a rush to the theaters for picture news of the war, for war pictures and all kinds of war information. Then as the people became war weary they went to the theaters for something else, to see pictures, to get amusement that would make them forget war.

"It may be expected that the picture house in the United States will gain new patrons and hold an added interest for old patrons because of our participation in the war. It must be remembered that since the United States was last engaged in war the motion picture has come into being really as an arm of the public press. The motion picture supplements the press of the printed word. Circulation reports from the offices of the nation's big newspapers today indicate that thousands more copies of the important journals are being sold because of war interest. This means increased importance and increased demand for the news. It always happens when there is big national news. The motion picture is a purveyor of a great deal of the same sort of news and entertainment as the newspaper."

Exhibitors Form Booking Office

The Exhibitors' Booking and Service Company has opened temporary headquarters at 538 Andrus Building, Minneapolis Minnesota. The company is organized by well known exhibitors in Minneapolis.

A one-page advertisement in *Amusements* thoroughly explains the plans of the new concern. Some of the prominent exhibitors connected with the corporation are as follows:

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"I wouldn't be in anything else," he answered. "And I like it best because I foresee such a tremendous future for it. So far we have only scratched the surface. We have been purveyors of amusement only. But when we come to develop the full possibilities of the films we shall have created something as powerful and as useful as the press is—something educational, cultural and influential in a hundred ways, all good. To help to develop all that seems to me as big a chance as any man could wish for."

A. M. P. A. Active

The work of the Associated Motion Picture Advertisers in preparing for the "Wake Up America" day in co-operation with the Mayor's Committee of New York won such unlimited and enthusiastic approval from that committee that they virtually insisted that the Associated Motion Picture Advertisers occupy immediately an office on the same floor with them. Their only stipulation is that the A. M. P. A. holds itself in readiness to plan and execute any publicity and advertising campaign which they have in mind.

For its part, the Association has placed at the disposal of the Mayor's Committee all of the material which it has originated and put in shape so far, including posters, slides, moving picture leader and trailer, stock advertisements in proof and mat form, and the plans for the several patriotic features which it has in mind.

In preparation for the "Wake Up America" day the Associated Motion Picture Advertisers supplied all of the exhibitors in Greater New York who asked for them with slides, and the announcement in last week's trade papers of the suggested slide met with instant approval of the exhibitors, many of whom made and ran their own slides. The Greenwich Lithograph Company made for the Associated Motion Picture Advertisers, free of charge, five thousand one-sheet posters of a beautiful flag, the design for which was made by the famous artist, Lambert Gunther, and these are now ready for distribution, and may be obtained at the Associated Motion Picture Advertisers' office, 50 East 42nd street, second floor. At this office there will always be a member of the A. M. P. A. in attendance.

War and the Film Business

By John R. Freuler,
President of the Mutual Film Corporation.

"The war will bring a boom to picture theaters."

That is the promise of President John R. Freuler of the Mutual Film Corporation.

"Far from having anything about which to be alarmed, there is a lot for the exhibitor to be expectant and hopeful about," observed Mr. Freuler.

"It is my observation that anything which shakes the people out of routine, anything which tends to awaken them, also tends to help the motion picture theater. Among the so-called luxuries and amusements the motion picture theater, because of the extremely low price of admission as measured by the entertainment value offered, is the last to suffer in periods of financial stress.

"Meanwhile the war period promises not financial stress but general prosperity.

"We need only look to the condition of the theater business in Great Britian and in France, where they have been at war for two years, and in war under conditions more trying and taxing than would appear to be a probable prospect for the United States.

"The motion picture theaters in England are enjoying a greater prosperity now than before the war. In France, while for certain reasons best known to the government the theaters are open only three days a week, they are doing good business through that period.

"War is likely to bring for the theaters of the United States somewhat the same cycle of interest as in the theaters of England. When the war opened over there there was a rush to the theaters for picture news of the war, for war pictures and all kinds of war information. Then as the people became war weary they went to the theaters for something else, to see pictures, to get amusement that would make them forget war.

"It may be expected that the picture house in the United States will gain new patrons and hold an added interest for old patrons because of our participation in the war. It must be remembered that since the United States was last engaged in war the motion picture has come into being really as an arm of the public press. The motion picture supplements the press of the printed word. Circulation reports from the offices of the nation's big newspapers today indicate that thousands more copies of the important journals are being sold because of war interest. This means increased importance and increased demand for the news. It always happens when there is big national news. The motion picture is a purveyor of a great deal of the same sort of news and entertainment as the newspaper."

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One arrest was made in connection with the Colfax building fire of Thursday night and renewed assurances were given by the authorities who are making the various investigations that the case will not be dropped until every person involved has been punished. The man held is Louis Sereinsky, head of the Oxon Chemical Company, a film renovating concern that has quarters in the Colfax basement. Films which were left standing in the open basement, instead of being placed in the fire-proof vault, are blamed for the fire. Sereinsky is charged with manslaughter and held in jail on default of $2,500 bond.

The affidavit against Sereinsky is based on an Indiana law which provides that, "No tenement house, nor any part thereof, nor of the lot on which it is situated, shall be used as a place of storage, keeping or handling of any articles, dangerous or detrimental to life or health * * *." A violation of the statute is only a misdemeanor, but Prosecutor Rucker pointed out that death resulting from a violation of the statute is a basis for the charge of manslaughter.

The city, county and state officials are investigating this fire and we may expect some stringent laws in the near future in regards to film exchanges and booths. What a shame it is that six innocent lives have to be sacrificed to bring about the proper handling of film. The soldier on the front, "Somewhere in France," is no more a martyr than these six people are. Let us hope that this sad incident will arouse the officials and public to the point where they will cause laws to be passed that will eliminate these death traps.

Every exchangeman, every manager and, last but not least, every brother operator, must, for the sake of the public in general and the people who patronize the exchanges and theaters, get busy, today, and see to it that the film that is in your care or that you are responsible for, is handled in the "Safety First" way. In the last week I have been in three different exchanges where film was allowed to lay around on the work benches without any protction whatever. These exchanges are located in office buildings and every person in these buildings is liable to the same fate that befell the six unfortunates of the Colfax fire. Operators who work with machines which are not equipped with the proper fire protection, i. e., automatic fire shutter and magazines, should insist that the managers equip their machines with these articles at once.

Convention Delegates Elected

At the last regular meeting of Local No. 194 I. A. T. S. E., Brother J. O. Benner, business agent and secretary-treasurer, and the editor of this department, were elected delegates to the convention of the State Federation of Labor, to be held at Anderson, Indiana, May 8, 9 and 10.

Mathis on Motography

Robert Jennings Mathis, formerly editor of the Elbert Moore Scenario School, is now on the staff of Motography. He will be glad to hear from any of his former students and to answer questions in regard to scenario writing. Since leaving the Elbert Moore School he has been engaged as scenario editor for the Eagle Film Company.

The Universal Joker Company has completed a one act comedy entitled "His Last Scent."

MARY PICKFORD IN NEW PLAY

Great Demand for the Newest Pickford Offering Because of Remarkable Success Attained by "A Poor Little Rich Girl"

The wide success of Mary Pickford's current Artcraft picture, "A Poor Little Rich Girl" has excited additional interest among theater managers and public alike, in the activities of this most popular girl of the screen.

The fact that "Little Mary's" newest offering, "A Romance of the Redwoods," is something entirely different from anything in which she has ever appeared and that it is staged under the personal direction of Cecil B. DeMille, producer of "Joan the Woman," has naturally made the Artcraft executives highly optimistic as regards this subject, which will be released May 14.

In speaking of the added impetus given to Miss Pickford's popularity as a result of "A Poor Little Rich Girl," Walter E. Greene, president of Artcraft, said: "Never in the history of motion pictures has the release of a production evidenced such a flood of compliments. Once again Mary Pickford has proved to the world that hers is an art of inimitable and supreme merit. The wonderful popularity of this girl-actress can scarcely be appreciated by anyone not directly associated with her work. Her former triumphs have made her the best known actress on the screen today, and 'A Poor Little Rich Girl' has placed her even further ahead as "America's Sweetheart' and a box-office attraction extraordinary to the extent of hundreds of inquiries daily from people in and out of the industry as to her next subject. It is difficult to imagine a greater success than 'A Poor Little Rich Girl,' but advance reports on 'A Romance of the Redwoods' certainly indicate that this will prove the case when the newest Pickford offering directed by Cecil B. De Mille is released next month by Artcraft."

Uncle Sam off to war. The New York naval militia marching down Fifth avenue on the way to the waiting battleships.—from Mutual Weekly, Number 120.

Dorothy Dalton as Feminist Heroine

Dorothy Dalton, the Triangle-Ince star, has earned the title of "feminist heroine," because of her characterizations of the woman lawyer in "The Weaker Sex," and the young business woman in "Back of the Man." She represents the woman of today—the woman who demonstrates that the possession of brains does not lessen feminine charm.

Dorothy Dalton—lawyer.

Yet this same actress has also created some of the least admirable types of femininity. In "Chicken Casey" she is a girl of the Bowery; in the "Gamble in Souls" she takes the part of a flashy cabaret singer, and in "The Dark Road" she is a soulless creature who believes herself a re-incarnation of Cleopatra.

Dorothy Dalton was born in Chicago in 1893. After her education in high school and the Convent of the Sacred Heart, she decided to become an actress. Her father opposed the ambition, believing that his daughter would make an admirable lawyer—just as she did on the screen in "The Weaker Sex." Thereupon she proved her argumentative powers by persuading him not only to sanction a stage career but to send her to the American Conservatory of Dramatic Arts. Her first professional appearance was with the Virginia Harned Stock Company in Chicago. Later she played with a St. Paul theatrical organization, and in an act of her own on the Orpheum vaudeville circuit.

"WITHIN THE LAW" SOON

Alice Joyce Starred as Mary Turner, the Shopgirl, in Vitagraph Version of Famous Drama of the Underworld.

Motion picture producers are awaiting the release of Greater Vitagraph's screen version of Bayard Veillers' stage success "Within the Law" for the purpose of settling for all time the question of whether the exhibitors of the country and the picture patrons desire screen versions of popular, legitimate stage productions.

In the selection by Greater Vitagraph of "Within the Law" not only Vitagraph but the other producers realize that the strongest possible instrument has been chosen to settle the question. Both producers and distributors are optimistic over the outcome and are predicting that "Within the Law" will be as great a success on the screen, if not a greater success, than it was on the speaking stage.

The financial success of "Within the Law" as a legitimate production has been an argument for legislators and lawmakers all over the country in favor of taxing theatrical and motion picture interests. Lawmakers, in arguing for taxation of theatrical and motion picture interests have quoted the phenomenal runs and box office receipts of the numerous "Within the Law" companies but have failed to mention the thousands of productions that have died after a very short tryout.

At one time there were nine "Within the Law" companies at work, eight in the United States and Canada, and one in England, all playing to practically capacity business.

Since "Within the Law" opened on September 12, 1912, the different companies have played three thousand four hundred and forty-eight performances to an average of seven hundred forty dollars a performance, in the United States and Canada.

The length of the runs have been phenomenal and taken as a whole never have been equalled by any legitimate stage production. Nearly every drama that has followed "Within the Law" has had a line in its advertising promotion which usually reads "Just as good as Within the Law."

To persons familiar with "Within the Law," and there are millions throughout the country, the advertising of "Mary Turner" was just as effective as the advertising of "Within the Law." To every theater attendant "Mary Turner" is known as "the most wonderful shopgirl in the world." The entire story of "Within the Law" is founded on the arrest and conviction of Mary Turner, a shopgirl, for a theft not committed by her.

Alice Joyce, the popular Vitagraph star, is the persecuted shopgirl of Greater Vitagraph's version of the story. She is co-starred with Harry Morey, who does absolutely his best work before the camera as Jos Garson, "the best little forger in the United States." The picture opened at the Broadway Theater, New York, on April 29.

New Announcement Scheme

J. E. Willis, president and general manager of the American Bioscope Company, Chicago, has sprung another new one. This time it is in the form of a film trailer which takes care, in a practical way, of announcing the future attractions of an entire week.

Mr. Willis has titled this new trailer "The Calendar of Stars," inasmuch as it heralds the coming features with motion pictures of the stars themselves. "The Calendar of Stars" is a simple and thoroughly appealing style of announcement presentation and demands very little attention in its maintenance and upkeep.

Every popular player in filmdom is available—the stars of every producing company in America—and are cleverly and artistically panelled and masked in five foot strips. There is hardly an exhibitor who will not welcome this practical solution of the announcement problem. It is a real innovation—up to the very minute.

Double Exposure Juggled

A new standard of "double exposure" photography is declared to have been set by Director Raymond B. West in the Triangle-Kay Bee production of "The Snarl," the new drama in which Thomas H. Ince presents Bessie Barriscale as star. In this play, Miss Barriscale portrays a dual role, i. e., each of twin sisters, and many of the scenes show the girls in each other's company. These, therefore, necessitated some rare effects in double-exposure.

Earle Williams in the unusual Vitagraph feature, "The Hawk."

Exhibitor's Service Praises Film

The Motion Picture Reporting Service, of Chicago, which has a large clientele of theaters throughout the country, reports on Vitagraph's Special Blue Ribbon Feature, "Womanhood, the Glory of the Nation," as follows:

"Womanhood, the Glory of the Nation," seven-reel Vitagraph military and war drama, featuring Alice Joyce and Harry Morey. Supported by Peggy Hyland, Naomi Childers, James Morrison, Mary Maurice and others. This shows the unpreparedness of the United States in comparison with other countries. It illustrates the advantage the U. S. has over other countries by quick preparedness, etc., etc. The monster mass meetings being held in every center and the nation aroused by enthusiastic patriotism. Young ladies after the loss of relatives, volunteer to join the Red Cross and become secret agents, offering up their lives for their country. A sister to a U. S. officer who is a secret agent, is trapped and sentenced to public execution, and her brother's sweetheart, secretly a U. S. spy, pleads desperately to save her, as she is a woman but they will not hear her. She is also found out later and signals her lover, who saves her by proving to the enemy officers the power of the U. S., should they take action. Immediately after they are released war breaks out and the enemy breaks through the U. S. trenches and we witness some real fighting—the exploding of great guns and the effect they have; submarines in action and sinking battleships by the use of torpedoes; high explosives demolishing churches, hospitals and everything they come in contact with.

A subject full of punch and will pull on the heart strings of all who see it. It is exciting and thrilling, even the subtitles are thrillers. We seldom find a picture that will be enjoyed more than this subject will be by both men and women. It is a war picture and a timely subject and very few equal to it for this kind of entertainment. It carries a good plot. Acting, scenery and photography excellent. Rated 100.

The same service has this to say regarding Paula Blackton's one reel children's picture, "The Diary of a Puppy":

"The Diary of a Puppy," one-reel Vitagraph of country life. This subject deals with several little collies (puppies) about half size. It carries a sort of story and is a dandy one-reel subject. It can be used in place of a comedy and will produce several laughs and go over good with any audience. Photography and scenery good. Rated 95.

Detroit Theaters Run "De Luxes"

That the policy of Greater Vitagraph of re-issuing in de luxe form some of the early successes of the company, has been demonstrated to be the proper course to pursue through the experience last week of the Family Theater, Detroit, which booked "A Million Bid" for a two-day run and simply packed the house at every performance. The Family Theater is a house of fairly large seating capacity and playing it to capacity with almost any picture is some task. "A Million Bid" is one of the early Vitagraph successes in which Anita Stewart and Harry Morey play the leading parts.

Last week might almost have been considered "Anita Stewart" week in downtown Detroit. "The More Excellent Way" was booked for the entire week at the Liberty; "The Girl Philippa" had a four-day run at the Regent: "A Million Bid" was at the Family for two days. At the Peoples' and the Eagle, two other big houses, "The Juggernaut" and "The Glory of Yolanda" were presented.

"Her Secret" at Rialto

Managing Director S. L. Rothapfel of the Rialto Theater, New York, has selected another Vitagraph Blue Ribbon Feature, "Her Secret," to head his program for the week of April 29. "Her Secret" is described as an unusual drama, starring Alice Joyce and Harry Morey.

Managing Director Rothapfel selected "Her Secret" because of its out of the ordinary qualities and striking turn of story. Mr. Rothapfel has been making Vitagraph productions the basis of his program. This remarkable honor accorded to Blue Ribbon Features gives them the stamp of approval of one of the world's greatest showmen and proves their value in the eyes of astute exhibitors. "Her Secret" stands out as one of the best things ever produced at the Vitagraph studios.

Appearing with Miss Joyce and Mr. Morey in "Her Secret" are Robert Kelly, Mary Maurice, George Cooper, Patsy De Forest and Kittens Reichert.

Sells Films in United Kingdom

Chester Beecroft has made arrangements for the sale of the product of the Triumph Film Corporation in the United Kingdom to Bolton-Stewart, Ltd., of London.

Mr. Beecroft has an agreement with Bolton-Stewart, Ltd., to furnish them each month, for the next two years, with four of the best American made productions. He is already supplying Bolton-Stewart, Ltd., with one picture a month—the Frohman Superpictures. Among these are included "The Witching Hour," and their latest big subject, "God's Man."

The Triumph sale also calls for one feature a month. The productions which the Triumph has made were directed by Julius Steger and stand out as being among the finest pictures obtainable.

Mr. Beecroft has negotiations under way with other producers to place their pictures with Bolton-Stewart, Ltd., and the names of those concerns whose features are selected will be announced upon the completion of negotiations.

TO FILM STORY IN SOUTH

"The Bar Sinister," Screened in Thomasville, Georgia, by Edgar Lewis Company With Co-operation of Townspeople. Race Prejudice Story

That truth is stranger than press agent stories was brought home forcibly to the Edgar Lewis Company when they arrived in Thomasville, Ga., to use the turpentine forests of that locality for the staging of the outdoor scenes of "The Bar Sinister." Much of the action of Tony P. Kelly's original story is laid in a turpentine still in the south and Mr. Lewis found the little town of Thomasville ideal for his locations.

When the director and his company arrived in the village they found the population in a fever of excitement because a mulatto woman had stolen a white child and succeeded in escaping with it. The interest of Edgar Lewis and his actors in the cause of the excitement was heightened by the fact that they had come to Thomasville to stage the very tragedy which was being enacted before their eyes; for in the opening scenes of "The Bar Sinister," a mulatto woman, Lindy, steals the child of her white master, because she loses her own babe of the same age and loves the little white girl like a daughter. The loss of her own child causes her to lose her mind and the white baby is raised in a lonely cabin by the half crazed negro woman. The theft of the little white child in Thomasville was doubly exciting because the child was recovered and was stolen a second time by the same woman who then made good her escape.

Mr. Lewis had some misgivings about staging scenes in Thomasville which resembled so closely what had actually occurred in the locality, but was soon reassured by the town's people and spent several weeks in the neighborhood picturizing the intensely interesting plot of Mr. Kelly's powerful story of race prejudice.

$16,000 Paper Order

Williamson Brothers have contracted with the Greenwich Lithographing Company for an extra large edition of paper for their third picture, "The Submarine Eye." This was done to enable them to secure paper in five colors at a six cent price, so that exhibitors can purchase these posters at cost.

Worthy Butts, who negotiated the deal for the Greenwich Company, after seeing a private run of "The Submarine Eye," declared it the best money maker he had ever seen, and to back up his judgment, increased the paper order to sixteen thousand dollars on his own responsibility. Below are two scenes from the feature.

Therefore, "The Submarine Eye" will go forth into the world on May 6 with sixteen thousand dollars worth of paper back of it, ranging in size from half-sheet window cards to twenty-four sheet stands.

Beecroft Places Cub Comedies

Chester Beecroft, from his new offices in the Astor Trust Building, 501 Fifth avenue, New York, has concluded negotiations with the Australasian Film Company for the sale of Cub Comedies to that firm in the Australasia territory. The Australasian Film Company will use a new Cub subject every week for a long period of time.

Harry H. Poppe, recently with David Horsley at the David Horsley studios in Los Angeles, has returned to New York, and has become associated with Chester Beecroft in his export business, which is now being conducted from his new office at Room 812 Astor Trust Building, 501 Fifth avenue, New York.

Barbara Tennant is here at the left gazing into "the submarine eye," and judging from her expression it must be a new experience to see revealed the country beneath the sea, and all its stories.

Native releasing a diver, below, and another scene from "The Submarine Eye," the first independent Williamson Brothers production. It shows remarkable progress in undersea photography.

Enid Bennett Stars in "Happiness"

Enid Bennett will make her third appearance on the Triangle program May 13th in a Kay Bee play by C. Gardner Sullivan, entitled "Happiness." This is by

Enid Bennett, the captivating Ince-Triangle star, in "Happiness."

far the most novel and appealing vehicle that Miss Bennett has obtained since she came under the management of Thomas H. Ince, and the young Australian favorite makes the most of every opportunity accorded her in the working out of an interesting and amusing characterization. In "Happiness," C. Gardner Sullivan has written a comedy-drama which is a worthy successor to "Home," "The Bugle Call" and "Plain Jane." Reginald Barker directed the production.

"The Man Who Made Good," featuring Jack Devereaux and Winifred Allen, will also be released on the same date.

Fox Makes "Kiddie" Features

"Fox Kiddie Features," in which all of the parts are taken by children, are soon to be released on the Fox program. William Fox, after mature deliberation, decided to make this step, and the features will entertain the grown-ups as well as the children.

For this purpose Mr. Fox, while in California, established a company of children who are to film the stories of the land of make-believe, and specially written scenarios on children's subjects, and the stories that are familiar to every school child. In addition he has opened a school wherein expression, so necessary for moving picture work, and elocution, will be taught to the little mummers. Another company of children will be established in one of the Fort Lee studios. In this way Mr. Fox expects to release a "Fox Kiddie Feature" monthly.

When asked about his new field of photoplay production Mr. Fox said:

"From time to time prominent educators throughout the United States have agreed that photoplays are the greatest source of education, especially for children, but they have also agreed that there has been no concerted action taken by any producer to give to the children such photoplays that would not overtax their little brains and at the same time give them clean educational subjects. For that reason I intend that there should be released every month a photoplay made for children by children. These photoplays are to be instructive and at the same time entertaining.

"Instead of children going to see dramas that may have a tendency to excite them, I am going to give them photoplays that will make them leave the theater with a mind filled with pure and clean thoughts. They will see come to life those mythical characters which they so love to read and tell each other about."

Goldwyn Distributors Incorporated

Goldwyn Distributing Corporation, with a capital stock of $1,000,000, has been chartered at Albany to operate and maintain the branch offices and handle the releases of the Goldwyn Pictures Corporation throughout America.

The incorporators are Samuel Goldfish, Archibald Selwyn and G. L. Hess. The formation of this distribution mechanism will now be followed by the immediate organization of the Goldwyn branches in the principal cities of the United States.

Goldwyn's methods of film salesmanship will be a radical departure from those practiced throughout the industry, in that, for the first time, the selling methods of the nation's greatest industrial corporations will be introduced into the rental of motion pictures.

The Goldwyn owners have felt that the selling methods employed by the steel or automobile industries, for example, could be paralleled successfully by film distributors, and all of the preliminary work for the installation of this type of organization is under way.

Meet the Film Doctor

Many are the exhibitors who have torn their hair because of the condition of some of the films they must show. Most of the exchanges have some sort of cleaning and renovating department, but it is still a fact that a great many films are shown which are not in first class condition.

To remedy just this situation, A. Teitel, of Chicago, has organized a cleaning and renovating establishment of his own and gives the same attention to a film that a physician gives to a patient. Mr. Teitel eliminates the dissatisfaction caused by the imperfect cleaning by some of the machines used, by doing all his work by hand.

The exhibitors who have run films renovated by Mr. Teitel remark about their good condition and it may be that this film doctor's methods will be adopted in the future by all those who are interested in keeping the films in first class condition.

"Peace" Changed to "War"

All prints of "The Battle Cry of Peace," the big Vitagraph-V. L. S. E., preparedness spectacle have been called in and will be retitled and re-edited. The picture, after it has been rehabilitated, will be renamed "The Battle Cry of War."

As originally released certain titles in "The Battle Cry of Peace" might be construed as arguments against war, said Commodore J. Stuart Blackton, who supervised the production of "The Battle Cry of Peace." "If there is a single foot of film in that picture or a single word in any title that might, even in the remotest way, suggest to any person that he should not enlist, we want that doubtful part removed."

After all the prints have been completely revamped new advertising paper of all kinds will be issued and the picture will be pushed as an enlistment argument.

Actress Hikes for Recruits

Dora Rodruiges, "The Universal Girl," has started a ten thousand mile hike in order to try and raise forty thousand recruits for the army and navy. The start was made from New York with the co-operation of the various branches of the volunteer and regular service.

Miss Rodruiges started from Loew's New York Theater and walked down Broadway, accompanied by a detachment from the army and navy. The first important town on the itinerary is Newark, New Jersey. The line of march includes Princeton, Trenton, Philadelphia, Wilmington, Baltimore, Annapolis and Washington.

In Washington Miss Rodrigues will visit the president and the Army and Navy Departments. After leaving Washington she will pass through Cumberland, Pittsburgh, Youngstown, Cleveland, Akron and Columbus, where she will stop for a visit with her relatives.

The hike will be continued through Dayton, Detroit, Kalamazoo, Chicago, Kansas City, Denver, Salt Lake City and San Francisco. The trip will take about eight months and Miss Rodruiges will endeavor to secure recruits in each town she passes through.

Triangle Issues New Herald

John W. Hanson, manager of supplies for the Triangle Distributing Corporation, has recently put into the hands of Triangle exhibitors a novelty herald which is meeting with well-merited success.

When folded, the herald measures 3½ by 5½ inches, and is printed in brown and green by the Rotogravure process. From past experience, Mr. Hanson is of the opinion that the ordinary herald is too large. He has sought to solve this problem by making the present piece of advertising matter of a size that can easily slip into a man's pocket or a lady's handbag or into the ordinary envelope.

Universal Sheds Red Feathers

Universal Film Manufacturing Company has discontinued the Red Feather Brand of feature pictures. No further productions, bearing this trade-mark, will appear on the Universal program in the future.

"Efficiency Man" With Paralta

W. H. Brooks, the certified public accountant, lately associated with the Westinghouse Company, will be the head of the accounting department of Paralta Plays, Inc., and the Paralta Plan. Mr. Brooks has been studying the accounting features of moving picture production and distribution during the past two years, coincidentally with the investigations of Carl Anderson, Herman Fichtenberg and Nat. I. Brown as a basis for the formulating of the Paralta Plan.

Mr. Brooks has worked out a system of computing costs in connection with a production, which, with due allowances for contingencies, will give the producer a practical progressive working cost sheet, showing almost to the dollar what a picture will cost, if the original script is adhered to by the director.

Mr. Brooks has also worked out distribution systems on lines that will eliminate waste and unnecessary expense. His work has been to demonstrate in figures the results of the inquiries and investigations made by Messrs. Anderson, Fichtenberg and Brown. Whenever they have developed a feature of waste in the picture industry, Mr. Brooks has been called into consultation as the mathematical specialist in studying and applying a corrective. Mr. Brooks' work will have a very conspicuous place in the development of the Paralta Plan.

New William Russell Play

"The Frame-Up," the next American-Mutual production in which William Russell is starred, will be a refreshing departure from the more serious dramas in which Mr. Russell has been appearing. Mr. Russell's exceptional strength and agility will be called into play in this photodrama.

In one scene he is required to leap from one automobile to the running board of another, climb to the roof of the second car, lower himself into the hood of that car, and then engage in a tussle with its driver.

In another scene he is in the rear seat of an automobile with a policeman on either side. From this predicament he escapes by leaning forward, then suddenly turning a back somersault over the rear of the car and landing on his feet before the officers can catch him.

There's lots of gimp and punch in William Russell's next American-Mutual, "The Frame-up."

LaSalle Comedies Through Mutual

Negotiations have been completed by which the Mutual Film Corporation will release LaSalle comedies, produced by the LaSalle Film Company of Chicago and Los Angeles.

The first series will consist of three two-reel comedies to be released bi-weekly beginning May 7. They will be followed by a series of fifty-two two-reel pictures to be released weekly commencing June 12.

M. De la Purelle, La Salle Film Company, Chicago.

LaSalle comedies will be produced under the direction of M. De la Purelle, a director of unquestioned ability, the man who made "The Hoosier School Master" and other important successes. Each LaSalle comedy will be produced with the care of a big production. A popular comedian and comedienne will be starred in each. The two-reel series consists of: "The Prodigal Uncle," released May 7; "Chubby Inherits a Harem," released May 21, and "The Flight that Failed," released June 4.

"His Cannibal Wife," scheduled for release June 12, is the first of the single reel series. It will be followed at weekly intervals by "Tillie of the Nine Lives," "The Girl in the Frame," "Discords in 'A' Flat," "When Lulu Danced the Hula," "The Kissing Butterfly," "A Match in Quarantine," "Man Proposes" and "Pigs and Pearls."

LaSalle comedies will be an addition to Mutual's list of featurettes.

Idea Book for Exhibitors

Like the well-advertised "Twentieth Century" which rushes daily between Chicago and New York with "all the comforts of home and travel combined," the new Helen Holmes photo-novel, "The Railroad Raiders," is going out to theater men all over the country with every service aid conceivable to make this great feature serial as popular as the twenty-hour train.

The latest help to the exhibitor for this twentieth century serial is an "Idea Book" of which Terry Ramsaye, director of publicity for the Mutual Film Corporation, is the conductor. This book, attractively designed and conveniently arranged, hits the exhibitor between the eyes with a startling cover in black and white on orange with a picture of Helen Holmes and a speeding train to command attention.

If by any possible chance the theater man fails to open the book he will miss not only the foreword by John R. Freuler, president of Mutual, but such helps as "Getting the Money with 'The Railroad Raiders,'" by Samuel S. Hutchinson, president of the Signal Film Corporation, the producing company; "Continued Story Value," by Dennis J. Sullivan, assistant general manager of the Mutual; "How to Put Across 'The Railroad Raiders,'" by Mr. Freuler; press stories, newspaper cuts, newspaper advertising suggestions, a campaign of small ads and schemes for getting the crowds, arranged by Mr. Ramsaye, and the posters, show cards and usual accessories service.

The book should be of great service to every live exhibitor and should mean much toward the success of the greatest of Helen Holmes offerings.

Star Appears at Theaters

Fifty-two theaters in Chicago and other cities within a radius of two hundred miles have "booked" Bryant Washburn to appear personally in conjunction with evening showings of his current Essanay feature, "Skinner's Bubble." This production is a sequel to "Skinner's Dress Suit," and was released through the Kleine-Edison-Selig-Essanay Service, April 23.

Theater owners did a land-office business in obtaining Mr. Washburn's presence at their showings of "Skinner's Dress Suit." The screen star, attired in the manner in which he appeared on the screen, would make short addresses after each showing of the picture, and then be introduced to the patrons personally by the manager in the lobby. Every house adopting this "live wire" exhibiting method reported packed houses for every performance. This success, which has attracted wide-spread attention in and around Chicago, caused Mr. Washburn to be overflowed with appeals from exhibitors for similar appearances at their showings of "Skinner's Bubble." In several instances Miss Hazel Daly, who portrays the role of Honey, Skinner's adoring little wife, also has been "booked" to appear together with the star.

Camera Club President with Goldwyn

Philip E. Rosen, one of the best known camera men in the motion picture industry, is the latest technical acquisition at the Goldwyn plant. He has just left the Fox plant after three years of service to join this newer organization.

Rosen is known throughout the country as the president of the Cinema Camera Club, and likewise as Theda Bara's cameraman. He is working with the Arthur Hopkins Company, which is making the second Maxine Elliott picture for Goldwyn. Rosen is from Machias, Me., and has worked with Edison, Universal, Fox and now with Goldwyn.

Stage on Wheels

Producers in California, as well as other places, who depend on the good nature of weather often find outdoor sets, made to utilize the sunshine, ruined overnight by rain. Sometimes bad weather stops work on the sets during the daytime.

To overcome this David Horsley has in use at his studios a stage built on trucks and a track. This can be run from the studio out into the open air and vice versa as the whims of the weather dictate.

William Fox announces that C. M. Franklin will direct Gladys Brockwell's forthcoming productions for Fox Film Corporation. Mr. Franklin has already begun work with the star in the studios at Hollywood, California. The new addition to the large Fox directorial forces on the Pacific Coast is one of the two widely-known Franklin Brothers, Chester M. and Sidney A. The fame of this pair in motion pictures is rivalled only by the team of William and Dustin Farnum, also members of the Fox contingent in Hollywood.

Jackie Saunders in "The Wildcat"

Jackie Saunders plays another hoydenish role in "The Wildcat," her second production for Mutual, released April 23. The story might be classified as an un-to-date "Taming of the Shrew."

Jackie Saunders, as Bethesda Carewe, the spoiled daughter of wealthy parents, declares that she will not marry anyone—and especially Mortimer Hunt, played by Arthur Shirley.

Then the war is on, and the tricks which Bethesda plays on that poor man would drive most suitors away absolutely disgusted, and incidentally will keep the audience in a state of uninterrupted laughter.

Mortimer is trying in every way to tame the spirit of this impulsive, self-willed girl, but is making little headway, and it looks as if he was going to lose out, so he kidnaps her and takes her to a shack in the mountains.

It may be that a masterful caveman has a quieting influence over rebellious women, but in this case it worked out very nicely, for after Bethesda had cooked pancakes which looked like crisp rocks, coffee with no taste at all, and a few other such failures, she began to love the man. Below are two scenes from the play.

"THE SLACKER" APPEARS

Emerald Company of Chicago to Produce War Picture to Aid in Recruiting as Well as Provide Absorbing Story

"The Slacker," a spectacular military production, in which actual units of the United States military service participate, and based upon the recent historical events leading up to the declaration of war against Germany, is being produced by the Emerald Motion Picture Company of Chicago, under the auspices and direction of the Wisconsin Defense League.

It is a semi-official government proposition, the army, navy, marines and national guard co-operating in producing the military scenes.

"The Slacker" has three aims: First, it is produced to assist in the recruiting campaign; to portray for educational purposes the real reasons why the United States went to war with Germany; and third, to show the activities of German government agents in the United States.

The scene is laid upon the University of Wisconsin campus at Madison, and students and townspeople co-operate in the production. Actual photos of the artillery and cavalry in action are included, together with pictures of the United States naval training station near Chicago, showing the great crowd of "Rookies" and embryo sailors now packing the grounds. One of the spectacular parts is the sinking of an American passenger ship by a German submarine.

While made primarily to meet the Wisconsin situation, where there has been more war activity than in any other middle western state, the picture will be produced in all cities in the country. It is truly a picture with a "punch," the realism of the military effects being one of the most striking points.

As its title suggests, "The Slacker" deals with a young man who slacks his duty as an American and who has come under the influence of a German government agent. Though replete with stirring scenes there is no "flag waving" for effect, and is based upon a strong and consistent story.

A wellknown screen star is to be engaged and she, with a prominent leading man, will be seen in the production, which is being made under the personal supervision of Frederick J. Ireland, president of the Emerald Motion Picture Company.

Country Life Series

The Strand Theater, New York City, showed Greater Vitagraph's "The Spring Idyl," of Paula Blackton's "Country Life Series," as a special added attraction for its program of April 15. The screen appearance of Paula Blackton, one of New York's social leaders and wife of Commodore J. Stuart Blackton, the Vitagraph director general, has been one of the events of the film year.

"The Country Life Series" presents a refreshing new screen idea. They were written with the idea of letting mothers know just how attractive child life in the great out-doors may be. Mrs. Blackton appears in the series, being assisted by her two children, Violet, aged six, and Charles, aged four, and by her sister, Jewell Hunt.

"The Spring Idyl" tells a charmingly refreshing and wholesome little story.

New Lockwood Leading Lady

Carmel Myers, one of the youngest of the newly discovered stars, and a recent "find" of D. W. Griffith's, has been engaged by Fred J. Balshofer to support Harold Lockwood in the film version of "The Haunted Pajamas," the novel by Francis Perry Elliott, which is now under production at the Metro-Yorke studios in Los Angeles.

Miss Myers, who is a striking beauty of the brunette type, has been watched with considerable interest since her advent into the pictures not more than six months ago.

Jackie Saunders likes hoydenish roles, and she fits 'em, too. Find herewith a couple of scenes from her latest play, "The "Wildcat." The story is up there in the left hand corner.

Quo Vadis Republished

"Quo Vadis?", film classic, which stands as a beacon light amongst motion pictures, and which is credited with having blazed the way for the multiple reel feature in the United States, is to be revived on a gigantic scale by George Kleine who first showed this film in this country.

The revival of this famous picture should not be regarded as an ordinary re-issue, Mr. Kleine states, but may be accepted as a new "Quo Vadis?", inasmuch as the film will be re-edited, new titles provided, new scenes added, and the entire film story strengthened with a splendor that cannot help but enhance its value.

At the present time, when there is such universal interest in the laws that govern the treatment of convicts before and after their release from prison, there will be a strong appeal in the theme of "Light in Darkness," a story by Peter B. Kyne that has been produced in five reels at the studios of Thomas A. Edison, Inc. The plot of the story is based on the injustice that may result from the law that prohibits paroled convicts from marrying within two years after they leave a penitentiary. The leading parts in "Light in Darkness," are played by Shirley Mason and Frank Morgan, both of whom are players of wide reputation.

Recruiting at Universal City

The only United States army recruiting station located in a motion picture studio has been established at Universal City as a branch of the Los Angeles recruiting station.

Sergeant L. E. Lee and an assistant came to the picture plant this week with application blanks and established a station under the giant pepper trees adjoining the administration building.

The stars and stripes and a huge banner with the inscription, "Men Wanted For the United States Army," attracted directors, actors and other employes of the studios. Already a number of the Universalites are members of the Hollywood Company of Coast Artillery and a number of the actresses are active Red Cross workers.

Marie Cahill in Comedies

Marie Cahill, one of the cleverest comediennes on the American stage, will appear in three comedies for the Mutual Film Corporation.

These comedies will be two reels in length and are scheduled for bi-weekly release starting April 30.

The titles and release dates are: "Gladys' Day Dream," April 30; "When Betty Bets," May 14; "Patsy's Partner," May 28.

Miss Cahill's name has long been associated with successes in straight and musical comedies and the top liner in vaudeville. Among her most pronounced successes in recent years were "Molly Moonshine," "Nancy Brown," "Marrying Mary," "The Boys and Betty," "The Opera Ball," "Flirts" and "Judy Forgot."

Miss Cahill made her first stage appearance in Brooklyn in "Kathleen Mavoureen" and later her regular professional debut at Poole's Eighth Street Theater in "C. O. D." Her next appearance was in Charles Hoyt's "A Tin Soldier," and after that she appeared at the Shaftesbury Theater in London in "Morocco Bound." Later productions in which Miss Cahill scored successes were "Sporting Life," "A Runaway Girl," "Monte Carlo" and "Three Little Lambs."

Cincinnati Producer Active

A deal of importance has just been consummated in Cincinnati between the Facts Film Corporation and Ralph E. Peckham of the Queen City. Under the terms of the contract Mr. Peckham becomes sole distributor for the United States and Canada for the pictures produced by the Facts Film Corporation.

The Facts Film Corporation have just recently come into existence through the discovery of a new process whereby pictures of the cartoon type can be made much superior to what have already been produced along this line.

The first picture, which has already been released, is "The Big Question." This picture is one of timely interest and full of patriotism and was purchased in its entirety by a distributing organization in New York.

"How About You?" is the title of the second picture to be released shortly. This picture is one of intense dramatic interest which will appeal to every man, woman and child who sees it in view of the national events now transpiring in our country. After the release of "How About You?" there will be two pictures produced and released each month through the foremost exchanges throughout the United States and Canada.

Temporary offices are now located at 23 Opera Place, Cincinnati, Ohio, but will be removed in a short period of time to New York City.

Shirley Supports Jackie Saunders

Arthur Shirley has been engaged to play opposite Jackie Saunders in the series of five-reel productions which E. D. Horkheimer is producing for Mutual. Mr. Shirley succeeds Frank Mayo, who played with Miss Saunders in her first production for Mutual, "Sunny Jane."

Mr. Shirley tells the following story of how he came into the motion picture world.

For some years I was on the legitimate stage in Australia, playing leading parts. At that time there were no picture producing companies in Australia. A contest was started to decide who was the most handsome man among the professional folk over there, and the winner was to be offered a contract with the first motion picture company in Australia. I had the good fortune to be the recipient of the largest number of votes, and was awarded a two-year contract with the Australian Film Company in which I appeared in five-reel features. My first picture was a typical Aunstralian story dealing with sheep raising life.

I went on with my contract until the war broke out and then the Australian Company made an arrangement whereby I could come to America and appear in pictures with the Kalem Company. From there I came to the Horkheimer studios.

Fielding with World

Romaine Fielding has just joined the directorial staff of the World Film Corporation. Mr. Fielding is now at the World Fort Lee studios, supervising the production of "The Crimson Dove," in which Carlyle Blackwell and June Elvidge are starred, with Marie La Varre, Edward N. Hoyt, Dion Titheradge, Julia Stewart and Norman Hackett in the foremost roles.

Mr. Fielding has recently completed "The Wit of a Woman," featuring Muriel Ostriche and Arthur Ashley. This production will be released on the World Film program on May 14.

R. H. Cochrane was an interested spectator of the filming of the big Universal Serial "The Voice on the Wire."

TO CHOOSE SIX STORIES

List of Robert W. Chambers' Novels Given to Exhibitors and Those Chosen as Best Will Be Filmed by Vitagraph.

Greater Vitagraph has placed squarely before the exhibitors of the country the question of deciding just exactly the kind of pictures they desire. The question has not been asked in any abstract way. The exhibitors have been given a list of books, many of which have entered the class of "best sellers," and they have been requested to name six of these books that they desire to have screened as "Blue Ribbon Features."

The plan to allow the exhibitors to name the pictures they desire was made possible through a contract recently entered into between Greater Vitagraph and Robert W. Chambers, the popular fiction writer, through which Greater Vitagraph purchases the right to screen any six of the Chambers' stories which have not been screened. The contract is a direct result of the tremendous acclaim with which the Chambers' story, "The Girl Philippa," which was recently screened by Greater Vitagraph, has been received by audiences throughout the country.

Not only has Greater Vitagraph purchased the privilege of screening a selection of the Chambers' books, but the company has engaged Mr. Chambers to write two scenarios which will be produced as Special Blue Ribbon Features and probably will be screened in eight-part lengths.

At numerous meetings of exhibitors held recently throughout the country, especially at meetings of the state branches of the Motion Picture Exhibitors' League of America, exhibitors have criticized some of the producing companies, declaring that many producers have not been making pictures that have been uniformly good box office attractions. In justification of this criticism the exhibitors have declared that they are closer to the general public than it is possible for the producers to be and for this reason the wideawake exhibitors are in the best possible position to know what the general public wants in the way of screen amusement.

Exhibitor Likes Idea

George L. Madison, of the John R. Thompson chain of theaters in Chicago, is enthusiastic over Greater Vitagraph's plan to allow the exhibitors to choose the Chambers' stories to be picturized. He said:

> Vitagraph is the first of the big producing companies to realize that the exhibitors, who are on their toes, know their audiences. The plan to allow the exhibitors to name the Chambers' books to be picturized is splendid. Chambers is widely read and is well liked by the magazine reading public. I shall make it my business to get in touch with the audiences of our three Chicago theaters and ascertain from the patrons, themselves, which of the Chambers' stories they wish to see on the screen. This may be done by reproducing the Greater Vitagraph query slip and passing it out at each performance but changing the wording so that the answers will come to the theater instead of going to Greater Vitagraph. It seems to me other managers might follow a similar plan. This not only will advertise the coming Chambers' pictures but will have the picture "fans" watching for the release dates.

Besides making the contract with Robert W. Chambers, Greater Vitagraph now is engaged in screening the popular novel "The Judgment House," by Sir Gilbert Parker, and Alfred Henry Lewis' western drama known as the "Wolfville" series.

NEW ETHEL BARRYMORE PLAY

"The Call of Her People" Is First of Metro's Seven Reel Features—Film Deals With Gypsy Life—Produced in Florida

Announcement has just been made by President Richard A. Rowland, of Metro Pictures Corporation, that "The Call of Her People," the first of Metro's seven-reel attraction pictures, in which Ethel Barrymore is the star, will be specially released April 30th.

"The Call of Her People" is a picture version of Edward Sheldon's great play, "Egypt," which was introduced to the speaking stage by Margaret Anglin. It has been adapted and elaborated for the screen into its present impressive form in seven acts by June Mathis, directed by John W. Noble and photographed by Herbert O. Carleton.

Miss Barrymore is seen throughout the photodrama as a gypsy girl, Egypt. First she is shown living the life of her tribe, a true child of the caravan and the open road, in love with the son of the gypsy chief. Then she is sent to live among conventional people in a great mansion, and the star has an opportunity to depict the struggle of the gypsy girl's untamed nature against the superficial restraints and restrictions of civilization. The part gives Miss Barrymore scope for the wonderful emotional powers which have placed her at the pinnacle of her profession.

Young Faro is in love with Egypt, but his father, Faro Black, chief of the tribe, forbids their marriage. The two go through with the gypsy bridal ceremony in his absence. He returns before the ceremony is completed, and making his son a prisoner, takes Egypt to the home of a rich man, Gordon Lindsay, whose child he represents her to be. Lindsay had married a gypsy girl, and after her child was born she had returned to her tribe, unable to bear the ways of civilization. Although this child had died in infancy, it now suits Faro Black's purpose to pass Egypt off as Lindsay's daughter, to prevent young Faro from marrying her.

We will leave the rest of this keen and absorbing story for your screen to tell you.

As the scene is laid in the South, full advantage has been taken in "The Call of Her People" for picturesque settings. Henry M. Flagler's handsome residence at St. Augustine, Florida, was used to represent the home of the wealthy Gordon Lindsay. Gypsy rites and ceremonies are faithfully depicted.

Exhibitors to See Triangle Star

Ruth McCord, one of the most beautiful of the Ince-Triangle girls, has been chosen to make a pilgrimage to the four corners of the United States, erecting a Triangle memorial at the farthest boundaries, north, south, east and west. Miss McCord's travels will extend over a period of one year, during which time she will make herself personally known to every Triangle exhibitor in America, addressing the patrons of each theater visited. The trip will be made by motor cycle and is announced to start at the southwest corner of the country on May first. Arrangements are now being completed for her reception in the various cities along her route.

"Night Workers" is an Essanay feature in which Marguerite Clayton is now being filmed. It will be released through K. E. S. E. Service May 21st.

Marie Cahill in Mutual Comedies

Marie Cahill, "The Goddess of Laughter," as Sir Augustus Harris called her when she was appearing in "Boccacio" at the Royal Comedy Theater, London,

Marie Cahill in "Gladys' Day Dream," the first of the three comedies she will make for Mutual.

will make her first appearance in motion pictures in "Gladys' Day Dream," the first of three comedies which will be produced for the Mutual Film Corporation by the Marden Photoplay company, under the direction of Daniel V. Arthur. "Gladys' Day Dream" is scheduled for release April 30.

Miss Cahill is possessed of a magnetic personality, which charms audiences, and there is every reason to believe that she will be received in film comedies with as much enthusiasm as she has won on the legitimate stage. "When Betty Bets" and "Patsy's Partner" constitute the rest of the series of Mutual comedies and they are plays in which "La Belle Marie" is given wide opportunities to display those off mannerisms for which she is famed.

The recognition that artists like Miss Cahill are easily leaders in favor among motion picture patrons, came with comprehension of the camera's practically unlimited possibilities and knowledge that even the subtlest shades of meaning conveyed by the elevation of an eyebrow or mere gesture of the head, are effectively registered.

Discuss New Distributing Plan

Carl Anderson, president of Paralta Plays, Inc., and General Manager Nat Brown, met several prominent southern and western states rights men at the offices of the Paralta corporation in New York on April 26, to discuss the application of the Paralta plan to territories in which they are interested.

The proposition of the Paralta corporation is greatly interesting states rights men and exhibitors throughout the country and hundreds of managers are writing for details in reference to the Paralta plan and Paralta releases.

A meeting was held in the offices of the Paralta corporation April 19, at which several local exhibitors were present. The Paralta plan was outlined to them in full detail by Mr. Anderson. He showed them how the entire business was being bled by waste and extravagance in production and distribution, and how this burden is ultimately placed on the shoulders of the exhibitor.

Mr. Anderson emphasized his belief that a method had been found, which, if followed, would put the picture business of the country on its feet, because its direct influence was to steady and support the actual backbone of the business—the exhibitor.

If the exhibitor is not helped and sustained, it is only a question of time when lack of exhibitors will have a vital effect on the whole industry. As things stand today, large numbers of exhibitors are going out of business because they cannot stand the strain.

Roche Writes Under-Sea Thriller

Houdini, the man who has mystified the world with his extraordinary feats, will make his first appearance as a screen star in an Epic of the Elements, written by Arthur Somers Roche, recognized as one of the most brilliant authors of the present day. A resume of his achievements in the field of literature reads like an entrancing fairy tale.

In 1906, this young author sold his first story for six dollars. As late as 1915, while under contract to a concern which features paper-backed novels, he considered himself lucky to receive three hundred dollars for one of his manuscripts.

The *Saturday Evening Post,* which appeals to more than two million readers weekly, was the first magazine of class to recognize his genius. "Loot," when it appeared, earned Roche an enormous following. Its success was quickly overshadowed by the popularity of "A Scrap of Paper," also purchased by the *Saturday Evening Post.* This story is being dramatized for a Broadway presentation. He has written many other popular stories.

Hiller & Wilk Take New Offices

The remarkable growth in the business of Hiller & Wilk, Incorporated, Longacre Building, New York, has been one of the notable events in recent motion picture history. The handling of a series of big State Right Features of the calibre and importance of "The Whip," "A Mormon Maid," "The Battle of Gettysburg," and "The Wrath of the Gods," involves a vast amount of detail work, and the employment of a big organization. And then to these departments of the business you add the new series of King-Bee Comedies, with Billy West and other screen favorites which are just now creating much agreeable talk in the motion picture world, it needs little reflection to convince that Hiller & Wilk, Inc., have assumed a position of great importance in the industry and are a very busy unit.

Ibsen Play on May 7

May 7 has been set by the Mutual Film Corporation for the release of "Hedda Gabler," the screen version of Henrik Ibsen's play in which Nance O'Neil is starred. This is the second production in which Miss O'Neil has appeared on the Mutual schedule, the first being "Mrs. Belfame."

"Hedda Gabler" was filmed at the studio of the Frank Powell Producing Company. In support of Miss O'Neil appear Aubrey Beattie, Lillian Paige, Einar Linden, Ruth Byron, Alfred Hickman and Edith Campbell Walker.

Walthall in "Saint's Adventure"

"The Saint's Adventure" will be Henry B. Walthall's next Essanay feature. This photodrama, presenting the great emotional actor in an entirely different characterization from any in which he has yet been screened, will be released May 7. Exhibitors may see trade showings of the picture now at the Kleine-Edison-Selig-Essanay branch offices.

Mary Charleson again appears as Mr. Walthall's leading woman in this production. This little actress has just garnered in for herself a nation full of praise for her latest Essanay feature, "Satan's Private Door." It was the first picture in which Essanay has featured her, and its great success has won for her a big following among photoplay patrons throughout the country.

The story of Mr. Walthall's forthcoming production was written by Willis Brown, former judge and a nationally-known figure in sociological and child-uplift work. Judge Brown is the author of many works along these lines which are used as textbooks in public schools.

Briefly, the story is this: The young rector of a fashionable church becomes disgusted with his congregation. While its members willingly give large sums for some trivial social affair, they ignore the poverty and suffering among the poor which is at their doors. The rector resigns his pastorate and goes to the far West to begin life anew. While in the woods he reads in an old issue of his home paper an account of his own death. He decides to take advantage of the somewhat ghastly mistake and return to the city and work out his cherished plan to "clean up" the slums. By strange coincidence, upon his return, a child of the slums mistakes him for its missing father. The rector, in workingman's clothes, permits the child to lead him to its mother—a good woman of the poverty-stricken class. She likewise strangely mistakes him for her husband. The disguised rector refuses to live with the woman, portraying the role of the husband and spurning her, but secretly he enlists her aid in his fight to right the wrongs done the poor. It chances that the chief wrong which he attacks is that being done by his former church. The church is charging high rentals to the poor for a tenement it owns.

How the rector, in the role of a laborer, finally triumphs provides a series of intensely interesting situations which Former Judge Brown has drawn absolutely from his experiences in similar work. There is a wonderful love story interwoven into the plot in the rector's growing attachment for the woman who believes him to be her husband. The climax comes when a member of the church recognizes the pseudo laborer as the former pastor. The latter, however, declines to accept the position again, and continues the good work which he started, with the woman he loves working with him.

"The Saint's Adventure" will have a screen time approximately of 1 hour, 15 minutes.

Unusual Ending to Play

"The most unusual ending we have ever seen," is what undoubtedly will be said of the closing scene of "Back of the Man," the latest Triangle-Kay Bee play by Monte M. Katterjohn, in which Thomas H. Ince presents Dorothy Dalton as star.

"Back of the Man" tells the story of a super-woman whose sustaining influence helped a good youth along to success and happiness. The two fall in love, but a series of unfortunate circumstances prevents the marriage and results in the man's betrothal to a far less worthy girl. Later, he becomes innocently involved in a murder mystery, but the first sweetheart's loyalty and devotion find their reward in his acquittal. The man goes to the country and the girl goes to live with her uncle at a nearby farm. Later, love brings them again together. The man, standing on the bank of a stream, discovers the girl on the other side. Both walk toward each other and embrace in mid-stream.

It was for the latter scene that the company filming the subject sought a picturesque mountain stream deep in the fastnesses of Inceville. And here they obtained the desired result—even though both Miss Dalton and Charles Ray, who plays the leading male role, were subjected to a thorough soaking.

O. Henry on the Screen

The Broadway Star Feature Co. has arranged with the Doubleday, Page Company for all the famous O. Henry stories suitable for screen productions. These pictures will be released on the General Film program, and the following stories have been filmed: "The Third Ingredient," "Friends in San Rosario," "Past One at Rooney's," "The Marionettes," "The Green Door," "The Guilty Party," "The Cop and the Anthem," "A Service of Love," "The Gift of Magi," and "Strictly Business," all of which will be 2,000 feet in length.

"The Third Ingredient" was released on April 7. "Friends in San Rosario" was enacted by Mildred Manning, Frank Nocrosse, Jack Ellis and J. Frank Glendon, and released on April 14. The others follow one week apart

"Law That Failed" Completed

The Apollo production of Louis Reeves Harrison's original photodrama "The Law That Failed" has been completed, and will be released shortly on the Art Dramas program. The story of "The Law That Failed" is of the mystery variety and contains several plot twists new to the screen. Alma Hanlon and Edward Ellis are the principal players involved in depicting the story.

Few people, even in the industry, have an accurate idea of the extensive and intensive development of the various phases of production. A good illustration of the different "specializations" necessary in picture creating is the electrical department of the Ince-Triangle studios, illustrated above.

Variety in Art Dramas

It is the policy of Art Dramas to keep its features as different as possible in theme, story and treatment. "The Law That Failed," which was released on March 28, was a story not only unique in the Art Dramas program, but also unique in film history, in that its story was based on a little known technicality in law, which renders justice in certain murder cases impossible.

This was followed by "The Inevitable," released on April 12, which was an Erbograph production. This was a modern drama of vengeance and love, with some new ideas and some strong situations.

"The Great Bradley Mystery," which followed on April 19, was a story of crime and detection, adapted from the stage play by Edward Ellis, which was entitled "Suicide."

A melodrama filled with intense situations, comes next, on April 26. This is "A Mother's Ordeal." Jean Sothern plays two roles in this, a mother and a daughter.

Then comes "The Auction of Virtue" which treats of a young girl's struggle between love and luxury. The heroine is played by Naomi Childers.

Marian Swayne in "Little Miss Fortune," a delightful comedy-drama, follows on May 10. This is the appealing story of a little orphan girl in an institution, who dreams of going on the stage, and who in the end realizes her ambitions.

The Apollo picture for release on May 17 is described as "a strange story of a morbid mind."

The story of this, as has been announced, is based on the studies of dreams and their causes which have been made by Dr. Sigmund Freud. "Psychoanalysis" is just now a popular fad among laymen,

In "The Mystic Hour," Guido, the artist, wakes up with a belief that he has killed Clavering. The thought that he is a murderer nearly maddens him, until a natural explanation of the crime brings sanity.

The next Apollo production, "When You and I Were Young," was suggested by the song of the same name, and was written by Frederick Rath.

Play "Built to Order"

"Built to order for the state rights market" is the way in which Louis Rosenbluh, directing head of the Variety Films Corporation, describes the picture, "The Price of Her Soul."

"It was something less than a year ago," says Mr. Rosenbluh, "when I decided that the Independent market was growing in importance again and reaching that stage of development where it could absorb big, important productions. At this time I secured productional arrangements looking forward to the creating of a story, based on a widely discussed theme. I obtained well known screen personalities who had attracted me by their previous work. I chose a director who had earned an excellent name for his artistic, dramatic productions. And six months later I received the finished negative. I could have disposed of it at once, but I wanted to study my field. I did not feel that a sufficient number of high class and important pictures were being offered, at that time, to interest important buyers. But it is different now. The avidity with which various highly potent exchangemen have snapped up recently exploited costly productions, convinced me that the independent market is now fully up to what it should be, hence my decision to begin marketing 'The Price of Her Soul.'

"The independent market is the natural incentive to the makers of film, to create bigger and better pictures. For instance, after a few weeks of ordinary plays in a town of say fifty thousand inhabitants, along comes a 'Merry Widow,' 'Madam Sherry,' or 'Within the Law,' and the manager gets even on a month of ordinary patronage. The picture big enough to attract conservative, important state rights buyers, is big enough to occasion special attention from film fans and big enough to be expoited by the theater manager as a special event.

"After waiting almost half a year for the propitious moment, I feel certain the time is psychological and results already prove my theory as correct for I have been queried already by the most important independent exchangemen in the country."

New Chicago Producer

Announcement of the entry of a new and distinct film company in the industry has just been made. The Wholesome Films Corporation, an Illinois concern, has just opened offices in the Consumers Building, where all the big film concerns are locating, and while it is not ready to reveal its policy or plans at this early moment, they will produce and distribute a particular class of pictures which heretofore has not been exclusively commercialized.

M. J. Weisfeldt, for several years connected with the Mutual Film Corporation, has been engaged as general manager. The officers are Milton Daily, president; A. M. Allen, vice president; P. W. Stanhope, secretary and treasurer. With the exception of Mr. Allen, Minneapolis capitalist, the organization is made up of Chicagoans. Further announcements will be made as soon as the Wholesome Films Corporation releases the news.

Theda Bara as "Cleopatra"

The Fox Film Corporation announces Theda Bara in a new version of "Cleopatra," the Siren of Egypt. The release date is set for June 4th.

This production was filmed under the direction of J. Gordon Edwards. He has taken advantage of the wonderful possibilities in the story, and has made a stupendous picture. The production cost $250,000.

Miss Bara and Mr. Edwards have been at work on the picture for several months and it is practically complete. Because of the unusual beauty of the scenes shown, the exact length has not yet been determined, but it will probably be in seven reels.

"Ambition was Cleopatra's life," declared Miss Bara. "She was willing to sacrifice all for her dream of world empire. Though her faults were many, she was not the woman of popular belief."

Great excitement was caused in the U. S. Amusement Corporation studio the other day by the escape of a huge man-like ape, who was trying to imitate Douglas Fairbanks whom he had often seen in pictures. The ape clambered over the walls of the studio, made some daring leaps and scrambles, and finally landed at the very top of the ceiling, where he hung by one toe, fifty feet from the floor. It was some time before he could be brought down. The company was working on Noami Childers' first Art Drama, "The Auction of Virtue."

New Essanay Play

Filming of "The Night Workers," Marguerite Clayton's forthcoming Essanay feature has been completed. Trade showings already have been announced

Essanay's unusual production "The Night Workers," with Marguerite Clayton.

at all Kleine-Edison-Selig-Essanay branch offices. The production will be released May 21.

Essanay presents a new star to filmdom in "The Night Workers," which is a picturization of night life in a big city. He is Jack Gardner, who is recruited from the stellar ranks of musical comedy. Among the national stage hits in which Mr. Gardner has starred are "Madame Sherry," "The Chocolate Soldier," "The Belle of Mayfair" and "Oh Boy." Miss Clayton is well-known in film-plays, having been starred in "The Prince of Graustark" and Essanay's series of short dramatic productions, "Is Marriage Sacred?"

Mary Miles Minter as Housekeeper

Mary Miles Minter proves that she really knows how to work as well as act in "Environment," the Mutual-American production released on April 16. Mary appears as Liz, the daughter of the town drunkard. On Monday morning she brings out her big tub and washboard and scrubs away like a well trained washwoman. In fact, she timidly broaches the subject to her neighbor—a professional washwoman—of taking in washing to make a little money. She is pictured carrying a heavy basket of clothes.

The pathos of this incident is lightened by a clever comedy touch. The small boy who is carrying the other end of the basket drops it to engage in a free-for-all fight and Liz is left alone in the middle of the road. The young minister happens along, and Liz, by reminding him that the text of his sermon on Sunday was that they should share each other's burdens, persuades him to take the other side of the basket.

The little star shows herself to be an adept seamstress, and she handles the sewing machine, pattern and tape measure like a veteran when cutting out and stitching her own graduation dress—and most captivating she looks in it when it is finished.

Ruth Stonehouse and her company of Universal players have finished the picturization of "A Lovable Thief."

Plays With "Fatty"

After having hidden her inimitable talents as a comedienne under the proverbial "bushel" for many years, only to be found by the man who is "worth his weight in laughs," after the whole wide country had been scoured for just "the right girl," Josephine Stevens, a charming girl with great big "boo'ful" eyes and whose middle name should by right be "Personality," will make her premier screen appearance in a Paramount production, when she will play opposite Roscoe "Fatty" Arbuckle, in his forthcoming Paramount-Arbuckle comedy, "The Butcher Boy," a two reeler which will be released to all exhibitors irrespective of the exclusive franchise idea of the Paramount Program.

By all the rights that any person could ever enlist to aid them to come well endorsed to the stage or screen, Miss Stevens gets them most rightfully. The daughter of Benjamin D. Stevens, the late general manager of the Klaw and Erlanger interests, and one of the best known figures in the theatrical world during the past twenty years, and Helen Beresford, also well known in the world of the theater. Miss Stevens by birth, came by theatric rights.

New Ivan Production

The trial showing of Ivan Film Productions' "One Law for Both" has been held. The picture, which took five months to make, is heralded as Ivan Abramson's greatest achievement and is classed as the best Ivan "Super Special." The claim that the picture is an all star production, with the exception of the big Russo-Military and the tremendous mob scenes, seems to be justified.

Rita Jolivet, leading lady with Otis Skinner in Kismeth, Leah Baird, considered the most beautiful woman on the screen, winsome Helen Arnold as the ingenue and Catharine Greene, are representing the female leads; while, headed by James Morrison, we find Vincent Serrano, Pedro de Corboda, Paul Capellani and Anders Randolf, in the male cast The atmosphere is part Russian, part American. "One Law for Both" is by far the biggest thing yet produced by the Ivan people.

Royal W. France, general manager of the Triangle Film Corporation, has been made a member of the firm of Duell, Warfield & Duell, 25 West 44th St., New York City.

Man's "One Law for Both."

Current Releases Reviewed

"The Danger Trail"

H. B. Warner in Selig-K. E. S. E. Drama of April 30. Reviewed by Genevieve Harris

THE mystery element in this story is well handled, and by keeping the spectator mystified throughout most of the five reels, an unusual amount of suspense is created in a simple plot. Interest never falters at any point in the tale. It increases as the story progresses, until the excitement

A dog-gone good story, is "The Danger Trail."

becomes tense. Frederick Thompson, the director, has used much skill in building up exciting situations.

The story, which proves well suited for screen telling, is taken from James Oliver Curwood's novel of the same name. It is a typical Curwood plot and, because of its location in the north, offers opportunity for magnificent snow scenes and has that romantic atmosphere which seems always to surround stories of the untamed northland.

The fact that the justly popular H. B. Warner plays the leading role, and the melodramatic and unsually interesting story, enacted in beautiful settings, combine to make this a good release. It has the elements that patrons like in melodramatic picture plays, and will please a wide variety of "fans."

Mr. Warner has a strenuous role in the story. While it does not give him an opportunity for the subtle, intellectual style of playing for which he is noted, it offers him a chance for much action, including one very realistic fight. Violet Heming, who has a large part opposite Mr. Warner, is a recruit from the speaking stage, and in this plays her second screen role. She is a pretty girl of the type popular in pictures, but in this play has a tendency to overact. She shows that she is unaccustomed to screen work and seems not to know how to express emotion in pantomime without becoming self-consciously intense. When Miss Heming learns the trick of being "perfectly natural" before the camera, she will find herself becoming a real picture favorite. W. Lawson Butt enacts a half-breed role realistically. The balance of the capable cast includes Arthur Donaldson, Richard Thornton, Arthur Cozine, H. Howard, William Cooper and S. M. Unander.

The Story: John Howland, a civil engineer managing a project in Northern Canada, finds that his life is being sought by Pierre and Max Thoreau. He cannot understand why they wish to kill him. They are aided by their sister, Meleese, with whom Howland falls in love. The girl had first trapped him and betrayed him to her brothers, but after his first escape, she tries, unknown to her brothers, to save him. She begs him to leave the country, but he refuses.

Meleese is aided in her defense of Howland by Jean Croisset, a half-breed. The brothers endanger Howland's life by several plots, but he always escapes. Finally, his eagerness to see Meleese causes him to fall into the brothers' trap and they are about to kill him because of a crime his father was believed to have committed against their mother. Howland's life is saved by the timely arrival of another brother who announces that a mistake has been made and that Howland is not the son of the criminal. There is then no objection to his marriage to Meleese.

"A Magdalene of the Hills"

Five-Part Metro Feature Released April 16. Reviewed by H. D. Fretz

IN "A Magdalene of the Hills," Mabel Taliaferro is cast as a lonely back-woods girl. Portraying the part of Renie Mathis, Miss Taliaferro plays a role quite different from her previous characterizations. Poorly clad as a simple and inexperienced girl of the hills, she is just as appealing and interesting as in any of her society plays.

The theme of the story is woven around a girl's love and a spirit of vengeance. The scenes are laid in the rugged mountainous district of one of the Southern states. William Black as Herbert Grayson, a wealthy owner of large timber lands, in order to benefit by the people's ignorance, will not have schools in the mountains. Charles Brown, as Lem Mathis, is accused of setting fire to one of Grayson's mills. Although Lem professes his innocence he is killed by one of Grayson's men. Old John Mathis is so embittered that he vows to shoot Grayson or any of his family on sight. His daughter, Renie, makes the same pledge.

The story by Harry Chandlee was put into scenario form by June Mathis. The picture was directed by John W. Noble and photographed by Herbert O. Carleton. Others in the supporting cast are: William Garwood, playing the part of Eric Southard; Frank Montgomery cast as John Mathis, and William B. Davidson as Bud Weaver.

John Mathis owns a valuable piece of timber land that Grayson is anxious to purchase. Mathis will not sell to his enemy at any price. Eric Southard, Grayson's nephew, offers to go to Hibbitsville and buy the land. On arriving in the town, Eric goes to the home of Peets, his uncle's foreman.

When Renie goes to the village, the bystanders tell her that Grayson's nephew is at the mills. That night she goes to Peets' cabin to avenge her brother. She shoots at Eric but misses. He returns the fire and slightly wounds the girl. Eric carries her home, and with the help of old Mathis bandages her arm. In gratitude for what he has done, she does not disclose his identity to her father.

Eric and Renie fall in love with each other. John Mathis had promises Bud Weaver that as soon as he earned $100 with which to set up housekeeping, he could have Renie's hand in

Mabel Taliaferro is appealing and interesting as a little backwoods girl.

marriage. Finally she consents to a secret marriage with Eric. Meanwhile Eric has written to his uncle that he cannot help him in his schemes in the mountains.

Eric leaves the mountains to go to New York on business, promising to come back for Renie. While crossing a street he is knocked down by an automobile and seriously injured. Seeking news of her lover, Renie goes to Peets' cabin. In trying to

embrace the girl, her gun is fired and Peets is killed. She is immediately arrested and charged with murder.

Weak and unfit to travel, Eric returns to Hibbitsville to plan her defense. The feud between Grayson and Mathis is brought out in the trial and things begin to look serious for Renie. In a powerful speech Eric appeals to the mountaineers, and the jury return a verdict of "Not Guilty." Realizing the needs of the people, Grayson begins a new regime of helpfulness among the mountaineers.

"The Great Bradley Mystery"

Apollo-Art-Dramas Mystery Play in Five Reels. Reviewed by George W. Graves

EDWARD ELLIS has built up the kind of a story for this film that photoplay-goers as a rule "fall for" unusually hard —the detective plot with a mystery twist that keeps the spectator guessing. The mystifying situation which presents itself well along toward the end, in fact, is the best part of the story—the only part that is really removed from the conventional. Especially unique is the method employed by Collier to make the evidence in the case point to suicide. The first part of the film gets tiresome because of its liesurely action and over-emphasis of certain points. Certainly there are too many crying close-ups of the grief-stricken girl who has been betrayed, all registering the same thing.

The scenario has been constructed so as to let the audience in on so much and withhold certain other bits of the action, creating an air of mystery that is very acceptable. True, some of the action could have been devised in a more clear-cut manner, but as things now stand "The Great Bradley Mystery" will have the average, not too sophisticated spectator in a state of entertained guessing. The direction is not remarkable. Edward Ellis plays the heavy with his usual air of conviction, while Alma Hanlon and Edward Earle provide the love interest. Both give good characterizations, Mr. Earle's work, however, being much better in the heavier than the lighter sides of his impersonation. Others in the cast are Bigelow Cooper, Florence Short and Andy Clarke.

Bradley is in love with the girl that his junior partner, Collier, also loves. Mary really cares for Collier, but the latter is kept from this knowledge by his wily partner. Lola, a girl whom Bradley has betrayed, comes to his office and begs him to marry her. Mary, in the next room, hears this and enters the office only to find Collier, who has just entered, alone with the girl (Bradley has sneaked out another door) and jumps to conclusions. The result is that Mary cuts Collier cold. The latter, discouraged, leaves for other parts. Mary marries Bradley after he has seen to it that she believes a report that Collier is dead, but the girl is soon awakened to the way she has been deceived when she talks to the dying Lola at a hospital. Lola implores her to take care of Bradley's child.

Soon Bradley realizes that a quick get-away is the best thing for him. We see Lola's grief-stricken father sneak into the basement of the building, and soon after Bradley is found dead. The father is held by the police and is not released until the timely arrival of Collier, whose testimony frees the innocent man. He relates how he had returned previously, had a quarrel with Bradley, the latter accidentally shooting himself. Collier had cleverly arranged evidence to make the death appear a suicide, but had decided to tell the truth on learning that an innocent man might suffer.

"A Mother's Ordeal"

Art Dramas Photograph in Five Reels, Produced by Van Dyke. Reviewed by H. D. Fretz.

ONE of the highly interesting features of "A Mother's Ordeal" is the unique way in which Jean Sothern, the star, portrays the dual identities of mother and daughter. These distinct parts are so differently played as to make it almost impossible to believe that the same individual is assuming two personalities. The plot affords Miss Sothern and the supporting cast numerous opportunities, both emotional and dramatic, which makes the picture one that is well up to the Art Drama's standard.

Stirring scenes occur when the climax of the story is reached. Mrs. Bradley has kidnapped her enemy's daughter, and is just about to turn her over to a band of ruffians when she learns that the girl is her own child. The acting of the cast maintains an even standard of conviction. Walter Miller as Robert Mason plays the leading male role. Arthur Housman as Joseph Clark is the heavy. Alice May and Charles A. Boyd complete the cast. The story was written and directed by Will S. Davis.

Mary Howard, a young girl of the country, is betrayed by Robert Mason, a city lawyer. The father forces Mason to marry the girl, but he deserts her and returns to the city. Unable to stand the abuse at home, Mary, on the advice of her mother, goes to the city to live with an aunt. She searches in vain for her husband. Her child, a little girl, is born. Sometime later she reads in a newspaper that Robert Mason has been killed in a railroad accident.

Believing this report to be true and having no desire to live longer, she decides to commit suicide. She is saved from death by Desmond, who takes her home to his sister. After her recovery she searches for the child, but is unable to find it, the aunt having taken the little girl to Mason, who had recovered. Meanwhile he marries Miss Jackson and the child is brought up as their daughter.

Nineteen years later Mary, now Mrs. Bradley, learns that her husband is alive and is the district attorney. Soon after marrying Bradley she finds out that he is a thief and wanted by the police. She is arrested as his accomplice and serves a prison term. From then on she lives a life of evil. To revenge herself on Mason she decides to kidnap his daughter Ellen.

The girl is imprisoned in the home of Mrs. Bradley, who intends that she shall be dishonored. Ellen pleads with the woman to let her go. In the scene that follows Mrs. Bradley learns that she is her daughter. Mason recognizes his first wife and realizes that it was through him she became so degraded. Mary, however, forgives him. The next day she is found dead.

"The Valentine Girl"

Five Part Famous Players-Paramount Release Featuring Marguerite Clark. Reviewed by H. D. Fretz.

"THE VALENTINE GIRL," a delightful photodrama starring Marguerite Clark, is her first picture since the "Fortunes of Fifi," and is a wonder. In her child impersonations she is dainty and appealing, and as a young lady her charm and manner will captivate any audience. Not only will this play please and interest the children, but it will also find favor with the grown-ups.

The story with its pathos and humor, is about a little girl whose father is a famous gambler and crook. The child, who has never seen her father, comes to his home to find him so absorbed in his cards that he has no time for her. In the incidents that follow she wins his love and affection. The fanciful is wonderfully brought out by J. Searle Dawley, who directed the picture. It was photographed by Lyman Broening. The supporting cast, and those who help to make the picture one of Miss Clark's best consists of: Frank Losee, Richard Barthelmess, Katherine Adams, Maggie Holloway Fisher, Adolph Fisher and Edith Campbell Walker. The photography and settings partake of the beauty which surrounds this star and story.

Marguerite Clark in "The Valentine Girl."

At first Morgan is much displeased on learning that his little girl, whom he had not seen since her babyhood, is coming to live with him. He soon learns to love the child and strives to make up to her all that her life had lacked in family ties. For a time they are happy, but Marion is lonesome without com-

panions of her own age, as the children in the neighborhood are not allowed to play with the gambler's daughter. One day Morgan's house is raided by the police and the gambler taken into custody. In the confusion Marion wanders away.

The child chances upon a Valentine party in a nearby church. She is welcomed by the minister and is invited to join the children. Her partner proves to be Robert Wentworth, son of a wealthy resident. Marian persists that her name is Hope Valentine and that she has lost her father. The minister makes a search for the father but is unsuccessful. Later, word reaches Morgan in prison that his daughter has been adopted by the minister and his wife.

The years pass and we now see Marian as a charming young lady. An incident brings Robert and Marian together again. On the day that their engagement is announced Morgan returns to his child. He demands that Marian disclose her real identity to her fiance. She does so, fearing that he will reject her, but Robert's love for her is so great that it cannot be nullified by her father's past.

"In Again, Out Again"

Douglas Fairbanks' First Artcraft, Released April 30. Reviewed by George W. Graves.

MANY things are worth waiting for. The motion picture public has shifted its weight from one foot to the other for some time in its watchful waiting for the next Fairbanks concoction of laughs and thrills. But, get thee hence, dull care. Here it is—five reels of continuous amusement, a peppery mixture of the comic and melodramatic with the Fairbanks smile more in evidence than ever. The comedy is largely a burlesque on extreme pacifism, and when extreme pacifism is made more extreme through the medium of broad motion picture comedy we may certainly look for some laughs. And when we remember that Anita Loos' pen is behind activities we may be doubly expectant of the laughs.

The types selected for the different parts, from the pacifist leader to the second-story man represent with such accuracy the different familiar characters of society that the comedy in which they figure registers with double effect. Through cleverly written subtitles and an unremitting sequence of humor drawn from the largest and smallest happenings in every day life, with the unmatched comedian holding the center of the screen, the audience is held in perpetual enjoyment. A rather novel twist appears on the end when it is discovered that the desperate dynamiter of munitions factories is none other than the pacifist leader himself. "Doug" performs a new line of acrobatics, one stunt in particular being a hair-raiser. In this he swings from the top of one building to a lower one some forty feet away by means of a rope with its pivoting point atop a telegraph pole. Fairbanks describes a lightning arc through the air that brings a unanimous gasp from the audience. Again it is seen that when

A peppery mixture of fun and Fairbanks.

there is anything to climb on "Doug" climbs on it and when there is anything to jump over or on he has the frog beaten to a frazzle.

Fairbanks' first comedy produced by his own company has more laughs right through than any of his previous productions. They are not all in one spot but are to be found throughout—and this approaches perfection in comedy making. Some of Fairbanks' previous pictures have combined dramatic moments with the humorous, but the more laughs the better, say we, and "In Again, Out Again," proves that drama which is more than a pretense can be left out with more joy to the audience.

To John Emerson, the director, is due a great share of the credit for the picture's success. In chasing scenes his work stands out. Arline Pretty makes a very winsome heroine. Walter Walker, Homer Hunt and Bull Montana are others in the cast.

"The Bar Sinister"

Edgar Lewis Production in Nine Parts One of Strength. Reviewed by George W. Graves.

EDGAR LEWIS' first "modest effort" with his own company is a picture contending for some degree of sanity and righteousness in the people's thoughts concerning race. In fact, the picture exposes, in the eloquent language of the screen, the

The unusual Edgar Lewis production, "The Bar Sinister."

blind folly of race hatred. It brings out the fact that socially there is a barrier between races that cannot be rightfully put down, but that spiritually there is no dividing line—it is individual merit that counts.

In the first reels the negro has a hard time of it—the cruelty and contempt which were his lot, a chapter of intolerance from history, are given a vivid portrayal—but before the film is over the negro is handed a square deal, and the lesson is made applicable to races of any hue and classes of any particular affiliation. The sub-title, "Black or white, you're the biggest man I've ever met," illustrates how the point is developed.

While the picture is a powerful argument against race enmity, this prime issue does not overshadow in any way the story, for it is indissolubly connected with it, not an isolated preachment. The office of the story is the provision of a deeply sympathetic drama, one with human people as its characters and cut-from-life events as the basis of action. It creates interest in its characters in the initial scenes and holds it without break to the end. Its pathos, deep and unfeigned, penetrates to the heart.

Tony Kelly, whose name in the trade is synonymous with good scenarios, wrote the story of "The Bar Sinister," an original one, and a story that grips the feelings from beginning to end. With a good scenario to work on Edgar Lewis has produced the play with vigorous realism. Taken in the South, he has injected a matchless atmosphere. In the direction of the cast, the mob scenes, the fight scenes, and in bringing out with powerful effect the author's intent, Mr. Lewis has formed a production which is a worthy addition to his long line of successes. One of the two fight scenes is positively the hottest thing of its kind we have seen on the screen. It brought more applause from the audience than any other part of the picture.

Mitchell Lewis, a character actor of intense emotional powers, has the big sympathy part—that of the lover who leaves no stone unturned to help the girl to marry the other fellow, the man she loves. Unselfish devotion is the character's cardinal virtue. Mr. Lewis makes the big-hearted, manly character stand out in distinguished relief. Not once is there any trace of acting. The actor's magnetic personality, his natural, facile acting and the immense sympathy of this particular part are enough to put him over with any audience. His scene of intense anguish after

bidding his sweetheart go with the man of her choice ranks among the finest individual scenes yet to come on the screen.

The excellent playing of the cast is not one of the smallest features of the picture. Hedda Nova, Victor Sutherland, Jules Cowles, William Anderson, Preston Rollow, George Dangerfield and others maintain a high standard of acting. Jules Cowles figures strongly in the comedy relief.

"The Bar Sinister" is a superb production and it cannot help doing big business.

"The Warfare of the Flesh"

Edward Warren Production, Seven Parts, for Release State Rights. Reviewed by George W. Graves.

"THE WARFARE OF THE FLESH" offers both interesting entertainment and a pointed moral argument. Commencing with the first beguiling of Adam and Eve by the serpent in the Garden of Eden, stopping to take a glance at Jesus' handling of the sin that had beguiled the Magdalene, and then coming down to the present age with the forces of good and evil still in combat, it shows how the serpent sin is still betraying modern Adams and Eves and what the inevitable price must be.

In the modern day, to prove that the adherence to good wins out ultimately we have a modern Eve tempted to break the seventh commandment in order to save the life of her sick husband—to do evil that good may come of it. She finally comes to one of the most sensible conclusions that anybody on the screen ever came to (screen characters usually figure the opposite way): that her husband doesn't want his life at such a price. She then treads the straight and narrow path and her righteousness is rewarded—the money for her husband's operation comes through an unexpected channel and all ends happily. The moral might easily be: do what is right and never fear the consequences. The woman was about to appoint sin as her deliverer, but she found the way she followed a surer one.

The picture is not what one might call a visualized sermon—at least it isn't a dry one. It never ceases to entertain. The woman's battle with sin is not a brief one, but a prolonged one, and interestingly so. Her escape from the very talons of the destroyer is good drama. Besides its good story and direction (Edward Warren both conceived the story and recorded it directorially), the picture can boast of a cast of notable players which is uniformly strong. Charlotte Ives puts all the finer feelings into her part, her characterization getting at the soul of a woman of inherent virtue. Her work is natural and convincing. Sheldon Lewis never was more villainous than in the part of Harmon, who makes a bet with a fellow clubman that he can buy the first woman he meets on the basis that every woman has her price. He makes his character thoroughly detestable. Marie Shotwell does splendidly with the female "heavy," a woman engaged in the heartless occupation of helping to dishonor her own sex. Others in the cast are Harry Benham, Walter Hampden, Theodore Friebus, Fred Radcliffe and Mary Moore.

There's a pointed moral in "The Warfare of the Flesh."

"The Warfare of the Flesh" has a purpose and it fulfills it well. It has the ingredients that make a film a money-maker for the exhibitor. The title is valuable not only in the attracting of crowds to the theater but in the possibilities it offers for compelling advertisement. It might also be said that while the film handles its subject out in the open, so to speak, at no time does it offend the sensibilities.

"The Hunting of the Hawk"

William Courtenay in Pathe "Gold Rooster" Offering. Reviewed by Genevieve Harris

TO THOSE who like detective and adventure stories, and their number is large, this story by George B. Seitz, author of "The Iron Claw," and other serial thrillers, will have a definite appeal. For many audiences it will be a pleasing change from problem plays and the like. It has mystery and suspense, and an entertaining cast of characters, headed by William Courtenay as Desselway, Marguerite Snow as Diana Curran and Robert Clugston as Wrenshaw. George Fitzmaurice directed. The picture is a good attraction for houses whose patrons like action and mystery plays. Highly critical audiences may not rate it very highly, but the average "fan" will be entertained.

The Story: On board an ocean liner, bound for New York, Diana Curran, secretary to a wealthy society woman, meets and falls in love with a man known as Desselway. He proposes marriage, but Diana is already married. The man she had married, Wrenshaw, proved to be a crook and Diana had left him.

The rest of the action takes place at the country estate of Diana's employer. Wrenshaw, her husband, appears as a secretary in the household. There is a theft of jewels and later these are found in the possession of Desselway, who has again appeared on the scene. Diana believes Desselway is "The Hawk," a notorious criminal, but her love for him forces her to shield him. After a number of exciting events, Wrenshaw is shown up as "The Hawk," while Desselway proves to be a Secret Service man working on the case. While attempting to escape Wrenshaw is killed and Diana is then free to marry Desselway.

"American Methods"

William Fox Drama in Five Reels, Released April 30. Reviewed by George W. Graves.

PLEASURABLE entertainment from start to finish is our estimate of Frank Lloyd's picturization of George Ohnet's novel, "The Ironmaster." Suspense and pathos are telling factors throughout the picture's length. The story, which tells of a proud girl's cruel marriage for pique and the gradual growth of an enduring love for her husband who proves himself a man in seven ways, has been "put on" by the director and acted by the cast in a way which lifts the whole thing out of the class of the ordinary. William Farnum has a role which is virility itself as the energetic young American who introduces American methods both into the commercial and social life of the little aristocrat ruled French town. The actor was a fortunate choice for the part and he handles it the way that only William Farnum can. His is a strong portrayal all through. Jewel Carmen also proves to be a happy choice for the part of the wife. She registers well in some dramatic scenes at the close with Mr. Farnum and her expression of cold pride all through is entirely convincing. We don't remember when we have seen Jewel Carmen appear either more charming or more convincing. Bertram Grassby does good work as the "heavy," and others prominent in the adequate support are Genevieve Blinn, Alan Forrest, Florence Vidor, Willard Louis and Lillian West.

"American Methods" has atmosphere and all the little offshoots of action which make any production realistic. As in the large number of Fox dramas, comedy relief is provided. Quite obvious is it that time and taste figured in the production, the quaint street scene of the little village of itself being sufficient to warrant this conclusion. The picture is an above-the-ordinary piece of entertainment, one that comes not far short of the pretentious title "super de luxe."

Claire de Beaulieu, neglected by her lover, Gaston, for a social climber with money, accepts the proposal of Armstrong, an American who has come to the French town to run an iron foundry. Directly after the marriage Armstrong is stunned to find that Claire has no love for him but has merely wedded him for spite. The man to whom she was formerly engaged marries the social climber. Appearances are that Claire is still carrying on an affair with him, and just as the wife is beginning to find a spark of love for her self-denying husband these appearances assume an ugly phase. Hiding his love under a mantle of aloofness, Claire thinks she has lost her husband's love. At last Gaston's advances to the now cold Claire become obnoxious and a fight between him and Armstrong is precipitated, which

ends in a date set for duel. Realizing the great worth of the man she has so cruelly treated, Claire comes to her husband and admits that her pride and selfishness have been swept away. In order to prevent the duel she secretly goes to the villain's house, only to be insulted. Armstrong arrives on the scene, finds that Gaston hasn't a spark of manhood in him, and, waiving the duel, tries "American methods" on him. They prove successful.

"The Girl in the Checkered Coat"

Dorothy Phillips in Dual Role in Current Bluebird Photoplay. Reviewed by Genevieve Harris

THE clever work of Dorothy Phillips in playing two widely dissimilar roles in this story is its best feature. An introductory subtitle calls attention to Miss Phillips' acting and the majority of patrons will be interested in watching the means by which the star creates the wide different in appearance and personality between the roles. Incidentally, in "Flash Fan," Miss Phillips creates a very definite, very real character. She arouses and holds the interest, while her sister wins sympathy.

From the standpoint of entertainment, the picture will interest patrons because of this clever acting. It is not a very cheerful tale, in some respects, and its plot arouses interest which it does not entirely satisfy. There are "loose ends" apparent, and noticeable flaws in detail. The part of the story that is told is interesting, but the background is puzzling. The explanation of their early lives as given by the sisters is contradictory, for instance. Miss Phillips' work is worthy a better constructed story.

Joseph De Grasse directed the play from a story by E. Magnus Ingleton. William Stowell plays the hero, David Norman; Lon Chaney, Hector Maitland, and Mrs. A. E. Witting plays Ann Maitland. Their acting is entirely satisfactory.

The Story: Mary Graham (Dorothy Phillips), salesgirl, comes back to her room in a boarding house after a hard day during the Christmas rush. Overcome by exhaustion, she faints away. During the same day, "Flash Fan" (Dorothy Phillips), who also has a room in this house, has stolen a purse and is being sought by the police. When the officers come to the house, Fan, in a panic, rushes into Mary's room and, finding her unconscious, carries her into her own room, wraps her in her own conspicuous checekered coat, and by this plot, tricks the officers into arresting the wrong girl.

At the police station, Mary meets David Norman, a struggling lawyer. With his aid she locates Ann Maitland, a wealthy woman, to whose care she is committed in a letter left by her dying father. The woman takes Mary into her home and plans to adopt her. Hector Maitland, her nephew, who hoped to inherit her wealth, induces "Flash Fan" to take a position as maid in his aunt's household and steal Miss Maitland's jewels in a way to throw suspicion on Mary. Fan does so, but is caught in the act and the plot fails. Fan tells a pathetic story of her childhood with a criminal father. It is evident to the audience that Fan and Mary are sisters, but the characters in the story do not learn this fact. Norman later marries Mary, while Fan continues her career of thievery.

"Hedda Gabler"

Nance O'Neil in Powell Picture Version of Ibsen Play. Reviewed by Genevieve Harris.

NANCE O'NEIL'S fame as an interpreter of the role of "Hedda Gabler" on the speaking stage gives this film version of the play its chief interest. Miss O'Neil's appearance in a famous role in a famous play will interest many of the intellectual class in the smaller cities who have no opportunity to see the speaking stage production. The exhibitor in the smaller towns should appeal to this class in his advertising.

To the viewer who comes to the picture without a previous knowledge of the play, either in printed or spoken form, the picture will probably be something of a puzzle. The story is a difficult one to express in screen terms. In spite of fine acting by well chosen players, one feels that he misses the life, the real meaning of the play, because the speeches are lacking.

The settings of the play are interesting, but the photography is not good. The cast of players in support of Miss O'Neil includes Aubrey Beattie, Lillian Paige, Einar Linden, Ruth Byron, Alfred Hickman and Edith Campbell Walker. Mutual releases the offering May 7.

The Story: The restless, discontented Hedda, daughter of General Gabler, is introduced to us soon after her marriage to George Tesman, a kind, unemotional sort of a man. Hedda is not in love with her husband. She is still infatuated with Eilert Lovberg, a poet who has been leading a life of dissipation.

Soon after her marriage Hedda again meets Lovberg. The fact that he has reformed and has written a book under the good influence of Thea Elvsted, Hedda's former rival, enrages Hedda and she seeks to overcome this influence. She is successful and Lovberg goes back to his old life. During a night of revelry Lovberg loses the manuscript of his book. Tesman finds it and brings it to Hedda, who burns it. When Lovberg discovers his loss he commits suicide. Judge Brack, who is fascinated by Hedda, learns of her part in the affair and seeks to use this knowledge against her. Rather than remain in his power Hedda shoots herself.

"The Pinch Hitter"

Charles Ray in Triangle-Ince-Kay Bee Release of April 29. Reviewed by H. D. Fretz.

"THE PINCH HITTER," an amusing comedy drama, is the next Triangle release featuring Charles Ray. It is a very realistic story of college life—a story of love and baseball. The author has introduced a certain amount of good, wholesome humor that will cause the audience many a laugh. The interest does not lag for an instant and from beginning to end there is plenty of action.

The important feature is the satisfactory way in which Charles Ray impersonates Joel Parker, an awkward country boy from Turley Creek, Vt. Mr. Ray deserves much credit for his splendid acting. In his able support is Sylvia Bremer as Abbie Nettleton, the girl who really believed in the youth and encouraged him. Joseph J. Dowling as Obediah Parker, the crabbed old father, is very good. Others in the supporting cast are: Jerome Storm, Darrel Foss and Louis Durham. The story was written by C. Gardner Sullivan. Victor L. Schertzinger directed the picture. The settings are appropriate.

Obediah Parker continually reminded his son Joel that he didn't amount to anything and never would. As time wore on Joel began to think that his father was right and was about to give up in despair. It was the mother's wish that her son should go to college, so old Obediah made arrangements to send Joel to Williamson, even though he knew it would do him no good. Arriving at college, Joel is made the laughing stock of the students.

He is soon branded as a tightwad by the fellows, who are unaware the father will not give the lad spending money. Abbie Nettleton, the proprietress of the "Students' Progressive Cream Puff Parlor," understands and sympathizes with the youth. She encourages him to try to make the ball team. Joel is such a blunderer that he only succeeds in being made the mascot just for luck.

Obediah comes to the big game to see his son play ball. All through the game Joel is made a joke of. Incidentally in the last inning he is given the chance to go to bat. With a determination to make good he takes his place while the crowd jeer at him. Luck is with him and he knocks out a home run, thus winning the game for the school. Joel becomes the hero of the hour, and not only does he win the respect of his old father but also the girl he loves.

No Selznick Release Dates

No more release dates on Selznick Pictures.

This is the latest revolutionary announcement by Lewis J. Selznick, whose original methods have done much in the last year to change the entire trend of the picture industry. Mr. Selznick says, regarding this:

After this, when one of our pictures is finished, it will immediately go to our branches to be placed on the open market. The exhibitor can get it there whenever he wants it. His release date is my release date.

To set a certain date for the release of a picture all over the country, is to say that conditions are the same everywhere at the same time. This is ridiculous. A declaration of war, a local reform wave, a political campaign, a great disaster, a state going dry or adopting woman suffrage—any one of these things and hundreds of others can make it advisable to postpone playing a feature in a certain territory from the date set by the manufacturer.

The exhibitor who selects his own dates is running his own business, and he can protect himself against these conditions. He can switch his bookings and increase his receipts by playing each picture at the psychological moment. If he is tied down to a release date he is letting the producer run his business.

"Filling His Own Shoes"

Braynt Washburn's next Essanay feature will be entitled "Filling His Own Shoes." The story was written by Henry B. Rowland, one of the most popular of the present-day light fiction writers. In novel form it proved one of the six best sellers. Hazel Daly and an unusual cast support Mr. Washburn.

Mr. Washburn's current comedy-drama, "Skinner's Bubble," is receiving highly satisfactory bookings, according to reports from the Kleine-Edison-Selig-Essanay Service. Being a sequel to the justly famous "Skinner's Dress Suit," this production is reaping big benefits from the advertising and favorable comment which the previous picture received.

Directors Withdraw Names

A page advertisement appealing to the motion picture industry to take action against the pending legislation in several states, and starting a fund for the purpose, was recently run in MOTOGRAPHY, signed—supposedly—by eight directors in the National Association of the Motion Picture Industry. In a telegram to Lee A. Ochs, president of the M. P. E. L. of America, in Chicago at the time, Sam Trigger and Louis Levine of New York, disclaimed any connection with the matter and stated that their names were used without authority from them.

Selig Rounds Twenty-first Year

Many of the friends and admirers of William N. Selig are extending him felicitations because he has rounded out his twenty-first year of active endeavor in motion pictures. Mr. Selig is credited with discovering California as a picture producing center; with releasing the first motion picture serial of adventure, "The Adventures of Kathlyn"; and with being the first to film wild animal comedies and dramas. He is one of the pioneers in the game, lives in Chicago and owns large studios in the Windy City and Los Angeles.

Pollard Wants Stories

MOTOGRAPHY has been asked by Pollard Picture Plays to make known to scenario writers that it is now, and will be at all times, in the market for stories for Marguerite Fischer. They desire high class comedy dramas on the order of "Miss Jackie of the Navy," "The Pearl of Paradise," etc. They want detailed synopses giving all the incidents in the story, as well as the main plot and theme. They prefer the work of experienced writers, but this does not preclude the amateur if he has anything worthy to offer. Exceptionally good plays are desired and it will be futile to submit stories of any other sort.

New McClure Series

Frederick L. Collins, president of McClure Pictures, states to the trade that work on the new McClure series, to follow Seven Deadly Sins, will begin at once.

Mr. Collins, while on the Pacific Coast, signed a number of contracts with directors and actors and made special arrangements, which he will announce soon, for producing some of the new McClure pictures in Los Angeles.

The new series is to consist of nine plays in three groups of three each. The publicity campaign, back of these plays, which is to be even more comprehensive than the one that backed Seven Deadly Sins, will begin as soon as Mr. Collins' plans are completed.

Bruner with Rex Beach

Frank V. Bruner has resigned his position as publicity director with the General Film Company to take charge of publicity and advertising for the Rex Beach Pictures Company. Although comparatively new in the picture field Mr. Bruner has been signally successful in handling the publicity for the General and is leaving that concern for the Rex Beach Pictures Company in order to have a broader field for publicity effort, as the latter concern will do big features only, "The Barrier," the most successful big picture of the year, being its first. "The Auction Block" is now being filmed at the company's Weehawken studio and work will be started shortly on another of the Rex Beach novels, all of which are to be made into ten-reel features by the Rex Beach Company. Before entering the picture field Mr. Bruner was identified with many theatrical concerns and had handled important attractions for Charles Frohman, Oliver Morosco, Henry B. Harris and Selwyn and Company.

Legislators See Picture

A special invitation exhibition of Cecil B. De Mille's production, Geraldine Farrar in "Joan The Woman," was given at the Hall of the House of Representatives in Harrisburg, Pennsylvania, for members of the House and Senate of Pennsylvania as well as the state officials. Louis Maurice, director at the Forty-fourth Street Theater, New York, and an orchestra played the music score as arranged by William L. Furst.

Bookings on "The Barrier" Break Records
The demand for "The Barrier" is nothing short of sensational. This great Rex Beach photo-drama of life, love and the unbridled play of primitive emotions is breaking all records. It has scored the heaviest booking ever placed at one time for a motion picture, including—The Loew Circuit, The Keith & Proctor Circuit, The Fox Circuit and The Poli Circuit.
The BARRIER
PHOTO-PLAY FROM GREAT BOOK BY REX BEACH
The Moving Picture World says: "Seldom before has one feature been booked at one time in this great group of theatres, comprising every big picture house in the East. The booking breaks another record on the Poli Circuit, where it is the first picture to be booked for a week's showing in each theatre."
REX BEACH PICTURES CO., Inc.
440 Fourth Ave., New York City

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *3* meaning a split reel.

General Program

Released Week of March 5.

T The Battle of Somme (Second Episode).....
D The Invisible Web.....Essanay
C Tiny Slim and Fat.....Essanay
D The Vanishing Woman (Marguerite Clayton) (Is Marriage Sacred Series).....Essanay
D The Five Dollar Bill.....Essanay
T Canimated Nooz Pictorial No. 26.....Essanay
D The Pulse of Madness (Is Marriage Sacred)...Essanay
D In the Path of Peril (Helen Gibson) (First Episode in "A Daughter of Daring").....Kalem
D The Mirror of Fear (Grant Police Reporter Series)..... .....Kalem
C Efficiency Experts (Ham & Bud).....Kalem
C The Black Rider of Tasajara ("The American Girl" Series) .....Kalem
D An Actress' Romance.....Selig 2000
C No Place Like Home.....Selig 1000
C The Newlywed's Mistake (Geo. Larkin).....Vim
C Art and Paint.....Vim
T Selig Tribune No. 16.....
T Selig Tribune No. 17.....
D Dimples' Baby (Lillian Walker).....Vitagraph

Released Week of March 12.

T The Battle of Somme (Third Episode).....
O The Phantom Mine (Marin Sais) (Second Episode of "The American Girl" Series).....Kalem
D The Registered Pouch (Helen Gibson) (Second Episode of "A Daughter of Daring").....Kalem
D In the Web of the Spider (George Larkin) ("Grant Police Reporter" Series).....Kalem
C Bulls or Bullets (Ham & Bud).....Kalem
C The Borrowed Engine (Helen Gibson) ("A Daughter of Daring" Series).....Kalem
C Melies .....Vim
C This Is Not My Room (Ethel Teare).....Vim
C Dimples the Diplomat (Lillian Walker).....Vitagraph
C Up and Down (Dangers of Doris No. 8).....Vitagraph
D The Old Fourth Ward (Dangers of Doris, No. 9)..... .....Vitagraph
T Selig Tribune No. 18.....
T Selig Tribune No. 19.....
The Fire .....

Released Week of March 19.

The Inspiration of Harry Larrabee.....
Official Government Pictures (Fourth Episode The Great British Navy) .....
The Fate of Juan Garcia (An Episode of "The American Girl") (Marin Sais) .....Kalem
The College Boys (Daughter of Daring) (Helen Gibson) SPECIAL .....Kalem
The Veiled Thunderbolt (Grant, Police Reporter, Episode) (George Larkin).....Kalem
The Bogus Bride (Ham and Bud).....Kalem
Aladdin Up-to-Date (Bryant Washburn).....Essanay
The Lucky One .....Essanay
The Pallid Dawn (Is Marriage Sacred?).....Essanay
A Question of Honesty.....Selig
Everybody Was Satisfied.....Selig
Selig Tribune, No. 21.....Selig
Selig Tribune, No. 22.....Selig

Mutual Program

Monday

C 4-30 Gladys' Day Dream (Marie Cahill).....Cahill 05477–78

Tuesday

5-1 Title Not Decided 05479

Wednesday

T 5-2 Mutual Weekly, No. 122.....1, Mutual 05480
C 5-2 Kleptomaniacs (Billie Rhodes) .....Strand 05481

Thursday

C 5-3 Jerry's Trial (George Ovey).....1, Cub 05482
T 5-3 Reel Life .....1, Gaumont 05483

Friday

D 5-4 Devil's Work (Jimmy Dale Series, No. 7) (E. K. Lincoln) .....2, Monmouth 05484–85

Saturday

C 5-5 Bucking the Tiger (Ben Turpin) .....2, Vogue 05486–87

Monday

D 4-16 Shorty Lays a Jungle Ghost (Adventures of Shorty Hamilton, No. 14).....Monogram 05436–05437

Tuesday

T 4-17 Mutual Tours Around the World.....Gaumont 05438

Wednesday

T 4-18 Mutual Weekly No. 120.....Mutual 05439
C 4-18 When Mary Took the Count (Billie Rhodes)..1, Strand 05440

Thursday

C 4-19 Somewhere in the Mountains (George Ovey) ...1, Cub 05441
T 4-19 Reel Life .....Gaumont 05442

Friday

D 4-20 A Fight for Honor (Jimmy Dale Series, Chapter No. 5) (E. K. Lincoln).....2, Monmouth 05443–05444

Saturday

C 4-21 Masked Mirth (Ben Turpin).....2, Vogue 05445–05446

Universal Program

Friday

4-13 The Signet Ring (The Perils of the Secret Service, No. 6), (Kingsley Benedict) .....2, Imp 02327
4-13 No Release This Week.....Rex
4-13 Universal Screen Magazine, No. 14..... 02328
4-13 Stop Your Kidding.....Victor 02329

Saturday

D 4-14 The Kidnapped Bride (Marie Walcamp).....Bison 02330
4-14 No Release This Week.....Laemmle
C 4-14 The Careless Cop (Gale Henry).....Joker 02331

Sunday

D 4-15 Her Primitive Man (Jack Mulhall).....Rex 02332
4-15 No Release This Week.....Imp
4-15 Boomer Bill Goes to Sea.....Powers 02333
On the Streets of India.....Powers S
D 4-15 The Eyes in the Dark (Leah Baird).....Imp 02334
D 4-15 The Purple Mask, No. 16 (Grace Cunard)....Universal 02335
D 4-15 The Voice on the Wire, No. 5 (Neva Gerber).Universal 02336

Monday.

C 4-16 Follow the Tracks (Eddie Lyons).....1, Nestor 02338

Tuesday.

D 4-17 For Lack of Evidence (Tina Marshall)....3, Gold Seal 02339
C 4-17 It Happened in Room 7.....1, Victor 02340

Wednesday.

D 4-18 Chubby Takes a Hand (Wm. V. Mong).....Laemmle 02341
C 4-18 Title Not Decided.....2, L-Ko 02342
T 4-18 Universal Animated Weekly, No. 68..... 02343

Thursday.

C 4-19 The Topsy Turvy Twins (Carter De Haven)....Victor 02344
D 4-19 The Pace That Kills (Claire McDowell).....Big U 02345
4-19 No Release This Week.....Powers
D 4-19 The Sorceress (Cleo Madison and Herbert Rawlinson) .....Rex 02346

Friday.

D 4-20 "The International Spy" (Perils of the Secret Service, No. 7) (Kingsley Benedict) .....Imp 02347
4-20 No Release This Week.....Rex
T 4-20 Universal Screen Magazine, No. 15..... 02348
C 4-20 Tit For Tat (Hobart Henley).....Victor 02349

Saturday.

D 4-21 The Tell-Tale Clue (Molly Malone).....2, Bison 02350
4-21 No Release This Week.....Laemmle
C 4-21 Take Back Your Wife (Gale Henry).....Joker 02351
D 4-21 The Blazing Secret (King Baggott).....Imp 02352

Sunday.

4-22 No Release This Week.....Rex
No Release This Week.....Imp
4-22 Title Not Decided.....1, Powers 02353
D 4-22 Her Great Mistake (Marie Walcamp).....Big U 02354
D 4-22 The Voice On the Wire, No. 6 (Ben Wilson and Neva Gerber) SPECIAL.....2, Universal 02355

Monday.

C 4-23 The Home Wreckers (Eddie Lyons and Lee Moran)..... 1, Nestor 02357

Tuesday.

D 4-24 The Forest Nymph (Bartina Burkett).....Gold Seal 02358
C 4-24 The Thousand-Dollar Drop (Eileen Sedgwick).Gold Seal 02359

Wednesday.

D 4-25 Twixt Love and Desire (Irene Hunt).....Laemmle 02360
C 4-25 Title Not Decided.....L-Ko 02361
T 4-25 Universal Animated Weekly, No. 69..... 02362

Thursday.

D 4-26 Her Wayward Parents (J. Belasco).....2, Victor 02363
D 4-26 The Townsend Divorce Case (Gretchen Lederer and Roberta Wilson).....Rex 02364
4-26 No Release This Week.....Powers
D 4-26 The Warrior's Bride (Wallace Reid).....Big U 02365

Friday.

D 4-27 The Rogue's Nest (Lee Hill).....2, Imp 02366
4-27 No Release This Week.....Rex
T 4-27 Universal Screen Magazine, No. 16..... 02367
C 4-27 The Woods Are Full of 'Em (Ernie Shields)....Victor 02368

Saturday.

D 4-28 The Trail of Hate (Jack Ford).....2, Bison 02369
4-28 No Release This Week.....Laemmle
C 4-28 The Leak (William Franey).....Joker 02370
D 4-28 A Woman of Clay (Leah Baird).....Laemmle 02371

Sunday

4-29 No Release This Week.....Rex
4-29 No Release This Week.....Imp
4-29 Title Not Decided.....Powers 02372
D 4-29 David Creig's Luck (Matt Moore).....Rex 02373
D 4-29 The Voice on the Wire, No. 7 (Ben Wilson and Neva Gerber) SPECIAL.....2 02374

Released Week of April 30th

SPECIAL RELEASES

C What a Clue Will Do (Eddie Lyons).....1, Nestor
D Bill Brennan's Claim (Neal Hart).....3, Gold Seal
C The Cabaret Scratch (Dan Russell).....1, L-Ko
D A Midnight Mystery (Thos. Jefferson).....2, Imp
T Universal Screen Magazine, No. 7.....1
C Left in the Soup (Gale Henry).....1, Joker
T Cartoon and Educational .....s, Powers
C Scrambled Hearts (Billie Ritchie).....1, L-Ko
D The Voice on the Wire, No. 8 (Ben Wilson and Neva Gerber)....
SPECIAL .....2, Universal

REGULAR RELEASES

C Flat Harmony (Eileen Sedgwick).....1, Victor
T Universal Animated Weekly, No. 70 1
C Pots and Poems (Matt Moore).....2, Victor
D The Penalty of Silence (Wallace Reid).....1, Big U
C A Darling in Buckskin (Gertrude Astor).....1, Victor
D Litle Moccasins (Edyth Roberts).....2, Bison
D True to Their Colors (Grace Cunard).....2, Big U

Feature Programs

Artcraft Pictures

1-5 The Poor Little Rich Girl (Mary Pickford)..... 5,000
1-9 Broadway Jones (George M. Cohan)..... 5,000

Art Dramas

4-16 The Inevitable (Anna Q. Nilsson) 5,000
4-23 The Great Bradley Mystery (Alma Hanlon).....Apollo 5,000
4-30 A Mother's Ordeal .....Van Dyke 5,000

Bluebird Photoplays, Inc.

4-16 A Jewel in Pawn (Ella Hall)..... 5,000
4-23 The Girl in the Checkered Coat (Dorothy Phillips)..... 5,000
4-30 The Clock (Franklyn Farnum)..... 5,000

Fox Film Corporation

Released Week of

4-9 A Footlight Flame (Charles Arling)..... 2,000
4-16 Her Temptation (Gladys Brockwell)..... 5,000
4-23 His Love Fight (Hank Mann)..... 1,000
4-23 "She" (Valeska Suratt) 5,000
4-30 An Aerial Joy Ride 1,000
4-30 A Small Town Girl (June Caprice) 5,000
4-30 American Methods (Wm. Farnum), SPECIAL..... 5,000

Kleine-Edison-Selig-Essanay

Released Week of

4-29 Max in a Taxi (Max Linder).....Essanay 2,000
4-29 The Ladder of Fame (Harry Watson, Jr.).....Essanay 1,000
4-30 The Danger Trail (H. B. Warner).....Selig 5,000

McClure Pictures

8-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason) 5,000

Metro Pictures

Released Week of

4-16 A Magdalene of the Hills (Mable Taliaferro).....Rolfe 5,000
4-16 Handy Henry (Mr. and Mrs. Sidney Drew)..... 2,000
4-23 God's Law and Man's (Viola Dana).....Columbia 5,000
4-23 One of the Family (Mr. and Mrs. Sidney Drew).....Metro 2,000
4-30 The Millionaire's Double (Lionel Barrymore).....Rolfe 5,000
4-30 Safety First (Mr. and Mrs. Sidney Drew).....Metro-Drew 2,000

Mutual Star Productions

Released Week of

4-16 The Cure (Charlie Chaplin) SPECIAL..... 2,000
4-16 Environment (Mary Miles Minter).....American 5,000
4-16 The Single Code (Crane Wilbur).....Horsley 5,000
4-23 The Wild Cat (Jackie Saunders).....Horkheimer 5,000
4-23 The Debt (Marjorie Rambeau).....Powell 5,000

Mutual Serials

4-16 A Double Steal (Railroad Raiders, No. 2) (Helen Holmes) .....Signal 2,000
4-23 Inside Treachery (The Railroad Raiders, No. 3) (Helen Holmes) .....Signal 2,000
4-30 Whose Wife? (Gail Kane).....American 5,000
4-30 A Race for a Fortune (Railroad Raiders, No. 4) (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of

4-9 The Cost of Hatred (Kathlyn Williams).....Lasky 5,000
4-9 East of Suez.....Burton Holmes 1,000
4-12 Tides of Barnegat (Blanche Sweet).....Lasky 5,000
4-16 In Old India.....Burton Holmes 1,000
4-16 Sleeping Fires (Pauline Frederick).....Famous Players 5,000
4-19 The Lonesome Chap (House Peters and Louise Huff) .....Pallas 5,000
4-23 The Valentine Girl (Marguerite Clark) .....Famous Players 5,000
4-23 Among the Holy Hindus.....Burton Holmes 1,000
4-26 The Girl at Home (Vivian Martin and Jack Pickford)..... Lasky 5,000
4-30 Curious Colombo .....Burton Holmes 1,000
4-30 Heart's Desire (Marie Doro).....Famous Players 5,000

Pathe

Released Week of

4-29 Sunshine and Gold (Baby Marie Osborne).....Balboa 5,000
4-29 Mystery of the Double Cross, No. 7.....Astra 2,000
4-29 Florence Rose Fashions, No. 29.....Rose S
4-29 Across British India .....Pathe S
4-29 Know America, the Land We Love, No. 6..... 1,000
4-29 Krazy Kat—the Cook .....International S
4-29 The Hornets of the Sea.....International S
4-29 Max Wins and Loses (Max Linder) .....Pathe 1,000
4-29 Our Fighting Forces .....Pathe 2,000
5-2 Hearst-Pathe News, No. 36..... 1,000
5-5 Hearst-Pathe News, No. 37..... 1,000

Red Feather Productions

Released Week of

4-9 Mr. Dolan of New York (Jack Mulhall)..... 5,000
4-16 The Flower of Doom (M. K. Wilson and Gypsy Hart)..... 5,000
4-23 The Hero of the Hour (Jack Mulhall)..... 5,000
4-30 Birth of Patriotism (Irene Hunt)..... 5,000

Triangle Distributing Corporation

Released Week of

4-15 Her Birthday Knight.....Triangle Komedy 1,000
4-15 Paddy O'Hara (Wm. Desmond).....Kay Bee 5,000
4-15 A Winning Loser.....Triangle Komedy 1,000
4-22 Cheerful Givers (Bessie Love).....Fine Arts 5,000
4-22 Petticoat Perils .....Triangle Comedy 1,000
4-22 The Desert Man (Wm. S. Hart).....Kay Bee 5,000
4-22 His Parlor Zoo .....Triangle Komedy 1,000
4-29 Hands Up (Wilfred Lucas) .....Fine Arts 5,000
4-29 The Pinch Hitter (Charles Ray).....Kay-Bee 5,000

Unicorn Program

Released Week of

12-20B Lost in the Shuffle.....1, Hippo 1146B
12-21 The Voice in the Night.....2, Utah 1147A
12-21 Blowing Up Broadway.....1, Jockey 1147B
12-22 The White Man's Squaw.....2, Hiawatha 1148A
12-22 Algernon's Affinity.....1, Gaiety 1148B
12-23 Shackles of Conscience.....2, Supreme 1149A
12-24 Some Girls Do and Some Girls Dont..... 1, Judy 1150A
12-24 The Prodigal Son.....2, Buffalo 1150B

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder.....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

Vitagraph-V. L. S. E.

4-30 Her Secret (Alice Joyce)..... 5,000
4-30 The Fairy Godfather (Country Life Series)..... 2,000
4-30 Jeers and Jailbirds .....Big V Comedy 1,000

World Features

Released Week of

4-9 The Family Honor (Robert Warwick).....World 5,000
4-16 Forget-Me-Not (Kitty Gordon).....World 5,000
4-23 Title Not Announced .....World 5,000
4-23 Darkest Russia (Alice Brady).....World 5,000
4-30 The Page Mystery (Carlyle Blackwell).....World 5,000

Brief Stories of the Week's Film Releases

Mutual Pictures

Gladys' Day Dream—(Two Reels)—April 30.—Featuring Marie Cahill. Gladys, a clerk at the Emporium, has a soul that yearns for higher things, as also does that of Henry, floorwalker in the gents' furnishings. By a stroke of good fortune Gladys acquires glad raiment and, arrayed as a lily of the field, encounters Henry at a dance. Gladys' brother "Bud" battles for Millionaire Goober on the Avenue. Gladys tells Henry she is Miss Goober. He escorts her to the Goober mansion after the dance. Mr. Goober arrives home just as Henry is proposing to the ostensible on the best Goober prayer rug. Denouement—no wedding bells for Gladys.

"Kleptomaniacs"—(One Reel)—Strand Comedy—May 2.—Featuring Billie Rhodes. Jack and Mary, an engaged couple, discover each other to be kleptomaniacs. Mary cannot resist the temptation to lift anything from a teaspoon to a tiara, while Jack runs to umbrellas and golf sticks. Mary's Ma's gold vanity case is stolen. Jack thinks Mary stole it; Mary thinks Jack stole it. Each, wishing to shield the other, buys a duplicate, and each tries to return the vanity case, confessing theft, when a detective arrives with the original vanity case recovered from the real thief. Jack's efforts to get Mary to take a cure for kleptomania he has bought at the drug store add much to the general hilarity.

"Jerry's Trial"—(One Reel)—Cub Comedy—Horsley—May 3.—Jerry (George Ovey) gets into trouble in a woman's suffrage stronghold and finds himself on trial before a woman jury. The ladies powder their noses, talk fashions, fix their hair and generally show interest in everything but Jerry's case while the evidence is being taken. They return a verdict of guilty and Jerry gets one year to live, but escapes in a suit of the judge's clothes lifted from the jurist's chambers. The judge runs Jerry down and he is marched back to durance through a cordon of mocking femininity.

"Bucking the Tiger"—(One Reel)—Vogue—May 5.—Featuring Ben Turpin. Squire Laurie, the village skinflint, takes a circus tiger as security for a loan. Arthur, who loves Lillian, the old man's daughter, hates tigers, having bucked them, but when Laurie's tiger dies of despondency, Arthur skins it so that Ben, the keeper, can pose in its skin before the half-blind miser and save his job, while Arthur, warned off the premises by old Laurie, turns tiger occasionally so that he can sit in the cage and make love through the bars to Lillian, despite her hard-hearted pa. When the old man becomes suspicious he is chased by the fake tiger all over his own subdivision until he consents to Lillian's marriage.

"Devil's Works"—"Jimmie Dale alias the Grey Seal" series—May 5.—Featuring E. K. Lincoln. Jimmie Dale, the spiketail burglar, has his pocket picked leaving the theater with Marie La Salle, this difficult task being performed by "Larry the Bat," the notorious thief, who secures an important letter from "The Tocsin." Jimmy's control ordering action by "The Grey Seal" in an important case. Jimmy trails "The Bat" to Chang Foo's opium den, where the former has just killed Dago Jim in a fight for possession of the stolen letter, which orders "The Grey Seal" to recover $10,000 stolen by a bank cashier and restore the money. Jimmy recovers the letter, recovers the $10,000, makes the cashier sign a confession, and once more thwarts "The Woman in Black."

Universal Program

What a Clue Will Do—Nestor—April 30.—With Lee Moran, Eddie Lyons and Edith Roberts. Potts and Pan are called by a frantic mother to search for her child. The broken-hearted mother gives them a shoe and a little shirt as the only means of identifying her child. A cub reporter has been sent to the neighborhood and they think that she is the kidnapper. The girl goes to the telephone to report to her editor. Potts and Pan hold up the people in the room. One particularly large person threatens them with a bungstarter. The distracted mother recognizes him as her child. Potts looks at the tiny shoe and gives up the case.

Flat Harmony—Victor—May 1.—Ralph McComas and Eileen Sedgwick. Peter plans to give his wife a birthday present—a bungalow, as she is tired of flat life. The landlord will not break their lease. Peter sends his wife away and sublets the apartment to Foley and his chorus girls to rehearse a dance number. The landlord summons the police, who arrest Foley. Mrs. Duffer reads about it in the paper. Mrs. Duffer goes to the flat, where she sees Foley, who has escaped. The police appear and take Foley. Mrs. Duffer learns the truth and harmony is restored.

The Cabaret Search—L-Ko—May 2.—With Dan Russell. The lovely singer at the "All Inn" is the wife of the head waiter. Dan, a frequenter of the place, falls in love with the singer. When his wife goes away, Dan invites the charmer and some other guests to his house. They all develop a mysterious illness and the health department quarantines the house. Mrs. Dan has hard work in getting into her home. The head waiter is unconvinced and a chase on horseback ends the picture.

Universal Screen Magazine—Issue No. 17.—May 4.—The issue begins with views of an ostrich farm near Los Angeles. Then we see the motor modes of 1917. Mrs. A. Louise Andree demonstrates the advantage of paper bag cookery. A new invention is a lamp which plays phonograph records while burning. The Issue closes with a cartoon in animated sculpture by Willie Hopkins, called "Coming Events Cast Their Shadows Before."

Little Moccasins—(Two Reels)—Bison—May 5.—With Millard K. Wilson and Edith Roberts. The doctors declare that Portia Justin has a touch of the "white plague." Portia and her mother go to the western mountains. Dennis Reid, a red-blooded chap, falls in love with the girl. Learning of Portia's illness, he swoops down upon her and takes her to an Indian woman. By right living and open air he determines to restore her health. Her family is greatly worried, but can find no trace of her. "Little Moccasins," as he called her because of his making her wear moccasins instead of her high-heeled shoes, soon becomes well and strong. He puts her on a horse and sends her home. Freddie learns that Dennis was her abductor, and with a party starts out in search of him. Dennis is injured, and Portia at last realizing her love for him, insists on taking care of the injured man.

A Midnight Mystery—(Two Reels)—Imp—May 4.—With Betty Schade and Charles Perley. This mystery picture is replete with many exciting events. Dr. Adams tries to poison Simon Dudsbury, a collector of antiques. He is suspected by Dudsbury, who does not fall into the trap set for him. In the end Adams and his accomplice are discovered trying to get away with some of the priceless antiques.

Pots and Poems—(Two Reels)—Imp—May 3.—With Matt Moore and Jane Gail. Jane adores Lucas, a fine poet, full of inspiration. When he is put out by the landlady because he can not pay his rent, he gives Jane his "masterpiece." Jane sends the poem to Bunkum and is awarded $1,000 for it. She is offered the position of ad writer. Lucas recognizes his poem in the paper and rushes to their offices to complain of the theft of his masterpiece. Jane explains and they are both happy.

Bill Brennan's Claim—(Three Reels)—Gold Seal—May 1.—With Neal Hart and Janet Eastman. This picture is a western play about claim-jumping. Many thrilling incidents take place. In the end the villain is killed and the lovers find happiness together.

The Voice on the Wire—Episode 8—April 30.—With Ben Wilson and Neva Gerber. Shirley begins to think that Polly's disappearance is becoming a habit and suspects her. He receives a mysterious message, is alarmed and puzzled when he finds the murders include not only local politicians but international ones also. The reel closes with Shirley and his men surrounding the building where they have located Polly.

Scrambled Hearts—L-Ko—May 6.—With Billie Ritchie. Anne had three suitors, but Johnnie was the choice of her heart. Finally she takes matters into her own hand. She sends word to Frank to disguise as a woman and they would elope that night. Bill gets a message to meet her. Bill and Frank then elope with each other and Anne runs off with Johnnie.

True to Their Colors—Big U—May 6.—With Grace Cunard. Richard Taley, a little boy, seeing one of the old slaves brutally treated, runs away to the North. He is found by some Northern fisherfolk, who bring the boy up as their own. When the Civil War breaks out he enlists in the Northern army. His mother each night would put a light in the window, hoping for his return. The father goes to war, but falls in one of the first battles. Richard is sent to reconnoiter in the neighborhood of his old home. As he approaches the house he is shot from the window by his mother, who takes him for a spy. His body is recognized by the trusty slave. The mother never knew that her watch was ended, and even after the coming of peace continued to place a light in the window.

In the Heart of China—(Split Reel)—Powers—April 29.—With Dr. Dorsey. This educational takes us to the heart of China, and we see the city of Hankow. Then we visit the city of Yuchang, formerly noted for its learning. There is at present a modern college maintained by American funds for the education of the Chinese. We see them drilling for preparedness. Yuchang is on the Yang-tse river, which is crowded with commerce. Intimate views along the river front close the picture. On the same reel is:

Under the Big Top.—This is a vaudeville act taken in the studio and shows trained animals. First we see a performing pony with the three dogs, which are its partners. Then we see a monkey act and finally stunts by a kicking mule.

FILM MARKET QUOTATIONS

Supplied by Butler, Small & Co., Chicago

(Exclusive to Motography)

	Bid	Asked
American Film Company, Inc.	72	76
Biograph Company	15	20
Famous Players-Lasky Corporation	80	90
Lone Star Corporation, pref.	97	100
Lone Star Corporation, com.	34	37
Mutual Film Corporation, pref.	29	32
Mutual Film Corporation, com.	19	22
New York Motion Picture Corporation	35	42
North American Film Corporation, com.	19	22
Prudential Pictures Corporation	4¼	4½*
Randolph Film Corporation, pref. (with 50% common)	50	65
States Film Corporation, com.	25	30
Thanhouser Film Corporation	1¼	2¼*
Triangle Film Corporation	1¼	1⅜*
Universal Film Manufacturing Company	150	..
World Film Corporation	¾	⅞*

*Par $5.00.

There was very little trading in motion picture company stocks this week, and very few changes in market quotations.

Famous Players-Lasky Corporation: Has been offered down from above par to 90 without developing any business. This company has secured the services of Miss Billie Burke, and her first play under the management of this company will be called "The Mysterious Miss Terry."

Lone Star Corporation: There has been some demand for both common and preferred stock of this company on reports that the company expects to call in the balance of the preferred stock at 110 between May 15 and June 1.

Triangle Film Corporation: Recent changes in the policy of this company have not benefited the market for the stock, as quotations remain around $1.25 per share. It is believed, however, that the policy of abolishing deposits will increase the business of the company, and other recent changes will reduce expenses.

The Penalty of Silence—Big U—May 3.—With Dorothy Davenport, Edward Brady and Wallace Reid. Mabel is in love with Joe Dempsey, but her brother Jack opposes the match. Joe finds an abandoned child on his doorstep and a note saying that Jack Horan is the father. To save Mabel's feelings he keeps silent. Jack taunts him. Joe determines to spare Jack no longer. He reveals the truth to Mabel and later they are married.

A Darling in Buckskin—Victor—May 4.—With Gertrude Aster, Joe Ryan and M. Walters. Mrs. Lancaster and Lord Lovelace visit Universal City, where an entertainment is being given to the Royal Knights of Pythias. Steve, one of the cowboys taking part, falls in love with Mrs. Lancaster. They persuade Lord Lovelace to ride a horse with a bad reputation. They all expect to see him thrown but he rides the outlaw to a standstill. The management of Universal City offers him a contract as a crowning touch.

Left in the Soup—Joker—May 5.—With Gale Henry and William Franey. Minnie presides over the restaurant's cash register and the two waiters, Careful and Ollie. They are both suitors for her affections until Trixie Typist appears. She discourages them to such an extent that they return to Minnie. They find the restaurant closed and that Minnie has gone off with a rich customer.

Universal Animated Weekly—April 25.—Redoubtable Christy Mathewson inaugurates 1917 season as manager of the Reds, Cincinnati, Ohio. Recruiting office is established to win enlistments in the world's only motion picture municipality, Universal City, Cal. The entire nation is responding generously to the government's urgent plea for recruits in all branches of the service. Have you done your share? The destroyer "Smith" dodges torpedo fired by hostile submarine in American waters. Sub. The "Smith" before leaving for patrol duty in the Atlantic steamship lane. The Bersaglieri, veterans of the Turco-Italian war now living in this country parade in an effort to enlist their compatriots, New York City. The "Bestos," sole remaining ship of Greece's merchant marine, is sent to bottom by U-boat in Mediterranean. West Point graduates cadets two months before scheduled time because of international situation, West Point, N. Y. In answer to the plea by Secretary of Agriculture Houston, the entire country utilizes its back yards for intensive farming. Loyal citizens, 100,000 strong, hold monster parade and demonstration in effort to win recruits for the army and navy, New York City. Defective shoring gives way and surface of street drops into yawning chasm, Brooklyn, N. Y. Colonel's youngest son marries Miss Mary S. Lockwood, Back Bay society girl, Boston, Mass. Massachusetts Institute of Technology's annual book rush is a wild melee, Boston, Mass. Cartoons by Hy Mayer.

General Program

The Evil Sag—(Two Reels)—Selig—James Stanley becomes the owner of the Mitchell farm through his marriage to the mother of Howard Mitchell, and his children, Helen and Dick, live with him. Howard, who comes of age after the death of the mother, accuses Stanley of marrying his mother for the farm. They quarrel, despite Howard's love for Helen. Edward Hale, the county attorney, also loves Helen. There is a depression of the land in one corner of the farm, and the spot has a sinister reputation, for several men have been found dead there. Edward Hale, after an investigation, discovers that the evil influence is odorless natural gas. He realizes that a gas well means wealth to the owner of the land, and Hale redoubles his courting of Helen. After another quarrel between James Stanley and Howard the latter leaves. The next day Stanley is found dead. Hale knows that the gas caused Stanley's death, but tries to fasten the crime of murder on Howard. He fails. Helen and Dick leave when Howard takes possession of the farm. Hale persuades Dick to join him in his conspiracy against Howard and they plan to entice him to the gas spot, but Howard is saved by Helen. Dick lights a match near the spot and in the explosion that follows Hale is killed and Dick is wounded. Howard and Helen marry and are happy in the fortune that comes to them, forgiving Dick for the wrong he tried to do.

Baseball at Mudville—(One Reel)—Selig—Spike, a young pitcher, signs to play with the Milligan Bloomer Girls, supposedly a girls' baseball team. Mudville is billed for a game. The team, in reality, is composed of men. On the way to the ball park the "girls" flirt with the local boys, causing many a heart to go pitapat. During the game Spike, sliding for home, loses his wig. The ruralites come to the realization that they have been humbugged, and start to mob the team. The "bloomers" devoid of wigs, start across the country on the run with the crowd in pursuit and barricade themselves behind closed doors.

Selig Tribune No. 32.—Bayonne, N. J.: Submarine chasers are now being constructed as rapidly as possible by every boat building concern. San Diego, Cal.: The cultivation of the Burbank spineless cactus for cattle fodder is growing in importance. Los Angeles, Cal.: The hotels are starting to raise potatoes on the roofs. Wake Up Young Man: Your, sister, mother, sweetheart may want you home, but they need you on board these and other great American vessels of war. ENLIST NOW! Eureka, Cal.: In an effort to save the wrecked submarine H-3, a private firm of contractors are moving the submarine across two miles of sand hills, where it will be launched in the waters of Humboldt Bay. Boston, Mass.: Three hundred sailors from German ships interned at this port are transferred from the immigration station. Riverside, Cal.: Thousands of persons attend the sunrise Easter services on the summit of Mt. Rubidoux. New York, N. Y.: The "Yankees" open the American League season with the world champion Red Sox at the polo grounds.

Selig Tribune No. 33.—New York, N. Y.: With the raising of a monster flag across Broad street, thousands of brokers and their employees pledge themselves to aid the nation. Cambridge, Mass.: Soldiers Field proves its title to that name when 1,000 Harvard men drilled together through three hours of drizzling rain. Washington, D. C.: Members of the crew of the French battleship Jeanne D'Arc visit this city where they are greeted by Secretary Daniels. There being considerable discussion about a new design for "Old Glory," we show the most popular suggestion made for a grouping of the stars. WAKE UP, YOUNG MAN! Your mother, sister, sweetheart may want you home but they NEED you on board these and other great American vessels of war. ENLIST NOW! El Paso, Texas: Military authorities are taking into custody persons suspected of being German spies. New York, N. Y.: These thirty undergraduates of the Cornell ambulance section are to leave shortly for France. Boston, Mass.: Ex-President Roosevelt and Mrs. Roosevelt arrive here to attend the wedding of their son Archibald B. Roosevelt and Miss Grace S. Lockwood of Boston. New York, N. Y.: Pretty actresses of the Midnight Frolics show their patriotism by raising a large silk flag.

A TIMELY, UP-TO-THE-MINUTE
AUTHENTIC OFFICIAL
PHOTO PLAY IN 5 Parts
HOW UNCLE SAM UNITED STATES PREPARES
THE EVOLUTION OF OUR NATIONAL GUARD
GEN. GEORGE WASHINGTON SAYS
IF WE DESIRE PEACE, IT MUST BE KNOWN THAT WE ARE AT ALL TIMES READY TO MEET WAR
PRODUCED EXPRESSLY FOR HANOVER FILM CO.
COLUMBIA THEATRE BUILDING NEW YORK CITY
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BOSTON POST.—A stupendous effort on the part of the Government to stimulate recruiting and increase demand for universal training.

BOSTON RECORD.—There is not an American with red blood in his veins who will not be stirred to the top of his enthusiasm by witnessing this graphic enfoldment.

EXHIBITORS' TRADE REVIEW (N. Y.).—It is better than reading of preparedness measures in newspapers—will stir the emotions as no printed story of facts could ever do.

MOVING PICTURE WORLD.—"How Uncle Sam Prepares" is more than an entertainment. It is a picture with a purpose, and a most patriotic one.

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Feature Programs

Mutual Star Productions

Whose Willies?—(Five Reels)—American—April 30.—Starring Gail Kane. Mary Melville to please her invalid mother, marries Claude Varden, who has had many love affairs. On the eve of the marriage Mrs. Melville is stricken and Varden receives a business summons to Buenos Ayres. Tom Nelson, whose wife has been wronged by Varden, calls at the latter's apartments and tries to kill him, but is overpowered by Varden. There is a quarrel between Varden and Mary immediately after the marriage because Mary will not leave her dying mother and sail with him. He goes alone, and on the ship is attracted by Nitra Ruiz, a South American heiress. A shipwreck is announced in the papers and the death of Varden mentioned. Mary, left alone with no income after her mother's death, is employed in the law office of John Herrick and they fall in love with each other. Varden is rescued and does not let Mary know, but marries Nitra, who signs her fortune over to him. Elsie Brandenham, in love with Herrick and jealous of Mary, pretends friendship for her. While Herrick and Mary are at a seaside resort and he is making preparations for the wedding, Varden appears and Mary faints. Varden puts her into an auto and takes her to his apartments. When Nitra is abandoned by Varden she kills herself, leaving a note for her brother. He follows Varden to New York and enters his apartments to kill him. In the fight that follows Ruiz is killed with Mary's hatpin, which has fallen to the floor. Mary spends the night with Elsie, and when the newspapers publish a picture of the hatpin the next morning Elsie guesses that it was Mary's hatpin that killed Ruiz. Herrick is retained as Varden's lawyer and Mary breaks her engagement with him. Elsie goes to the office and tells Mary she knows her secret. Mary gives herself up, but Tom Nelson a trusty in the jail, has killed Varden.

Vitagraph — V. L. S. E.

Sally-in-a-Hurry—(Five Reels)—Vitagraph—April 16.—Starring Lillian Walker. Walter, the younger brother of an English lord, is trying to make a place for himself in America and drifts into the restaurant of Pete, where he meets Sally. Sally at once makes a hero of Walter, believing him to be the real lord, whose picture she has cut from a Sunday paper. Her sweetheart, Bill, resents the growing friendship between Walter and Sally and secures the assistance of the siren, Clara. Clara swindles Walter out of his money and later, while at a fashionable dinner with Walter, she and Bill, the crook, steal the hostess' valuable necklace, but Sallie thwarts them. Sally has tried to warn Walter but he will not listen to her. After the episode of the necklace Walter wakes up to the true worth of Sallie and asks her to share his title, which he has just inherited on the death of his brother.

The Hawk—(Five Reels)—Vitagraph—April 23.—Starring Earle Williams. The Count De Dazetta is a society gambler, charming, polished and educated. He adores his wife, Marina, and it is partly that he may buy her frocks and jewels that he stakes his reputation night after night at the houses of their friends and the country homes they visit. She assists him. A young French noble man falls in love with Marina, also, and she soon comes to care for him, learning to hate the profession of her husband and adopting the ideals of the Frenchman. There is one of your jolly American millionaires, the friend of the quartette, from whom the Dazettas are winning when the noble French youth discovers the part Marina plays in the gambling. There is a denouement and the Hungarian disappears. Marina is protected by the Frenchman while they look for the gambler to get his consent for a divorce. One day he returns, and when Marina herself pleads for the divorce Dazetta consents. It is here that he shows how deep and sincere has been his love, how unselfish and how ready he is now to give her up, but only for her good. The best in her nature now blossoms out and she returns to her husband, to help him in a new life.

Her Secret—(Five Reels)—Blue Ribbon Feature—April 30.—Featuring Alice Joyce. The story of a country teacher, the daughter of a minister, who starts for New York, misses the train and is compelled to stay all night at a rude hotel. A party of Eastern civil engineers come in from the mountains, and during the festivities in the rough dance hall one of the dancers gives Rex Fenton a number at random as being that of her room. Befuddled with drink, Fenton afterwards looks for the dancer and stumbles into the room of innocent Clara. The next morning she goes on her way with a broken heart and Fenton awakes in his room with only a dim idea of what occurred the night before. After several months at her position Clara is compelled to resign her position and retire to a small town, where her secret is kept by Dr. Brown, a man of family and who symthizes with her. When Clara returns to town, leaving her child in the care of a nurse, she secures a position as a stenographer and her employer falls in love with her. They are married and she pines for her child. Dr. Brown induces the husband to adopt the child and happiness reigns for several years. One day the husband finds some correspondence from Dr. Brown relating to Clara's motherhood and thinks he is the man. During a stormy scene Dr. Brown tells him the circumstances and the husband realizes that he is the father of Clara's child, for he is Fenton. He begs forgiveness and the story ends in peace and contentment for all of them.

Paramount

The Valentine Girl—(Five Reels)—Paramount—April 23.—Featuring Marguerite Clark. Marian is the daughter of a professional gambler. She is very lonely without companions of her own age, for none of the children in the neighborhood are allowed to play with the gambler's daughter. Finally Morgan's house is raided by the police and Morgan is arrested. In the confusion Marian wanders away. She chances upon a children's party in a nearby church. It is a Valentine party and she is welcomed by the minister. The Rev. Bates tries to find her father but is unsuccessful. Marian persists that her name is Hope Valentine. Later word reaches Morgan in prison that she has been adopted by the minister. The years pass and Marian has developed into a charming young lady. On the day that her engagement is announced her father appears. He implores her to tell Robert her history. She does so, fearing he will reject her. Robert's affection for her is too big to be nullified by her father's past. Reviewed in this issue.

Chicago News

THE local Paramount office is holding a special screening of features and comedies every Monday evening at seven-thirty in its projection rooms on the nineteenth floor of the Consumers building.

Harry L. Leonhardt, western Fox manager, is due to roll back into town from a swing around the coast, next week.

Jones, Linick & Schaefer have moved their general offices from the old quarters in the Orpheum building to the new Rialto Theater building at 336 South State street, fifth floor. The trade was notified of the change by means of neat announcement cards.

Watterson R. Rothacker recently spoke before the Rotary Club at Battle Creek, Michigan, giving his illustrated lecture on "How Motion Pictures are Produced."

Alfred Hamburger has taken over the Easterly Theater, at Diversey boulevard and Lincoln avenue. This means another pearl added to the Hamburger string.

William Fox, president of the Fox Film Corporation, was in Chicago for a day this week. He spent most of his time in conference with Manager J. E. O'Toole of the local Fox office and in general business negotiations. More about him will appear in the next issue of Motography.

E. H. Hibben, director of the Rothacker Film Manufacturing Company, has just finished a production for a well-known vaudeville headliner. This picture is promised as a decided novelty for big time vaudeville. The title of the new film is "Maid o' the Movies."

Chicago is to have that new theater for sure now. The A. H. Wood Theater Company of New York has secured a loan of $400,000 from the American Bond and Mortgage Company for the purpose of constructing a ten-story office building, with the theater in the rear, at the northwest corner of Dearborn and Randolph streets.

A large number of the film men of Chicago took part in the festival at the Reel Fellows Club on Friday, the twenty-seventh, and enjoyed the big beef steak dinner and the short, special program. Remember, Reel Fellows invite you to come around to their attractive headquarters at 207 South Wabash avenue, fifth floor, at any time of the day or night.

The present status of the pending Illinois state censorship bill, commonly known as the Guernsey bill, is that it is now in the hands of the committee ready to be reported at any time to the legislature. It is probable that the report will be favorable and the bill will probably become a law unless some drastic steps are taken to prevent it. The whole matter has been threshed out by the special legislative committee and the film men, but the results of the discussions cannot be determined.

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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

RICHARD C. TRAVERS,
with Sunshine Features, Releasing through American Standard.

Vol. XVII CHICAGO, MAY 12, 1917 No. 19

Goldwyn Pictures

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THOUSANDS of exhibitors write to ask the length of Goldwyn Pictures. Here is our answer:

They will be as long *as the story demands*, or as short as it demands. Pictures free of padding; pictures that are complete, yet never drag; pictures that know how far to go *and when to stop.*

In motion pictures we will make the works of Irvin S. Cobb, Margaret Mayo, Edgar Selwyn, Roi Cooper Megrue, Porter Emerson Browne, and other famous authors, the same tremendous successes that they were in the national magazines and on the stage.

There is a nation-wide demand for vivid, well-told, dramatic and *well-directed* film productions—a demand for power, quality, sanity and cleanliness.

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Bessie Barriscale and Arthur Shirley in "Bawbs o' the Blue Ridge," an unusual Triangle-Kay Bee feature.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, MAY 12, 1917 No. 19

National Exhibitors' Circuit Organized

NEW MOVEMENT TO PURCHASE FILM DIRECT FROM MANUFACTURERS

MORE than fifty prominent exhibitors, from various sections of the country, have formed the First National Exhibitors Circuit, Incorporated, in New York City.

This organization marks an important step in the history of the motion picture industry. The purpose of the association is to buy pictures direct from the manufacturers, for showing throughout the circuit in the houses of members, after which the films will be passed on to second and third run circuits.

Control $20,000,000 Worth of Theaters

The members control more than $20,000,000 worth of motion picture theaters in all parts of the United States. The organization is incorporated under the laws of the state of New York with $50,000 capital stock, fully paid and non-assessable. The officers who were elected are: President, S. L. Rothapfel, of the Rialto, New York City; vice-president, T. L. Tally, Los Angeles; secretary-treasurer, Harry O. Schwalbe, Philadelphia. The three officers named are directors and Frederick Dahnken, San Francisco; Robert Lieber, Indianapolis; Aaron Jones, Chicago, and Earl H. Hulsey, Dallas, Texas, complete the board of directors.

Mr. Rothapfel made an announcement concerning the aims of the organization after the meeting. He said: "The purpose of our organization is to band ourselves together for our mutual advantage, to exchange ideas, and to raise the standard of the entire motion picture industry to a higher level. The board of directors has been given unlimited power to buy, lease, or otherwise procure films on the open market. Once purchased, the film becomes the exclusive property of the circuit. Each member will control the rights to his respective territory and can dispose of it as he see fit."

The details of operation have not yet been worked out, and the general method of operation is not to antagonize any department of the picture industry or put anyone out of business. The organization will not injure the exchange man. It will create competition for certain productions, and the members feel sure it will foster and encourage the manufacture of better pictures. The details will be left to the board of directors.

Purchase Films Outright

The importance of this movement can scarcely be over-estimated since the tremendous purchasing power of this association, with $20,000,000 capital represented, will enable the members to obtain many films which could only be acquired by purchase outright and obtain them at greatly reduced rates. An organization such as this will eliminate the middleman to a greater or less extent and will take the form of a distributing agency for minor exhibitors.

The First National Exhibitors Circuit, with many prominent and experienced exhibitors back of it, is bound to become a remarkable influence in the distributing and selling phases of the motion picture industry.

Exhibitor Representatives

The Saxe Brothers, of the Saxe Feature Film Company, of Minneapolis, have been appointed representatives of the First National Exhibitors Circuit. Among the active organizers are J. D. Williams, who recently completed the formation of a similar movement in Australia, and who is well known for his film activities; T. L. Tally, who owns the Tally Theater in Los Angeles and who is said to be the first man to operate a picture theater in this country; and E. B. Johnston, secretary and director of the Turner and Dahnken circuit, San Francisco.

It would be difficult to select a more representative list of prominent film men than those that have joined the colors of Messrs. Williams, Tally and Johnston. The members signed up are: T. L. Tally, Los Angeles; Jensen and and Von Herberg, Portland, Ore.; Turner and Dahnken Circuit, San Francisco; Silver Bow Amusement Co., Butte, Mont., Tom Saxe, of Saxe Brothers, Minneapolis; Jones, Linick and Schaefer, Chicago; William Sievers, St. Louis; A. H. Blank, Des Moines, Iowa; E. A. Hulsey, Dallas, Texas; Eugene Pierce, New Orleans; Jake Wells, Atlanta, Ga.; Tom Moore, Washington, D. C.; Col. Fred Levy Louisville; Robert Lieber, Indianapolis; Mantlebaum, Cleveland; John Kunsky, Detroit; Clark and Rowland, Pittsburgh; N. H. Gordon, Boston; S. H. Rothapfel, New York, and Stanley Mastbaum, Philadelphia.

California Sunday Closing Feared

Los Angeles managers may be compelled to close picture theaters and places of amusement on Sunday. This is the purpose of an ordinance now being drafted to further harass moving picture development, according to *Photoplayers' Review,* which is making a determined struggle against unjust attempts to injure the industry. The movement is not confined to Los Angeles alone, but is taking hold in other sections of California.

There is a great deal of rumor about the coming attacks, but facts have also had a great deal to do with the expected ordinance. Censorship is not American in spirit, it is patently illegal and is illogical, but it is with us nevertheless.

Unemployed men and women with no definite plan for creating new institutions have turned their attention to the breaking down of constructive enterprises. The

agitation for a Sunday closing law has been going on in Los Angeles for weeks and months, and recently a woman threatened that propaganda was being prepared and a movement was being organized to close the theaters on Sunday for moral reasons.

The members of associations of producers, distributors and buyers have been called upon to strengthen the membership of their several organizations, bury their differences and join together in a determined fight against the unreasoning attacks on the growing business of exhibitors.

NORTHWEST CONVENTION

Representatives Meet in Minneapolis for Annual Discussion of Industry Problems. Grand Picture Ball Closes Gathering with Stars Present.

Eight states sent representative theater owners to Minneapolis to attend the sixth annual convention of the Motion Picture Exhibitors' Corporation of the Northwest, Tuesday, Wednesday and Thursday, May 1, 2, 3.

There was no exposition this year, but two business sessions each day were held in the Colonial room at the West Hotel. A Broadway cabaret, with acts from the various theaters and cafes, was held in the Moorish room at the West Hotel, Tuesday night. On Wednesday night the banquet was held in the same room.

A grand picture ball and stars' reception marked the final evening of the convention. The ball was also held in the Moorish room and conspicuous among the picture people present was Rose Tapley of the Vitagraph studios.

David C. Rodgers, chairman of the convention committee and the various sub-committees, held daily sessions in the West Hotel. Billy B. Watson, chairman of the grievance committee, reported the settlement of four grievances during the past week. Harry P. Greene was in charge of the ball as regards music. *Amusements* subscribed $200, the Artcraft Pictures Corporation sent $100; Universal Film Company, $100; Triangle Distributing Corporation, $50; Westcott Film Corporation, $50; American Maid Film Company, $25; National Carbon Company, $50; Supreme-Selznick, $100; and Greater Vitagraph, $100. These subscriptions were made voluntarily in order to help the Exhibitors' Corporation to entertain the outside exhibitors.

Max Hoppenrath, chairman of the legislative committee, has reported that all bills before the Minnesota legislature, adverse to the motion picture industry were defeated, with the exception of one.

During the convention the question of forming separate state leagues was taken up and discussed. Mr. Steffes moved that a delegate be sent to the Fargo, North Dakota, Convention. Mr. Steffes volunteered to accompany the delegates, and Mr. Rodgers and Mr. Steffes were appointed delegates to the North Dakota convention.

The following exhibitors were admitted to membership at a previous meeting of the association: John B. Colombo, Royal Theater, Virginia, Minnesota; John G. Keller, Electric Theater, Linton, North Dakota; Cloquet Amusement Company, Photoplay, Cloquet, Minnesota; Crockett Brown, Unique Theater, Naswauk, Minnesota; M. H. Carey, Majestic Theater, Willmar, Minnesota; E. M. Searbuck, Star Theater, Montevido, Minnesota; H. N. Turner, Family Theater, Pine City, Minnesota; M. E. Keegan, Rex Theater, Maple Lake, Minnesota; and O. S. Stelzner, Star Theater, Minneapolis.

NAVAL RESERVE FILMS

Organization of Junior Naval Reserve Release. Patriotic Reels for Purpose of Promoting Enlistments and Establishing Posts

The U. S. Junior Naval Reserve, with national headquarters at 231 West Fifty-eighth street, New York, has just inaugurated a moving picture campaign in cities outside of New York city to stimulate interest in naval training and to establish local posts where boys may be prepared before being mobolized at Camp Dewey near New London and Camp John Paul Jones at Corpus Christi, Texas, and three other camps to be established during the summer. The Junior Naval Reserve furnishes to motion picture exhibitors free of charge, single reels each week on subjects exploiting the necessities of an active naval reserve. These reels are absolutely new and are of a thrilling nature on militarism and preparedness and the work of the Junior Reserve.

The organization also furnishes the exhibitors unlimited publicity service in his local papers. The exhibitor donates the proceeds of one performance a week towards establishing a local post of the Junior Reserve in his town. The money is deposited in a local bank until sufficient funds have accumulated to organize a local training camp and every cent of the money received from these performances is spent in the home town of the exhibitor giving the benefit performance.

The Junior Naval Reserve is financed by some of the foremost men of the country. It has a membership of over 50,000 boys now and, at the rate the lads are enlisting, there will be 100,000 cadets by next January. S. P. Blackman, well known in the picture industry of Los Angeles, is the chairman of the Motion Picture Committee and exhibitors are rapidly subscribing for the service of the patriotic reels of the Junior Naval Reserve. These will be released on June 15.

Reel Fellows Dine Film Men

Plans for the coming exposition and convention were discussed at a beefsteak dinner on Friday evening, April 27, in the rooms of the Reel Fellows Club of Chicago. The club tendered the dinner to the trade.

Th affair was well attended and a sociable evening resulted in further establishing the determination of members to develop the Reel Fellows Club into the Chicago headquarters for film men. Joseph E. Hopp, president of the Chicago Exhibitors' League, was appointed toastmaster by the president, and speeches were made by Richard Nehls of the American Film Company, M. G. Watkins of the American Standard Film Company, Ralph O. Proctor, president of the Reel Fellows Club, Harry Miller, manager of the Boston, Rose and Alcazar Theaters, and treasurer of the Reel Fellows Club.

Fred Hartman, of the exposition committee, spoke regarding the coming convention and exhibition at the Coliseum, July 14 to 22, and emphasized the fact that it is necessary for everybody to take hold and help make the exposition successful.

George Beban, starring in special productions at the Morosco studios, is writing his own scenarios.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

THE BUTTERFLY GIRL, with Marguerita Fischer (Mutual)—"A fine picture. Pleased my people and did good business."—Eugene Saunders, Palace Theater, Harvard, Ill.

FAITH, with Mary Miles Minter (Mutual)—"Excellent picture, the kind that pleases everyone."—Eugene Saunders, Palace Theater, Harvard, Ill.

MAX COMES ACROSS, with Max Linder (Essanay-K. E. S. E.)—"From the comments of my audience, I expect to do a big business on the next Linder picture."—Eugene Stunders, Palace Theater, Harvard, Ill.

BURNING THE CANDLE, with H. B. Walthall (Essanay-K. E. S. E.)—"The star is a favorite here and did not disappoint in this picture. Big business on a bad day."—Eugene Saunders, Palace Theater, Harvard, Ill.

WHOSO FINDETH A WIFE, with Jean Sothern (Art Dramas)—"Quite a number stayed to see two shows. Just a fair house."—Eugene Saunders, Palace Theater, Harvard, Ill.

THE PRIDE OF THE CLAN, with Mary Pickford (Artcraft)—"If I could play pictures that took like this one all the time, I should not worry."—Eugene Saunders, Palace Theater, Harvard, Ill.

THE MASQUE OF LIFE (Signet)—"This picture is so different from any that I have played that it made a big hit and the people are still talking about it."—Eugene Saunders, Palace Theater, Harvard, Ill.

LITTLE LOST SISTER (Selig-K. E. S. E.)—"Shows like this played on Sundays would do much toward stopping crusades against Sunday pictures."—Eugene Saunders, Palace Theater, Harvard, Ill.

HIDDEN CHILDREN, with Harold Lockwood (Metro)—"A pretty good picture. Pleased the patrons."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

FORGET-ME-NOT, with Kittie Gordon (World)—"A very good picture, liked by the audience."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

THE WAITING SOUL, with Mme. Petrova (Metro)—"This did not go over well. Patrons are tiring of Petrova."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

PLAIN JANE, with Bessie Barriscale (Triangle)—"One of the superior productions of Triangle. Worthy of praise."—J. E. Bodine, American Theater, Washington, D. C.—*In high class neighborhood.*

AN OLD FASHIONED YOUNG MAN, with Robert Harron (Triangle)—"This was well liked by everyone who saw it."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

PATRIA, with Mrs. Vernon Castle (Pathe serial)—"Still holding up very well. Pleases the patrons and brings good business."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

PATRIA, with Mrs. Vernon Castle (Pathe)—"This serial draws record business and gets better all the time."—S. L. Marr, Kozy Theater, Waycross, Ga.

WAR BRIDES, with Alla Nazimova (Selznick)—"A very good production. Nazimova's work is wonderful. I believe, however, that the showing of this picture should be prohibited, as it is likely to prevent recruiting."—Edward L. Hyman, Victoria Theater, Buffalo, N. Y.

THE AMERICANO, with Douglas Fairbanks (Triangle, reissue)—"A great Fairbanks picture. A wonderful box-office success anywhere."—Edward L. Hyman, Victoria Theater, Buffalo, N. Y.

THE BATTLE CRY OF PEACE (Vitagraph)—"We have done good business with this in three towns."—L. Dean Sands, Opera House, Warsaw, Mo.

THE RED CIRCLE, with Ruth Roland (Pathe serial)—"This pleases my patrons every week. We will run 'Liberty' (Universal serial) next."—L. Dean Sands, Opera House, Warsaw, Mo.

THE HEART OF NORA FLYNN, with Marie Doro (Paramount)—"One of this star's best pictures. The children in the picture especially are drawing cards. This is a play all children will like."—A. N. Miles, Eminence Theater, Eminence, Ky.

THE GUTTER MAGDALENE, with Fanny Ward (Paramount)—"The title kept this from drawing very well, but on the whole it is a fair picture."—A. N. Miles, Eminence Theater, Eminence, Ky.

THE HEART OF A HERO, with Robert Warwick (World)—"The best picture of the week at our theater. Packed the house."—J. E. Bodine, American Theater, Washington, D. C.—*In high class neighborhood.*

Seventeen, with Jack Pickford (Paramount)—"A very pleasing comedy-drama which everyone will enjoy. It was liked by all my patrons."—E. Dlouhy, Vitagraph Theater.—*In middle class neighborhood.*

She, with Valeska Suratt (Fox)—"Here we have an actress who comes in for a world of criticism but who always gets the money. This play is a trifle deep and a great many do not grasp the meaning. Business, though, was great."—Harry Miller, Alcazar Theater.—*Downtown house.*

Camille, with Clara Kimball Young (World)—"This picture is very good. While the people realize that it is a reissue, it is a money-getter."—Harry Miller, Boston Theater.—*Downtown house.*

God's Law and Man's, with Viola Dana (Metro)—"A good picture which brought good business. This star always draws."—Harry Miller, Boston Theater.—*Downtown house.*

Mothers of France, with Sarah Bernhardt (World)—"This played to good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Environment, with Mary Miles Minter (Mutual)—"Good business."—S. Trintz, Covent Garden Theater.—*In high class neighborhood.*

Castles for Two, with Marie Doro (Paramount)—"This picture did not please."—Edward Trintz, West End Theater.—*In middle class neighborhood.*

Paddy O'Hara, with William Desmond. (Triangle)—"Owing to inclement weather, business was poor. The picture itself is good."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

Paddy O'Hara, with William Desmond. (Triangle)—"The patrons did not care much for this. Business was fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Winning of Sallie Temple, with Fannie Ward (Paramount)—"This did not prove very entertaining to our patrons."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

Mothers of France, with Sarah Bernhardt (World)—"A wonderful production. Acting and photography excellent. Fair business. Four days' run."—Jones and Arthos, Savoy Theater, Wilmington, Ill.

Arsene Lupin, with Earle Williams (Vitagraph)—"A detective story in six reels. A good box office attraction but not liked by the women patrons."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

His Father's Son, with Lionel Barrymore (Metro)—"One of those comedies that keep a smile on your face through its five reels. The audience liked it and business was good."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Price She Paid, with Clara Kimball Young (Selznick)—"The star is not as popular and not the box office attraction she was in 'The Common Law.' Picture good. Business ordinary."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Square Deal Man, with William S. Hart (Triangle)—"A good box office attraction. A typical Hart picture. One that women will like as well as men."—Charles H. Ryan, Garfield Theater,—*In middle class neighborhood.*

Her Father's Keeper, with Irene Howley (Triangle)—"For pulling them in, this is a poor one. The star is not popular, the play only fair."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Mothers of France, with Sarah Bernhardt (World)—"This is a very good picture, but my audiences do not take kindly to these subjects. Ran picture two days; business improved on second day."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

What Does the Box Office Show?

Is the picture you are running in your theater today a money-maker? Pass the word on! Does the picture draw the crowds? Tell Mr. Exhibitor in the neighboring state. He may want to book the same feature. Tell him in Motography's *"What the Picture Did for Me" Department.*

Your box-office is the test of popularity. Which two pictures on your last week's program do you consider superior box-office attractions?

(GIVE TITLE, STAR AND PRODUCER. FOLLOW FORM OF COMMENTS APPEARING ON THIS PAGE. WRITE IN PENCIL.)

(1) Title.....Star .....

.....Released by.....Days of week run.....

Remarks .....

.....

.....

(2) Title.....Star (or stars).....

.....Released by.....Days of week.....

Remarks .....

.....

.....

Name of theater.....(Town and state).....

Address.....Sent in by.....

Name of manager or owner.....

Fill out the blank every week. Exhibitors want to know which pictures are money-makers in other theaters. Mail it to

MOTOGRAPHY, Monadnock Bldg., *CHICAGO*

Dollars and the Law, with Lillian Walker (Vitagraph)—"A picture that should be played in every city and town in the U. S."—Eugene Saunders, Palace Theater, Harvard, Ill.

Darkest Russia, with Alice Brady (World)—"A splendid picture. Miss Brady is a good drawing card. Good business."—Jones and Arthos, Savoy Theater, Wilmington, Ill.

Darkest Russia, with Alice Brady (World)—"Excellent for its news value. The star draws well and the picture was liked by the majority of our patrons."—Charles H. Ryan, Garfield Theater. — *In middle class neighborhood.*

High Finance, with George Walsh (Fox)—"Very good. Mr. Walsh is very popular here."—S. L. Marr, Kozy Theater, Waycross, Ga.

High Finance, with George Walsh (Fox)—"A very good picture, well liked by patrons."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

High Finance, with George Walsh (Fox) — "A breezy comedy-drama of the 'Fairbanks' kind. As a box office attraction, fair. The picture is O. K."—Charles H. Ryan, Garfield Theater. — *In middle class neighborhood.*

A Magdalene of the Hills, with Mabel Taliaferro (Metro)—"Star fair, picture fair, business good." Harry Miller, Alcazar Theater.—*Downtown house.*

The Desert Man, with W. S. Hart (Triangle)—"Patrons thought this picture was great. Broke all house records for attendance."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Desert Man, with W. S. Hart (Triangle)—"This was very well liked."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Desert Man, with W. S. Hart (Triangle)—"One of the best, if not the best, of Hart's pictures."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Desert Man, with W. S. Hart (Triangle)—"While I did not see this picture, the box office receipts told me it was one of Hart's usual knock-outs. We played to capacity during a four-day run."—Harry Miller, Rose Theater.—*Downtown house.*

The Hunting of the Hawk, with William Courtney and Marguerite Snow (Pathe) — "Courtney does clever work in this picture. While the story is one of the old-style crook plays, the work of the star is able to bring the offering up to a good standard, where with a less skilled player it would have failed."—Harry Miller, Alcazar Theater.—*Downtown house.*

As Man Made Her, with Gail Kane (World)—"A very good picture. There was no reason for the Chicago censors giving it a 'pink slip' ('no children allowed' permit), for it teaches a great moral lesson. Business was good during a week's run, the latter part of the week being better than the first."—Harry Miller, Rose Theater, —*Downtown house.*

The Spirit of Romance, with Vivian Martin (Paramount)—"A pleasing picture which brought good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

As in a Looking-Glass, with Kitty Gordon (World)—"Hackneyed plot. Only redeeming feature is the display of gowns and Gordon flesh, and even this was spoiled by poor photography."—W. E. McCurry, Elite Theater, Hartwell, Ga.

The Juggernaut (Vitagraph) — "Played here to big houses. A very strong play."—B. A. Lake, Monitor Theater, Big Prairie, Ohio.

The Writing on the Wall (Vitagraph)—"A superior production and a pleased house." — W. E. McCurry, Elite Theater, Hartwell, Ga.

As Men Love, with Myrtle Stedman and House Peters (Paramount)—"Stars pleasing, but no story to work on; business poor." — C. Everett Wagner, Dreamland Theater, Chester, S. C.

As Men Love, with House Peters and Myrtle Stedman (Pallas)—"In this picture they have put out another good one. The audiences were immensely pleased with it."—Martin Saxe, Knickerbocker Theater. — *In high class neighborhood.*

Cheerful Givers, with Bessie Love (Triangle)—"This is a well produced picture which pleased the people."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Cheerful Givers, with Bessie Love (Triangle)—"While this star is not over-popular, the picture is good. Business fair."—Harry Miller, Boston Theater.—*Downtown house.*

The Libertine, with John Mason (Triumph-Unity)—"A picture which went over in fairly good style. Business just fair."—S. Trinz, Covent Garden Theater. —*In high class neighborhood.*

The Libertine, with John Mason (Triumph-Unity) "This was very well liked by all. We ran it two days. Patrons sent their friends to see it, and the second day's business was larger than the first."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Rainbow, with Dorothy Bernard (Art Dramas)—"One of those pictures that everyone seems to like."—Eugene Saunders, Palace Theater, Harvard, Ill.

The Price She Paid, with Clara Kimball Young (Selznick)—"I consider this about the poorest Clara Kimball Young subject I have ever run. For some reason this star does not draw for me."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

School for Husbands, with Fanny Ward (Paramount)—"I ran this picture with a Keystone comedy, 'The Villa of the Movies;' the combination drew very well."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

Skinner's Dress Suit, with Bryant Washburn (K. E. S. E.)—"This is certainly a picture that everybody will like. Hundreds of patrons leaving my theater on the day I showed this picture commented on the unusual excellence of this offering."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Cure, with Charlie Chaplin (Mutual)—"This is positively the best picture Chaplin ever put out for Mutual. The picture got the business."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Cure, with Charlie Chaplin (Mutual)—"One of Chaplin's best comedies. Won the audience quickly and brought the usual Chaplin business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Cure, with Charlie Chaplin (Mutual)—"This broke all records. The picture played to better than $4,000 in a 300-seat house in seven days, which I believe is a record for a house of that capacity anywhere."—Harry Miller, Rose Theater.—*Downtown house.*

Her Good Name, with Jean Sothern (Art Dramas)—"An old theme presented in a new and novel way. Good stuff. The star fits the role and the role fits the star. Photography good, support good. Direction excellent."—George Booth, Bridgeport Theater.—*In middle class neighborhood.*

The Phantom Mine, with Marin Sais (Kalem "American Girl" serial, chapter 2)—"Very sensational. Story good; settings perfect. Full of action, vigorous action. Red-blooded stuff which will be appreciated by any audience. Photography, acting and direction good."—George Booth, Bridgeport Theater.—*In middle class neighborhood.*

Dimple's Baby, with Lillian Walker (Vitagraph two-reeler)—"Very near to perfection. Everything good. A good money-maker, or ought to be, in all neighborhoods."—George Booth, Bridgeport Theater.—*In middle class neighborhood.*

Fruits of Desire, with Robert Warwick (World)—"I was out of town when this was played, but my manager reported a disappointed house."—W. E. McCurry, Elite Theater, Hartwell, Ga.

Civilization (Thomas H. Ince)—"A magnificent spectacle with a fair story but inopportune in the present national crisis. Business only fair because of a violent thunderstorm."—W. E. McCurry, Elite Theater, Hartwell, Ga.

The Destroyers, with Lucille Lee Stewart (Vitagraph)—"An average production only."—W. E. McCurry, Elite Theater, Hartwell, Ga.

The Butcher Boy, with "Fatty" Arbuckle (Paramount)—"Good, clean, clever, classy 'kick.' Arbuckle is well supported by Al. St. John and Buster Keaton, and if these were dog-days we would have to feature the 'houn'.' This picture went over better than any comedy except Chaplin's that I have booked in months. While I had originally contracted for two days, I have extended this to one week on all future Arbuckle pictures, buying the exclusive rights on the street."—Harry Miller, Boston Theater.—*Downtown house.*

Her Greatest Love, with Theda Bara (Fox)—"Patrons did not care for this. Business fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Butcher Boy, with "Fatty" Arbuckle (Paramount)—"Well liked by patrons. Brought fair business."—E. Dlouhy, Vitagraph Theater.—*In middle class neighborhood.*

The Butcher Boy, with "Fatty" Arbuckle (Paramount)—"Not as good as we expected. Patrons did not care much for it."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Tides of Barnegat, with Blanche Sweet (Paramount)—"This is a very good picture which pleased the patrons and proved a money-getter."—M. J. Weil, Castle Theater.—*Downtown house.*

Sleeping Fires, with Pauline Frederick (Paramount)—"One of Miss Frederick's best pictures. Well liked by the patrons."—M. J. Weil, Castle Theater.—*Downtown house.*

A Poor Little Rich Girl, with Mary Pickford (Artcraft)—"This is without a doubt the best Pickford picture ever produced. My audiences commented very favorably on it. The picture played to heavy audiences." Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

Carmen, with Geraldine Farrar (Lasky-Paramount)—"I booked this picture, believing that it would draw on the strength of the publicity given the star in 'Joan the Woman,' but I was much disappointed. I had scheduled it for a week, but it played to such poor business the first two days and so many people said they had seen it before that I discontinued it. It is a beautiful production in itself."—M. J. Weil, Castle Theater. — *Downtown house.*

The Courage of Silence, with Alice Joyce and Harry Morey (Vitagraph) — "Splendidly directed and brim full of telling human touches that made it appeal strongly to our patrons. The acting of the stars was good and the support all that could be asked. We did a splendid business. If you have not booked this picture, better do so at once."—S. A. Moran, Arcade Theater, Ann Arbor, Mich.—*Patrons largely university people.*

The Girl Phillippa, with Anita Stewart (Vitagraph)—"Ran it two days. First day broke all box office records. Second day a torrential rail storm cut down attendance. Acting of star and support splendid. Patrons enthusiastic about this dainty little actress. One of the best offerings Vitagraph has put out."—S. A. Moran, Arcade Theater, Ann Arbor, Mich.—*Patrons largely university people.*

A Poor Little Rich Girl, with Mary Pickford (Artcraft)—"A little better than ordinary program features. Business poor. We showed it three days and lost money every day. The star is losing popularity in this university community. Patrons not at all enthusiastic. People object to 25-cent admission which the rental compels us to charge. They do not believe the grade of the picture warrants the price."—S. A. Moran, Arcade Theater, Ann Arbor, Mich.—*Patrons largely university people.*

The Butcher Boy, with Arbuckle (Paramount)—"This picture, although slapstick comedy, did not make a hit with the kids. Business was not up to expectations."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Behind the Lines, with Harry Carey (Bluebird)—"For a military drama, this is positively one of the best I have ever seen. Carey's work was wonderful; action with a punch from start to finish; audience well pleased; business good."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Dummy, with Jack Pickford (Paramount)—"A wonderful picture. Whether or not Jack has won his fame from his sister Mary, he is entitled to it all. The Dummy is a good story well told and will back every word you can say about it. Audience delighted, business big."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Sapho, with Pauline Frederick (Paramount)—"Brought fairly good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Sapho, with Pauline Frederick (Paramount)—"There is a difference of opinion on this picture owing to its nature. Personally I think it is a wonderful production, and my patrons, with the exception of a few, were well pleased. The picture must have been staged by a master hand, for the lighting and all the effects seem perfect. The work of Miss Frederick is great, especially in the dramatic, emotional scenes. Business was fine."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Secret of Eve, with Olga Petrova (Metro)—"Patrons were not well pleased. Said it was not up to the Petrova standard. Did only fair business. I do not consider it merits rebooking."—S. A. Moran, Arcade Theater, Ann Arbor, Mich.—*Patrons largely university people.*

Seven Deadly Sins (McClure series)—"I have just finished this series. Attendance has been poor, although the pictures are fairly good. To give this series a wind-up, parts of all the six previous releases were put together for the 'Seventh Sin.' This meant that patrons who had followed the series had to see a repetition of former scenes. My patrons were disappointed and were not afraid to express themselves that way to me. All I could do was to give them their tickets back and tell them to use the same some other time. I am afraid this 'Seventh Sin' cost me more than one customer."—R. C. Stueve, Orpheum Theater, Canton, Ohio.

British War Pictures (Pathe two-reel series)—"These pictures seem to be just what the public wants. They are gruesome, but they prove to Americans beyond a doubt that Sherman was right. I have had more comments from men and women of the higher type on these pictures than on any others ever shown in the house. They actually show healthy, husky men mown down as cannon fodder. There is action every moment. The picture gets better each installment. My audiences seem to sit breathless watching them. A peculiarity of the pictures is that they are being patronized by people in every walk of life, another proof that the camera is a teacher second only to actual experience."—Harry Miller, Alcazar Theater.—*Downtown house.*

Screenshine

By Mel

MALLERS BUILDING ROBBED—ALMOST

CONSTERNATION reigned in the Mallers Building, Chicago's film headquarters, one night last week. There was dire conspiracy afoot.

On this particular midnight, Bill Hirshberg, of General Feature Film, was slumbering like a log (with a saw in it) at his home. Suddenly the telephone rang. When Bill reached the phone and heard the message, his eyes stuck out of his head. He leaped from pajamas into pants and yelled to his wife, "They're robbing the office!"

While the burglars worked Barney Balaban and Sam Katz were also speeding to the scene of the robbery. They, too, had been aroused by thoughtful friends.

A cordon of police was thrown about the Mallers building. Pistols glinted through the black halls. The net tightened about the General Feature office, while those interested nervously calculated the possible loss.

There was no one in the office. No one had been there. The door was locked. Not a sheet of paper had been disturbed.

The police went back to their beats. So did Bill and Barney and Sam. There were some remarks.

They didn't seem to care particularly for an April fool joke so late in the season.

THREE WISE MEN GO EAST

Among our villagers who have visited the city on the coast toward Germany the past week or so are John R. Freuler (accompanied by Sid Chaplin), Ludwig Schindler and Watterson R. Rothacker. It is said Sid and John are dickering over some relative of Sid's.

SHE'S STUCK ON AMERICA

Old Glory is finding some peculiar places to roost these days.

The golden sunset blonde in the office of the Exhibitors' headquarters, known as "the lady of the league," wears a little paper flag pasted over the fourth vertabrae of her backbone—only it's in front. This helps protect her wishbone from the cold breezes that frisk around Chicago's Masonic Temple.

One might say, we suppose, that her country's flag is near and dear to her.

MONTANA MAUDE WANTS A JOB

The following letter, "breathing the spirit of the prairies," explains itself:

Mr. Editor, Motography:

Me and Montana Maude is looking for a engagement with some of them Chicago picter companys.

Maude is the one what wants this eastern job most. She wants a actress job where she can show character. She has heaps of character and is just as good as Mary Pickford any day in the week only she ain't had no chanst. She has been where they was makin' them picters at the Black Bottle Filim Ranch and she can cuss better than any director, for there was a director there what was full of the devil and he wanted Maude to make believe crying in a scene where there was a baby what was a XXX Flour stack filled with Alfalfa. Maude told the director that if he would let her fill that flour sack infant with onions she would cry in ernest, and when he done it she cried but she cussed so hard the film was burnt.

Yours respectively,—*Tumblebug Thompson (Last house), Bitter Creek, Texas.*

Manager Ludwig Schindler of the 1917 Exposition went to New York last week and had to swallow so many contracts for space in the Coliseum that it made him sick.

He was confined to his hotel for three days.

WE DON'T KNOW WHAT WE'RE TALKING ABOUT

There are all kinds of quartettes—including quart-ettes, or pints, worn on the hip—but the latest on the map is the Chicago Exposition quartette.

They don't vocalize—except in conversation and profanity. They don't play on anything—except the business and social emotions of the picture industry. They inhabit the headquarters of the M. P. E. L. of America in the Masonic Temple, W. City, and Old Nick himself couldn't define their functions. They claim they do everything for the exposition that Ludwig Schindler doesn't do.

Here are the mysterious names: Fred Hartman, George Laing, M. S. Johnson and A. C. Krebs.

Go to it, boys!

ST. LOUIS PROTESTS WAR TAX

Disagreement with Musicians' Union Continues—St. Louis Association Helps Protest Against Heavy War Tax on Films.

The proposed war tax on films was the principal cause of discussion at the last meeting of the St. Louis Theater Managers and Motion Picture Exhibitors' Association. Forty active members were present and Mr. Melbach, manager of the Melbach Supply and Repair Company was admitted to active membership.

The chairman of the organization committee wrote in part as follows to Lee Ochs on April 16, in reference to the special war tax:

I am enclosing you herewith copy of telegram sent to Missouri congressmen and to the Missouri senator at Washington in reference to the proposed taxation on motion picture theaters and I trust that you will agree with us that a flat rate taxation will be more stisfactory than a tax on the tickets, as this last measure might destroy the balance of our business and cause unforeseen dangerous conditions.

Lee Ochs replied to the above question as follows:

With reference to the special war tax I have this to report. I have notified several people who were very influential in Washington and around Washington to see the committee and have advised them to do everything in their power not to allow the committee to tax per ticket, but to tax a flat rate as you suggested. I made it very plain that the exhibitors could not stand a large tax and pointed out the reasons why.

The Association has been accused of being an anti-union organization because the members do not wish to comply with the demands of the Musicians' Union. They state that this is a false accusation, done purposely to divert the issues. All the theaters belonging to this organization do not employ other than union help but being Americans and holding the spirit of liberty and justice as a principle to follow, do not wish to be imposed upon by selfish or unjust demands.

A vote of thanks was given to Miss Sarah Edwards for the co-operation she has given the association in fighting the censorship bills.

Can't Guil Him

Says London Opinion, "We hear Dickens' literature is appearing on the cinema films in America. The screen will never touch the top rung of achievement, however, until Charlie Chaplin stars in 'A Tale of Two Cities' and, as Sydney Carton, causes the guillotine to bounce back after hitting him in the neck."

Picture Theaters Aid Country

"FOUR MINUTE MEN" TO SPEAK ON BEHALF OF GOVERNMENT

UNDER the auspices of the committee on public information recently appointed by President Wilson, consisting of George Creel as chairman and the secretary of state, secretary of war and secretary of the navy as members, Donald M. Ryerson of Chicago has been authorized to proceed with the organization of a voluntary national body of four minute speakers, to operate in picture theaters during intermissions on educational work under various subject matter to be assigned by the committee. All slides and topics to be used by the speakers are to be submitted in advance for censorship and approval by the National Committee on Public Information.

The "Four Minute Men," as the organization is known, is an entirely voluntary non-partisan organization, and the duties of its members and those operating under it, is to disseminate to the people at large, through the medium of the picture theaters, the various national problems that are confronting the government at the present time and which everyone in the country should endeavor to thoroughly understand.

Such an officially sanctioned organization as the "Four Minute Men" should come as a distinct relief to the motion picture industry and exhibitors in that it will practically eliminate the constant importunities of all classes of organizations for permission to address the public through the medium of the picture theaters. Through this body there is officially assigned to the motion picture industry the work of the education of the masses through a means which has official government sanction. It is also understood that this work is being conducted with the full approval of the Mayor's Committee on National Defense, recently appointed by Mayor Mitchel.

The general plan of the "Four Minute Men" is to perfect a voluntary organization of speakers on educational work covering various subjects of non-partisan national importance, who are to appear in the theaters during intermissions, possibly introducing slides and films in connection with their talks, dealing with various phases of the government's activities, as approved by the committee on public information. All subjects discussed are to be approved by this committee, which is to render every possible assistance with a view of eliminating other speaking arrangements and in securing general co-operation from all branches of the picture industry.

Chicago Man Leads "Minute Men"

Donald M. Ryerson of Chicago has been chosen the president of the "Four Minute Men" and will personally direct the organization of the movement, all of which is to be undertaken on an absolutely voluntary basis; the method of operation, subject matter, standardization of slides, etc., to be controlled from the main office in Chicago, which will co-operate with the committee on public information, in order to insure co-ordination and centralized control of this great patriotic movement in which the National Association of the Motion Picture Industry, and its affiliated bodies, the Associated Motion Picture Advertisers, and Exhibitors' League of America will be important factors.

The New York work connected with this publicity campaign is under the personal direction of Livingston Platt. At the suggestion of Adolph Zukor, president of the Famous Players-Lasky Corporation, a director and member of the executive committee of the National Association, a conference was held at the offices in the Times Building, when Mr. Platt outlined the purposes of the proposed work to Frederick H. Elliott, executive secretary, and Arthur James, president of the Associated Motion Picture Advertisers, an affiliation of the National Association. Arrangements are being made for Mr. Platt to confer with Samuel H. Trigger, president of the Manhattan Local, and William Brandt, president of the Brooklyn Local of the Exhibitors' League of America. A local committee will probably be appointed.

Chicago Exposition Growing Lustily

NEW HEADQUARTERS TAKEN—PRIZES OFFERED—SPACE MELTING AWAY

THE growing youngster which is to be the national motion picture exposition and convention in July, is developing so rapidly that it has been necessary for his parents to take new apartments to accommodate him. When July 14 rolls around, it is certain that this youth will be big enough not only to make Chicago sit up and take notice for a week, but will also make the biggest noise that the motion picture industry has ever heard. Father Ludwig Schindler, exposition director, who has just returned from some strenuous activities in New York, enthusiastically confirms this statement.

The new exposition headquarters are located at 1416 Masonic Temple, Chicago, and all inquiries concerning facts for the fast-going space in the big Coliseum should be addressed there, as well as any general inquiries in connection with any phase of the big show.

Have You a Fifty Dollar Idea?

Exihibitors all over the United States are becoming very much interested in the contest for the best ideas or suggestions to make the seventh national exposition and convention of the Motion Picture Exhibitors' League of America as attractive as possible to the industry and to the general public. Cash prizes of $50, $35 and $25 are being offered to exhibitors who can originate the best ideas for this purpose.

Draw from your own experience and from your own ideas what you would do if you were exposition manager and then jot these suggestions down and drop them in the mail to 1416 Masonic Temple, Chicago. Your brains and your help, and those of every theater man and film man in the country, are earnestly desired and will go a long way in making the 1917 exposition greater and more valuable to every one who attends.

Manager Ryan of the Garfield Theater, Chicago, has submitted to the exposition committee one of the most logical advertising ideas yet received; this is to have all Illinois exhibitors use an attractive catch line on their program, such as this: "See Your Favorite Star *in person* at the Coliseum, July 14 to 22."

Possibly because of the prominence all domestic animals are taking in connection with the war and the provision of a sufficient future food supply for the army, Exhibitor Kahn of South Chicago has suggested that it would be a very good novelty and very timely to have one of the prominent photoplay stars dress as a milkmaid and milk a real cow at the exposition, serving the milk at fancy prices per glass. There is no doubt that the novelty would be attractive, provided a cow could be secured who is not too modest to appear in public and a star who has the gimp to extract the lacteal fluid efficiently and gracefully from the cow. The film men have discussed another question in connection with this suggestion, and that is whether or not there is a sufficient demand among film men for refreshment of this sort.

Manufacturers Taking Exposition Space

Exposition Director Schindler has returned from a very successful fortnight in New York selling space for the exposition. Practically all of the large producing companies have already bought space in the Coliseum and all expenses for the coming big show are already guaranteed. There is no doubt from the present outlook that all previous records will be broken.

The fact that the exposition and convention are to be held in the same building has induced a large number of manufacturers to increase the space they used last year and has attracted a number of new concerns to make exhibits this year. The exposition committee warns prospective space-buyers to get their requisitions in at once.

Convention Program a Wonder

The convention program will be one of the finest that has ever been issued in this country for an occasion of this kind. It is about 10x12 inches in size, contains several hundred pages of the finest quality enameled cameo paper and has a rich and tasteful cover of heavy brown stock. There will be 10,000 copies printed at a cost of $5,000. An idea of the de luxe quality of the book can be had from the fact that the silk ribbon alone, for the binding of the book, will cost $223, the lowest bid to be had on the material.

Space in the program will sell for $100 a page, $60 a half page and $35 a fourth page. Walter J. Donovan has charge of the publication and space in the big book.

VITAGRAPH BEATS FORD

Noted Libel Case Against Flivver-Maker Comes to Technical Close—Dispels Charge of Munition-Maker's Influence on "Battle Cry"

In a libel suit against Henry Ford, the Detroit automobile manufacturer, the Greater Vitagraph was awarded a judgment of $1,000,000 on April 23, by Judge Mayer, sitting in the Federal District Court. The judgment is purely technical as yet, and was given as damages because Henry Ford had done almost irreparable damage to the manufacturers of Blue Ribbon Features when he alleged that "The Battle Cry of Peace" was suggested by Hudson Maxim, and had been financed by the munition makers of the United States in order to embroil this country in war.

Court action on April 23 came as the result of the filing by Ford's attorneys of a demurrer to the suit. Technically the presentation of a demurrer is an admission by the defendant of the truth of the allegations in a complaint.

Judge Mayer in rendering his decision, in part, said:

"The Vitagraph Company of America, in September, 1915, publicly presented a film called 'The Battle Cry of Peace,' which since then has been exhibited throughout the United States and Canada. The alleged libel was the publication by Henry Ford, in May, 1916, of an article entitled 'Humanity and Sanity,' which, among other things, stated that 'for months the people of the United States have had fear pounded into their brains by magazines, newspapers and motion pictures.

"No enemy has been pointed out—thus somewhat lacking in prophetic vision of later events.

"The article then proceeds in a similar view, quoting discursively from the congressional record, Lew Dockstader, the minstrel, and various other sources until it arrives at motion pictures, when observations are indulged in under a subcaption of 'The Battle Cry of Maxim.'

"The Vitagraph Company of America in the complaint asserted that it produced 'The Battle Cry of Peace,'

not only for commercial purposes but also for the purpuse of furthering a national propaganda to enlighten the public upon the condition of the country as it was then known, and for the purpose of communicating a great and important message to the American people with the patriotic end in view of promoting the best interests of the nation.

"Counsel for defendant contend, not without ingenuity, that the article can be construed merely as meaning that the picture or photoplay is an advertisement of Mr. Maxim's munitions, wares and stocks, and that there is nothing unlawful in such an advertisement. If the premise is correct, the conclusion is sound.

"But the meaning of the article when read with all its context is not that the defendant was attacking an acknowledged advertisement, what defendant charged was that the plaintiff corporation was producing a motion picture or play called 'The Battle Cry of Peace,' not to further honorably a propaganda for preparedness and national defense conscientiously believed in by the producer, but to advertise Maxim's munitions, wares and stocks by deceptive and disingenuous methods under cover of a presentation behind which was concealed a mean scheme by which others were shaking with laughter at the public's fear aroused by the picture, and with joy over the fat contracts the public's fear might bring them."

TRIANGLE PROGRESSES

Wide-Awake Enthusiasm and Progressive Methods to Characterize Activities of Producing Companies—Statements by Officials

Triangle is bound to keep enthusiastically in the vanguard of the industry, leaving indifferent conservatism to others, and to that end the three elements that go to make up the business have conferred and representatives of these factors have the following to say:

Thomas H. Ince, general manager of the Triangle Western studios:

I have been in the business of making motion pictures almost from the day of its start. I think that I have made good pictures. Many have told me so. I think that I am making better pictures today than I ever did before. And I *know* that I am going to make even better pictures from now on. The present arrangements of Triangle give me the opportunity. I have the finest producing plant in the world. I have the actors, the directors, the writers and the technical experts. I know how. Personally I am certain of all this and I do not doubt my ability to convince others. I *must* do this to keep up with present day demands. When we know that we must, we get up and at it. Must is the best key to achievement. I *must* and I *will*. This is a bold statement. Exhibitors will find that I will make it good. Triangle pictures will be more than good pictures: they will be the best pictures that will bring the most money to the box office. And the box office is always the court of last appeal. It is by its decision that we must all stand or fall. And I am going to make that decision in favor of Triangle. I *say* it and I *mean* it.

W. W. Hodkinson, president of the Triangle Distributing Corporation:

I have recently made several announcements in regard to the future of Triangle pictures. This is in further confirmation of them all. Our plans are all formulated, the details are all completed, we are ready to go ahead. *And we are going ahead.* Others may follow if they wish; but we have taken very good care that they do not catch up to us. We propose to be the leaders in the picture race.

The exhibitor who wants the best will have to have Triangle pictures. His patrons will know that he is dozing on his job if he tries to satisfy with anything less worth while. And it is the wide-awake, alert exhibitor who will win. Hard pounding and seeing who can pound the longest is the thing that counts. We are going to give the exhibitor his chance. We want him to make money. If he does not we would have small reason for being. Every facility of our organization will be used to this end. Ours shall be no rock-ribbed policy. We shall be constantly on the lookout for innovations, improvements. We are big and strong and progressive. We are going to solve problems as they come up and *we are going ahead.* The exhibitors who believe in that sort of thing will go ahead with us. We intend to make Triangle but another name for merit.

Eugene H. Roth, of San Francisco:

I am the owner of the Portola Theater of San Francisco and the executive manager of the new California Theater, now being constructed at a cost of $1,750,000. It will be the finest moving picture theater in the world. Naturally I want the best pictures in the world to go with it. More—I must have them. And I have decided to use Triangle pictures. I did not do this hastily. As a matter of fact, I have always been opposed to the program plan. I have even fought it. It was not the easiest thing in the world to make me change my views. But Triangle has done it. I have even become an enthusiastic convert. I believe and am not afraid to say that Triangle pictures will make more money for me than any other pictures on the market. That is why I am going to use the Triangle program. From now on in my houses. That is why I unhesitatingly recommend it to others. I have made a careful study of the situation from every angle. And I have arrived at this decision.

Triangle pictures have proved their worth. An acre of performance is worth a whole world of promise. My patrons know this. And I must please my patrons. Otherwise they will cease coming to my houses, and I will be forced to close my doors. That is as certain as it would be unpleasant. I do not intend to have any such a calamity overtake me. I am going to stay in the moving picture business, and I am going to stay with Triangle. And I am sure that others could not do better than to follow my lead. It is my earnest belief that the future of the industry depends upon the principles on which Triangle is founded. And all far-seeing exhibitors will back this belief.

Universal Club Holds Dinner

For the promotion of greater intimacy and a more thorough working acquaintanceship of the members of the various departments of the Universal Film Manufacturing Company, the Universal Club has been inaugurated with a get-together dinner in New York.

Heads of the organization and those of each and every department, with the major portions of their staffs, were there and about one hundred covers were laid. This dinner was the first of a series of varied monthly entertainments, which will include clam bakes, boat rides, dances, etc., through which a greater social and business acquaintanceship of the Universal forces will be effected.

A permanent organization was effected, with officers as follows: Carl Laemmle, president; R. H. Cochrane, vice-president; P. A. Powers, treasurer. A board of governors of seventeen men, with Jack Cohn as chairman, was elected as follows: Jack Cohn, Morris Pivar, Julius Lewis, Nat Rothstein, Paul Gulick, Hal Hodes, Joe Brandt, Manny Goldstein, Hy Gainsborg, Sam Zierler, Mike Stolzer, Tom O'Neill, P. D. Cochrane; John Ward, George Kann, C. MacGowan, and Kurt Linn. Morris Pivar was designated as recording and financial secretary, and Claude MacGowan as treasurer of the board of governors.

A committee on by-laws and initiation was appointed, and its report will be made to the board of governors as soon as possible, in order that the governors may designate the kind of entertainment for the next monthly meeting.

Lesser Buys "The Barrier"

Sol L. Lesser of the All Star Features Distributors, Inc., of San Francisco, has just leased from the General Film Company, the Oakland rights to Rex Beach's "The Barrier." Mr. Lesser consummated the deal in conjunction with F. A. Giesea and the picture will be presented in Oakland in a manner befitting the character of the production; with an augmented orchestra, at the Macdonough Theater, one of the houses controlled by Mr. Giesea.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Stanley Theater Celebrates Anniversary

ANNIVERSARY week has just been celebrated at the Stanley Theater, Philadelphia, marking out the third year of the brilliant financial and artistic success of this beautiful playhouse, devoted to the very best products of the photoplay world. In the brief period that the Stanley has been catering to the tastes of the highest element of motion picture devotees, Managing Director Stanley V. Mastbaum, whose business acumen and keen perception of the wishes of the fashionable patrons who have been permanent and regular attendants, has made a remarkable record for giving entertainment that has not only retained the enviable reputation first created, but has added to the throngs who find here only the artistic and the perfect in screen plays.

Stanley V. Mastbaum.

The fact that the flower and the beauty of fashionable Philadelphia life is represented in the audiences is sufficient guarantee of the worth and brilliancy of the programs which have thus far been offered for their approval and the promise is held out that in the future there will be shown still greater attractions; a rather bold statement in view of the high quality of those which have gone before. Not only will the photoplays be of the very highest pinnacle of merit but the musical programs will vie with them in interest. There is no gainsaying the fact that the Stanley has created a new ideal in the matter of musical attractions for photoplay theaters. When Mr. Mastbaum opened the house he sought to convey to the patrons some of his personal artistic temperament in the musical field, through the instrumentality of a symphony orchestra, composed of picked solo musicians, each one an artist on the particular instrument he plays. It required courage to engage such an organization, the salary list of which is probably larger than that of any other theater in the city, especially as the admission charges are relatively small as compared to the fashionable playhouses devoted to the spoken drama. But Mr. Mastbaum believed from the outset that music of a high quality enhanced the interest of the picture and afforded a pleasant relief between subjects. He felt sure that music lovers would soon come to appreciate any picture house with sufficient courage to install such a combination of musicians.

And he was right, for from the very inception the musical programs have been a potent portion of the entertainment, talked about in the drawing room, in the gatherings of social life and even in the clubs. The result has been the creation of a demand for just such programs as have prevailed at the Stanley during the three years of its bidding for popularity. Now its success is known from the Atlantic to the Pacific and from Maine to Texas, and the innovations adopted by Mr. Mastbaum have been emulated by other managers throughout the country in a way, although with very few exceptions in a less lavish and artistic manner, until almost every high-class photoplay house is laying stress upon the musical portion of the entertainment.

But this was merely one of the original ideas which he invoked to insure the success of the Stanley. He realized that by catering to the comfort of his patrons one-half of the battle was over. Consequently he spent a large sum of money in introducing those luxuries which up to this time had never been heard of. A remarkable system of ventilation was one of the most important innovations which aroused the interest of the entire theatrical world and which has been imitated by some of the large picture houses in various parts of the country. Courteous attendants, ushers who take a special delight in doing everything to make the visitor to the Stanley feel at home, scrupulously clean auditorium and foyer, attractive decorations, magnificent draperies, beautiful art walls and, in fact, luxurious surroundings throughout that prove most inviting to the visitor.

In an interview yesterday Mr. Mastbaum declared that the future of the better class of motion pictures, such as are given at the Stanley, seemed to him to be full of promise. He said:

People think that we have reached the limit of big things in photoplay, but mark my word, the next six months will produce things in photoplays, in the perfection of the art as well as the quality of the subjects produced. I prophesy that before the first of next year there will be a veritable revelation in photoplay attractions. The several prominent producers are bending every energy, every effort to improve—and this, notwithstanding that at present we are producing pictures of such superior merit to those of a year or two ago that there is little or no comparison. Bigness, artistry, deep thought and skill are elements which are going to play an important part, and you will find that the market will not be flooded with the commonplace material which has had to do in the past because we were not sufficiently versed in the higher degree of the industry.

Now men of brains, men of ingenuity and of structural ability are engaged in making pictures, with the result that

the tone and the tenor has been vastly improved. The big things in pictures are going to survive, while the picayune films and their makers are going to sink into oblivion. So confident of the future am I that I am completing the plans for the erection of the new theater at Nineteenth and Market streets. These plans will be finished within a short time and then the actual work of erecting a picture palace, the like of which has never been dreamed of hitherto, will begin. It was worth mentioning here that since we first gave thought to the construction of this new house, upon which we had intended to spend one million dollars, there has been an advance in the prices of structural materials of about one-fourth over the figures then submitted. This will mean, of course, that instead of investing one million dollars we will spend one million, two hundred and fifty thousand dollars, and I am not so sure that before the house is ready to open the sum will be somewhat in excess of these figures.

The new house will have a seating capacity of 4,000 and will be supplied with every modern convenience and comfort for the patrons. It is my great faith in the future of pictures that prompts me to undertake not only the erection of such a costly structure, but the installment of an orchestra of one hundred solo musicians, and other innovations of a novel and wholly exclusive character.

Inasmuch as Stanley V. Mastbaum is regarded as the Abrams, Lasky-Zukor of pictures in Philadelphia, it goes without saying that he will keep every promise he makes and that in the not far distant future this city will have the privilege of enjoying this style of amusement in one of the most beautiful, most complete and in every respect inviting playhouses in the world devoted to photoplay productions.

It is little wonder, therefore, that the observance of the third anniversary of the Stanley Theater should be fraught with so much promise of the future. In the three short years of its existence it has proven a marvelously accurate gauge of the gradual improvement in films and it goes without saying that the coming years will be replete with even greater productions, much to the pleasure of the growing element which finds so much and such satisfying enjoyment in this form of entertainment.

Side Shows of a Big Film Presentation

Art and patriotism combined made a striking lobby display in Jones, Linick & Schaefer's Colonial Theater, Chicago. The attraction is the timely Jeanne d'Arc historical and romantic spectacle, "Joan the Woman," acclaimed broadcast as the greatest triumph of the operatic-cinematic star, Geraldine Farrar.

The lobby of this playhouse is a marble hall, luxurious in itself. Like painting the lily, the impresari have furnished the palace with bunting, silks, lobby girls, footlighted posters and replicas of old-world art.

The jewel is a reproduction of Henri Michel Antoine Chapu's statue of Joan of Arc, a treasure of the Luxembourg, Paris. Grouped about the cast, whose pedestal is hung with the French tri-color, are the lobby girls, costumed in coats-of-mail and fleur-de-lis. They stand at military attention and distribute programs.

Patrons invariably examine the statue with interest. It stands in the center of the lobby and is ever surrounded by spectators after the show.

The four walls of both the inner and outer foyers are hung with French and American flags. Soldiers and sailors are always present; the management has made their uniforms their passes.

Penants of white silk splashed with gold fleur-de-lis drape the north wall over the entrance to the auditorium. In the center is hung an oil poster of Farrar as "Joan" done in primary colors. Opaque amber lamps light this softly from the foot.

The walls of the outer lobby are brightened by a half-dozen oil painting—life size—of Farrar, members of her cast and "stills" of the action. The wall adjoining the box-office window carries a replica of the famous painting of Jeanne d'Arc at the court of Charles VII of France by Boutet de Monvel.

Art critics of the Chicago press have commented favorably upon the esthetic value of the exhibition, the work of Norman Field, a showman of long legitimate and screen experience, permanent manager of the house, and E. Q. Cordner, his assistant, originator of the "Strand idea" in motion pictures.

So much for the side exhibition at the theater.

Another artistic display in connection with the film, is the window showing at Lyon & Healy's, America's foremost music house, to the scale-and-clef world what Tiffany's is to that of plate and gems. This was arranged by the J., L. & S. publicity department and marks the first time in the history of the house that publicity has been given a photoplay.

The trimming—singing machines, records and portrait of Mme. Farrar—associates her two arts, music and the screen.

Lobby girls and portion of the lobby display for "Joan the Woman," at the Colonial Theater, Chicago.

Window display for Farrar and "Joan the Woman," in big Chicago music store. Try a similar scheme in your town.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE stage setting of the Strand Theater, New York, has been transformed and now represents a domed interior of festive Romanesque design, rich in harmonious colors of the East. It is one of the most gorgeous stage settings ever displayed. The musicians also appear in handsome new uniforms.

A new screen, 12 by 16 feet, one of the finest and largest in the city, has been installed in the Princess theater of Quincy, Illinois.

The Warsaw, Missouri, Opera House uses a dodger about ten by six inches in size in advertising its attractions. Manager L. Dean Sands charges ten cents for Chaplin films.

A part of the proceeds of the Morocco Temple Theater, Jacksonville, Florida, were donated to the American Red Cross Society by the Shrine band and Patrol last week.

Frank Hall Productions, Inc., of Newark, has been chartered by the state of New Jersey to manufacture and deal in picture films, operate motion picture exchanges, employ scenario writers and conduct picture exhibitions.

"Joan the Woman" has closed its very successful engagement at the Colonial Theater, Chicago, and "The Crisis," the Selig drama, will be presented there for the first time in Chicago.

Local current events in films are now being prepared by the Delaware Film Company, of Wilmington, Delaware, and presented in two picture houses and carried as features in the different theaters all over the state.

The Pictures Development Company, a $150,000 corporation, has been formed in Toledo, Ohio, to manufacture Aladdin moving picture machines. The incorporators are John Q. Adams, E. McCree, George E. Seney, John R. Calder and John M. Ormond.

One of the new amusement devices which Manager I. M. Martin has installed at Chester Park, Cincinnati, Ohio, is called "shooting the movies." The device consists of a shooting range with moving pictures projected on a large paper screen as the targets.

The Capitol Theater Company of Frankfort, Kentucky, which is defendant in a suit filed for the purpose of preventing Sunday shows, has secured a formidable petition against Sunday closing which appears in the advertising columns of the State Journal.

Rev. Isaac W. Bagley, picture censor in Camden, New Jersey, has issued an order prohibiting the showing of war horrors on the screens. The censor takes this step on the grounds that war horror pictures retard enlistments in the army and navy service.

Carl Ray has recently bought and rebuilt the Strand Theater of San Bernardino, California, at a cost of $20,000. He has installed a $10,000 pipe organ. Mr. Ray is also owner of the Amusement Theater of Cheyenne, Wyoming. He was formerly from Muskegon, Michigan, and is an example of the old saying: "All great men come from Michigan, and the greater they are the sooner they come."

A dozen picture theaters in Schenectady, New York, were operated last Sunday under a court order restraining Commissioner John E. Cole and Chief James W. Rynex from interfering with the performances.

Federal officials flatly denied that they had passed the word to the Pennsylvania State Department of Public Safety urging that censorial body to call off the exhibition in the Keystone state of "Civilization," "War Brides," "Patria," and certain other popular screen features.

The Mystic Theater of Petaluma, California, showed the following features during the week of April 23: "Jealousy," "Threads of Fate," "The Slave Market," "The Evil Eye," "The Seventh Sin," and "A Square Deal." "My Official Wife" was shown on Sunday, April 29.

When the new Rialto vaudeville and picture theater at the corner of Market and Grove streets, Amsterdam, New York, is thrown open to the public, Amsterdamians will have just cause to be proud of the amusement house because it is pronounced one of the finest in this section of the state.

W. W. Abrahamson of the Zelda Theater, Duluth, Minnesota, while exhibiting Greater Vitagraph's "The Girl Phillippa," announced that he would offer prizes to the Duluth girls who bear the closest resemblance to Anita Stewart. This novel publicity stunt created a large attendance during the entire run.

Manager W. S. McLaren, of the Majestic-Colonial Theater Company, Jackson, Michigan, issues a very complete eight-page bulletin called the "Weekly Film News," which contains the programs of the theaters and news of the players. It is eight by nine inches in size and is attractively illustrated. Mr. McLaren has written to MOTOGRAPHY to borrow some halftone illustrations for his "magazine."

Some of the problems of the exhibition of pictures were aired recently before the industrial board of the Department of Labor and Industry at Harrisburg, Pennsylvania. The board, consisting of William Young, Philadelphia, representing labor; A. L. Garver, Roaring Springs, manufacturers, and Mrs. Samuel Semple, Titusville, women's interests, sat for the purpose of obtaining the sentiment of all concerned on proposed legislation regarding the age of picture machine operators.

Dr. H. S. Clark, director of the department of public speaking at the University of Chicago, bitterly attacked those who advocate the closing of theaters and the postponement of pleasures, in a speech at the first day's session of the drama league of America. Dr. Benedict

Papot, of the Crane Technical High School, delivered an address on the American drama, and stated that he did not believe in censorship of motion pictures. "The public is the only censor," said Dr. Papot.

No motion pictures are being shown in Albany, New York. One of the picture houses is dark and the other has a notice on the door stating that it has been closed temporarily on account of the passage of the censorship ordinance by the Albany council. The council shows no disposition to repeal the ordinance.

William N. Selig says that when he started in the film business in 1896 fifty feet was the most that theaters would run. One day he released a subject one hundred feet in length called "The Tramp and the Dog." To his amazement it created a riot. It was one of the biggest sellers he ever had, and over four thousand prints were distributed.

J. Joy Emanuel, manager of the Jefferson and Park Theaters of Philadelphia, believes in diversity of programs practically every week. He has a new size and design and paper stock. Some of these are very attractive and cost a good deal of money. Many of the covers are embossed in colors.

The film "Motherhood" has been barred from New York by order of Commissioner of Licenses Bell. He sent notifications to all exhibitors that they must cease showing it on penalty of having their licenses revoked. It purports to show army life, which is portrayed in an extremely bad light, according to Mr. Bell, and therefore should not be displayed at this time.

The Strand Theater, New York, offered last week a triple photo-dramatic feature bill, including Marie Doro in a new production entitled "Heart's Desire," by Shannon Fife; the third of the series of O. Henry stories, "Past One at Rooney's," and Victor Moore in "Invited Out." The topical review of news pictures fills out the film program and the Strand Orchestra and talented singers provide the musical entertainment.

The secretary of the athletic committee at Sing Sing prison has sent the following letter to the Strand Theater of New York:

We shall be pleased to have you bring your baseball club to our grounds on Saturday, May 19, for we still have recollections of that 4-3 defeat given us by your representatives in the summer of 1915, and we feel that the team which we have in the field this season possesses the ability to "wipe out" that blur upon our record.

The Motion Picture Exhibitors' Corporation of Minneapolis has won a signal victory through its school committee, in its campaign to prevent the public schools of the city from showing film features. The exchanges have shut off the supply of films at the request of the exhibitors. There was a good deal of discussion, but the people have come to realize that the theaters are rendering a service to the community and must be protected.

"The Belle of the Town," taken and exhibited in Hazelton, Pennsylvania, shows a scene where three local men who are suitors for the hand of the heroine decide to enlist in the service of Uncle Sam, after they have been rejected. In the center of the group is shown Charles Boyle, whose acting throughout the entire production is classy. Boyle emphasizes the fact that he will enlist and the picture is true to life, as Boyle has already made good his boast.

The Elmwood Theater, of Elmwood, New York, issues a clever vest-pocket program. As the folder is opened a card saying: "Two men loved her—" is exposed, and in order to read the rest of the sentence it is necessary to open the program still further. The rest of the sentence is, "Which one does she finally choose?"

E. F. Daniels, manager of the Daniels Theater, Iron River, Wisconsin, has kept his theater open Sundays, in the face of a strong reform movement, by means of an educational campaign, giving a talk to his patrons every show night on Sunday amusements and reforms. He has since been elected mayor of the city by a two to one vote, defeating a church member in the election.

"Jimmie Dale" Series Pleasing

The Mutual featurette, "Jimmie Dale Alias the Grey Seal," which is being produced in a series of sixteen complete stories, each one showing some adventure of the Grey Seal, who robs the rich to pay the poor, is proving by its booking, to be meeting the demand of the public for short featurettes to round out the evening's entertainment.

In Detroit weekly showings are made at the following theaters: Grand Circus, Woodward, Rosebud, Comique, La Salle, Arcadia and Olympic, and the exhibitors report crowded houses on the Jimmie Dale Night.

Brooklyn theater patrons are also enthusiastic about these mystery stories which are being shown each week.

Night Scenes in "The Railroad Raiders"

Almost all of the scenes in "A Double Steal," the second chapter of the Mutual-Signal serial "The Railroad Raiders" were taken at night and depict scenes in which the only illumination comes from lanterns, the headlights of trains, or light through windows.

There are scenes taken around the station where the light coming from the open door illuminates the darkness. The action takes place in this shaft of light. There are scenes in which the railroad raiders are stealing through the dark woods with their swinging lanterns as the only illumination; interior of the private car with the party seated in a circle of light under the dome and shadows in all other parts of the car; and the tender of the engine thrown into bold relief by the firelight.

Earle Williams in "The Hawk"

In picturizing "The Hawk," which created a sensation on the legitimate stage for its tremendous situations, Greater Vitagraph, through the latitude of the film was able to amplify rather than merely maintain the interest and appeal attaching to the characters and plot. Earle Williams is starred in this Blue Ribbon feature release of April 23, but two other parts of outstanding importance are those taken by Denton Vane and Ethel Gray Terry. The story of "The Hawk," the leading role, deals with a triangle which has the unusual quality of obtaining sympathy from the audience for each of its three conflicting elements.

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Put Film Securities on a Sound Basis

THE financial concern which has been reporting the market on film securities for MOTOGRAPHY complains that these stocks have not been profitable to its customers, and that some of the producing companies have not fulfilled the claims of their organizers.

From the standpoint of the promoter and the financier, this is not a particularly original charge. It has already been brought against railroads, steel corporations, automobile manufacturers and a dozen other large and respectable industries. And we fear that the charge has been wholly justified in nearly all cases.

So long as any industry has the earmarks of prosperity and profit, the public will be eager to get into it. And so long as the public is eager to buy in there will be plenty of enterprising promoters still more eager to sell. Those who have no producing companies will make them to order out of paper.

The promise of one hundred per cent dividends sounds good to the man who has but five thousand dollars to his name. It puts him in the same class as the man who gets only five per cent on his hundred thousand dollars. Only a few have a hundred thousand; a good many have five thousand. Somebody will always take advantage of that condition until the millenium.

This tendency to sell the people something they are crying for, regardless of its true value to them, is neither peculiar to, nor the fault of, the motion picture industry. The business is responsible only because it carries that air of prosperity so enticing to those who are not prosperous. It looks like a hundred per cent; therefore, when someone says it is, the public believes what it has all along suspected and wanted to believe.

The man who sells worthless film stocks to a foolish public is likely to be anything but a real film man. More probably the sale of glittering but false "securities" is his main business, and he becomes a "film man" for his temporary purposes just as he would, with equal celerity, become an "automobile man" or a "mining expert."

All respectable industries owe it to themselves, and to the public that respects them, to rid their circles of these parasites and exploiters. The cleansing function is nicely included within the reasonable scope of activities of the national association.

Any business enterprise may be born with all the marks of success, and yet fail for unforeseen reasons. In such a case the organizers may be wholly blameless. Paper profits that look positive enough have a common way of dwindling to vanishment. Every industrial investment involves risk.

So a nice distinction is always possible betweeen the company whose effort is sincere but ill-fated, and the company whose whole purpose is false. The only test is a knowledge of the film industry's peculiar requirements, and the possession of proven facts as to the company's organization—financial, executive and staff—its business affiliations and its arrangements for distribution.

Big industries must always be financed directly or indirectly by the public. Loss of public confidence in its securities is therefore the most serious thing that can happen to big busi-

ness, retarding its growth and depreciating properties. Promoters who are gradually arousing the people's suspicions against the film business are truly destroying the source of the golden eggs and hampering future expansion.

Real picture producers have nothing to lose, and everything to gain, by combining to force out the unscrupulous stock seller who has no intention of remaining in the business after he has satisfied his covetousness.

The film industry cannot continue to grow, except at extreme and unprofitable cost, until it arranges all its securities on a safe and sound basis.

Free Competition

A GOOD many theater owners continue to excite themselves unduly over the occasional prospect of "free competition." We use the quotation marks because that is what the exhibitors call it, and not what we call it.

The thing we are talking about is nothing but the use of films by churches and schools; not necessarily in their services and classes, but for the entertainment of their people.

The films used by schools and churches are always selected with extreme care and caution. As a rule the programs so arranged are not of a sort calculated to attract paid admissions, because while interesting enough they lack the balance contributed by showmanship.

The free school and church shows are no more harmful to the paid admission shows than the public libraries are harmful to the bookstores and the magazine stands; not, indeed, so much so. Yet it would be a nearsighted bookseller who, after these years of experience, would object to public libraries. It is our belief that the retail book business would diminish if the libraries were closed.

The expansion, improvement and popular appreciation of motion picture powers means inevitably that the pictures will be used more and more, as means to a worthy end, by sociological institutions. It is only a matter of time until every church, and every school, and every chautauqua, will use films as freely as they use speakers.

That is a development that the theater man can neither prevent nor retard. It is as inevitable as the fact that films will continue to be produced. Our object in discussing it, therefore, is not to defend it from attack, but to reassure those who are fearful of its possible inroads upon the business which carries their investment.

Motion pictures are now as firmly established in the life of the people as books and magazines and newspapers. Motion picture theaters are a recognized part of community habit. Their location influences the desirability of neighborhoods and affects the success of other businesses, the rental of dwellings and the local means of transportation. Their individual permanency is in question only when inefficient operation leads to unprofitable results, as happens similarly to groceries, drug stores, and other community necessities.

Every exhibitor who knows his patrons—as every exhibitor should—knows that the church and the school and the lecture and the chautauqua will never be serious competitors of his. If he has the right degree of faith and optimism, he will be aware that every patron he loses to the attractions of the "free show" will bring him two new customers who have had their latent fondness for entertainment aroused by the samples.

It is strange but true that in every community there are hundreds of people who never enter a picture theater. These retiring and "old fashioned" individuals, however, are just the ones who will take in the church and school programs, and there meet motion pictures face to face for the first time. Is it reasonable to suppose they can keep away from the theater after that experimental dose?

For that is all the free programs can ever amount to—experiments for the unfamiliar or propaganda for the followers of ideas. As shows, they will compare with the presentations of the properly run theater as amateur dramatics compare with professional.

The motion picture art is too useful to mankind to try to keep it out of such service as it can render on free programs. And every free show of that kind will ultimately work out not as a hindrance but as an actual help to exhibitors; for it will finally remove any vestige that remains of the old occasional prejudice against "theatricals."

Vitagraph Ready With Summer Releases

HIGH STANDARD FOR FAIR WEATHER ATTRACTIONS

THERE is not a single weak spot in the summer program of the Greater Vitagraph, which has just been announced. The program will, of course, be released through V. L. S. E. exchanges. It has been customary for producers to release their weakest attractions in midsummer, holding in reserve for winter pictures consdiered as worthy of greater patronage. Some of the pictures on this schedule stand out above others, however, and one of them is "The Sixteenth Wife?", which might also be called "Another Reason Why We Should Fight the Terrible Turk."

Comedy Drama of Heathen Harem

"The Sixteenth Wife?" is of appealing interest from beginning to end. It is so full of laughter that Director-Manager S. L. Rothapfel, of the Rialto Theater, New York, booked it after seeing the picture in its incomplete state and before the titles had been made. It is the story of an American girl upon whom a Turkish Rajah cast longing eyes and eventually, after kidnapping her, endeavored to maker her "His Sixteenth Wife?" or at least the sixteenth occupant of his palatial harem. She escapes. Throughout the entire picture there is a mixture of tragedy and comedy—just enough of the latter to keep the audience convulsed.

Greater Vitagraph's summer releases start with "Her Secret," with Alice Joyce and Harry Morey as co-stars, which was ready for public consumption on April 30.

"The Captain of the Gray Horse Troop," a dramatization of Hamlin Garland's novel of the same name, is said to be one of the few natural Indian stories ever written, and the truth is carried to the photoplay. While far too late to be considered a propaganda picture, it shows very clearly the manner in which the redman was mistreated by the government of the United States through the neglect and dishonesty of Indian agents.

Summer Series

Anita Stewart, playing the stellar role in "Rebellion," will be the release of May 21, which will be followed on May 28 by "The Soul Master," with the old Vitagraph favorite, Earle Williams.

For the anticipated hot weather of June and July, Greater Vitagraph has prepared an especially inviting list of releases, starting on June 4 with "The Magnificent Meddler," by Lawrence McCloskey, featuring Antonio Moreno. It consists of the story of the struggles of a young man who placed a higher value on honor than upon love and had the courage to unmask the father of the girl with whom he was in love.

On June 11 the release is "The Question," by Lawrence McCloskey, directed by Perry Vekroff, who recently directed "The More Excellent Way," one of the best box office attractions of the year. Alice Joyce is featured in "The Question," which is a story depicting the heart-gripping sacrifice of a woman for the man she loved.

"The Maelstrom," by Frank Froest, directed by Paul Scardon and featuring Earle Williams, supported by Dorothy Kelly and an all-star Vitagraph cast, is the release for June 18. It is a picture full of mystery, action and thrills, in which interest is held until the very last foot of film.

"Mary Jane's Pa," from Henry Dixie's stage success, and directed by William P. S. Earle, who recently directed "Babette," and "The Sixteenth Wife," is the offering for June 25. Marc MacDermott and Mildred Manning are featured in "Mary Jane's Pa." MacDermott takes the part created by Henry Dixie and is given the very best opportunity ever offered him for showing his talents as a screen artist of the highest calibre.

Antonio Moreno is featured in the July 2 release, which is titled "A Son of the Hills," from the novel of the same name. This is a charming story of the great outdoors, in which a real "son of the hills" battles for success and love.

Later Releases on Same Level

The balance of the July releases are:

July 9—"Richard the Brazen." An adaptation of Cyrus Townsend Brady's and Edward Peple's book of the same title; directed by Perry Vekroff, featuring Alice Joyce and Antonio Moreno. This release will present these two popular players for the first time as co-stars, in a drama replete with heart interest.

July 16—"Lincoln by the Nine." By Thomas Edkelow; directed by Paul Scardon featuring Earle Williams and the talented and beautiful Corinne Griffith who was seen to such splendid advantage in "The Last Man." A particularly timely story dealing with the perils of a Secret Service spy.

July 23—"The Message of the Mouse." By George Randolph and Lillian Chester; directed by Wilfred North, featuring Anita Stewart. This production, which is in seven parts, is really a super-feature, although it is to be released on the regular program.

It was especially written for Miss Stewart by these widely known authors, and undoubtedly will prove an attraction of such strength as to produce capacity business even at the season of the year in which it is released.

July 30—"The Lady Sheriff." Produced by William Wolbert and featuring Antonio Moreno. A red-blooded western drama—the kind that causes a tug at the heart and a catch at the breath.

Triangles for May 20

Wilfred Lucas, Lillian Gish and Dorothy Dalton are the stars of the Triangle feature releases for May 20. Lucas and Miss Gish will be co-starred in a story of strong and vivid characterization entitled "Souls Triumphant," written by Mary H. O'Connor and directed by John O'Brien. Dorothy Dalton will be presented by Thomas H. Ince in a rattling comedy-drama of life in a fashionable southern community, known as "Wild Winship's Widow," written by John Lynch and directed by Charles Miller. Miss Dalton is ably supported by Alice Taaffe, Lillian Hayward, and other well-known Ince players.

"Souls Triumphant" is the picturization of a wronged wife's fight to restore her erring husband to a position of self-respect. The story shows the reverse of the usual three-cornered affair growing out of one man's relations with two women, and thus gains for the spectator a situation of unusual dramatic interest and emotional appeal. The element of mystery injected into the plot keeps the interest from flagging, and until almost the last moment of action there is never a time when the spectator may be sure he has anticipated the outcome.

Dorothy Dalton's impersonation of the title-role of "Wild Winship's Widow" is said to be one of the most engaging that she has yet given to the screen. She takes the part of a young and pretty widow with every

luxury at her command, who has elevated the memory of her husband into a religion, although "Wild Winship" has been anything but a laudable character. The habit of intense mourning becomes one of the active duties of her life, and as a matter of fact, she extracts much enjoyment out of her self-enforced misery. But at length Mrs. Winship discovers the errors of her ways and becomes almost reckless in her attempts to prove that she is still young and attractive enough to win the admiration of the masculine sex. The result is that she gets more devotion than she really cares for, and has to resort to certain very feminine wiles to extricate herself from an extremely embarrassing and amusing situation. There are several unusually beautiful scenes of fox-hunting and cross-country riding that add the typical Ince atmosphere to the production.

"SUBMARINE EYE" RELEASED

Prints Leased for Fixed Periods on Territorial Rights Basis—Rebates Allowed When Contracts Expire

Several radical departures from the beaten path of marketing feature pictures are disclosed by the following statement, issued by George Williamson:

My brother and myself are simply astounded at the way our initial advertising for "The Submarine Eye" has brought us in touch with buyers of this country. We have not attempted to credit this flood of inquiries to one or more mediums, believing that they have all done their share to let the world know that we are ready with our first independent release, to which we have given the timely title "The Submarine Eye."

We had determined not to go on record as supporting any definite marketing policy. But, in justice to those who are anxious to secure contracts for the "The Submarine Eye," I am pleased to tell you that it will be marketed upon the territorial rights basis with certain definite exceptions to the general plan followed out by other producers.

There are certain districts which we may want to reserve for ourselves. It is our aim to definitely establish its value throughout the Big Time so that when the picture is finally ready to be thrown open to bookings for the smaller houses, it will be so well known that exhibitors will reap the additional benefits of the advertising done locally.

In marketing our products we will offer territorial rights subject to our control, but we will not make outright sales of prints. All prints will be leased at 7 cents per foot and a rebate of 2 cents per foot will be allowed on prints returned from any territory at the end of the contract period. This simply means that we do not want to make any profit on the sale of prints, and it is also a double safeguard against unscrupulous handling of our product. I understand that 5 cents is the approximate cost of the printing, and inasmuch as "The Submarine Eye" is beautifully tinted and toned, I think it is a very reasonable price.

Your readers will undoubtedly be interested in the co-operative help we intend to give territorial rights buyers. There will be a customary press book of ready-made press stories, newspaper and magazine advertising. Also an assortment of five color lithographs.

We have also had a complete musical score prepared for any size orchestra from piano to an arrngement for sixty pieces.

Selznick Gets "The Barrier"

Lewis J. Selznick has obtained the world rights for the distribution of "The Barrier," by Rex Beach. The sensational success of this big production during its pre-release showings in New York at the Broadway Theater convinced Mr. Selznick that in "The Barrier" he would have an attraction worthy of the quality standard he had set with his Selznick-Pictures, and a deal was soon consummated with Benjamin B. Hampton and Rex Beach through which the control of "The Barrier" passed entirely into Mr. Selznick's hands.

As soon as the contract was signed, Mr. Hampton delivered to the Selznick organization all the prints of the film that were completed, as well as all advertising and general publicity matter. Prints are being rushed to all the Selznick exchanges, where the picture can be seen by exhibitors throughout this country and Canada.

In commenting on the deal, Mr. Selznick said:

"I have taken over the distribution of 'The Barrier' for two reasons: first, because it is unquestionably one of the greatest photoplays ever produced and I wanted it. Second, because Mr. Hampton and Mr. Beach realized that my system of distribution was the only one in existence that would give this splendid production the fullest possible chance to reach the screens of every first-class motion picture theater in the United States and Canada."

"Wholesome Films" Appear

As announced in last week's Motography, "Wholesome Films" are soon to be presented to the country.

The plans just completed in Chicago provide for an extensive distributing organization with branches in all principal cities.

M. J. Weisfeldt, for many years with the Mutual Film Corporation, and well known to the trade, will be general manager of the Wholesome Film Corporation and have direct supervision of its activities.

The aim of the new corporation is to present pictures that are wholesome in every way, fit for the best of theaters and all classes of audiences, yet without being intrusively educational or hinting of propaganda. The stories to be used for Wholesome Films are to be the best abtainable from American authors, strong and virile, yet wholesome in theme and presentation.

"In other words," announces General Manager Weisfeldt, "we will censor our pictures in the manuscript so that the finished pictures on the Wholesome program will be all the name implies.

"We have already contracted for the literary services of some of America's most popular authors, as well as the motion picture rights to the works of a greatly beloved writer recently deceased.

"By having constantly in mind the idea of wholesomeness we will be able to offer a program of good, clean entertainment absolutely devoid of all sex taint or the sensationalism that keeps active the censor boards of the country.

"In a few weeks we will have a very important announcement to make to the exhibitors of the country."

The general offices of Wholesome Film Corporation will be Consumers Building, Chicago. The other officers are A. M. Allen, president; Milton Daily, vice president; and F. W. Stanhope, secretary and treasurer.

"Little Miss Missionary"

Margarita Fischer has recovered from a dangerous illness which kept her in St. Joseph's hospital, San Diego, for more than two weeks, and has begun work on her new Mutual-Pollard photoplay, "Little Miss Missionary," in which she plays the role of "Prudence."

"Little Miss Missionary" is a comedy drama, laid in a Hopi Indian village. It was written by J. Edward Hurgerford, author of "The Devil's Assistant," Miss Fischer's last picture. It will be produced under the direction of Harry Pollard. An exact replica of the historic Indian village in Sante Fe, N. M., has been built at the Pollard studio for the new pictures. It will be the fourth of Miss Fischer's series of star productions for Mutual.

Nance O'Neil in "Hedda Gabler"

Miss Nance O'Neil, in Hedda Gabler," the new Powell-Mutual five reel presentation of Henrik Ibsen's famous drama, has a medium that affords her opportunity for display of her emotional dramatic genius. "Hedda Gaber" is released May 7.

Miss O'Neil makes Hedda Gabler the passionate, intriguing and degenerate daughter of a drunken, dueling father, live her life on the screen in a fascinating sequence of sensational episode.

Miss O'Neil's characterization gives the lie to those critics who have been insisting that Ibsen cannot be effectively picturized.

Director Frank Powell, who is at the head of the Frank Powell Producing Corporation and Miss O'Neil are completely in accord with regard to the dramatic value of the Ibsen drama for screen purposes.

The settings of the play are superb. Miss O'Neil herself has had a great deal to do with the selection of the accessories and her deep study of Ibsen during her association with the plays of the Norwegian genius, especially qualified her to dictate the details of stage settings.

Some of Miss O'Neil's friends of the press anticipate great things of her in the Ibsen production.

The Seattle *Sun-Times*, discussing the possibilities of "Hedda Gabler" under Miss O'Neil's handling, says:

Here should rest Nance O'Neil's screen opportunity, for the character will suit her special talents well and according to information at hand she has been surrounded with an excellent cast. Hedda Gabler was a spoiled and selfish woman but she possessed those characteristics which every woman recognizes and understands.

The character presents a tremendous study but it is a study that Nance O'Neil knows how to assimilate. The picture should be worth going far to see.

Films Reduce Ford Accidents

The Ford Motor Company has found motion pictures a valuable aid in reducing the proportion of serious accidents in the big factory. The practical relation is best shown by the accident record, which shows a gradual reduction in the amount of time lost through injuries.

Through the co-operation of the Ford safety and photographic departments, a new safety film has just been completed, in which familiar factory scenes are used to show many of the more common accidents and how they can be avoided. Since a large part of injuries are the result of personal carelessness, special emphasis is placed on the need for care on the part of each man, although the value of mechanical safeguards is also shown.

Each afternoon, several hundred workmen, selected from various departments, gather in the company's motion picture auditorium to witness the safety pictures.

Roosevelt Boards Directors

A novel and unique idea has been installed at the Vitagraph studios by the new production manager, Mr. Roosevelt, who takes the place of William P. S. Earle, now a director. Mr. Roosevelt has originated a large board which runs the entire length of his office and which tells at a glance just what director is working—the name of his production—the members of his cast including both stars and extra people—the studio or location where they are working that day—how many more days before the completion of the production and the next picture to be assigned.

This board has already proved a valuable asset to all concerned in the active production of Vitagraph pictures and a vote of thanks was given to Mr. Roosevelt who made a present of it to his company.

Charlie Isn't Suffering

Charlie Chaplin has a right to be known as "the million dollar comedian." His bank account entitles him to it, for it takes seven figures now to write the total. And he has enough.

He is through making money for money's sake. He feels that the million and some hundred thousand which he has accumulated as a motion picture actor is quite enough to insure his future and henceforth the making of money is to be of little consequence to him.

It was on his twenty-eighth birthday, April 10, 1917, that Chaplin admitted to a group of intimates at the Mutual-Lone Star Studio that his fortune was past the million mark.

Bessie Barriscale, who has been one of the most prominent stars on the Triangle program during the past two years, is in New York. It is said she is to work in special productions for the Paralta company.

Nance O'Neil in "Hedda Gabler," to appear on Mutual screens on May 7. This unusual play is a filmization of one of the noted Ibsen's best-known dramas.

EXHIBITORS OPPOSE TAX

Brooklyn Association Sends Committee to Washington in Order to Lobby Against Proposed Measure. Severe Blow at Summer Showings

A resolution to fight the proposed Federal tax on films was passed at a meeting of the Associated Motion Picture Exhibitors of Brooklyn, held at the Triangle Theater on April 23.

It was not from any wish on the part of the film men to dodge their plain duty in a national crisis that the resolution was passed, declared William Brandt, president of the organization, but merely a move to assure the preservation of the exhibitor's business. Upon a motion to vote it was decided that a committee of six be sent to Washington, to lay the matter before the Joint Committee on Taxation.

It is the claim of the exhibitors that a ten per cent tax will force them to close their houses, thereby causing hardship, not only in their own ranks, but among the distributors and the manufacturers as well. Mr. Brandt says that the exhibitor who breaks even during the summer months, when the heat and the general exodus to the summer resorts cuts the patronage, is the lucky one. Many exhibitors are actually content to stand a small loss during the summer months rather than lose prestige by closing their theaters during the hot weather. If a neighborhood manager has weekly expenses amounting to $500 and he takes in $450 during the summer weeks, he considers himself repaid by maintaining his neighborhood patronage until the cool weather approaches. Under the probable Federal tax, however, the exhibitor must pay the Government ten per cent, or say $45 out of his gross income, which in itself amounts to a loss of $50. In other words he would need to pay $45 for the privilege of losing $50.

The Brooklyn committee was instructed to make a proposition to Congress offering on the part of the exhibitors to pay as much as 25 per cent of their profits toward the war budget, if the clause taxing their losses is stricken out. The committee consists of William Brandt, John Manheimer, Louis Levine, Rudolph Sanders, Otto Lederer and Benjamin Title.

Argus to Make Short Subjects

The Argus Laboratories, opened six months ago by Horace D. Ashton, who started the Paramount Pictographs, has been reorganized and incorporated in New York State.

Mr. Ashton now has associated with him two of the representative young men of New York finance. One of these, Anthony J. Drexel Biddle, Jr., of Philadelphia, is in the real estate business in New York and is also associated with his father-in-law, B. N. Duke. The other, W. Whitewright Watson, is vice-president of the Robert M. McMullen Advertising Company, and is associated with his father, Walter Watson, in other business interests.

The company has organized its forces and has commenced the production of short subjects, as well as a Screen Magazine, under the editorial direction of Wallace Thompson, formerly of Paramount Pictographs and lately of the National Association of the Motion Picture Industry.

General Film to Double Service

BIG COMPANY FOCUSING UPON DESIRABLE SHORT SUBJECTS

PLANS are now well advanced at General Film for a vastly increased service. The public's liking for the better short length releases, such as those most successfully supplied by General Film is to be further satisfied with the addition of new matter equally as good.

The new subjects will have an especial leaning toward comedies, which will mean something to the exhibitor and to the public. For instance, the comedies will come in a series—each unit of the same type and released at regular periods—so that the public will be familiar with the series from the beginning. There is to be no lost prestige through flinging them into the market as isolated releases. A straight, continuous standard will be insisted upon through the whole series. In the same way dramas of a certain type will be grouped in series covering a long term, in order that they may become identified for their value and drawing power. Besides this there will be serials released with all the cumulative popularity insured that attaches to serials.

The success of the several groups already being released by General Film has been reflected in an insistent demand for more groups of similar attractiveness. These Broadway Star Features which are already meeting with such significant response include the O. Henry stories, those witching tales of America's most characteristic short story writer done into snappy, faithful, short length films, with the human appeal and inimitable atmosphere of the stories developed tenfold.

They include also the Black Cat stories, each an Essanay screen interpretation of some richly brilliant plot from the famous classics of The Black Cat publication, whose short stories have for years been noted for their ingenuity and remarkably clever twists.

The American Girl series of stories written especially for the film by that most vigorous of magazine stars, Fred R. Bochdoldt, is also another group that is gripping the picture-loving public. They are produced by Kalem.

Other groups are respectively those of the Selig two-reel dramas, the bi-weekly Selig Tribune news reel with its ever increasing topical interest, and a weekly comedy from the same studio.

To these in the way of new matter, most probably will be added groups such as these:

A weekly two-reel drama of consistent type throughout, inclining toward the ever acceptable detective and mystery plot.

A weekly clever, really mirth provoking and robust comedy, with lots of disturbance and laughs.

A weekly three or four reel drama release of appeal equal to standard feature subjects, with favorite players whose names will add to their drawing power.

A very attractive serial which has had a forerunner, whose prestige is an earnest of welcome and enthusiastic appreciation.

These are the main additions to General Film's list now under consideration. In a short time the selection will be ripe for definite announcement, when it is believed by the management of General Film that the subjects chosen will prove to be a surprise to progressive exhibitors even more agreeable than forecasted.

Goldwyn Branches in Eighteen Cities

MADGE KENNEDY, JANE COWL, MAXINE ELLIOTT AND MAE MARSH WORKING

Madge Kennedy, stage comedienne, to star in Goldwyn pictures.

THE Goldwyn Distributing Corporation, chartered at Albany N. Y., with a capital stock of $1,000,000 and through which medium the Goldwyn Pictures will be distributed to American exhibitors, will begin at once organizing and opening branches in eighteen important cities in the United States.

At this time the outlook is that the officers will be located in the following cities, thus affording distribution facilities in every important section of the country.

New York, Boston, Buffalo, Philadelphia, Washington for the East and Northeastern states.

Pittsburgh, Cleveland, Cincinnati for the Central states.

Chicago, Detroit, Minneapolis, St. Louis and Denver for the Central West and Middle Northwest.

Seattle, San Francisco and Los Angeles for California, the Pacific Coast and the Northwestern territory.

Atlanta and Dallas for the Southern states.

While one or two changes or shifts might be made in certain territories, the likelihood is that these enumerated cities will be the focal points of distribution.

Goldwyn is already leasing offices in the various cities and is rapidly engaging men to constitute the managerial and selling forces in the territories. Aaron Jones of Jones, Linick and Schaefer, is the Chicago Goldwyn representative.

As in everything else it has done, Goldwyn is endeavoring to create a distinctive selling force in every part of the country. In addition to engaging many successful film men of great capacity and experience, Goldwyn will bring some new selling factors not heretofore identified with motion pictures into this new field.

Madge Kennedy and Jane Cowl Begin Work

Goldwyn Pictures, adhering to its announced promise of twelve completed productions in advance of its first release in September, has begun work on its fifth and sixth pictures. A seventh production will be started soon.

The two new stars who will enter the studio for the first time are Madge Kennedy and Jane Cowl. Miss Kennedy has received her script and is now busy with the dressmakers and costumers. Meanwhile, this famous comedienne is spending all of her remaining spare time in Goldwyn's Fort Lee plant where, because of her friendship with Mae Marsh, she is able to learn many details of photodramatic acting. She will not, however, enter the studio as a novice in any sense.

The story for Miss Kennedy's first picture is the work of Margaret Mayo, and is one of that versatile author's most famous plays, which made a fortune on the legitimate stage.

Completing her picture at the end of the week, Mae Marsh will, three days later, begin work in her third Goldwyn production which will also be a photographic presentation of another of Margaret Mayo's celebrated plays.

Jane Cowl's first play for Goldwyn has been selected and will be under the direction of Arthur Hopkins, who has, by way of introduction to the picture industry, just made as his first picture, with Maxine Elliott as his star, one of the most notable productions that has ever been done in films.

As in its previous pictures, Goldwyn will introduce into the supporting casts around these three stars a number of players who are new to screen audiences but very well known on the dramatic stage. This is done by Goldwyn with the idea of absolutely differentiating each of its pictures from preceding productions and to keep the Goldwyn public from expecting the stock company idea in Goldwyn productions.

At the present rate of speed in production, with three companies working at the same time and with Mary Garden and another star, still to be announced, at work a month later, it is quite likely that Goldwyn will greatly exceed its initial promise of twelve finished pictures before September 1.

These ladies are all to star with Goldwyn and they will all be featured as Jane Cowl.

Bobby Harron and Mae Marsh in their last-made Goldwyn feature.

Work in the big Fort Lee Studio has at last been reduced to an exact operating schedule, and the Goldwyn system of studio and production management is so thoroughly instilled into its staff, that future pictures will undoubtedly be made with even greater rapidity.

Porter Emerson Browne on Advisory Board

Porter Emerson Browne, novelist, playwright and creator of the now famed vampire type of actress, has accepted Goldwyn's invitation to become a member of the Goldwyn advisory board which shapes all of that organization's productions.

Mr. Browne, as was recently announced, is under an exclusive contract with Goldwyn for a period of three years for all scenarios he may produce. As the author of "A Fool There Was," a dramatization of Kipling's famous vampire poem, Mr. Browne started the vogue of that highly, style of picture and at once scores of imitators, since no firm of motion picture producers felt comfortable without one or more vampires at work on its "lot."

Goldwyn is in receipt of Mr. Browne's first manuscript, which turns out to be a story of most unusual quality. It will be allotted to one of the Goldwyn stars and produced early in the summer.

Maxine Elliott's First Picture

Detroit's vast industrial resources form one of the important backgrounds for Maxine Elliott's first Goldwyn picture, in which this internationally famed beauty will make her debut on the screen.

Goldwyn has not announced as yet the title of the picture, which is the work of Roi Cooper Megrue, the noted dramatist, but it is known that in the story Miss Elliott is the wife of an important Detroit financier, and to lend color and accuracy to the picture many of the scenes are laid in localities and settings that will be familiar to the people of Michigan's remarkable city.

Few young girls entering pictures have ever possessed the beauty that Miss Elliott reveals on the screen. At no time in her entire career has she ever seemed quite so lovely as she now appears as a heroine of the cinema.

Arthur Hopkins, Hugo Ballin and their notable aides at the Goldwyn studios have given Miss Elliott a setting that has all of the distinction and refinement of Fifth Avenue's or Leicester Square's most beautiful homes, and the photography ranks with the most perfect work ever achieved before in animated pictures.

The statement can be made with authority that Miss Elliott's first picture is a technical advance in film-making that carries the art of screencraft several years ahead of anything that has been done in the world of the cinema.

Why Mae Marsh Is Popular

Just why is Mae Marsh, Goldwyn's young star, such a tremendously popular favorite of the world's screen audiences? Lots of people say: "Oh, Mae Marsh is so lovely, so delicate, so sweet."

And a lot more, taking the opposite view, say: "I just love Mae Marsh. I don't think she is beautiful. I don't know what it is about her that I like so much—but she is wonderful."

But there is a very good way of finding the secret of her popularity and that way is through the medium of the things her admirers write to her.

A dignified United States Senator from a western state writes:

> My daughter first persuaded me to see one of your pictures. Now I believe I have seen all of your pictures for two years. Your ability is remarkable. Pictures like yours will exert a good influence wherever they are seen.

A girl with a French name working in a box office in North Yakima, Washington, writes:

> You will have to please excuse my pencil writing. I am in the box office (selling movie tickets) and I have no ink. I cannot applaud you on the screen (you would not hear if I did), but I take this means of applauding you personally. I hope now that you are with Goldwyn we will see you oftener. Please, may I have one of your pictures?

A little Scotch girl in Halifax, N. S., tells in her letter how she persuaded her principal to permit an entire school to go into town to see Mae Marsh in "The Birth of a Nation." And she concludes by saying, "this was a special favor as they do not let us go into town often."

A boy in Toledo brings the gratifying information that he has obtanied two hundred signatures among his playmates on a petition to a Toledo theater manager to play Mae Marsh's pictures.

The amazing thing about the correspondence that reaches a popular motion picture star like Mae Marsh is that almost all admirers, especially the younger ones, give the names of owners of theaters and state that they have written or spoken to the managers to request them to play future Mae Marsh pictures. Such letters arriving in a single mail are from Pendleton, Oregon, famous for its "round up"; from a girl in Portsmouth, Virginia; from Fredericktown, Mo.; from Martha Spangler of Mesa, Ariz.; from Fall River, Mass.; Sabetha, Kans.; and from the senior partner of a Dallas, Texas., law firm.

Triangle Busy at Yonkers

The Triangle studio at Yonkers, fully equipped with every modern facility for making motion pictures, is now running at full capacity. Two companies, under Directors Arthur Rosson and Albert Parker and superivised by Allan Dwan, keep the place like a beehive.

ADOPT OPEN BOOKINGS

Famous Players-Lasky Formally Acquire Artcraft—Geraldine Farrar and Elsie Ferguson Features Coming with Pickford's and Fairbank's

The Paramount Pictures Corporation will adopt the open booking system of distribution. This has been announced by Adolph Zukor, president of the Famous Players Lasky Corporation, which has acquired the Artcraft Pictures Corporation. The Artcraft pictures include photoplay productions of Mary Pickford, Douglas Fairbanks and George M. Cohan, and will be further strengthened by the addition of the Elsie Ferguson productions, the personally directed D. W. Griffith productions and pictures produced by Cecil B. De Mille.

"Commencing in August," said Mr. Zukor, "Paramount and Artcraft will co-operate to the best advantage of the exhibitor in booking arrangements. The release dates of the attractions obtainable through Artcraft will be adjusted so as not to conflict with the Paramount releases."

The stars obtainable from the Paramount organization, Zukor said, are Marguerite Clark, Pauline Frederick, Mme. Petrova, Marie Doro, Billie Burke, Fannie Ward, Margaret Illington, Mae Murray, Hayakawa, Jack Pickford and Louise Huff, Vivian Martin, George Beban, Wallace Reid, Kathlyn Williams, Ann Pennington and others.

The producing department of the Famous Players-Lasky Corporation is under the direction of Jesse L. Lasky. The two eastern studios are under the direction of Messrs. Hugh Ford and A. A. Kaufman and the western studios under the direction of Cecil B. De Mille and M. E. Hoffman.

Bonavita in "Woman and Beast"

Graphic Features, producers of "The Woman and the Beast," have just disclosed that Captain Jack Bonavita, the famous animal trainer slain recently by one of his own sea lions, appeared in this film production.

"We did not feature the fact in our advertising, on the posters, or in the film," says the Graphic, "because we did not want it to appear that we used a tragedy for advertising effect. But although you will find no trace of it in film or advertising, it is a fact that Bonavita appeared in our film, doubling in the scene of the battle between man and beast, for Alphonse Ethier."

Graphic Features explain their advertising of Marie Shotwell as "star of state right stars" by the fact that the actress' last three starring engagements have been in pictures that have all been state right successes. They are "The Witching Hour," "Enlighten Thy Daughter" and "The Warfare of the Flesh," a fact that has impressed the state right buyers.

Marie Shotwell in "The Woman and the Beast."

FARRAR RETURNS TO SCREEN

Artcraft to Handle New Productions Under Direction of Cecil B. De Mille. Star Leaves for Lasky Studios.

With the closing of New York's opera season, Geraldine Farrar returns to motion pictures and will again appear before the camera under the direction of Cecil B. De Mille, who staged "Joan the Woman."

As outlined in the recent announcement signed by Adolph Zukor, Walter E. Greene and Hiram Abrams effecting the new Famous Players-Lasky, Artcraft and Paramount combination, Miss Farrar's future productions will be released by the Artcraft Pictures Corporation. The Farrar-De Mille subjects will be staged at the Lasky-Hollywood studios where Mary Pickford and Douglas Fairbanks are at present appearing before the camera in forthcoming Artcraft releases.

As a result of her sensational success in "Joan the Woman," Miss Farrar has added thousands of admirers to her large following among patrons of the photoplay. This fact in addition to her wonderful popularity as a star of the opera has made her one of the greatest international favorites of the theater. It is understood that her newest screen vehicle will offer the cinema world one of its greatest surprises when it is announced.

In speaking of the new arrangement effecting the exploitation of Farrar-De Mille productions by Artcraft, Walter E. Greene, president of that company, said: "When Artcraft first announced its policies of 'the biggest and the best in motion pictures' it meant just that. The acquisition of the Geraldine Farrar productions staged under the personal direction of that master of the screen-craft, Cecil B. De Mille, represents the further carrying out of our promise."

Buyers of "The Deemster"

The list of state rights buyers who are interested in "The Deemster" and who have called at the offices of the Arrow Film Corporation in the Times Building during the past few days includes nearly every prominent operator in that branch of the industry.

Principals who now control "The Deemster" for various states include, Lewis J. Selznick, Louis B. Mayer, Stanley V. Mastbaum and Harry Schwalbe, F. E. Backer, B. Amsterdam, Masterpiece Film Attractions of Philadelphia. Several other important deals are pending and it is reported that other valuable blocks of territory on "The Deemster" will be snapped ere long.

"Darkest Russia," to be released immediately by the World-Pictures Brady-Made, is just in time to meet the desires of a vast number of persons in America who fled the Czar's dominion to escape conditions which led to the present revolution. This play, of which Alice Brady is the star, illustrates many of the cruelties and oppressions of autocratic government and carries a love story of unusual fervor and interest.

There is little need of telling you that these Vitagraph stars are Alice Joyce, Harry Morey and Anita Stewart.

Vitagraph Sweeps Towns

Without any specially concerted action, Greater Vitagraph, solely through the merit of its product has succeeded in placing its releases in eight out of nine theaters in a town of 83,000 people. The city whose inhabitants will derive a great deal of their entertainment from Blue Ribbon plays is the thriving place of Waterbury, Connecticut. Credit for this unusual feat must be given to Paul Hayes, salesman for Greater Vitagraph's New York exchange. The theaters in Waterbury which will now use Blue Ribbon productions, are Alhambra, Bijou, Carroll, Colonial, Poli's Garden, Princess, Scenic and Poli's Strand. Another city which boasts of an abundance of Greater Vitagraph plays, is Fort Wayne, Indiana. All the prominent theaters which include the Jefferson, Knitters, Transfer, Edson, Fairfield, Lyric, Hippodrome, Creighton, etc., use the Blue Ribbon Service and are experiencing unusually bright business conditions.

Mayfair Corporation Formed

Miss Peggy Hyland is the star of the Mayfair Film Corporation which has just entered the field of independent manufacturers. The purpose of the new corporation is to present Miss Hyland in roles especially suited to her talent.

Miss Hyland was formerly a star upon the English speaking stage. She has become very popular in America in the pictures. The title of her first Mayfair production has not yet been announced. Charles J. Brabin, who has directed Miss Hyland in her most recent production, "The Sixteenth Wife," which will soon have its premier showing at the Rialto Theater in New York, will be associated with Miss Hyland as her director.

M. A. Schlesinger, the president of the Mayfair Film Corporation, has had picture and theatrical interests in England and South America for many years. He is the American representative of the International Theatrical Agency of England and of the African Theaters Trust. Temporarily the offices of the Mayfair Film Corporation will be located at number 10 Wall street, New York City. The company will soon locate in the Times Square section.

A Widow's Wiles

The latest Triangle play, "Wild Winship's Widow," by John Lynch, in which Thomas H. Ince will present Dorothy Dalton as star, is a comedy of manners and of good clothes. Its characters are all society people. The story is laid in a fashionable Southern resort where a few old Virginia mansions in the background lend dignity and tone to the doings of the great hotel.

Miss Dalton's part is that of a young widow, who has placed the memory of an unworthy spouse upon a pedestal, made an idol of it and extracted an immense amount of enjoyment out of her misery. But she discovers her mistake and becomes almost reckless in her attempts to prove that she is still young and attractive enough to get real zest out of life and to win the admiration of the masculine sex. The result is that she gets more devotion than she really desires and must resort to certain very feminine wiles in order to evade the demands of her suitors.

Even in mourning she is attractive. When she decides to really live again and assumes gay plumage, she is sufficiently attractive to convert the most firmly established recluse.

Ray Plays Millionaire Hobo

Charles Ray soon will be presented on the Triangle program by Thomas H. Ince, in "The Millionaire Vagrant," a drama by J. G. Hawks. This is a story of the adventures encountered by a young millionaire, a series of quick-action situations which carry the plot to an unexpected climax.

Ray, as the result of a wager, pledges himself to live, for a stated time, among the poor of a great city. Here he meets a strange assortment of people in a cheap New York boarding house. During a five weeks' trial, Ray passes from the well-dressed youth to the careworn, half-shaven hobo with his inherent manliness intact.

Molly Malone is being featured at Universal City in a five-reel drama, "The Imposter."

CHICAGO UNIVERSAL EXPANDS

Extensive and Splendid New Quarters Taken by Universal and Bluebird, Under Managers Plough and Van Ronkle.

Twelve thousand square feet of space is now required to comfortably house the Chicago offices of the Universal Film Exchange and Bluebird Photoplays, Inc., at a rental said to be larger than paid by any other film exchange in the country. The entire fifteenth floor of the Consumers Buildings, 220 South State street, measuring 10,000 square feet, is used and part of the fourth floor, measuring 2,000 square feet. The new offices will be installed by May 7.

The manager of the Universal Film Exchange is C. Plough and of the Bluebird Photoplays, I. Van Ronkel. Both are well known men of wide experience.

The new exchange has been laid out with a view of giving extreme comfort to all visiting exhibitors and the employes will work under ideal conditions.

An exhibition room seating one hundred is one of the attractive features. The floor is carpeted and the walls are tastily decorated. Comfortable armchairs will be used in the "little theater." Two motor-driven projection machines, to give continuous pictures, have been installed. An operator will be on deck at all times to show the output of Universal as well as the Bluebird Photoplay. An organ has also been installed to accompany the pictures.

The shipping room is 24x36 feet in size, and gives ample working room for the handling of Bluebird and Universal customers. There are six vaults, with a capacity of 9,000 reels, where all films not in use can be safely stored.

The inspection room is spaciously arranged for thirty inspectors. This will insure reels in absolutely good condition to exhibitors.

The welfare of the employes is one of the attractions of this new exchange. In order to insure good service to exhibitors, employes must be in a fit condition. To add to the comfort of the employes, a shower bath has been installed, which will undoubtedly be a boon to them in the summer months.

Nothing has been left undone in the new quarters, which have been taken for a long lease, to insure an ideal home for the Bluebird and Universal Exchanges, and also convenience for all exhibitors dealing with them. Everything has been equipped in a most modern manner. Fireproof construction prevails throughout.

Visiting exhibitors will find the new exchange comfortable in every manner and even the services of stenographers for out-of-town exhibitors will be placed at their disposal.

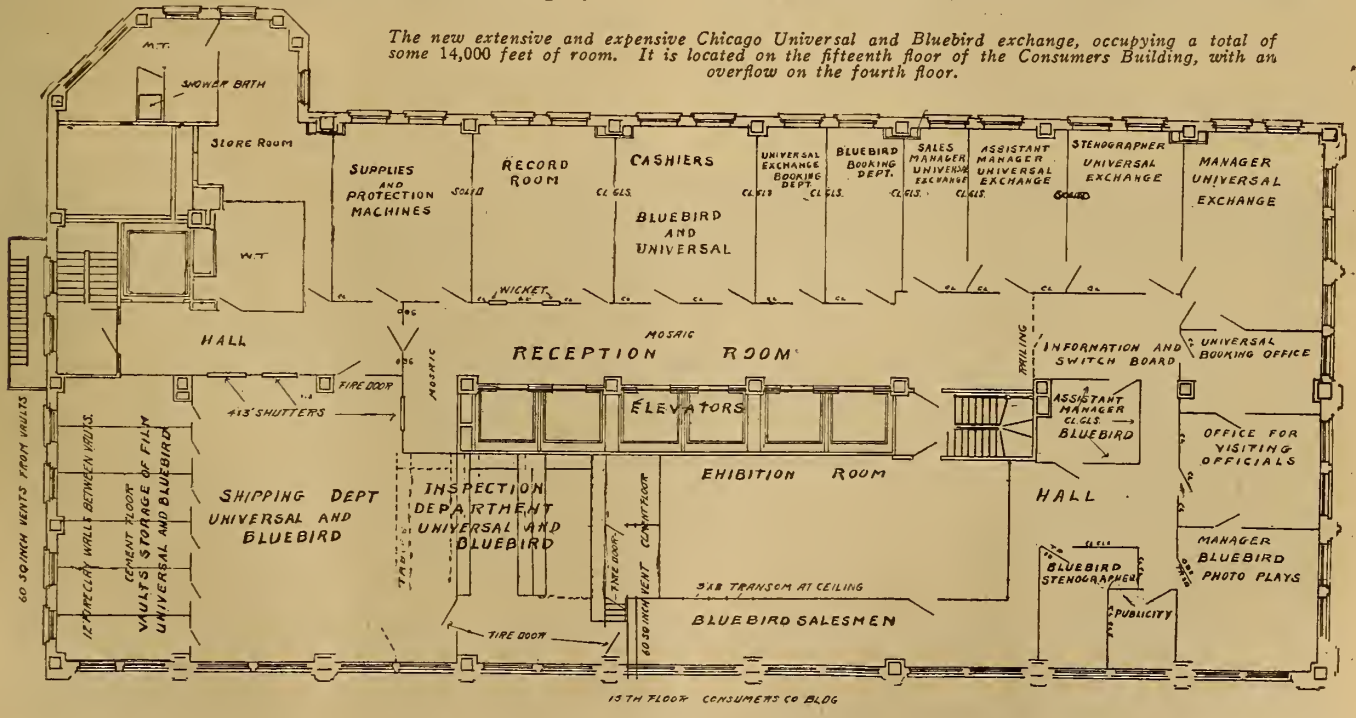
Birth Control Film

"Birth Control" is the title finally determined upon for the six-reel photoplay which will introduce Mrs. Margaret Sanger, the pioneer birth control crusader, as the principal character in a propaganda subject founded on the theme of her agitation. "Birth Control" has been passed by the National Board of Reviews and the delicate subject was handled with such deft touch and intelligence that the censors passed the picture without any eliminations.

Under the direction of the Message Photoplay Company, Inc., a B. S. Moss unit, negotiations are now open for exploiting this picture in a Broadway theater. The propaganda also calls for Mrs. Sanger appearing in person, along with the picture, in a lecture on the substance of her conviction and those of the Birth Control Society. After the Broadway engagement, Mrs. Sanger and "Birth Control" will make a tour of the country.

Fox Lauds Volunteers

The volunteer companies being recruited in the Fox studios at Fort Lee and at Los Angeles are rapidly reaching full strength. Men from the technical departments are signing up as well as the actors. More than two hundred and seventy-five have enrolled at Fort Lee and more than five hundred on the coast.



The new extensive and expensive Chicago Universal and Bluebird exchange, occupying a total of some 14,000 feet of room. It is located on the fifteenth floor of the Consumers Building, with an overflow on the fourth floor.

ELSIE FERGUSON IN ARTCRAFT

Walter E. Greene Discusses Plans for Photoplay Debut of Famous Stage Favorite—"Barbary Sheep," Her First Story.

In further accord with the recent Famous Players-Lasky, Artcraft affiliation announcement, the productions of Elsie Ferguson, the famous stage beauty, will be distributed by the Artcraft Pictures Corporation. This gives Artcraft the screen offerings of six of the most prominent motion picture and theatrical celebrities, namely D. W. Griffith, Mary Pickford, Douglas Fairbanks, Geraldine Farrar, George M. Cohan and Elsie Ferguson.

Elsie Ferguson, called America's foremost dramatic actress, now with Artcraft.

At the headquarters of the Artcraft Pictures Corporation, Walter E. Greene, president, in discussing the plans for Miss Ferguson's forthcoming picture debut, said:

Miss Ferguson is now concluding a triumphant theatrical season in "Shirley Kaye," which is touring the country after scoring an immediate hit on Broadway. Promptly upon concluding her engagement with this play, she will commence activities on her initial photoplay, to be distributed by Artcraft. This production will be an adaptation from the well-known story, "Barbary Sheep," Robert Hitchen's greatest seller since "The Garden of Allah."

Every one familiar with "Barbery Sheep" and the art of Miss Ferguson will readily appreciate what an admirable vehicle it is for her. The book is now being prepared for screening and as commonly conceded, should prove a wonderful cinema subject. The Famous Players-Lasky studio in Fort Lee, one of the most modern plants in the industry, will be used for the production of Miss Ferguson's first Artcraft offering.

For several years many companies have been endeavoring to secure the motion picture services of Elsie Ferguson without success. That this extremely popular stage beauty has at last answered the call of the screen must indeed be gratifying to every patron of the motion picture theater. The name of Elsie Ferguson means the last word in the art of the drama, and that this wonderful success will more than be duplicated on the screen is the confident belief of those who are in a position to judge.

Rotary Club Endorses Film

Resolved by the Rotary Club of Chicago, assembled after witnessing the moving picture film "Womanhood, the Glory of the National" at the Ziegfeld Theater, Chicago, desire to extend to the management their unqualified endorsement of this film as one of the best of its kind for the purpose of stimulating enlistments in the various Rotary Clubs of the world to recommend seeing this wonderful picture.

We desire to extend to the Greater Vitagraph Company our thanks for the great work they have done for the good of the country in bringing out this great demonstration of the necessity of preparedness.

This is an exact copy of the resolution adopted by the Rotary Club of Chicago, on April 24, after the entire club had witnessed Greater Vitagraph's big preparedness picture.

Similar action is being taken by organizations throughout the country. Ever since "Womanhood, the Glory of the Nation," was released Commodore J. Stuart Blackton, who supervised the production of the popular picture, has been deluged with telegrams complimenting him upon his work.

World Program Rigid

"Rigid adherence to the program is the very first principle of World-Pictures, Brady-Made," said Director General William A. Brady to a reporter. In fact, we go further than that," he continued, "for we not alone protect the integrity of our output but make additions to it whenever the opportunity arises to do so.

This latter assertion refers to the series of French photoplays we have been enabled to place within the reach of our exhibitors—a service, the value of which is obviously appreciated, since the applications are pouring in at a rate that represents very close upon one hundred per cent of the managers using World Pictures.

When the present management of our corporation took hold, it found not alone a large number of things to do, but quite a number to undo. There was a very general condition of unrest and lack of confidence among exhibitors, and the readjustment of this situation was a task of considerably greater difficulty than improving the quality of our plays.

This is how it happened that when we set out upon our campaign for the inviolable program, exhibitors smiled more or less grimly and awaited the time when we should produce a picture so good as to be worth exploiting all by itself. They are no longer waiting, for we have gone far beyond the letter of our undertaking.

The additions of "Mothers of France," "Atonement," "A Naked Soul," "The Golden Lotus" and "When True Love Dawns" to the list of best sellers within the reach of our exhibitors has put the cap-stone upon our structure of confidence, and we find that our word is accepted at its face value —which is an extremely gratifying condition pointing the way to further efforts along the same lines.

As our plan of interchange with Louis Mercanton, the famous French director, works out between now and the reawakening of European motion picture activities after the war, we shall have a further number of pleasant and profitable surprises for exhibitors—all of these providing further support to our faith in the permanency of the program as a survival of the fittest.

Exhibitor Praises Mutual

Shelton McClain, manager of the Liberty Theater, Tonopah, Nevada, has the following good words for Mutual:

I started out with my theater under difficulties and had strong competition to overcome but as soon as we added Mutual films to our service I found that we took a jump and began to get the business away from the other man. We recently showed Helen Holmes and turned the people away at both showings.

I want to thank Mutual for the way you have treated us. You are one in a hundred to keep your word with us as you have done and we certainly appreciate it and have only one word for Mutual—"the best."

"Periwinkle" Next Minter Play

Mary Miles Minter has started work on her next production, "Periwinkle," which is an adptation of the story by William Farquhar Payson. In this feature the little star appears most of the time dressed in trousers, rubber-boots, oilskin coat and sou'wester. She is a little waif rescued from a shipwreck and reared by a beach comber and his daughter, and given the name of "Periwinkle."

George Fisher plays opposite Miss Minter, and others in the cast include Arthur Howard, Clarence Burton, Alan Forrest, Harvey Clark, George Periolat and Ann Schaefer.

Universal Director Henry McRae has commenced the filming of a two-reel drama, "The Holdup Man."

"WITHIN THE LAW"

Vitagraph Star Interprets Part of Mary Turner in Famous Play Which Is Now Presented on the Screen

Greater Vitagraph's screen version of "Within the Law," Bayard Veiller's unapproachable stage success, opened at the Broadway Theater, New York, Sunday night, April 29, before one of the most critical audiences ever assembled to witness the premier of a motion picture feature.

Interest of producers has been keenly aroused by the production of "Within the Law" and it has been the subject of much comment throughout the trade. This was caused by the fact that other stage successes have not met with a spontaneous reception on the part of motion picture patrons.

In weighing "Within the Law" producers were unanimously of the opinion that the cause for the failure of other stage successes was that they did not readily adapt themselves to the silent stage. This, all agree, is not the case of the Greater Vitagraph production. Veiller's play, they declare, loses nothing of its dramatic intensity in the screening and in many parts is much more dramatic and appealing than was the stage version.

As a legitimate production "Within the Law" was witnessed by approximately four million persons in the United States and Canada. Motion picture men point out that with the screen prices for "Within the Law" being probably limited to a maximum of fifty cents that it is reasonable to suppose that not less than twenty million picture patrons will clamor to see the picture. Only the actual release of the picture for general booking by Greater Vitagraph will prove the correctness of these assertions.

Some of the most noted actresses of the speaking stage have interpreted the role of Mary Turner, "the most wonderful shop girl in the world" in "Within the Law," and their work is being compared with that of Alice Joyce, the Greater Vitagraph star, who is the last of the Mary Turners. It is conceded that the work of Alice Joyce is remarkable. Equal praise is given to Harry Morey for his portrayal of the character of Joe Garson. Adele de Garde, as Aggie Lynch, is acknowledged to be the "very best little woman parasite" the screen has produced.

Alice Joyce and Harry Morey in "Within the Law."

"The Lone Wolf"

The term "all star cast" has been so violently misused in photoplay and stage affairs, that Herbert Brenon declines to employ it in connection with his production of "The Lone Wolf" for Selznick-Pictures, and simply announces the following list of players: Bert Lytell, Hazel Dawn, Edward Abeles, Alfred Hickman, William E Shay, Stephen Grattan, Joseph Chailles, Ben Graham, William Riley Hatch, Robert Fisher, Florence Ashbrooke, Juliet Brenon, Cornish Beck.

In casting "The Lone Wolf" it was evident that all of the numerous principal roles demanded seasoned players, and Mr. Brenon decided that he would star no member of the company, but spare no expense in obtaining the best talent available for all the parts.

Hank Insures His Eyes

Hany Mann, noted Foxfilm comedian, has insured his eyes for $50,000, the P. A. Swears.

The Mid-West Accident and Indemnity Company, through its Los Angeles office, has just issued a policy for that amount to the noted funny man of William Fox comedies, to indemnify him in case of any injury happening to the orbs which furnish so large a part of Mr. Mann's humor.

Scene from Vitagraph's "Within the Law" and the way it pulled at the Broadway in New York.

"She picks up a copy of Motography *and reads it till quitting time." Gladys Leslie, Thanhouser star, is telling it to Agnes Johnston, scenario builder.*

Scenario Writer Exposed

The accompanying still shows the Thanhouser "smile girl," Gladys Leslie, and the young lady who writes the humorous stories for her, Agnes C. Johnston, of the Thanhouser scenario staff. It was of Miss Leslie that the New York Herald's critic wrote: "She possesses, what they call in motion pictures, a million dollar smile."

At the time the photograph was taken, Miss Johnston, who had just finished the script of "An Amateur Orphan" for Miss Leslie, was saying to the latter:

"How I envy you. Here I have been racking my brains for days and days for sunshiny ideas. All you have to do is act them."

Whereupon Miss Leslie smilingly retorts:

"Yes, and now I go under the hot arcs and try to smile. Despite the summer weather, you've written the thing for indoor production. Meaning I must stick to the arcs and jump about with joy. And up-stairs in her shady room Agnes Johnston closes her typewriter desk, says, 'It is too much like summer to write today,' and picks up a handy copy of Motography, which she reads until quitting time."

On Universal Program

Among the Universal releases for the week of May 7, is the first of the Butterfly Pictures, "Eternal Love," a five part drama, with Douglas Gerrard and Ruth Clifford as the principals.

"Eternal Love" is a charming and interesting story of the love of a successful artist for a peasant girl. The scenes are laid in a small fishing village in Brittany and in the gay art circles of Paris.

The feature for Tuesday, May 8, is the Gold Seal three part drama, "The Grip of Love," from the original story by Willard Mack. The drama is tense with action, and interwoven in the plot is a charming romance of a school teacher in the mountains of Tennessee, and a young man from the city, who goes to the woods to seek relaxation from the business world.

The L-Ko comedy, "Tom's Tramping Troupe," a burlesque of an Uncle Tom company, will be released May 9. The Universal Animated Weekly is the other release of this date.

"Swearing Off," a Victor comedy, featuring Eileen Sedgwick, and the Imp drama, "Flames of Treachery," with Lois Wilson and Lee Hill, are releases for May 10.

An exceptional two-part Imp drama, entitled "The Girl in the Garret," with Jack Nelson and Molly Malone, is the chief offering Friday, May 11, as well as Universal Screen Magazine and the Victor comedy, "Signs of Trouble," featuring Jenny Nelson and Paul Panzer.

"One Wild Night," a Western society drama, which ranks as easily the best picture which has ever been released under the Bison brand, will appear Saturday. William Franey and Gale Henry drive away the blues in "The Man With a Package," and Leah Baird gives a splendid performance in "The Doctor's Deception."

For Sunday, May 13, the Big U two-part war drama, "Captain Marjorie's Adventure," and the Powers one-reel "Such Is Life in Algeria," will be presented.

During the week the ninth episode of the great mystery serial, "The Voice on the Wire," with Ben Wilson and Neva Gerber, will be released.

Jose Directs Norma Talmadge

The millions of readers of "Poppy," Cynthia Stockley's famous novel of the love-starved South African girl, are keenly anticipating the thrill of meeting face to face via the motion picture screen the heroine of that widely discussed romance, when Norma Talmadge is presented in a Selznick-Picture version of the story.

"Poppy" was made under the expert direction of Edward Jose and is in eight reels. Mr. Jose has the further distinction of having written the scenario.

If the United States should mobilize a few troupes of this kind over from the Mack Sennett-Triangle studios and have them do their daily mermaiding in Germany's ocean, there would be no more trouble in finding where the U-boats are at. This pyramid of pulchritude is only a portion of the beauty regiment which Mack has enlisted at Keystone.

FROM MUTUAL STUDIOS

Ibsen Play Heads Strong Schedule for May 7—First of New Comedies Appears—Snappy Serial Chapters.

Picturization of Henrik Ibsen's drama, "Hedda Gabler," with Nance O'Neil playing the title role, is the Mutual schedule for May 7. This combination of great author and famous actress will make a splendid drawing card if properly advertised. The role of "Hedda Gabler" is one of the best known of Miss O'Neil's characterizations on the speaking stage and she has played the part more than seven hundred times. Get a list of all the members of the various literary clubs of the town and send them a special invitation to see the film. Send a special notice to the teachers and high school pupils. It may be that you will be able to get the schools to co-operate with you on this picture.

William Russell will also appear on the same day in "The Frame-Up." In this picture the star appears as a chauffeur. The name of William Russell will be enough to bring his host of admirers to the theater. Mention the fact, also, that this is a little lighter and contains more comedy than the plays in which Mr. Russell has been appearing recently.

Fifth Chapter of "The Railroad Raiders."

"A Woman's Wit" is the title of the fifth chapter of "The Railroad Raiders," the Mutual-Signal serial in which Helen Holmes furnishes most of the thrills, and which comes to the screen on May 7. In this chapter Helen Holmes, in an inspection car, chases two thieves on an engine, and most of the time has to drive the car crouched on the running board while dodging their bullets. An engine runs straight through a warehouse wrecking it completely. A good lobby display of stills from this chapter will have strong pulling power.

First La Salle Comedy

On May 7, also will be released the first of a new brand of comedies—the La Salle-Mutual. The first of these is entitled "The Prodigal Uncle," and features Carol Halloway. Make a special point of this two reeler, being the first of a new brand of comedies, as the people are always anxious to see what the new fun-makers have to offer in the way of good laughs.

Three Short Comedies.

May 9 brings the Strand-Mutual comedy, "The Great American Game," featuring Billie Rhodes and Jay Belasco, and the fun is built up around the American game of "bluff."

The Cub Comedy contribution on May 10 is "Jerry's Picnic," featuring George Ovey.

"A Vanquished Flirt" is the title of the Vogue Comedy ready May 12. Larry Bowes, Rena Rogers, Jessie Perry, Harry Huckins, Owen Evans and John Oaker appear in this mirth provoker, the scenes of which are laid in a beauty parlor.

Eighth Jimmie Dale Story.

"The Under Dog" it the title of the eighth story of the "Jimmie Dale, Alias the Grey Seal" series. In this story the Grey Seal comes to the rescue of an old miser who is being robbed.

Ruins of Pompeii Shown in "Mutual Tours."

The "Mutual Tours Around the World," scheduled for May 8, show Pompeii as it looks after nineteen centuries under ground; Zurich, the leading city of Switzerland, and Mourom, an old Russian village on the Oka River.

The "Mutual Weekly" comes on May 9, and "Reel Life" appears on May 10. "Reel Life" shows "The Protegees of a Big City—How New York Cares for Its Feeble Minded," "Lifting Locomotives," "Sleeping Bags for Soldiers," "A Submarine Oil Field," and "Grape Juice—the Great American Drink."

Universal War Films

The following Universal films are just now particularly timely:

"Liberty"—the Universal's 20-week Preparedness Serial. Featuring Marie Walcamp, Eddie Polo, Jack Holt, G. Raymond Nye. Choose everything that happened along the border of Mexico.

"Uncle Sam at Work"—eleven huge preparedness episodes showing the doings of the United States Army and Navy, industrial achievements based on Frederick J. Haskins' book, "The American Government."

"The War Waif"—two-reel special, produced by Allen Hollubar, featuring Allen Hollubar, Zoe Rae and Claire McDowell.

"The White Feather Volunteer"—two-reel war drama based on the slacker difficulties of English enlistment. Featuring Ruppert Julian and Elsie Jane Wilson. Produced by Ruppert Julian.

"Court Martialed"—a three-reel production, featuring Allen Hollubar, Frances Nelson, Horbert Henley and William Welsh.

"If My Country Should Call"—with Dorothy Phillips, supported by Lon Chaney, Viola Smith, Frank Whitson and Jack Nelson. This patriotic drama is from the story by Virginia Turhune Van de Water, is in five reels, and was directed by Joseph DeGrasse.

Marie Walcamp and Jacques Jaccard have returned to the Universal and are planning the greatest serial of their career. They are going to make a sequel to this popular patriotic serial "Liberty," which was released sometime ago.

C. L. Worthington Dead

Charles L. Worthington, district manager for the Fox Film Corporation, and known personally to thousands of exhibitors throughout the United States, died suddenly last week of apoplexy.

Mr. Worthington had been with William Fox since the organization of the Box Office Attraction Company, which developed later into the Fox Film Corporation. Soon after the latter's inception he was made district manager for the Middle West. Then he was transferred to the eastern and southern territory in a similar capacity, with headquarters in Philadelphia and New Orleans. This position he held up to the time of his death.

New Universal News Weekly

Universal Current Events is a new release of the Universal Film Manufacturing Company, commencing May 12. For the present the news included will be of an intensely patriotic nature and its footage has been offered to the United States government for any kind of service which the Universal can render in this way to the nation.

It is planned in the Universal Current Events to run the very latest of news happenings. This will be in addition to the Universal Animated Weekly and will have no connection with it.

That "The Vicar of Wakefield" with Frederick Warde in the title role is enjoying a most prosperous and distinctive career is vouched for by the reception it has been receiving since its initial showing in New York City at the Fifth avenue home of Mr. and Mrs. Marcus M. Marks under the auspices of the Photoplay League.

This audience has the jump on the 15,000,000 or so other daily film fans in the country. It is seeing a picture before it is made. The scene is on one of Universal stages and Director Fred Kelsey, at the right, is piloting Harry Carey, who wears the checked shirt.

FAIRBANKS IN ARIZONA

Taking Exteriors for "A Regular Guy," Next Fairbanks-Artcraft Release. Will Do Interiors at Lasky Studios.

Douglas Fairbanks and various members of the cast in "A Regular Guy," the forthcoming Fairbanks-Artcraft release, left Los Angeles last week to film exteriors in Arizona. Upon their return the interiors for the new picture will be staged at the Lasky studio, where Mary Pickford is also appearing before the camera for Artcraft, at present.

Arrangements have just been completed so that the Fairbanks organization can begin work at the studio immediately upon its return to Hollywood. Through the courtesy of Cecil B. De Mille, the director general of the Lasky studio, Wilfred Buckland, the distinguished art director, will co-operate with Director John Emerson in the supervision of the settings for the Fairbanks picture.

The story of the second Douglas Fairbanks offering through Artcraft, opens in New York and closes in the wild and woolly west. According to the smiling "Doug," the theme of "A Regular Guy" is based on the ambition of every young American boy, which immediately stimulates great curiosity. The Fairbanks plays are known for their brilliant angles of life. While satirical, a great deal of attention is given to the development of human situations. Director Emerson and Anita Loos, the petite Fairbanks scenarioist, are now putting the finishing touches to the final script of "A Regular Guy," which, judging from advance reports, will add greatly to "Doug's" present fame.

"Little Mary" Entertains "Doug."

Soon after the arrival of Douglas Fairbanks in California, Mary Pickford made arrangements for a novel party in his honor. The affair was named a "Western Party" by Mary, and many notables were invited with the request that they wear the attire of the wild and woolly.

Miss Pickford's pretty bungalow at Hollywood was appropriately decorated and music was supplied by the Douglas Fairbanks Cowboy band which included Ed. Burns, Tom Wilson, Monte Blue, Curly Baldwin, "Red" Stevens and "Panhandle" Williams.

Among the film celebrities present were Charlie Chaplin, William S. Hart, Jack Pickford, Cecil B. De Mille, Mrs. Pickford, Eileen Percy, Anita Loos, John Emerson. "Doug" entertained with several attractive roping stunts and his recitation, "The Gol Darn Wheel," according to Bennie Zeidman, went over with a loud bang. Both Mr. Fairbanks and Miss Pickford are at present appearing before the camera in Artcraft productions, at the Lasky studios, Hollywood.

Plays to 1782 Admissions

The home office of Vitagraph-V. L. S. E. is in receipt of a letter from J. F. Bittman, proprietor of the Strand Theater, Freeport, Illinois, who recently ran "The Law Decides" for three days. In reporting on this showing Mr. Dittman writes:

It may interest you to know that our house record for a year and a half has stood at 1,758 admissions, this having been for "Damaged Goods." Last Monday on the third showing of "The Law Decides" we played to 1,782 people.

Two of the quaint and entrancing scenes from Mary Pickford's newest play, made in California, "A Romance of the Redwoods." Artcraft will release this sure-fire subject very soon.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

"Makes an Awful Noise"

I am running a Power's 6A machine and have motor attached. Have been using the machine for two years and it is as good as new but I am having trouble with the motor. When it is running free, that is, without the disc touching the friction wheel, it is quiet but when I throw the disc against the frction wheel it makes an awful noise that can be heard all over the house. Can you tell me what is wrong with it? I have tried to adjust it and I cannot do anything with it. Please give me an answer as soon as possible— *J. J. D., Christman, Illinois.*

From the way that you have explained your trouble. I should say that the trouble lies in friction wheel. Whenever the friction wheel develops flat spots, through wearing more in one place than another, then you will have trouble with it. The Power's Company has a small handbook that it supplies to the operators and you should have one in your booth at all times. This book explains in detail the working parts of the whole machine. Below are the instructions on the friction drive of the motor.

The friction material R15 is leather. Should it at any time develop flat spots or become out of round or eccentric in form, it may be trued by placing the point of a new 10" or 12" coarse file on rod R39 (using the rod merely as a rest) and bearing lightly on the top of the friction with the motor running. In doing this, be very careful to hold the point of the file perfectly flat on the rod, since if you hold it at an angle you will get the face of the leather ground off at a slant it will then not fit the disc wheel squarely.

Caution: Never leave the controlling lever down when the projector is standing still; always pull the lever clear up so as to disengage friction wheel R15 from the driving disc R13. Failure to attend to this matter probably will result in flat spots on the friction material. In nine cases out of ten where flat spots develop it is caused through failure to heed this warning.

New friction material may be ordered from the Nicholas Power Company at any time. The old material may be removed by loosening the set screw in the hub R16, and in the set collar R21 and R24. Having done this, R25 may be pulled out to the right, thus releasing the friction wheel. You can then take out the old friction material by removing the screws in the face of R16. The process of reassembling is the reversal of the process of dis-assembling, but these parts run on high speed, therefore, be sure and set up all screws tight.

It is of course necessary that there be sufficient tension or friction between friction material R15 and driving disc R13 to pull the projection mechanism, but anything more than sufficient to accomplish this purpose will merely result in undue wear of the friction disc, friction material and unnecessary consumption of power in the motor. The tension or amount of friction between friction material R15 and friction disc R13 is regulated by the thumb screw R32.

Proceed as follows: Loosen lock nut R33 and loosen up on tension screw R32 until friction material R15 and disc R13 are out of contact. Now, start your motor running and having set the controlling lever down so that the friction driving wheel is pretty well in on the friction disc, slowly tighten up on the tension screw R32 until the projection mechanism attains full speed, and you are satisfied there is no slippage between the friction disc and the driving wheel.

Having done this, your tension will be just right, provided, of course, you have followed the instructions carefully, and have not set up screw R32 until sufficient to bring the projector up to full speed, this being done, of course, with the film in the machine, or in other words, under actual operating conditions. Having gotten the adjustment just right, don't forget to tighten up lock nut R33 tight, or else the adjustment is likely to work loose.

Exhibitors Employ Inexperienced Operators

Enclosed you will find some pieces of film cut from a reel of film that I have just used. Also please note indentations in all of the pieces. This runs the entire length of the reel and shows up very prominently on the screen. I hope that this may give another "clue" as to who is responsible for the trouble you are having along this line.— *C. H., Anderson, Indiana.*

In looking over the pieces of film referred to I find that they are indented, as you say, all alike and I am satisfied that the damage was done on a Simplex machine.

I do not believe that you will have any more trouble with your film for a while at least for I visited a theater that uses the film just before you get it and found both machines in very bad condition. It is not the fault of the two Simplex machines but the fault of the managers of the house. They have had both machines overhauled, and as I said before, I do not believe that you will have any more trouble with the film.

Managers will learn sooner or later that they cannot put an inexperienced boy in a booth with two machines to handle and get any kind of results. And while they may save a little money in salary they will spend what they save in another way, such as repairs on the machines, not counting what they lose in business, for the public has been educated to the point where they will not sit and look at poor projection when they can see good projection for the same money.

"Be a Regular Operator"

Below is a letter that was sent in to this department from an operator who is evidently peeved at some one, but he comes very near hitting the nail on the head in a number of cases, so you operators read it over and

"if the shoe fits you" then for goodness sake get a new shoe. Here it is:

All that you have to do to get a job is to just tell the boss what a fine bunch of tools that you have. Yes, you sure are a wonderful operator. When the boss has trouble with his auto all that he has to do is just bring the broken parts up in the booth. Sure, you'll fix it all right.

It does not make any difference about the mis-frames in the picture; the cashier will ring you after it runs out of frame for a few minutes. You have not time to take out the mis-frames; let the next operator do that.

Again I say, you are a most wonderful "operator"(?).

No, you do not show any tail pieces at the end of the reel or have a white screen. I should say not, you have a nice little ten cent punch in order that you may fill the last scene full of beautiful holes; sure, that looks much nicer than the end pieces, but of course you have not time to write out cues, you are too busy mixing up some paint, as you have to paint the poster frames after the show. But of course that is all right as the painters do not need the work; they do not have to live.

Again I repeat, you are a wonderful operator. You have not time to oil the machines every day so you give them enough on Monday to last all week. Then when the films and lens become soaked in oil, you write to the editor of the Projection Department and ask him why your picture is out of focus. But still you are too busy to clean up your machines or possibly you used up all the clean rags in the booth when you cleaned and oiled the house fans. There you are infringing again. Say pard cut it out.

Come on and be a regular operator and cut out the other stuff. If you are not interested in the betterment of projection then dig out and give someone else a chance who is. Bang! Did I hit you?—*E. C. L.—"Somewhere in a Booth."*

"Fan" Complains of Speeding

And right along with the above letter I received one from a "fan" complaining of the speed that operators run their machines. Here it is:

For some time past I have noticed a decided tendency on the part of managers of theaters to demand three and four shows a night, starting at seven p. m. and closing at eleven p. m. They try to run seven and eight-reel feature shows and three or four shows in that length of time, making it an impossibility for the operator to give anything like good projection or safety to the patrons of these houses.

It seems to be the order of the day to give quantity instead of quality.

Today, with the splendid features that are placed upon the market by the producers, one must come to the conclusion that the theater managers are willing to kill the goose that is laying the golden egg. With the keen competition, you, Mr. Manager, must awaken to the fact that the public is educated from the patron standpoint.

Paralta Plan Attracts Attention

The Paralta plan, in relation to which much has been said in the trade papers during the past three weeks, and for which Herman Fichtenberg, the well known New Orleans exhibitor, stands sponsor, is attracting great attention among exhibitors. One day during the past week Carl Anderson, president of Paralta Plays, received 411 requests from exhibitors for full details of the Paralta plan of distribution.

Rose Tapley in Accident

Miss Rose Tapley, the Greater Vitagraph favorite who has been touring the country carrying the fight against any form of censorship into the most remote villages and hamlets, very nearly lost her life on April 17 when the metallic lace dress she was wearing came into contact with a live electric wire and the electricity played around her much the same as the incandescent globes bathe the statue of Liberty in flashing rays.

In describing her experience Miss Tapley said that she kept her presence of mind and held the train of her metallic gown, which had come into contact with the live wire, away from her. Other persons declare that she could not have let go if she had desired to do so but both she and the spectators agree that she smiled throughout the ordeal in which she might have lost her life.

Miss Tapley had just started on the stage preparatory to addressing the audience. She was attired in one of "Maison Camilles" exclusive patterns made entirely of metallic net and lace. As she passed back of the organ the train of her gown came into contact with the electric switch. There was a splutter and a flash. For a moment Miss Tapley appeared to be in flames. One of the house attendants had presence of mind enough to turn off the current. The flames died out and the only material damage was to a very expensive gown. And Miss Tapley's chief regret is that gowns cannot appear on an expense account.

New Brand of Comedies Ready

Having determined that Alice Howell, under the direction of J. G. Blystone, has established herself as a general favorite with exhibitors and their public through the merry medium of L-Ko Comedies, Julius Stern, president, and Mr. Blystone, have decided to recognize her talents and reward her energy by establishing her as star of a new series of comedies, separated entirely from L-Ko's.

Miss Howell will be further complimented by having a condensed version of her name used as the title of the series—Howl Comedies will have Miss Howell as their star.

"Howl Comedies" will be initiated with the immediate release of "Balloonatics," to be followed by "Automaniacs" and "Neptune's Naughty Daughter," all three subjects being ready for orders from exhibitors. Miss Howell has accomplished numberless feats of reckless daring in the various L-Ko's she has appeared in, but the "stunts" she performs and will continue to perform in "Howl" productions are declared to closely approach the limit of feminine agility.

Billie Burke Again

April 23 marks the beginning of Billie Burke's first Famous Players picture, an adaptation of Gelett Burgess' story, "The Mysterious Miss Terry" in accordance with arrangements concluded by Jesse L. Lasky just prior to his departure for the Pacific Coast. Though Mr. Burgess is well known as an author and a humorist, this is his first contribution to motion pictures, but his remarkable success in the field of letters points to a brilliant future for him as a photo-playwright.

In "The Mysterious Miss Terry," Miss Burke will play the role of Mavis Terry, a part offering many opportunities for her talents in comedy, and containing many charming sentimental episodes.

Regina Badet, "the vampire of France," in "Atonement," Brady-International World Pictures.

World Releases Foreign Plays

VAMPIRE DANCER DE LUXE IN FIRST OF SERIES OF FRENCH FILMS

A VAMPIRE drama, "Atonement," the first of the four French photoplays issued by the Brady-International Service, World Pictures, might be described as a vampire drama de luxe. All scenes are laid in luxurious surroundings and only one of the characters is in financial difficulty, which comes as the result of his own profligacy.

The heroine, a woman of extraordinary beauty, is an internationally famous dancer. She is persistently pursued by a wealthy middle-aged count who is totally without scruple, and rejects his advances because she is devotedly attached to the handsome young fellow who composes the music for her dances.

The dancer-heroine is played by Regina Badet, very widely known in Europe as "the vampire of France." The unscrupulous count is personated by Albert Singer.

The third member of the dancing troupe is a surly, drunken fellow who also loves Manuella, the star, but she pays no attention to him, and he goes on deeper and deeper into his slavery to alcohol and further and further into debt.

Splendid Night Photography

At one of the great private entertainments of the Riviera season (reproduced with really wonderful night photography), Manuella executes a remarkable moonlight dance upon the marble border of a great pool of water, and creates such a sensation that the count invites her and her troupe to give an exhibition to the guests who are to assemble at his own villa the following week.

Manuella accepts, and in the interval repeatedly rebuffs the count's efforts to tempt her away from the young musician by offering her magnificent jewels and every luxury. But the nobleman neither despairs nor loses his temper. He merely waits his chance.

Before the entertainment the count shows Manuella and her two assistants many objects of art and valuable curios. Among these is a selection of magnificent pearls which the count draws from their hiding place in a huge carved piece of furniture operated by a secret spring.

The pearls are examined and returned to their place, and later in the night the drunken member of Manuella's party, pressed by his creditors, returns and extracts two of the gems. The count catches him, and after forcing a written confession of the theft agrees to let the offender go if he will secrete the pearls in the overcoat pocket of the young fellow with whom Manuella is in love.

The police come, the lost property is found as indicated, and Manuella's lover is arrested. She believes he has actually stolen the pearls to give to her, and he imagines she has taken them for him—and he declares his own guilt to protect her.

When her lover is taken away, Manuella pleads with the count to save him, and the count names her acquiescence to his desires as the price she must pay. This she refuses, and for the following days and nights she is in an agony of grief.

Crisis in Delirium of Drunkard

Meanwhile the really guilty man has been indulging his appetite for liquor until he is on the verge of delirium, and when Manuella finds him in this state he re-enacts the scenes of the theft and confession and expires in the ensuing convulsion.

Manuella, now confronted by the necessity of securing written acknowledgment of his guilt, visits and pretends to regret her previous attitude. Thus beguiled he embraces the dancer and she extracts the document from his pocket.

There follows a struggle for possession of the paper, and the tiny pistol in Manuella's grasp is discharged, and the count is fatally wounded.

Doctors and police arrive, and the nobleman, realizing that he has lost, says to the police:

"Accuse no one. It was self-inflicted—an accident. The lady came here to request justice."

And so, a few hours later, the lovers are reunited at the very portals of the prison, both radiant with their newly assured happiness.

Director Paul Scardon, who has directed Earle Williams' recent efforts in Vitagraph features, has started work on a five reel drama soon to be released, entitled "A Meddler with Destiny." Corinne Griffith and her husband, Webster Campbell, will be seen with Mr. Williams.

"Annie for Spite." Her real name is Mary Miles Minter, and her leading man is George Fisher.

Mary Miles Makes Love

Mary Miles Minter knows how to make love to a man. She does it quite to perfection in her latest Mutual photoplay, "Annie-for-Spite."

It happens in one of the several day dreams which the dainty little star enacts in the course of the picture. All by herself in the library she wooes the young man who plays the role of her secretary, with realism and cleverness which belie both her years and her experience as an actress. Double photography adds to the effectiveness of the scene, but it makes the role she plays no less difficult.

In several of her recent pictures Miss Minter has appeared alone in remarkably well done scenes.

Paralta Productions Coming

Robert T. Kane, vice-president of the Paralta Plays Corporation, who has taken up his residence in Los Angeles to supervise the work of the production end of this enterprise, has informed Carl Anderson, president of the corporation, that work is going forward very rapidly on two productions, and that both studios controlled by the company will be in full operation in the course of the next three weeks.

Mr. Kane is now surrounded by a very large staff of expert talent. The full roster of dramatic and technical directors and camera men and assistants will be made public early in May.

$10,000 From One Showing

Following the announcement that Pathe and not General would release the output of Official War Pictures, Inc., William K. Vanderbilt, president, and H. P. Davison, of J. P. Morgan & Company, treasurer, it is stated that after a $7,000 advance sale, the British War Films played the Chicago Auditorium April 11 to a capacity house, totaling $10,000 in paid admission and that bookings are especially heavy also in the New Orleans, Boston, Philadelphia, and Omaha territories, despite the fact that only about a week has elapsed since the transfer and all Pathe offices have not yet received prints sufficient to fill the demand.

Fox Back in New York

After a two-months stay in his western studios at Hollywood, Cal., his first visit to his own plant, his first vacation in years, and his first trip west of Buffalo in his life, William Fox has just returned to New York.

His eight weeks of close contact with the players and the productions in the making have made him more enthusiastic than ever over the photoplay industry, present and future.

"I am frank to confess," Mr. Fox laughed, "that I learned the picture business had several angles of which I knew little which were worthy of study and development. I think I may claim that plans have been laid for some remarkable screen subjects in our Hollywood studios."

Walsh Makes New Fox Drama

A new photodrama by R. A. Walsh, director of "The Honor System," the sensational cinemelodrama which has completed its four months successful run at the Lyric Theater in New York, has produced a new film for William Fox. It is "The Silent Lie" which will be released on May 21.

The leading role in the new R. A. Walsh picture will be played by Miriam Cooper who sprang into fame by her work in "The Honor System." Miss Cooper's supporting cast has never been excelled. In it are Ralph Lewis and Charles Clary.

Minneapolis Nominations

At the Minneapolis convention, May 1, 2 and 3, the following were nominated for president of the Northwest Exhibitors Corporation: James Gilosky, David G. Rodgers, Charles Campbell. Mr. Rodgers announced that he would refuse the honor.

Secretary Hitchcock and former Secretary Steffes were spoken of for secretary. The nominations for treasurer include former Treasurer Van Duzee, Henry P. Greene and Fred Upham. It is probable that eleven delegates will be sent to the Chicago convention in July.

Department a Great Help

Motography, Chicago:

I read over every one of your reports in "What the Picture Did for Me" department, and they are a great help to me.—*E. W. Gould, Dixie Theater, Cartersville, Georgia.*

Stiff Stunts for Russell

William Russell in the new American-Mutual five reel production, "The Frameup," released May 7, is given one of those slam bang rattling action opportunities that so well suit his requirements as a star

The vigor and action in "The Frameup," William Russell's latest American-Mutual, doesn't show here.

and so thoroughly accord with the public taste in adventure drama.

Mr. Russell comprehends the value of the "stunt" and in the new play soon to be released, he displays the remarkable athletic and acrobatic versatility for which, in connection with irreproachable artistry, he has become famed among picture fans. His back somersault out of a speeding automobile to escape from the police, and his thrilling leap from the tonneau of one fast traveling machine to the tonneau of another, are examples of the chances he takes of physical injury in "The Frameup."

There is everything that should appeal to the exhibitor in this play. It has a corking good story, sequentially and logically told, it is full of the quickest kind of quick action and photographically it is well done.

The story—a love episode of exceptional strength—is well told, and "Bill" Russell handles love themes with consummate skill. Francelia Billington, who plays opposite Mr. Russell, provides a fascinating foil for the spectacular heroics of the star.

Press comment on Mr. Russell's recent production for the screen is decidedly flattering.

The *Denver Times,* referring to his work in "The Sequel to the Diamond from the Sky," says:

There is one thing that must be said for Mr. Russell's work—it possesses the element of realism.

When Russell is called upon to jump a horse over a precipice into a raging torrent we know that he does it actually, instead of having some poor duffer whose skin is worth less than the star's, pull the dangerous stuff.

The Boise, Idoha, *News* says:

There were fifteen expert boxers in the right proscenium box last night to see William Russell in "The Torchbearer." The way "Big Bill" handled himself in that political scrap against twenty or more ward heelers and thugs made that box party happy. It was great stuff.

William Franey is being featured at Universal City in a one-reel comedy entitled "Young Lochinvar, 1917."

Remarkable Story for Jane Cowl

Jane Cowl's first appearance on the screen as a Goldwyn Pictures' star will be made in one of the most popular stories ever written by an American author; a story that set the American reading public and society to talking as few novels have ever done.

Miss Cowl will have one of the greatest emotional opportunities with which any play has ever provided her, and has a role that is known to audiences throughout the country.

Goldwyn expects to make heavy demands upon Miss Cowl throughout the summer, as she will have to quit the studios in the late summer to begin her tour of the principal cities in "Lilac Time," the successful play which she wrote in collaboration with Jane Murfin, and in which she has been starring since the early part of the year.

Jane Cowl's tremendous popularity in the theater will create for her a nation-wide audience in pictures

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U. S. Exhibitors' Co-operation

The United States naval publicity bureau is calling on picture exhibitors to help in recruiting for the navy by displaying on their screen a set of twelve slides prepared by the Novelty Slide Company of New York. These slides may be had absolutely free of charge from any local navy recruiting station or direct from the headquarters of the United States navy publicity bureau at 318 West Thirty-ninth street, New York.

We urge exhibitors to do their share in this recruiting campaign and believe that this is an opportunity for the picture industry to display its patriotism to the fullest extent.

Chicago Goldwyn Representatives

Aaron J. Jones has been appointed personal representative in Illinois and Indiana for the Goldwyn productions. This newly formed organization producing feature pictures, is reaching out in to the principal cities of the country, establishing branch offices. The local territory will be handled with Mr. Jones as executive, with offices located on the third floor of the Orpheum Theater building. F. M. Brockwell, at present associate managing director of the Central Film Company, will become manager of the local branch for Goldwyn. The office will be opened on June 15 and the first six releases will be shown to exhibitors on July 1.

WARNING!

F. B. McKee, a traveling subscription solicitor, holds a letter from MOTOGRAPHY, dated December 30, 1916, authorizing him to take subscriptions at the regular rate of $3.00 a year. McKee has not only failed to remit any part of his collections, but has neglected to send in the names of any subscribers. His activities become evident only when those who have entrusted him with their orders complain to us. When last reported he was operating in Ohio.

The motion picture field is therefore warned that F. B. McKee can no longer be considered a MOTOGRAPHY subscription solicitor, and his letter of authorization is hereby canceled.

New House Added to Chain

The Bankers and Merchants Theaters Company, a corporation with headquarters in Chicago, which makes a specialty of buying or building high-class photoplay theaters with a view toward establishing a chain of money-making houses with their first purchase, the Orpheum Theater of Fort Wayne, Indiana, as a nucleus, is building a $70,000 theater in Terre Haute, Indiana. The new house will be located at the corner of Main and Eighth streets, the center of Terre Haute, on the site of the old Varieties Theater.

The Varities Theater has been razed and the foundation for the new house has already been laid. When finished it will be one of the most beautiful motion picture playhouses in Indiana as the Bankers and Merchants executives have expressed a determination to make it so, no matter what the cost.

The manager of the new house will be C. W. Mason, who is at present actively associated with A. F. Brentlinger in the management of the Orpheum at Fort Wayne. Mr. Brentlinger is general manager of the Bankers and Merchants Theaters Company. He was former owner of the Orpheum Theater at Fort Wayne and prior to that owned the Orpheum in Terre Haute. Incidentally he is one of the best known exhibitors in Indiana.

The property upon which the new Terre Haute house will be built was owned by Mr. McFall, who also owns the building occupied by the Terre Haute Tribune.

Lesser Cancels Selznick Franchise

Sol L. Lesser of the All Star Feature Distributors, Inc., of San Francisco, has forwarded to the Lewis J. Selznick Enterprises, Inc., his notice of cancellation on the Selznick pictures, including the Clara Kimball Young productions. The cancellation of the Clara Kimball Young subjects is to take place immediately after her sixth picture. But with the other Selznick productions, it will go into effect immediately.

In an interview, Mr. Lesser said, " I have tendered a cancellation to Mr. Selznick not because I was disappointed with his pictures, but, owing to the fact that I am exploiting so many big productions, such as "Intolerance," "The Garden of Allah," "Twenty Thousand Leagues Under the Sea," "Civilization" and "Art Dramas." I have decided that in order to obtain the most efficient results with this class of productions, it will be necessary for me to concentrate my entire efforts to handling these pictures efficiently."

Slackers Will Dodge This

Skirt-hiding slackers will not want to see "Whose Wife?" Gail Kane's first Mutual production, released April 30, depicts the perils of marriage which are made in haste and for convenience. It sets forth a vivid lesson.

Miss Kane's work in the new production is considered by competent critics the best that she has ever done for the screen. She makes the appealing character of Mary Melville, a living, breathing, human entity—a thrilling presentment of constancy, sacrifice and love that grips the heart and inspires the imagination. Miss Kane's youth and great beauty add to the convincingness of her interpretation.

"Whose Wife?" is an adaptation of a thrilling love story by the successful English novelist, Cecil Henry Bullivant; its plot involves a succession of intensely dramatic situations, sequentially developed through the exigencies of the story, of which additional strong points are the perfect continuity of acting and interest.

Fairbanks Film at Rialto

Never in the history of the Rialto Theater, New York, has such a constant demand for admission been evidenced as during the past week, when Douglas Fairbanks made his re-appearance on the screen in his first Artcraft release, "In Again—Out Again." At every afternoon and evening performance the traffic police around Times Square found it necessary to detail special officers to handle the crowds that lined up in front of the theater and extended several blocks up Broadway. On Sunday evening a plate glass door at the entrance of the theater was broken by the mob that actually fought to get in.

"Doug's new film is simply great," said S. L. Rothapfel, the famous manager of the Rialto. "It was thoroughly enjoyed—by those who were able to get into the theater. We smashed all records for the house, just as I expected, and many were turned away each day. I received many telegraphic inquiries regarding the picture from exhibitors all over the country and was only too glad to report the wonderful result of this engagement." The Rialto engagement of the initial Fairbanks-Artcraft offering was a pre-release showing, the picture being released April 30. Critics of the daily, as well as the trade press, were unanimous in their praise over "Doug's" new picture, many expressing the prediction that it will prove his greatest success to date.

Clever Sales Plan

W. E. Shallenberger, who is selling "The Deemster" through his Arrow Film Corporation, in the Times Building, New York, is not merely selling the rights to the great Hall Caine feature; he is selling a plan for marketing it that is sure to affect greatly the method of handling big features.

The exploitation of "The Deemster" at the Broadway Theater proved conclusively that there was some well developed plan behind the campaign and that more than ordinary intelligence had been at work before the big drive for paid admissions began. It is now an open secret that the town was not "papered" for "The Deemster's" Broadway Theater engagement and yet the house was filled during the entire run.

In the final analysis but one conclusion is logical and that is that a well defined plan was worked out whereby the attention of theater goers was riveted to "The Deemster."

State rights buyers who have purchased "The Deemster," as well as those who have negotiated for it, freely admit that a splendid plan for getting quick results goes with every sale of rights and prints.

Helen Holmes Becomes Director

Helen Holmes has made her debut as a director.

In order that J. P. McGowan, the Signal director, might supervise in person the cutting of a specially difficult reel of the ninth chapter of "The Railroad Raiders," the Mutual serial, Helen Holmes took charge of the company and carried on the production of the remaining scenes of the chapter.

Harry Carey, well-known western character actor, is featured in a two-reel drama entitled "The Golden Bullet."

First Mutual-La Salle Comedy

Carol Halloway is the featured player in the first La Salle comedy which will be released through Mutual on May 7, entitled "The Prodigal Uncle."

Miss Halloway began her career on the legitimate

"The Prodigal Uncle," La Salle comedy released by Mutual, May 7.

stage as a member of the Carleton Stock Company. Later she appeared in a number of Broadway productions, and is remembered for her impersonation of "Youth" in "Every Woman."

She is best known on the screen for her work in the "Beauty Comedies," released by the American. Her picture work includes engagements with Lubin, Lasky, New York Motion Picture, American and Fine Arts.

Sunday Pictures in New York

The Walker bill, which was passed by the state senate at Albany, New York, legalizing the showing of motion pictures on Sunday, has been amended in such a manner that it will only affect cities of the first, second and third classes. This is according to information received by the National Association of the Motion Picture Industry.

The bill as it now reads will permit the exhibition of films after 11 o'clock on Sunday forenoons in cities of more than 1,000,000 inhabitants, and after 1 o'clock in other cities. The members of the legislature from rural districts, who, up to this time have opposed this measure, are now understood to be favoring this bill and supporting it.

Theatermen are jubilant over the amendment of this bill, for they have kept their theaters open on Sunday by means of injunctions and in every manner possible. The closing of theaters on Sunday is a very severe blow at the exhibitors' business, and the legalizing of Sunday showings is an incalculable aid to New York managers.

Edna Goodrich's First Film

At the Empire All Star studio Edna Goodrich is working on the final scenes of "Reputation," the drama by John Clymer. "Reputation" will be Miss Goodrich's first Mutual appearance, and her debut is anxiously awaited by the host of admirers of her work on the stage.

May 28 has been set as the release date of this photodrama. William Hinckley plays opposite Miss Goodrich and others in the cast include Frank Goldsmith, Carcy Lee, Esther Evans and Nellie Parker Spaulding.

North Carolina Exhibitors Meet

The annual convention of the North Carolina Motion Picture Exhibitors' League will be held at Wrightsville Beach, Wilmington, North Carolina, June 14, 15 and 16. Convention headquarters are to be established at the Oceanic Hotel.

President Percy W. Wells, of Wilmington, and Secretary H. B. Varner, of Lexington, have not yet announced the completed program for the session, but it will undoubtedly be fraught with significant importance both to the industry of the state of North Carolina and of the nation, since the Tar Heel exhibitors have shown a disposition in the past to wade right out into deep water, and have succeeded in rescueing the industry from many evils in the four years of its existence as an organized league.

Elaborate displays by manufacturers of films and accessories will be a feature of the convention, and applications for reservation of space are coming in to President Wells weekly. Efforts will be made to have several stars and some speakers of national importance in the industry. As Wrightsville Beach season will be in full blast at that time, an opportunity will be afforded the visitors of combining business with pleasure and have a seashore outing while attending the convention.

Congress Views Hanover Film

The Bureau of Economics, Department of Public Instruction, at Washington, has made application for Hanover's feature, "How Uncle Sam Prepares," in order to give a private exhibition before members of the senate, the house of representatives and government officials. The government hopes to use the remarkable film in national propaganda to aid recruiting and other phases of war preparation.

Robert Warwick's third Selznick-Picture will be an original story by his director, Leonce Perret, "The Modern Othello."

Even artists must take nourishment—as they say some have found at times to their regret. Above is the lunch room at the Greater Vitagraph studios in Brooklyn.

COHAN PLAY PRAISED

"Broadway Jones" Initial Cohan-Artcraft Picture, Lauded By Daily Press Throughout the Country. Picture Welcomed By Public

Seldom, if ever, has a theatrical favorite of such magnitude as George M. Cohan answered to the call of the camera with such complete success as has the famous Yankee Doodle comedian in his first Artcraft Picture, "Broadway Jones." Newspaper clippings from every part of the country indicate that this photoplay is a distinct departure in screenland as a result of George M. Cohan's introduction of a new type of comedy and hence a welcome subject to the photoplay public. Not only has the production elicited most favorable praise from the critics but it has in various cases, received editorial comment and endorsement.

The New York critics gave the production unusual space in extolling its merits and these expressions were duplicated by out-of-town publications. The *New York Times* in commenting upon the manner in which Mr. Cohan adapted himself to the screen, said: "Mr. Cohan might have been miming before the camera since the birth of the movies from the knowledge he displays of the tricks of the screen. The mannerisms that have given countless impersonators jobs—the quick, vigorous gestures, the eccentric posturings and gait—are even greater assets than they were on the stage."

In connection with the improvement of the screen version over the play which was Mr. Cohan's great speaking success, the *New York Sun* said: "'Broadway Jones' as presented by Movie Manager Cohan is the old stage version illuminated and expanded by the addition of many touches of realism and striking scenes which are bevond the limits of the stage to portray."

The Philadelphia *North American* said: "'Broadway Jones' is an intermittent riot. George M. Cohan takes easily to the camera and his acting for the screen has the same originality, breeziness and pep as has his stage work. The film is completely equipped; no detail was left out or slurred." Zit in the *New York Journal* proclaimed the picture "the greatest comedy five reel feature that has ever been produced in front of any audience, be it in Scotland, England, Ireland, Wales or in any city of the great big United States."

"None of that you two!"—Douglas Fairbanks and Arline Pretty in "In Again—Out Again."

Tamar Lane of the *Boston Evening Record* said: "As a screen artist George M. Cohan is not only a great and immediate success but a scream. He conquered every other branch of theatricals, and now the difficult task of gaining the heights of movie popularity is won in a single effort."

Unusual Film Exchange

The recent opening of the new offices of the Famous Players' Exchange, Philadelphia, at 1219-23 Vine street, forecasts an idea that the exchanges of the future will be sumptuous and efficient. There is no doubt but that William E. Smith, president of the "Famous Players' Exchange," has erected the most modern exchange in this country. Recent visits from film men testify to this fact.

It seems remarkable that only three years ago, the majority of the film exchanges which distribute the finished product of the film producers, did business in one little room in any kind of slip-shod manner. Some idea as to the tremendous growth of the motion picture industry can be gathered from the fact that three years ago the "Famous Players' Exchange" occupied quarters of about 1,000 square feeet, while the new quarters have a floor space of 14,000 square feet.

Big Bookings for Fairbanks Picture

Up to date bookings with ninety first-class theaters during the week commencing April 30, for the initial Douglas Fairbanks-Artcraft release, "In Again—Out Again," have been closed, with many applications for other showings under consideration. In addition to these first run presentations, there will be various pre-release showings commencing the week of April 22. Among the houses giving such advance showings are the Rialto Theater, New York, which will present the picture as the star attraction for its Anniversary Bill, and the Triangle Theater, Brooklyn.

Theater Aids Red Cross

Having booked "Womanhood, the Glory of the Nation," the Greater Vitagraph super-production, for Springfield, Massachusetts, the prominent exhibitor, George A. Whitney, showed his confidence in the picture as a show proposition by putting it on at the Court Square Theater instead of at his Bijou. At the former house it will play to a larger seating capacity and prices will rule at 50 cents and 25 cents. The Court Square plays ordinarily attractions of the legitimate stage and to devote it to this picture indicates the importance attached to J. Stuart Blackton's romantic dramatic spectacle.

A popular stunt from a benevolent as well as advertising point of view is Mr. Whitney's announcement of a pledge to award ten per cent. of the proceeds of his "Womanhood" engagement to the American Red Cross.

With his customary enterprise Mr. Whitney billed Springfield liberally with 24-sheets and employed other approved advertising devices.

Olive Tell, Robert Warwick's leading woman in his photoplay, "The Silent Master," his next Selznick-Pictures production, is declared by many keen observers of the drama, to be the most beautiful woman on the American stage.

ESSANAY SUMMER FEATURES

Jack Gardner in Essanay—Niles Series of Westerns Included. Also Bryant Washburn in Continuation of Skinner Series

Essanay has announced its entire program of feature productions for the summer months.

Supplementary to this announcement, George K. Spoor, president of Essanay, issued the following statement:

"Only by closest co-operation can the manufacturer and the exhibitor get the best benefits from the business of motion pictures. The manufacturer can produce the highest class pictures, yet the exhibitor, after all, is the man who must deal with the public. He knows, better than any manufacturer, how best to get a picture before the people. For that reason, Essanay has adopted the policy of selecting its picture subjects far ahead, and of announcing its selections to the exhibitors. Thus the latter can arrange their programs and have ample opportunity to plan ways of advertising much before the actual showings.

Essanay schedules eleven features for release, in its announcement, two of which have already been announced. The first is "The Night Workers," which will be released May 21. The second is "Filling His Own Shoes," a Bryant Washburn picture.

On June 18, the first of the Essanay-Niles series of red-blooded Western dramas will be released. Its title is "The Land of the Long Shadows." Mr. Gardner will be featured in this, as well as the productions of the series to follow. Reality will be the first aim of these pictures; however, they will not lack the thrills and popular ideals of the "wild and woolly" West.

Bryant Washburn will be starred in the feature to follow. Its title will be "The Man Who Was Afraid." This picture will present a film version of the story by Mary Brecht Pulver, which was published in the *Saturday Evening Post*.

On July 16, "The Range Boss" will be issued, presenting Jack Gardner.

"The Golden Idiot" will be released July 23. This production has been scenarioized from the story by Robert Rudd Whiting.

"Skinner's Baby" will be released August 6, with Bryant Washburn supported by Hazel Daly and the original cast.

Following "Skinner's Baby" will come "Open Places," the third of the Essanay-Niles series. This production will be released August 20.

"Efficiency Edgar's Courtship," a comedy-drama adapted from the *Saturday Evening Post* story of that title by Clarence Buddington Kelland, will be released September 3.

The next on the program will be entitled "Lost Paradise." The picture is from the story of Frederick Arnold Kummer, and will feature Marguerite Clayton.

On September 24 Mr. Gardner will again appear in an Essanay-Niles feature entitled "The Vigilantes."

All of these features will have a screen time of approximately 1 hour and 15 minutes. They will be filmed and ready for release in plenty of time for exhibitors to book according to their program requirements, and for advertising purposes. The Kleine-Edison-Selig-Essanay Service will handle all the releases.

"Mayblossom," the Pathe Gold Rooster Play in natural colors, in which Pearl White stars, was colored by hand by French soldiers.

"The Deemster" Powerful Magnet

It is the powerful and vivid human element in "The Deemster," which just finished a run at the Broadway Theater, New York, that transcends all else and has created such widespread interest in the great Hall Caine photoplay.

Nothing more electrifying or heart-rending has ever been presented than the great murder trial on Tynwald Hill where father pronounces sentence on his only son and condemns him to a life of solitude and privation.

Sweetheart and friends are left behind, not one daring to speak to the exiled youth as he passes out of their lives. But the hand of fate reaches out and gathers in and in due course of time sends him back among his people to rescue them from a dreaded plague that threatens to destroy them one and all.

How these remarkable conditions are brought about is one of the finest examples of real drama that has ever gripped the attention of audiences in this city. To appreciate the manifold beauties of Hall Caine's absorbing story, "The Deemster" (meaning the Governor of the Isle of Man) one must sit under his spell and watch the unfolding of the film.

Spectacular scenes follow each other in rapid succession and are so conceived and presented as to excite the hysterical emotions of an audience to the last degree. The fight on the cliff, the burning ship at sea, the burial of the Deemster's son at sea, the multitudes assembled on the heather of the "open court" at Tynwald Hill and finally the pathetic scenes where Manxman and maiden cling to the garments of the broken youth who has returned to rescue his countrymen from the dreaded plague, are wonderful to behold.

Drama Re-Issued

Re-issues of pictures are infallible signs of popularity and excellence in this form of art. As it has been pointed out over and over again, really good pictures are like books which achieve a great vogue; they can be issued again at frequent intervals.

Thomas H. Ince, the producer, is one of the few whose pictures have reached a second edition. "The Battle of Gettysburg" and "The Wrath of the Gods," two of his best known and most successful efforts are being brought to the attention of state right buyers by Hiller & Wilk, Inc., Longacre Building, New York.

"The Battle of Gettysburg" is, of course, timely. "The Wrath of the Gods" is one of the best Japanese dramas Ince ever made.

Jack Mulhall, of Universal, is enacting the principal part in a five-reel drama entitled "The Great Adventure."

Backs 'Em Off the Boards

MOTOGRAPHY, Chicago.

Below will be found a few brief comments on the pictures I have run for your "What the Picture Did for Me" department. I would like to say that I think that these columns, from an exhibitor's standpoint, have everything else backed off the board.—*C. Everett Wagner, Dreamland Theater, Chester, S. C.*

Passing of the Star System

By Harry Raver

President of Art Dramas, Inc.

Like all undeveloped and experimental things, the modern motion picture has done a great deal of borrowing. In its earliest days it borrowed wholly from the theater. As the art improved, the difference between the two mediums became greater, until now the photoplay has almost cast off all allegiance to the older art, and stands as an individual form of entertainment.

One of the evils which it borrowed from the theater and which it has not yet wholly cast away, is the "star system." This system, however, has now nearly disappeared from the stage. Audiences go to theaters, not to see a famous actor, but to see a good play.

So the photoplay is the only art now which still maintains this worn-out idea. The greatest painter in the world could not sell his pictures if he did nothing but splash his name across a canvas and call it a painting. The greatest novelist in the world could not sell his books if they were written poorly. But there are still some producers who think they can sell their pictures simply because there is a well-known name on the posters.

The average man loves a good story. He likes to see it well told with dramatic interest maintained and suspense kept up to the end. And he wants to see it acted by the most competent cast possible.

The actor who throws himself into his part, whether the part be an extra in a mob or the hero of the play, is the actor who deserves credit. And it is of actors like this that good pictures are made.

The producer who tries to sell his pictures by means of the star's name is like the man who tries to sell candy by putting it in a fancy box, or a hat by means of the colored ribbon. The candy has to be good and the hat has to fit or the customer won't return. And if the articles are good the fancy box is useless and the colored band is superfluous.

If the story is unusual, entertaining and dramatic, the cast competent and well selected, and the direction skilful and carefully done, the amusement value and the box-office value of the picture are fifty times as great as those of the badly written, poorly constructed and indifferently produced play with a super-star whose only recommendation is the size of her pay envelope. There may have been stars in Shakespeare's day, but no one ever heard of them. But we still have the plays written then. And if any pictures we are now producing last a hundred years they won't be the "star" pictures. They will be the pictures with good stories and good actors.

"Watch Small Town Exhibitor"

"Watch the small town exhibitor. Don't fail to stop at a town because the atlas tells you it only has a population of fifty persons" is the subject of instructions that have been issued to all Vitagraph-V. L. S. E. salesmen as a result of revelations made recently during discussion at a meeting of Vitagraph's Advisory Council, which is made up of the heads of all departments of the big producing and distributing company.

Some members of the Advisory Council were inclined to believe that the schedule by population was the correct manner to solicit a territory and arrange a schedule until the reports from branch offices were discussed. The report from the Los Angeles branch showed that a theater in Keeler, with a population, according to the atlas, of 86 persons, had signed a contract for Vitagraph Blue Ribbon Features, and that a theater in the town of Kackley, Kansas, with a credited population of 85 persons had signed a contract for all Vitagraph features and also booked "The Battle Cry of Peace" for two days.

Subsequent investigation showed that the theater owners of these two towns are progressives from start to finish. They do not consider the towns, proper, as their territory, but they take into consideration the surrounding population. On Vitagraph's special blue ribbon features they bill and snipe the country in radius of ten miles with the respective town as the hub. For "sniping" purposes they use a long narrow sheet, not more than six inches in width and usually about five feet in length. These are "sniped" on fence rails, tree limbs, sides of barns and in some cases arrangements have been made with neighborhood farmers to allow the use of their wagon boxes as moving bill boards.

Following this investigation it was decided by Vitagraph-V. L. S. E., that there is no such thing in the country as a town "too small to consider, nor an exhibitor too small to receive every possible co-operation from the Greater Vitagraph organization."

Kitty Gordon's photoplay "Forget-Me-Not" has just been released. It contains a number of scenes which were not in the stage drama of the same name when Genevieve Ward and Rose Coglan played it successively. A particularly effective finish has been provided by Director General William A. Brady of World-Pictures to take the place of the former unsatisfactory ending. In this new scene, Stefanie, the wicked lady who makes all the mischief, "gets hers."

Ince's Electric Crown

The giant electric-flashing sign surmounting the Triangle-Ince studios at Culver City has been finished and turned on for its continuous run night in and night out. This sign is the most prominent feature in the long plain that stretches from Los Angeles to the ocean, and is visible on clear nights many miles away from the San Bernardino mountains.

It consists of the words "Triangle Studios" divided by an enormous triangle, on which the letter T in electric lights is crossed by the smaller letters Kay Bee. Above this is an enormous red disc with red electric lights picked out by white lights supporting the name Thomas H. Ince. The word "Ince" is in letters eighteen feet high. The "flasher" starts with a single red glow in the center of the red disc that works outward until the entire disc is a colored word against the background of the night.

The gigantic electric sign which tops the Triangle-Ince studios. The design is unusually good and the letters are at the same time out of the ordinary and in very good taste.

Praise for Warren Production

"The Warfare of the Flesh," the Edward Warren production which is being released on the state right market, has had an unusual run of comments from the general and trade press. Ministers, women's clubs and educators are taking an interest in the picture and are beginning a militant campaign to accelerate its circulation. The following is a copy of a letter Mr. Warren has received from Dr. Francis T. Miller of the department of editorial research of the Searchlight Library:

Mr. Warren's production, "The Warfare of the Flesh," marks the beginning of a new epoch in motion picture drama. It is the first conscientious movement toward establishing a high moral standard in photo-plays.

Mr. Warren presents a more convincing argument for morality and character than all the sermons I have heard in an entire lifetime. Our churches have been trying to impress the Seventh Commandment upon the human race for nearly two thousand years; the motion picture drama, "The Warfare of the Flesh," accomplishes this purpose in two hours.

Mr. Warren is more than a moralist in motion pictures; he has proved himself to be a psychologist. He evidently intends to solve our great social problems through the medium of the photo-play. This is the next important step in this remarkable art. We may expect notable achievements from Mr. Warren not only as an artist and dramatist, but as a man of strong character. We may expect him to portray in his pictures the motives behind human conduct, for he has the intellectual force to analyze character and then put it into action on the screen.

Dr. Miller is the founder of the *Journal of American History* and is the editorial counsellor of many educational foundations. He is consulted on literary and psychological matters by the leading universities and the important government departments.

Advertising "The Trufflers"

Kleine-Edison-Selig-Essanay announce that "The Trufflers" formerly scheduled for release April 9, will not be released until later in the month because they want exhibitors to get the full benefit of a nation-wide advertising campaign starting immediately in all the Hearst publications. This means that full page display ads and full page illustrated feature stories will be printed in all the Hearst daily papers from coast to coast during several weeks preceding release date. Besides many smaller "ads" and shorter stories, there will also be a campaign of exploitation in behalf of "The Trufflers" through the International News Service, an agency controlled by William Randolph Hearst.

"The Trufflers" was made by Essanay and has for its star Nell Craig, supported by an all-star cast, composed of Sydney Ainsworth, Ernest Maupain, Richard C. Travers, Patrick Calhoun, Harry Dunkinson and Joseph Cosar, stars, each with a big following in the film world.

"The Trufflers" was written by Samuel Merwin published recently in the *Cosmopolitan* and deals with the colony life in Greenwich village, New York City, where stage folk, authors, artists and globe trotters are supposed to spend so much of their lives. "The Trufflers" was one of the most popular short stories contributed to a magazine in recent years.

Plea Against "Murder for Murder"

The Selig feature melodrama, "Who Shall Take My Life?" written by Maibelle Heikes Justice, is unusually timely. The story is a strong plea against capital punishment. Coincident with the announcement by the Selig Company that "Who Shall Take My Life?" was scheduled for release the newspapers published articles of interest. One item announced that Governor Gardner, of Missouri, would sign a bill abolishing capital punishment in Missouri. Another newspaper article stated that a law abolishing the death penalty would probably be passed in Illinois.

Art Dramas in Texas

After making a thorough investigation of Art Dramas program and the men behind it, F. N. Sanford and L. C. McHenry, two of the best known exchange men in the Southwest, have decided to devote all their time to handling this program for their territory, and have incorporated under the name of "Southwestern Art Dramas, Inc."

"Eve" and the serpent, this modern house party and the beautiful madonna and child are some of the appealing and powerful scenes in the Edward Warren Production, "The Warfare of the Flesh."

Current Releases Reviewed

"Christus"

Presented by Historic Features, Inc., at Criterion Theater, New York. Reviewed by George W. Graves

IT IS to the exhibitor's interest to remember that this is a production of the Societa Italiana Cines of Rome, whose "Quo Vadis" was a brilliant spot in the history of the motion picture. The public knows at least what it can expect in a Cines production. The meaning of the latter word, by the way, is not distorted a hair's breadth when applied to "Christus," for if any picture was ever given painstaking, elaborate, and, in a word, faultless production, it never achieved a higher point of excellency in its particular line than this film. It is not after every picture that one can reach for his hat and walk out upon the street with the feeling that he has been rudely awakened out of a dream, as it were, so magnificent, charming and awe-inspiring that the emergence into the dazzling reality of things proves quite a discomfort. For such is the way that the director, Count Giulio Antamoro, has fashioned his picture. The realization that one is gazing on the very ground upon which the Master trod helps in a way hardly calculable to maintain the spectator's engrossed, even spell-bound, interest. The Egyptian pyramids, the time-worn landmarks of the Holy Land, the Mount of Olives, the River Jordan and numberless other places of historical significance not only make for perfect realism, but give the picture its educational side.

The story is based on Fauste Salvatori's poem, "Christus," dealing with the earthly career of Jesus the Christ. As produced it incorporates all of the chief experiences of "the Best Man that ever trod the globe," as He has been called, from Mary's conception of Jesus to His final triumphant exit from the flesh. The story adheres very closely to the Biblical narrative, sub-title quotations from the four gospels being frequently employed. The other explanations, historical and dramatic, were framed for American presentation by Maurice V. Samuels. These sub-titles are all so copious that the person who is entirely unfamiliar with the Bible may understand every last bit of the action. These well-written sub-titles make up no small part of the picture's interest. There is almost a volley of titles at the film's start, however, which might be epitomized to great advantage, as the audience becomes restless reading a dozen or so lengthy leaders before the first scene. Many of the ample explanations throughout will be superfluous to one who is familiar with the New Testament.

The story relates with wonderful reality among its many incidents these: The wise men's journey to Bethlehem; Jesus at twelve years of age preaching in the temple; His combined forgiveness of the woman taken in adultery and denunciation of hypocrites; the driving of the money changers from the temple; the touching absolution of the penitent Magdalene, who anointed the Master's feet with the costly oil and wiped them with the hair of her head; Jesus walking on the water; His transfiguration upon going up into the mountain to pray; the raising from the dead of Lazarus of Bethany; the Wayshower's triumphant entrance into Jerusalem on the palm-strewn path; the feast of the Passover; Judas' betrayal; the trial by Pontius Pilate; the crucifixion and ascension after three days; and the Master's final ascent above the vision of the material world after demonstrating to the disciples that death had left His body unchanged.

Among the excellent effects secured in direction were the indication of Judas' betrayal by the falling of his staff to the ground in two pieces, in the shape of the cross, the representation of the wonderful influx of light that, according to the Bible, took place on certain occasions, the lighting of the sky, etc., the effect of the glowering elements directly subsequent to the crucifixion, the star of Bethlehem, and the child in the manger. Unusual photographic effects are a feature of the picture. A number of portrayals of the paintings of the masters, some of them colored, lend a strong note of distinction. Among them are Correggio's "The Nativity," Angelico's "The Annunciation," "The Pieta," by Michelangelo, and "The Descent from the Cross," by Rembrandt.

The picture's artistic side creates a lasting impression on the mind. Scenes worth being framed could be cut from any one of the eight reels. The mob scenes reach a high point in spectacle, while Jesus' betrayal reaches a melodramatic pitch, and His shameful treatment, borne without a murmur, strikes a note of pathos.

The acting of the picture is splendid throughout. In fact, there is nothing in the whole eight reels which calls for unfavorable criticism. The picture is a powerful, authentic portrayal of the life of Jesus of Nazareth, stirring the spectator deeply and constantly. It has a wide field in the churches. In fact, it is our opinion that the silent dramatization of the life of the Master will be far more potent in the winning of converts than unrestricted evangelism. The exhibitor can bank on the knowledge that "Christus" has already played 1,000 performances to houses in Paris, Rome and Madrid and is still being shown in these cities.

"Within the Law"

Vitagraph Special Feature in Eight and One-half Reels. Reviewed by George W. Graves.

BAYARD VEILLER'S drama of heart-beats and startling, unexpected developments, was fortunate to have fallen into such capable hands as those of director William P. S. Earle for its production on the screen and to such a cast of competent Vitagraphers, with Alice Joyce and Harry Morey in the leading parts, that a viewer loses all sight of the theatric. All the big situations which kept the play for such a long time on Broadway have been Vitagraphed in excellent dramatic style, giving the screen version the punch that puts it in the same position in moving pictures that "Within the Law" occupied among the stage offerings of its time. The thrilling moments, the heart-interest scenes, the mystery, the cunning of the representatives of the law pitted against the equal shrewdness of those going strictly against the law but technically within it; all these things, in fact, the sum total of the play's hits are thrown upon the screen for two hours of engrossed entertainment. The picture is one whose every scene makes one more eager for the next.

A very noteworthy and memorable part of the production is the work of the cast, every member of which is suited to the part assigned. Alice Joyce scores a triumph as Mary Turner, the woman with the alarming ingenuity and courage, registering perfectly the near complete gamut of emotions attached to the part and making an appealing as well as graceful and beautiful figure to watch upon the screen. The fans will be glad to note that Alice Joyce is again being regularly starred in pictures after her extended absence from the screen. The name Harry Morey alone is enough to stir up enthusiasm anywhere among the film play-goers. Mr. Morey makes Joe Garson stand out in all of his actions, putting his usual ardor and sincerity into

A drama of heart-beats and startling, unexpectea developments.

the portrayal. Adele DeGarde scores a distinct hit as Aggie, the happy-go-lucky, witty-tongued girl, the character that those who saw the stage play will remember well. Miss DeGarde is substantially helped by sub-titles, probably from the original manuscript, which are gems of piquant slang. Another among the players deserving special mention is Eugene O'Rourke, who, with a good part, gets plenty of laughs from the audience be-

cause his depiction is so unerringly and comically true to life. Billie Billings, Anders Randolf, Walter McGrail, and Robert Gaillard are other players prominent in the support.

The picture is bound to "get over" with audiences who demand high class, intelligently prepared entertainment. It is a credit to Greater Vitagraph. Bayard Veiller's play is widely known, a fact which the exhibitor can count upon to "sell" his patrons. But perhaps the greatest lure, as he knows, are the names of Alice Joyce and Harry Morey, both of whom, we are led to believe, are enormously popular. Settings and general atmosphere are more than acceptable and the photography is up to the Vitagraph standard.

"Whose Wife?"

Gail Kane in American-Mutual Five Reel Drama. Reviewed by Genevieve Harris

A MELODRAMA, full of rapid action and suspense, is the vehicle chosen to introduce Gail Kane on the Mutual program. Made at the American studios, the story has been picturized with the beautiful photography, especially in exteriors, for which American has a reputation. Rollin S. Sturgeon directed the play from a story by Cecil Henry Bullivant, scenarioized by Doris Schroeder.

The plot is clearly presented and holds the interest. While it depends largely on coincidence and in many respects is unconvincing, the average patron will be too interested in the course of the events to question.

Miss Kane is pleasing, as usual, in the leading role. Edward Peil takes the leading man's role well. Harry Von Meter is a suave, heartless villain. Others in the cast are Lucille Younge, in an unsympathetic role, Ethel Ullman and Frank Richert, who look the part of South Americans, Elizabeth Taylor, Robert Klein, Amelia Widen and Robert Miller, the latter a youngster who always plays so well we wonder he is not given more prominent roles.

The Story: Mary Melville (Gail Kane) marries a rich man, Claude Varden (Harry Von Meter), to please her invalid mother. Varden is called to South America on business soon after the marriage. His wife refuses to leave her mother, a decision which angers Varden. Mrs. Melville dies and Varden, still angry, refuses to answer his wife's cablegrams. On the boat he meets and becomes infatuated with a wealthy South American heiress who is traveling with her brother.

The boat is wrecked and Varden is reported drowned. However, he is saved, and marries the heiress for her money. Later, she commits suicide because of the unhappiness of her marriage. Then Varden returns to the States.

In the meantime, after the death of her mother and the supposed death of her husband, Mary becomes secretary to a young lawyer, John Herrick (Edward Peil). They fall in love and are engaged to marry, when Varden re-appears and kidnaps Mary. The brother of the girl Varden had falsely married has followed and in a struggle is killed by Varden. Mary is a witness to the struggle but escapes. Herrick, who knows nothing of Mary's connection with the affair, defends Varden in the trial. He tries to locate the missing Mrs. Varden as a witness. Finally Mary reveals her identity and upon her testimony Varden is about to be judged not guilty. But before he is freed, he is killed by a secret enemy whose wife he had ruined. Then Mary is free to marry Herrick.

"The Clock"

Franklyn Farnum in a Pleasing Bluebird Comedy Drama. Reviewed by Genevieve Harris

THIS is an entertaining five-reeler, in the rapid, cheerful comedy drama style which always proves popular with audiences of every grade. Franklyn Farnum is the happy-go-lucky hero of the amusing story, written by Aaron Hoffman and scenarioized by Maie B. Havey. William Worthington directed the picture. Production details are satisfactory. Audiences generally will like the story, the hero and the heroine, the latter played in pleasing style by Agnes Vernon, a pretty ingenue. The offering is satisfactory in every way and is as a whole the best Bluebird release shown in some time.

The Story: Jack Tempest (Franklyn Farnum) recklessly squanders the fortune he has inherited. Finally he is told by his lawyer that it will be necessary for him to go to work. Jack, because of his happy-go-lucky nature and his gay life, finds it practically impossible to be on time for appointments. As a result of this failing, he loses a position almost before he has it, and finally loses the girl he has been engaged to, Vivian Graham (Agnes Vernon). Vivian's father, a business man, becomes disgusted with Jack's careless methods, and Vivian herself is wavering in her loyalty.

Then Jack is told that an uncle of whom he had never heard has willed him an income. But with the money goes a clock, which, according to the will, must be wound at ten o'clock each night, with the alarm set for six o'clock. The influence of this clock in changing the hero's habits forms the basis for the rest of the story. He learns punctuality and wins an important position. He wins the girl again. Then she reveals the fact that she had been the mysterious "uncle," and that the clock idea was her own.

"Eternal Love"

First of the "Butterfly" Pictures Released May 7. Reviewed by Genevieve Harris

THIS picture is the first of the five-reel Universal films to be released under the "Butterfly" brand. It proves to be a lavishly staged, beautifully photographed offering, its story dealing with French life in a little town and in the Bohemian quarters of Paris. E. Magnus Ingleton has supplied the story, and Douglas Gerrard has done the directing, as well as played the leading man's role.

Mignon is disillusioned regarding the artist.

The play, which bears a trite and not especially appropriate title, is a pleasing picturization of a love story between a Parisian artist and a peasant girl who poses for him. While such stories have been pictured many times before, the beauty of the settings and the photography, the good directing and acting of this will insure its entertainment value. Ruth Clifford as Mignon does especially good work. Those who support Mr. Gerrard and Miss Clifford are George Gebhart, Edward Clark, Dan Duffy, Miss Marvin and Myrtle Reeves.

The Story: Paul Dachelette, a Parisian artist, visits the little village of Chimay and discovers in Mignon, a girl of the village, an ideal model for a painting. Mignon falls in love with the artist and he promises to come back to her the next summer. Again in Paris, Paul wins fame for the painting of Mignon, but in the gay surroundings, he forgets the girl who patiently waits for him.

Some time later, Mignon reads in a newspaper an account of Paul's injury in an accident. The report is an error, and the girl, believing she can aid Paul, walks the distance to Paris to be with him, only to discover him the center of a wild studio party. Disgusted by his conduct, Mignon runs away. She is befriended by a kind old man, who proves to be a famous artist. Later he dies, leaving her his fortune. She refuses to forgive Paul. He becomes very ill and his friends persuade Mignon that only her forgiveness can save his life. Finally she goes to him. Her love is reawakened and the two are reconciled.

"One Law for Both"

Ivan Abramson's Moral Propagandic Drama in Eight Reels. Reviewed by George W. Graves.

MR. ABRAMSON'S knack of depicting life as it is and pointing out how it should be, is well known. He has a number of moral propagandic dramas to his credit, not the least of these being "Enlighten Thy Daughter." In "One Law for Both," Mr.

Abramson, the author and director, shows us in clear terms that forgiveness is not to be expected on the woman's part any more than on the man's, any more than the prevalent exercise of the usage which says that a wife must come to her husband pure but it matters not how he comes to her, should be tolerated. This theme of the moral equality of sex the author treats of very convincingly in his story, but he jeopardizes interest by spreading the action over too much footage as well as by invoking a torrent of incidents near and remote to the theme and employing a large cast. This unwieldy number of characters acts as a cloud of obscuration over the first reels, which not entirely lifts during the rest of the performance. Members of the audience are heard arguing over the identity of the different characters, and this is not an ideal condition. Yet the fact remains that there is any number of big situations.

The acting to be seen in the film is individually and collectively good; the characters are mostly well chosen as to type and a number of the parts are strongly sympathetic. In the cast are people of no less screen note than Rita Jolivet, Leah Baird, James Morrison, Pedro de Cordoba, Paul Capellani, Helen Arnold, Margaret Greene and others. Rita Jolivet carries away the honors, laurels and all the other things in acting the part of the woman who sells her soul to save and release her down-trodden country-people in a characterization which is strong from first to last. Paul Capellani and Anders Randolf are splendid as the heavies and James Morrison, too, distinguishes himself in the interpretation of his part.

In the maintaining of correct atmosphere, especially that of the Russian scenes Mr. Abramson has been successful. The larger part of his direction of the action shows a comprehensive knowledge of screen requirements, but yet there are situations which do not register well. The continuity in spots is bad and unskillful repetition of ideas that the author wishes to impress on the audience prove to have the effect, at times, of comedy on the audience.

The greatest faults of the picture are its excessive length and lack of clear presentation. It must be said, however, that the purpose of the story is worthy and its moral effect is of the best. The story sets about to impress one morally and it finally does it, but as it now stands, the film needs an operation, with a pair of shears as the surgeon's chief instrument.

"One Law for Both" has a strong human appeal, and this, together with the able acting throughout and the excellent moral significance of the play, put it in the class of better pictures. Inasmuch as the picture will do good wherever shown, besides entertaining, the stamp of approval is to be affixed to it.

"Moral Courage"

Peerless-World Drama in Five Reels, Featuring Muriel Ostriche. Reviewed by H. D. Fretz

THE winsome Muriel Ostriche is cast in this play as the daughter of Angus McClinton, foreman of a large ribbon factory. Although the plot of "Moral Courage" shows nothing refreshingly novel, it is handled in a way to keep the less blase

The winsome Muriel Ostriche in "Moral Courage."

viewers in constant interest. The story is centered around two young people, Mary McClinton and Chadwick Anson. Joshua Anson, the owner of the ribbon mill, has high ambitions for his son's future. He promises him on the day he chooses a girl of prominent social position, he will come into control of the Anson fortune. Chadwick, however, has different plans.

Toward the end, matters become so complicated, that it is not until the close of the picture that the real motive of the girl is understood. Miss Ostriche's splendid portrayal of Mary McClinton is to be commended. Arthur Ashley, too, deserves much credit for his fine acting as Chadwick Anson. Edward Elakas, as the crusty old father, and Richard Turner, as the villain, are well cast.

Romaine Fielding directed and Philip Hatkin photographed the picture. Others in the supporting cast are: Clarence Elmer, Robert Forsyth, Julia Stuart and Edmund Cobb.

Willie McDonald is considered by Mary's father as a likely husband for his daughter. Mary and Chadwick meet and at once fall in love with each other, much to the disapproval of both parents.

Seeing that his son is paying too much attention to the foreman's daughter, Joshua Anson, with the help of his secretary, tries to get the girl in a compromising position. Mary suspects them and the plan does not work.

Chadwick and Mary elope and are quietly married in Boston. Thinking the girl had married his son for money, Anson offers her a large sum of money if she will get a divorce. She does so, but after getting the decree and the payment for it, she proposes to Chadwick that they be remarried. After her explanation he consents. Won over by her clever trick, and feeling that she is quite a match for him as an adversary, Anson offers her his home and the place at the head of his table.

"God's Law and Man's"

Five Part Metro Photoplay Produced by Columbia Starring Viola Dana. Reviewed by H. D. Fretz

"GOD'S LAW AND MAN'S," an interesting story of India, featuring Viola Dana, is a play well acted and directed and is in no way a picture that will displease its audience. While the action is not particularly thrilling, one's attention is not lost

An interesting story of India, featuring Viola Dana.

for an instant. Miss Dana has many opportunities in the role of Ameia, a young Hindoo girl, and she takes full advantage of them.

The story, taken from Paul Trent's novel, "A Wife by Purchase," is about Ameia, a girl of mixed English and Indian blood. Realizing that she stands in the path of the man she loves, she seeks the only suitable way out. In the support of Miss Dana is Robert Walker, playing the part of a young English surgeon. Augustus Phillips, Henry Hallam, Frank Currier, Marie Adell, George A. Wright and Floyd Buckley are the capable players appearing in the cast.

Claude Drummond, a young English army surgeon, is stationed in India. His friend Jack Alston is commissioner for the English government at a neighboring post. Ameia, a young Hindoo girl, rushes into their midst and claims their protection. Claude will not stand by and see her sacrificed to the priests of the temple of Krishna. He settles the matter by buying the girl for his wife, according to the native law. Under the law of God she now is his wife.

At first he determined that she shall be his wife in name

only, but he cannot help falling in love with her charm of manner and unspoiled ways. Claude is summoned to England. He leaves Ameia in India, promising to return for her. Upon reaching home he is surprised to learn that his father expects him to marry Olive Dennison. Claude's native marriage is not recognized in English law. Matters are further complicated by the fact that Olive and Jack are in love with each other. The young people bow to the wishes of their parents and plans are made for the wedding.

Jack obtains a leave of absence and returns to England, accompanied by Ameia. Claude, torn between his obligation to marry Olive and his love and duty to Ameia, decides to make a clean breast of the whole affair. Ameia, in the meantime, realizing that she stands in the way, decides to commit suicide and rid her beloved Claude of her presencee. Claude is able to give her an antidote which revives her.

Major Dennison notices on her finger a ring with his family crest. Upon questioning her he finds that she is his daughter, her mother having been a Hindoo woman whom he had married according to the native custom. Jack and Olive are reunited. Ameia now becomes Claude's lawful wife both according to the law of God and the law of man.

Arbuckle's Second Comedy

Paramount has set May 21 as the release date for "A Reckless Romeo" the second of the series of two reel comedies in which Roscoe "Fatty" Arbuckle is the star, and which Paramount is releasing to all exhibitors irrespective of the present program system.

So wonderful has been the success of the first comedy, "The Butcher Boy," and so great has been the clamoring for additional pictures of this class, that Paramount has decided to release the second picture one month after the first feature was shown.

Paramount has established in each of their 27 exchanges Arbuckle departments, which are handling these comedies separately from their feature program, and in every section of the country they have broken all previous records for contracts on a two reel feature in the industry.

Save for Al St. John, an entirely different cast of stars will be seen appearing with Mr. Arbuckle in this second picture. "A Reckless Romeo" is the most elaborate production that Mr. Arbuckle has ever produced. The interior settings are without a single doubt the most stupendous that have ever been used in a two reel comedy, and there was nothing left undone by him in the production to make it the most attractive bit of work from an artistic standpoint, that had ever been issued in connection with his name.

Universal's New Serial

Work on the new Universal Film serial, "The Gray Ghost," has begun under the direction of Stuart Paton, who has to his credit, among other great film triumphs, "20,000 Leagues Under the Sea" and "The Voice on the Wire." "The Gray Ghost" is a film adaption of Arthur Somers Roche's story, "Loot" which ran as a serial in the Saturday Evening Post, whose millions of readers will have the opportunity of seeing in picture form this exciting and interesting narrative.

The serial will be in fifteen chapters. The leading roles in "The Gray Ghost" will be played by Priscilla Dean, Emory Johnson, Harry Carter and Eddie Polo, whose work in the serials, "The Broken Coin" and "Liberty" won for him hosts of admirers.

Jackie Saunders—"Newsie"

"Poiper!" Jackie Saunders, is a "Newsie" in her latest photoplay. She plays the role of "Sticks."

"A Bit of Kindling" is the title of the next picture chosen for Miss Saunders. It will be the fourth of the series of features in which Miss Saunders is appearing for Mutual.

Arthur Shirley plays opposite Miss Saunders in the role of a young civil engineer. The supporting cast includes J. P. Wade, Charles Dudley, Ethel Ritchie, Edward Jobson, H. C. Russell, Charles Blaisdell and George Austin.

A Sugar Candy Crash

During the production of "Might and the Man," a comedy drama by Triangle, the scenario called for scenes in a physical culture school.

The school is patronized by middle aged business men who have neglected their health and while the pupils are in the gymnasium taking their lessons sneak thieves enter and try to rob the dressing rooms. The physical instructor throws the thieves out of the windows. In order to get the effect of breaking window glass and not hurt the men Director Dillon made some windows of sugar candy which proved to be hard and brittle and crashed with a realistic effect as the actors were sent hurling through the candy panes.

Four Alice Brady Plays

Alice Brady is now four plays ahead of the schedule of World-Pictures. These are "Maternity," to be published at the end of May, "The Divorce Game," for July 2, "The Spurs of Sybil" and "The Romance of a Self-Made Widow," for August and September. This is a record of fourteen completed pictures made inside twelve months, which a person disposed toward slang might describe as "going some."

When we say that

Eastman Film

is dependably uniform, we are not making a claim but stating a fact.

Look for the stencil mark "Eastman" in the film margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

Broadway Star Features

D Past One at Rooney's (O. Henry Series, No. 1)..... 2,000
D Friends in San Rosario (O. Henry Series, No. 2)..... 2,000

Essanay

C The Shooting Star ..... S
T Harvesting the Wheat Crop in Alberta, Canada..... S
D Meddling with Marriage 2,000
T Canimated Nooz Pictorial, No. 28..... S
T Great Lakes Scenery ..... S
T Canimated Nooz Pictorial, No. 29..... S
C Kartoon Komics ..... S

Fortune Photoplays

D The Devil's Bait (Ruth Roland, Wm. Conklin)..... 4,000
D The Yellow Bullet (Neil Hardin, Lucy Payton)..... 4,000
D Vengeance of the Dead (Henry King, Lillian West)..... 4,000

Kalem

D The Vanishing Bishop (Grant, Police Reporter, No. 24)..... 1,000
D The Mystery of the Burning Freight (A Daughter of Daring, No. 5) 1,000
C Doubles and Troubles (Ham & Budd)..... 1,000
D The Skeleton Canyon Raid (American Girl Series, No. 6)..... 2,000
D The Secret of the Borgias (Grant, Police Reporter, No. 25)..... 1,000
D The Lone Point Feud (A Daughter of Daring, No. 6)..... 1,000
D The Vulture of Skull Mountain (American Girl Series, No. 7)..... 2,000

Selig

D The Power of Pin Money..... 2,000
T Selig Tribune, No. 27..... 1,000
T Selig Tribune, No. 28..... 1,000
C Mr. Bingo, the Bachelor (John Lancaster)..... 1,000
D The Daughter of Gas House Dan..... 2,000
T Selig Tribune, No. 29..... 1,000
T Selig Tribune, No. 30..... 1,000
C Bill and the Bearded Lady..... 1,000

Released Week of March 19.

The Inspiration of Harry Larrabee.....
Official Government Pictures (Fourth Episode The Great British Navy) .....
The Fate of Juan Garcia (An Episode of "The American Girl") (Marin Sais) .....Kalem
The College Boys (Daughter of Daring) (Helen Gibson) SPECIAL .....Kalem
The Veiled Thunderbolt (Grant, Police Reporter, Episode) (George Larkin).....Kalem
The Bogus Bride (Ham and Bud).....Kalem
Aladdin Up-to-Date (Bryant Washburn).....Essanay
The Lucky One .....Essanay
The Pallid Dawn (Is Marriage Sacred?).....Essanay
A Question of Honesty.....Selig
Everybody Was Satisfied.....Selig
Selig Tribune, No. 21.....Selig
Selig Tribune, No. 22.....Selig

Mutual Program

Monday

C 4-30 Gladys' Day Dream (Marie Cahill).....Cahill 05477–78

Tuesday

5-1 Title Not Decided 05479

Wednesday

T 5-2 Mutual Weekly, No. 122.....1, Mutual 05480
C 5-2 Kleptomaniacs (Billie Rhodes) .....Strand 05481

Thursday

C 5-3 Jerry's Trial (George Ovey).....1, Cub 05482
T 5-3 Reel Life .....1, Gaumont 05483

Friday

D 5-4 Devil's Work (Jimmy Dale Series, No. 7) (E. K. Lincoln) .....2, Monmouth 05484–85

Saturday

C 5-5 Bucking the Tiger (Ben Turpin) .....2, Vogue 05486–87

Monday.

C 5-7 The Prodigal Uncle (Carol Halloway).....2, La Salle 05500–01

Tuesday.

T 5-8 Mutual Tours Around the World.....1, Gaumont 05502

Wednesday.

T 5-9 Mutual Weekly, No. 123.....1, Mutual 05503
C 5-9 The Great American Game (Billie Rhodes).....Strand 05504

Thursday.

C 5-10 Jerry's Picnic (George Ovey).....1, Cub 05505
T 5-10 Reel Life .....1, Gaumont 05506

Friday.

D 5-11 The Under Dog (Jimmie Dale Series, No. 8), (E. K. Lincoln) .....2, Monmouth 05507–08

Saturday.

C 5-12 A Vanquished Flirt (Rena Rogers).....Vogue 05509–10

Universal Program

Sunday

D 4-15 Her Primitive Man (Jack Mulhall).....Rex 02332
4-15 No Release This Week.....Imp
4-15 Boomer Bill Goes to Sea.....Powers 02333
On the Streets of India.....Powers S
D 4-15 The Eyes in the Dark (Leah Baird).....Imp 02334
D 4-15 The Purple Mask, No. 16 (Grace Cunard)....Universal 02335
D 4-15 The Voice on the Wire, No. 5 (Neva Gerber).Universal 02336

Monday.

C 4-16 Follow the Tracks (Eddie Lyons).....1, Nestor 02338

Tuesday.

D 4-17 For Lack of Evidence (Tina Marshall)....3, Gold Seal 02339
C 4-17 It Happened in Room 7.....1, Victor 02340

Wednesday.

D 4-18 Chubby Takes a Hand (Wm. V. Mong).....Laemmle 02341
C 4-18 Title Not Decided.....2, L-Ko 02342
T 4-18 Universal Animated Weekly, No. 68..... 02343

Thursday.

C 4-19 The Topsy Turvy Twins (Carter De Haven)....Victor 02344
D 4-19 The Pace That Kills (Claire McDowell).....Big U 02345
4-19 No Release This Week.....Powers
D 4-19 The Sorceress (Cleo Madison and Herbert Rawlinson) .....Rex 02346

Friday.

D 4-20 "The International Spy" (Perils of the Secret Service, No. 7) (Kingsley Benedict) .....Imp 02347
4-20 No Release This Week.....Rex
T 4-20 Universal Screen Magazine, No. 15..... 02348
C 4-20 Tit For Tat (Hobart Henley).....Victor 02349

Saturday.

D 4-21 The Tell-Tale Clue (Molly Malone).....2, Bison 02350
4-21 No Release This Week.....Laemmle
C 4-21 Take Back Your Wife (Gale Henry).....Joker 02351
D 4-21 The Blazing Secret (King Baggott).....Imp 02352

Sunday.

4-22 No Release This Week.....Rex
4-22 No Release This Week.....Imp
4-22 Title Not Decided.....1, Powers 02353
D 4-22 Her Great Mistake (Marie Walcamp).....Big U 02354
D 4-22 The Voice On the Wire, No. 6 (Ben Wilson and Neva Gerber) SPECIAL.....2, Universal 02355

Monday.

C 4-23 The Home Wreckers (Eddie Lyons and Lee Moran)... .....1, Nestor 02357

Tuesday.

D 4-24 The Forest Nymph (Bartina Burkett).....Gold Seal 02358
C 4-24 The Thousand-Dollar Drop (Eileen Sedgwick).Gold Seal 02359

Wednesday.

D 4-25 Twixt Love and Desire (Irene Hunt).....Laemmle 02360
C 4-25 Title Not Decided.....L-Ko 02361
T 4-25 Universal Animated Weekly, No. 69..... 02362

Thursday.

D 4-26 Her Wayward Parents (J. Belasco).....2, Victor 02363
D 4-26 The Townsend Divorce Case (Gretchen Lederer and Roberta Wilson) .....Rex 02364
4-26 No Release This Week.....Powers
D 4-26 The Warrior's Bride (Wallace Reid).....Big U 02365

Friday.

D 4-27 The Rogue's Nest (Lee Hill).....2, Imp 02366
4-27 No Release This Week.....Rex
T 4-27 Universal Screen Magazine, No. 16..... 02367
C 4-27 The Woods Are Full of 'Em (Ernie Shields)....Victor 02368

Saturday.

D 4-28 The Trail of Hate (Jack Ford).....2, Bison 02369
4-28 No Release This Week.....Laemmle
C 4-28 The Leak (William Franey).....Joker 02370
D 4-28 A Woman of Clay (Leah Baird).....Laemmle 02371

Sunday

4-29 No Release This Week.....Rex
4-29 No Release This Week.....Imp
4-29 Title Not Decided .....Powers 02372
D 4-29 David Creig's Luck (Matt Moore).....Rex 02373
D 4-29 The Voice on the Wire, No. 7 (Ben Wilson and Neva Gerber) SPECIAL.....2 02374

Released Week of May 7

C The Lost Appetite (Eddie Lyons, Lee Moran).....1, Nestor
D The Grip of Love (Louise Lovely, Allen Holubar)....3, Gold Seal
C Tom's Tramping Troupe (Phil Dunham) 1, L-Ko
T Animated Weekly, No. 71.....1, Universal
T Screen Magazine, No. 18.....1, Universal
C The Man With a Package (Gale Henry).....1, Joker
D The Voice on the Wire, No. 9. SPECIAL (Neva Gerber, Ben Wilson) .....2, Universal

Regular Releases

C Baseball Madness (Billy Mason).....1, Victor
C Swearing Off (Eileen Sedgwick).....1, Victor
D Flames of Treachery (Lois Wilson, Lee Hill).....1, Imp
D The Girl in the Garret (Jack Nelson, Molly Malone).....2, Imp
C Signs of Trouble (Jenny Nelson, Paul Panzer).....1, Victor
C One Wild Night (Gypsy Hart, Kingsley Benedict).....2, Bison
D The Doctor's Deception (Leah Baird).....1, Laemmle
T Cartoon and Educational.....1, Powers
D Captain Majorie's Adventure .....2, Big U

Feature Programs

Artcraft Pictures

5-9 Broadway Jones (George M. Cohan)..... 5,000
5-7 In Again, Out Again (Douglas Fairbanks)..... 5,000

Art Dramas

4-16 The Inevitable (Anna Q. Nilsson) 5,000
4-23 The Great Bradley Mystery (Alma Hanlon).....Apollo 5,000
4-30 A Mother's Ordeal .....Van Dyke 5,000
5-7 The Auction of Virtue.....U. S. Amusement 5,000

Bluebird Photoplays, Inc.

4-16 A Jewel in Pawn (Ella Hall)..... 5,000
4-23 The Girl in the Checkered Coat (Dorothy Phillips)..... 5,000
4-30 The Clock (Franklyn Farnum)..... 5,000
5-7 Litle Miss Nobody (Violet Mersereau)..... 5,000

Fox Film Corporation

Released Week of

4-9 A Footlight Flame (Charles Arling)..... 2,000
4-16 Her Temptation (Gladys Brockwell)..... 5,000
4-23 His Love Fight (Hank Mann)..... 1,000
4-23 "She" (Valeska Suratt) 5,000
4-30 An Aerial Joy Ride 1,000
4-30 A Small Town Girl (June Caprice) 5,000
4-30 American Methods (Wm. Farnum), SPECIAL..... 5,000
5-7 Royal Romance (Virginia Pearson)..... 5,000
5-7 A Royal Cowboy 2,000

Kleine-Edison-Selig-Essanay

Released Week of

5-6 Pure and Simple (Harry Watson, Jr.).....Kleine 1,000
5-7 The Saint's Adventure (Henry B. Walthall, Mary Charleson) .....Essanay 5,000

McClure Pictures

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason) 5,000

Metro Pictures

Released Week of

4-23 God's Law and Man's (Viola Dana).....Columbia 5,000
4-23 One of the Family (Mr. and Mrs. Sidney Drew).....Metro 2,000
4-30 The Millionaire's Double (Lionel Barrymore).....Rolfe 5,000
4-30 Safety First (Mr. and Mrs. Sidney Drew).....Metro-Drew 2,000
5-7 Sowers and Reapers (Emmy Wehlen).....Rolfe 5,000
5-7 The Regeneration of Reginald (Ralph Herz).....Metro 2,000

Mutual Star Productions

Released Week of

4-16 The Single Code (Crane Wilbur).....Horsley 5,000
4-23 The Wild Cat (Jackie Saunders).....Horkheimer 5,000
4-23 The Debt (Marjorie Rambeau).....Powell 5,000
5-7 The Frame-Up (William Russell).....American 5,000
5-7 Hedda Gabler (Nance O'Neil).....Powell 5,000

Mutual Serials

4-23 Inside Treachery (The Railroad Raiders, No. 3) (Helen Holmes) .....Signal 2,000
4-30 Whose Wife? (Gail Kane).....American 5,000
4-30 A Race for a Fortune (Railroad Raiders, No. 4) (Helen Holmes) .....Signal 2,000
5-7 A Woman's Wit (The Railroad Raiders, No. 5) (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of

4-23 The Valentine Girl (Marguerite Clark) .....Famous Players 5,000
4-23 Among the Holy Hindus.....Burton Holmes 1,000
4-26 The Girl at Home (Vivian Martin and Jack Pickford).... ..... Lasky 5,000
4-30 Curious Colombo .....Burton Holmes 1,000
4-30 Heart's Desire (Marie Doro).....Famous Players 5,000
5-3 Sacrifice (Margaret Illington).....Lasky 5,000
5-7 Colorful Ceylon .....Burton Holmes 1,000
5-7 The Primrose Ring (Mae Murray).....Lasky 5,000
5-10 The Silent Partner (Blanche Sweet).....Lasky 5,000

Pathe

Released Week of

5-6 Hinton's Double (Frederick Warde, Kathryn Adams, Eldeen Stuart) .....Thanhouser 5,000
5-6 Mystery of the Double Cross, No. 8.....Astra 5,000
5-6 The Stranger Disposes (Mollie King)..... 5,000
5-6 Max Is Almost Married (Max Linder).....Pathe S
5-6 Chang Lie's Auto Mule Becomes Unmanageable ....Nelson S
5-6 Florence Rose Fashions, No. 30.....Rose S
5-6 Zeeland and the Zuider Zee..... Pathe S
5-6 Know America, the Land We Love, No. 7.....Combitone 1,000
5-6 Happy Hooligan—Three Strikes, You're Out..International S
5-6 Dredging the Quahog.....International S
5-9 Hearst-Pathe News, No. 38.....Pathe 1,000
5-12 Hearst-Pathe News, No. 39.....Pathe 1,000

Red Feather Productions

Released Week of

4-9 Mr. Dolan of New York (Jack Mulhall)..... 5,000
4-16 The Flower of Doom (M. K. Wilson and Gypsy Hart)..... 5,000
4-23 The Hero of the Hour (Jack Mulhall)..... 5,000
4-30 Birth of Patriotism (Irene Hunt)..... 5,000

Triangle Distributing Corporation

Released Week

4-22 Petticoat Perils .....Triangle Comedy 1,000
4-22 The Desert Man (Wm. S. Hart).....Kay Bee 5,000
4-22 His Parlor Zoo .....Triangle Komedy 1,000
4-29 Hands Up (Wilfred Lucas).....Fine Arts 5,000
4-29 The Pinch Hitter (Charles Ray).....Kay-Bee 5,000
5-6 Might and the Man (Elmo Lincoln).....Fine Arts 5,000
5-6 A Dishonest Burglar .....Triangle Komedy 1,000
5-6 The Snarl (Bessie Barriscale).....Kay-Bee 5,000
5-6 His Criminal Career .....Triangle Komedy 1,000

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder..... 6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

Vitagraph-V. L. S. E.

5-7 Chiriks and Chases:.....Big U Comedy 1,000
5-7 The Captain of the Grey Horse Troop (Edith Storey and Antonio Moreno) 5,000

World Features

Released Week of

4-16 Forget-Me-Not (Kitty Gordon).....World 5,000
4-23 Title Not Announced .....World 5,000
4-23 Darkest Russia (Alice Brady).....World 5,000
4-30 The Page Mystery (Carlyle Blackwell).....World 5,000
5-7 Mothers of France (Sarah Bernhardt).....World 5,000

Butterfly Productions

Released Week of

5-7 Eternal Love (Ruth Clifford)..... 5,000

Brief Stories of the Week's Film Releases

Mutual Pictures

Woman's Wit—(Two Reels)—Railroad Raiders Series—Signal-Mutual—May 7.—Superintendent Frost discharges Webb and puts Burke in his place. Burke, in an effort to show worthiness of the new position, plans a robbery of the private car in which are the heads of a railroad syndicate who wish to purchase the K. & W., and double crosses his co-conspirators. Burke sends Helen Holmes on the train with money to pay off some of the men, notifying Buck Masters of the money sent and the time of its arrival. The raiders attacked the paymaster and secured the money. Helen, seeing this, puts their automobile out of commission, but they steal an engine and fly at top speed. Helen follows in the inspection car, passes the engine and reaches the switch in time to send the fleeing engine into a warehouse, demolishing it. The railroad employes arrive in time to capture the thieves and the money is turned over to Helen.

The Prodigal Uncle—(Two Reels)—La Salle-Mutual—May 7.—Billy's rich uncle, with whom he lives, has an eye for beauty, and when Billy becomes enamored of Vivian, the dancer, Billy's uncle enters the scene and buys for the little beauty some sumptuous dinners, thinking that is the way to win her. Vivian consumes the truffles but double-crosses uncle. She coaxes Tottie Twinkletoes to aid her, and Luigi, the tenor, adds complications, being in love with both. In the end there are reconciliations and Tottie tags the millionaire while Billy escapes with Vivian.

The Great American Game—(One Reel)—Strand—May 9.—Featuring Billie Rhodes and Jay Belasco. Jay Belasco, the "shine" millionaire, makes love to Billie, who is very much taken with her tailor-made hero, believing him to have the million, while aware that her "millionaire" father is really borrowing money to pay the grocery bill. Jay encounters an icy front from the supposed capitalist, but elopes with Billie and marries her, to papa's delight, but the old man blows up when he discovers that Jay's million is moonshine and that Billie will have to wash the dishes herself.

Jerry's Picnic—(One Reel)—Horsley—May 10.—Featuring George Ovey. Jerry takes his girl to a picnic and as usual encounters opposition to his undisturbed possession of the lady's good graces. Jerry is disturbed to find that the lady herself is flirtatiously inclined and he decides to play a trick on her, but finds that the woods are full of tricksters and after involving himself in the usual Ovey complications, ultimately slides out of them in the usual Ovey style, right side up and the wheels still turning.

A Vanquished Flirt—(Two Reels)—Vogue—May 12.—There is plenty of room for fun in most beauty parlors. "A Vanquished Flirt" is funny forty ways. It deals with Lawrence Bones, a man about town, who is the sweetheart of Rena Rogers, a dainty demoiselle of the lady barber's union. In the popular barber shop works Paddy McGuire, the champion ladies' bootblack. Here is a chapter of accidents, each one of which is a screech. John Oakes as "The Flirt" is chased from one hiding place to another by Bootblack Paddy. A pair of painters represented by Henry Huckins and Owen Evans, do extraordinary acrobatic things, from a swinging stage outside a tall building and with the aid of an extension ladder.

The Under Dog—(Two Reels)—Jimmie Dale alias The Grey Seal Series—May 11.—Featuring E. K. Lincoln. The well-known Tocsin warns Jimmie Dale of a big robbery plan in which an innocent man is to be the victim. Connie Myers kills Luther Doyle, an old miser, after luring him to a room in a tenement house, next to that occupied by Mike Hogan, a construction laborer. Hogan is betrayed by Myers into an innocent participation in the robbery of old Doyle. When the money has been stolen Myers knocks Hogan unconscious and leaves him in the presence of the murdered miser. Jimmie Dale unravels the mystery and frees Hogan, once more revealing the infallibility of "The Grey Seal."

Universal Program

The Doctor's Deception—Laemmle—May 12.—With Wm. Welsh, Wm. Shea, Frank Crane and Leah Baird. Walter Stone consults Dr. Rollins, who secretly loves Stone's wife. He tells the man that he has contracted a terrible disease and must leave for South America immediately. Stone tells his wife that he is going on a business trip. With Stone out of the way, Rollins pretends to Irene that her husband has gone off with another woman. He begs her to go away with him. Douglas, assistant to Dr. Rollins, rushes in to tell Irene that the doctor has deceived them both, that her husband was not sick. She is just in time to catch the steamer and to persuade her husband to return, as it was all a tragic mistake.

Industrial China—(Split Reel)—Powers—May 8.—As seen by Dr. Dorsey. Hankow has its "poverty row" like other industrial towns. The use of coal has been known since earliest times. Cattle are raised in the interior and hides are an important export. Millions of pigs' bristles are exported. The Chinese are very fond of pork, and are experts in curing hams. For thousands of years the Chinese have been clever ship-builders, and there are no better sailors on earth. On the same reel is:

A Barnyard Nightmare.—Neb falls asleep and dreams that he is awakened by a hen. He twists the hen's neck and it runs away. The hen comes to a cow chewing gum, but the cow laughs so hard at the hen that it swallows the gum. Next the hen sees a cat with a mouse. The cat falls into a fit of laughter at the hen's twisted neck and the mouse escapes. Neb's dream ends when the hen jumps on his head in reality.

Universal Screen Magazine—Issue No. 18—May 11.—The reel starts with a new invention which enables the wearer to walk and play on the water. Then we have a nature study of the badger, an animal which is always hunting a victim. Next is shown a large cake bakery which is under the supervision of the New York Health Department. A swimming lesson for the children, posed by Commodore Brown, comes next. The reel closes with an animated sculpture cartoon, by Willie Hopkins, called "Presidential Problems."

Swearing Off—Victor—May 10.—With Milton Sims, Eileen Sedgwick and Dolly Ohnet. Milt has heart trouble and is advised by the doctor to go to the mountains. He writes a tender note to Dolly, from whom he always bought cigars. In the rush he puts the letter into the wrong coat. He tries to return for it, but the two guides won't let him get away. That night Milt has a terrible dream in which he sees his wife with the letter. He knocks the guides over and starts for home. Meanwhile, his wife is just about to open the letter to Dolly when a neighbor calls. Milt rushes into the room and snatches the letter. He tears it up behind her, mentally swearing, "Never again."

The Voice on the Wire—Episode Nine—May 7. With Ben Wilson and Neva Gerber. This installment is as exciting as the last. The policemen overcome the crooks and take them before Shirley. He questions them and offers $5,000 to the one who will tell him who "The Voice on the Wire" is. Cummings is shot mysteriously by one of the gang, who are afraid he will talk. Shirley pursues the crooks who have taken Reynolds prisoner. He receives a telegram saying this is the last warning.

The Man With the Package—Joker—May 12.—With William Franey and Gale Henry. Bill the janitor has ambitions to become a secret service man. A mysterious person gives him a package. He takes it to Gale, with whom he is in love. Then Milt offers to make him his deputy if he gets the package he is expecting. Bill takes the parcel away from Gale and gives it to Milt. Lillian gets a bomb by mistake and throws it down the register. It explodes and hurls Gale and Bill in the air. Bill is appointed to Milt's place. Gale then offers to love him, but he tells her to go and get a reputation.

One Wild Night—(Two Reels)—Bison—May 12.—With Kingsley Benedict and Gipsy Hart. A party of cowboys come to town with a load of war horses. Having seen the town they retire to a park bench, broke and disgusted. Rose Seeley discovers the five gloomy cowboys and decides to find out if they are real. She lashes the horses and then cries for help. The boys rush out and stop the horses. Rose invites them to ride with her and they all climb in. Reggie is horrified at the sight of the boys, and they in turn are amused at him. Rose tells him that she

"Caught in the End" is the ambiguous title of Ben Turpin's latest tragedy. This new Vogue will soon be tickling the risibilities and ribs of your patrons who are lucky enough to see it.

is going to keep the boys to help entertain the guests. Happy sees two crooks sneaking among the shrubbery. The thieves crawl up the pillar of the porch and take jewels from a dresser. The boys go after them and they all come tumbling down the stairs into the midst of the frightened and astonished guests. Rose explains that the incident was a novel entertainment to surprise her friends. She intends to go back to her old home in Arizona.

The Grip of Love—(Three Reels)—Gold Seal—May 8.—With Allen Holubar and Louise Lovely. Lester Jordan goes to Tennessee for a rest. The natives suspect that he is a revenue officer and want to get rid of him. Clem picks a fight with Lester, who easily thrashes the rowdy. Clem is found unconscious. They conclude that he has been shot by Lester. The ignorant people are about to lynch Lester when Clem opens his eyes and says that he must have shot himself. Lester is released. With Ruth he returns to civilization.

The Girl in the Garret—(Two Reels)—Imp—May 11.—With Mary Malone and Jack Nelson. Stephen determines that his daughter, Cynthia, shall have a good education. He sends her to the city to a relative of his, Mrs. Loring. Cynthia is ill treated by the Lorings, who try to make a good showing with the girl's money. Realizing that her father is being swindled, she decides to win her own way. She answers an advertisement as a companion to Mrs. Dunning and is hired. Later Harvey Dunning returns from a trip. The friendship soon ripens into love and they spend their honeymoon at Stephen's farm.

Baseball Madness — Victor—May 8. — With Billy Mason, Orin Jackson and Gloria Swanson. Bill and Pen Points arrive in town. Bill goes to a ball game, where a lunatic hands him some money. He meets an heiress, is accused of theft and taken to jail. The girl finds her purse, so Bill is released. Pen Points finds a detective badge, so decides to become a detective. Pen Points sees Bill leave the home of the girl. He goes into the house and tells the young lady that Bill is crazy. Bill is arrested and taken to the asylum and put in a padded cell.

Captain Marjorie's Adventures—(Two Reels)—Big U—May 13.—Little Marjorie is the pet of the regiment. The fort is at the outpost of civilization, and the Indians are very restless. In an encounter with the Redman, the chief's son is killed. The chief swears vengeance on the men at the fort. While out for a ride with one of the men, Marjorie is kidnaped and taken to the Indian camp. The trooper makes his way back to the fort, where he tells his story. The men are ordered out to rescue the little girl. The white troops are hard pressed, but are relieved in time by the arrival of reinforcements. Marjorie is restored to her parents, to the joy of the whole regiment.

Tom's Tramping Troupe — (Two Reels) — L-KO—May 9.—With Merta Sterling, Phil Dunham and Lucille Hutton. The tramping troupers arrive at Punkville Centre to give a performance of "Uncle Tom's Cabin." Phil is the man-of-all-work at the theater and takes quite a fancy to the girl who plays Little Eva. It is time for Eva to die, but she is way up above the stage eating candy with Phil. Merta, Phil's wife, interferes and when Eva cannot be found an actor grabs her and tells her to go on and die. She is yanked up into heaven, where she discovers Eva and Phil. She clutches Phil and they fall on the stage together, while Eva laughs at them. The audience is disgusted and the Tramping Troupe is run out of town.

Signs of Trouble — Victor — May 11. — With Jennie Nelson, Nellie Siattery and Paul Panzer. Lucille goes to the Matrimonial Agency to look over the stock. The office boy plays a trick on his boss. He puts the employment agency sign in the window instead of the matrimonial sign. Mr. Brown enters the Bureau by mistake and hires Lucille for a cook. She thinks he is choosing her for his wife. Lucille seizes him and tries to kiss him. Mrs. Brown calls in a policeman, who takes the whole party to the Bureau. Here the mistake in signs is discovered, and apologies take place.

Flames of Treachery — Imp — May 10. — With Clyde Benson, Lois Wilson and Lee Hill. Ford, the Western representative of a big concern, has been carrying on some crooked work. He treats the new clerk with scant courtesy. Working in the office is Ruth Chalmers, and Ford makes love to her. One night Ford asks Ruth to work late. Hatton comes back to the office to find Ruth fighting for her honor. Ford is angry and discharges Ruth, telling Hatton that the head office will take care of him. Ford puts some marked bills in Hatton's desk and then brings the officers to arrest him. Hatton, who is the head of the concern, causes the arrest of Ford, for he has found the evidence of fraud that they sought.

The Lost Appetite—Nestor—May 7.—With Eddie Lyons, Edith Roberts and Lee Moran. Eddie and Edith find living difficult, owing to the high cost of food. Lee, the country cousin, comes to visit them and nearly eats them out of house and home. Lee insists on going out to breakfast with Eddie. He eats until Eddie has to pawn his watch to pay the bill. Lee begins to understand that his relatives are hard up. He opens his grip and out falls a shower of potatoes. Eddie and Edith are overjoyed at their sudden wealth.

Universal Animated Weekly—No. 70—May 2. —Twentieth Century minuteman stirs citizens to great pitch of enthusiasm by covering same ground as that traversed by Paul Revere—Boston, Mass. High school students shoulder rifles and march for purpose of stimulating enlistments—Chicago, Ill. Youths eagerly enroll in gunnery classes, for instructions in manning armament of submarine chasers—New York City. Junior Naval Reserves prove their efficiency as Federal officials look on—New York City. Missouri militiamen patrol great Eads bridge, spanning Mississippi—St, Louis, Mo. Artillerymen of the Mid-West show efficiency in sham battle on shore of Lake Michigan—Chicago, Ill. Youngsters begin work of cultivating 100 acres of rich Potomac bottoms, loaned to them by the Government—Washington, D. C. Remnants of Canada's Overseas forces celebrate Ypres Day—Montreal, Can. Allied armies gain mile after mile in war's bloodiest battle, the French battering the foe with famous "seventy-fives."—Somewhere in France. Crack gun crew, on "Magnolia," assigned by U. S. navy, sends German submarine to bottom with the nation's first shot of the war. Hundreds of thousands of barrels of oil burn—Fullerton, Cal. Distinguished envoys from France reach United States for discussion of vital issues in prosecution of the war—Washingto, D. C. Cartoons by Hy Mayer.

General Program

The Secret of the Lost Valley—American Girl Series—(Two Reels)—Kalem.—An old man and his daughter live in Lost Valley, and on receipt of a message of distress from them Madge and her followers go to them and bring them back to civilization. The old fellow dies and a chest of jewels is found which had belonged to him. It is then discovered that the girl, long thought to be his daughter, is a princess of royal blood.

Bandits Beware—Ham and Bud Comedy—(One Reel).—Ham and Bud steal a suit case full of clothes from a bold bad man who has stolen them from an automobile. The bold bad man then makes his appearance minus most of the habiliments of civilization, and later is imprisoned in an icebox, which he is robbing while Ham makes love to a pretty girl.

Much Obliged—Black Cat Feature—Essanay—(Screen Time 29 Minutes).—A burglar, in order to have free rein in robbing the apartment of Wayne Chisholm, a newspaper reporter, sends him an anonymous note directing him to be at a certain corner at midnight if he seeks adventure. Through this accidental medium Chisholm meets with the adventure of his life. Hilda Norwood, daughter of a millionaire, had been kidnaped the day previous. As Chisholm arrives at the designated corner, a girl's sidecomb falls at his feet. It bears a note from Miss Norwood announcing that she is a prisoner in the building above him, and pleading for aid. After a series of thrilling experiences, including a desperate battle with Hilda's captors, Wayne succeeds in rescuing her and registering not only a scoop for his paper, but her own sweet gratitude. This more than compensated the reporter for what the burglar got.

Feature Programs

Blue Bird

The Clock—(Five Reels)—April 30.—Franklin Farnum and Agnes Vernon in an amusing play written by Aaron Hoffman. Reviewed in this issue.

Butterfly

Eternal Love — (Five Reels) — Butterfly.—Douglas Gerrard and Ruth Clifford. Paul, an art student, goes to Brittany seeking inspiration. He finds it in the person of Mignon, who consents to pose for him. They become great friends. Upon leaving for Paris he tells her that he will always be true to her. Later Mignon goes to Paris to look for Paul. Learning about his bad reputation she decides to end her life. She is restrained from doing so by Francis Gautier, who shelters her in his home. Paul searches all night for Mignon and the next morning he is found almost dead. Cou-Cou sends for Mignon. At his bedside she forgives him and their troth is plighted. Reviewed in this issue.

Mutual Star Productions

Whose Wife? — (Five Reels) — American—April 30.—First appearance of Gail Kane in Mutual features. Play reviewed in this issue.

Hedda Gabler—(Five Reels)—May 7.—Featuring Nance O'Neil. George Tesman and his wife, lately "Hedda Gabler," have just returned from their honeymoon. Left alone, Hedda fondles her pistols, for which she has an uncanny affection. Married to Tesman, Hedda still lives in jealous watchfulness over Eilbert Lovberg, her former lover, and in her passionate imagination she pictures Lovberg in Tesman's place. Lovberg, a dissipated genius, has fallen under the good influence of Thea Elvsted and has written a valuable book. Hedda discovers Mrs. Elvsted's influence over Lovberg and at once sets out to resume her sway over the man, with the result that Lovberg drinks, loses his manuscript in the course of his revels and is cast into despair, not knowing that Hedda Gabler has the manuscript concealed. Lovberg breaks with Thea Elvsted, his good genius, and shoots himself with one of Hedda's pistols. Hedda, after burning the manuscript of Lovberg's book, shoots herself. Reviewed in issue of May 5.

The Frame-Up — (Five Reels) — May 7.—Featuring William Russell. Jeffrey Claiborne, son of the wealthy manufacturer, Avery Claiborne, decides to abandon the life of ease and go in for real work. He is driving his father down to the office, meanwhile, in his racer, when they see a taxi-driver abusing a young girl. She appeals to young Claiborne for help. He jumps from his racing car to the other machine and leaves his father to handle the racer. All he can do is to keep the racer in the road until the gas gives out and it "dies."

Jeffrey accepts a job as taxi-driver for Mrs. Moir, the mother of Jane-Anne, the girl he has rescued, who owns a fleet of taxis, and who once had connections with the underworld. She has left that life in order that she might raise her daughter in the proper way, but a band of crooks compel her to allow them to use her house as a rendezvous, threatening exposure if she doesn't. Jeffrey has some adventures with the crooks and the police, and in the end elopes with Jane-Anne, only to be arrested at the altar after the ceremony.

He knows the chief of police and exonerates Mrs. Moir of any blame for hiding the criminals, and takes his bride home, where they are given a glad welcome.

Metro

One of the Family—Metro.—With Mr. and Mrs. Sidney Drew. This comedy is about the difficulties of Mr. and Mrs. Marsh in trying to keep a cook. The women all find it too lonesome for them in the country and only stay till their month is up. In despair, Mrs. Marsh consults a friend who advises her to make the girl "One of the Family." She does so, but the girl thinks they are crazy and leaves.

God's Law and Man's—(Five Reels)—Metro.—With Viola Dana and Robert Walker. Claude Drummond, an English army surgeon, is stationed in India. His friend, Jack Alston, is commissioner for the English government at a neighboring post. Claude could not stand by and see Ameia sacrificed to the priests of the temple of Krishna. To settle the matter he married her according to the native law. Under the law of God she was his wife. Claude is called back to England and preparations are made for his marriage with Olive Dennison. The young people care nothing for each other. Olive is in love with Jack. As Jack Alston is leaving for England on a furlough, he volunteers to take Ameia with him. Arriving in England Ameia realizes that she stands in the way and decides to take poison to rid her beloved Claude of her presence. Claude makes a clean breast of the whole affair and says that he has decided to make Ameia his wife by the English law. Ameia is given an antidote which revives her. Major Dennison notices on her finger a ring with his family crest. He finds that she is his own daughter, her mother having been a Hindoo woman whom he had married according to the native custom. Jack and Olive are reunited. Ameia now becomes Claude's lawful wife, both according to the law of God and the law of man. Reviewed in this issue.

The Great Secret — Chapter 18. — Featuring Francis Bushman and Beverly Bayne. In this chapter the "Great Secret" is out and the serial ends. Just as Zulph is about to announce his election as leader of "The Secret Seven," the East Indian servant enters and announces that the Great Master has called. Zulph does not believe this and orders him shown in. He is horror-stricken and when the Great Master enters he orders him to sit in an arm chair—whose arms close about him, holding him a prisoner. Strong, Sears, Beverly Clark and Jane Warren enter. Jane then tells the story of the Great Secret. Years before, in Alaska, in order to get the map of a rich mining claim from Clarke,

Beverly's uncle, she and Zulph had poisoned the wife of the Great Master and had taken his son with them to New York. The Great Master had become one of the Secret Seven that he might watch their work and one day be revenged on Zulph, the man who had slain his wife and stolen his son, who is none other than Strong. Just at the right moment secret doors and panels in the room open to admit the police, and Zulph and the band are taken. Strong embraces his father and Jane Warren, asks Beverly to name the day for the wedding, and there is all-around rejoicing. At the wedding Wee See is an honored guest.

Forum Films

The Half-Back—(Three Reels)—April 30.—Featuring Yale Boss. Reviewed in this issue. K. E. S. E.

The Ladder of Fame—(One Reel)—Kleine—April 29.—Featuring Harry Watson, Jr., in "The Mishaps of Musty Suffer." Musty Suffer hopes to win the young lady of his affections. She insists he climb the ladder of fame. Musty erects a convenient ladder of fame and attempts to climb it. After each job in which he shows progress he goes back to see of he cannot mount the ladder a little higher than before. It is a hopeless task, however, and Musty, after repeated falls from the ladder, is forced to give up. The girl gives him up.

Spliced and Iced—(One Reel)—Kleine—May 5.—Featuring Harry Watson, Jr., in the Mishaps of Musty Suffer." Cupid—an extremely ungainly one at that—takes a shot at Musty Suffer, and he succumbs to the lure of the couch and family album. His prospective father-in-law succumbs to Musty's cornet playing. Musty in a dream pictures his happy married life, with his loving spouse bringing his slippers and tobacco. But when he is finally enmeshed in the bonds of matrimony he finds his wife insists upon laying in bed reading while Musty is forced to work a foot-power electric fan. He does all the work and the dog occupies his place at the table, while he is compelled to eat dog biscuits off the kitchen floor.

The Saint's Adventure — Essanay — (Screen Time 1 hr. 15 min.)—May 7. With Henry B. Walthall and Mary Charleson. Rev. Paul Manson, pastor of the fashionable St. Mark's Church, is ordered to the country for his health by his physician. When he reads in his home-town newspaper of his "sudden death," he decides to realize a long-cherished ambition, return incognito, and clean up the slums of his town. He is recognized by Sid Farley as his missing father, Joe Farley. Mary Farley also recognizes him as her husband and he does not deny it. Though he does not live at Mary's home, declaring he is tired of her, he finally sees her good qualities and falls in love with her. He cleans up an evil political ring in the slums, and soon after is recognized as the supposedly dead Rev. Manson. Having attained his ambition in the slums, he remains there, marrying Mary.

Paramount

The Butcher Boy—(Two Reels)—April 23.—Featuring "Fatty" Arbuckle. "Fatty," the butcher boy, is in love with the cashier, who is the daughter of the proprietor. He has a rival for her favors in Al St. John, also employed in the store. "Fatty" sends love notes to his adored one by the cash conveyor and arouses the wrath of his rival and the contents of the store begin to fly. Daddy sends the little girl to a young ladies' seminary, and hither goes "Fatty," arrayed in socks and sandals, blonde wig and sash of blue, the nicest "little girl" that ever entered a seminary. His sweetheart recognizes him and things are going his way, when a Sis Hopkins kind of girl, long and lanky, enters school also. The instructress puts the two new girls in a room by themselves and soon they discover each other. They resume enmities and there is some commotion. The instructress takes "Fatty" to her room and Al's confederates break into the dormitory and kidnap the girl. When "Fatty's" wig gets awry he is ejected from the premises. This works no hardship, for he joins the girl and they go to the nearest minister. Reviewed on page 915, April 28 issue.

Invited Out—(Two Reels)—May 7.—Victor Moore is starred. The story of a clerk in an office, who eats his meals at restaurants and longs to be invited out to a "home cooked" one. He receives three invitations at once, the first one from his employer's daughter. A dress suit must be purchased for this, but Vic decides to make one for himself. He does. When he arrives at the house he finds the dinner postponed, and when he arrives at the home of his friends who gave him invitation number two, he finds them just going out for dinner.

At the house of invitation number three, they are going to have Irish stew, and Vic thinks he is in luck, when a water pipe in the kitchen bursts, spoiling the stew and soaking everything, including Vic. He ends up at a restaurant, a sadder and wiser man.

The Primrose Ring—(Five Reels)—Lasky—May 7.—Starring Mae Murray, with Tom Moore in the cast. The Primrose Ring is the story of a crippled girl who is cured of her affliction and devotes herself to the nursing of younger children who are also subject to the same disease. Because of her wonderful imagination she has been able to keep her cheerful disposition in spite of her suffering, and knowing the advantage of keeping them happy,, she tells the little sufferers fairy stories. She is the beloved of all the children in the hospital.

Time brings changes, and when the old doctor dies and a new man takes his place, the fairy stories are scorned. The gentle nurse, after the altercation, resigns her position and is unable to secure another one. The children clamor for their old favorite, and the young doctor wakes up as to her real worth. This awakening is not alone of his mind, for his heart soon is melted and he learns to love Mary McLean.

Vitagraph

Within the Law—8,500 Feet—Greater Vitagraph.—Featuring Alice Joyce and Harry Morey. Mary Turner is sent "up the river" for three years by her employer, Gilder, for a theft which she never made. She vows vengeance. On her release Mary attempts to go straight, only to find this made impossible by the vigilance of detectives, who will not allow her to get honest work. She finally falls in with a gang of crooks, led by Joe Garson, who decide to confine their activities to "within the law" operations. They prove that the law will bend without breaking, much to the wrath of the police, who would like to see Mary again in "the cooler." Mary at last last has her vengeance by marrying the son of the man who wronged her. About this time Joe is tempted to go outside the law by a member of his own band, who is secretly working to betray the gang into the hands of the police. He nearly succeeds in his pernicious work when he is mysteriously murdered. Joe, Mary and her husband are among the suspects. How the mystery is cleared up, Mary is reconciled to her husband, and the hard places generally smoothed over, provides the material for an unusual climax.

Chicago News

JOSEPH HOPP, president of the Exhibitors' League of Chicago, attended the successful film convention held the first four days of the month at Minneapolis.

Lee A. Ochs, president of the M. P. E. L. of America, who has been spending some time in Chicago, is in the middle western states, including Minnesota and the Dakotas, addressing local leagues.

Aaron J. Jones, upon his return from New York City, Saturday, announced the purchase by Jones, Linick & Schaefer of "The Barrier," the big story of the Northwest by Rex Beach. This feature film will be released through the Central Film Company in Illinois and Indiana.

The Laemmle Film Service, 17 South Wabash avenue, has installed a new projection room for the convenience of exhibitors. Two motor-driven machines are used. Manager I. L. Leserman will show all the Universal releases at the new "little theater."

Among those who attended the Minneapolis exhibitors convention, held May 1 to 4, from Chicago, was Wm. J. Sweeney, who made the trip with Fred G. Herrington, national organizer for the Motion Picture Exhibitors' League of America.

The First National Exchange Circuit had its birth at the Astor Hotel, New York City, April 27, and marks the organization for the first time of state-right buyers and exhibitors. Aaron J. Jones adds local interest to this organization having been appointed one of the directors. The other directors are T. L. Tally of Los Angeles, Fred Dahnken, Harry Schwalbe of Philadelphia, Robert Lieber of Indianapolis, E. A. Hulsey of Dallas, and S. L. Rothapfel of the Rialto Theater Corporation, New York. The purpose is for the purchasing of big feature films and their release throughout the country, doing away with the bidding system which has run the cost of exhibiting films to an exhorbitant price. More than fifty exhibitors attended the meeting.

At the meeting of the Chicago Exhibitors' League on May 4, Nicholas Michaels, assistant states attorney of Cook county, addressed the members. Mr. Michaels has been in charge of the violations of the law by operators and others in connection with the recent labor troubles. Some real "inside stuff" was learned.

The justly celebrated Geraldine Farrar came into town on Friday of last week and remained a few hours shopping and talking about "Lou." There was no entertainment for her because nobody knew she was coming. She is on her way to the celluloid coast to work in the Lasky studios under the Artcraft wing, along with Mary Pickford and Douglas Fairbanks.

Most of the film men of Chicago and the middle west will remember Charles L. Worthington, former western Fox manager. Mr. Worthing died at his home in New York last week. William Fox was in Chicago when the news reached him via telegram and he took the next train for New York to attend the funeral. Mr. Worthington was a charter member of the Reel Fellows Club and was very popular.

Things are sure moving in Chicago. Pathe no more than gets settled in its new quarters in the Consumers Building, when Universal picks up its office and expands into the fifteenth floor of the same structure. The exposition headquarters have been moved to room 1416 Masonic Temple and the Atlas Educational Film Company has doubled its former space in the Mallers Building, by moving into the Chapin & Gore Building at 63 E.. Adams street Whose move is next?

Orrin G. Cocks, advisory secretary of the National Board of Review, was in the city last week and spoke at the motion picture meeting of the national convention of Community Centers. He got into an argument with members of the women's clubs who favor state censorship and the affair grew very interesting. Mr. Cocks admitted that he receives $3,000 a year from the manufacturers and that the work of the board represents the public opinion of the country. In the latter point the women differed with him. Hence the fair and warmer conversation.

It has been well said that hogs, chickens, potatoes and wheat and other farm products will win the war. Following out the activities of the nation in connection with the food supply for the allied armies and the United States, the Atlas Educational Film Company is making several educational films, dealing with such subjects as how to raise chickens, dairy products, corn, etc. Some of these pictures are being made in co-operation with Purdue University.

Not satisfied with organizing a band of music exterminators, the Reel Fellows Club has formed a base ball team. Practice will begin with the balmy days and already a game against Essanay has been arranged.

Following are the Reel tossers, as lined up at present: Manager, J. E. O'Toole; pitchers, Kenneth Fitzpatrick, J. E. O'Toole, L. J. Neiss; catchers, Cresson Smith, W. C. Benson; first base, C. E. Elliot; second, A. R. Wellington; third, C. W. Jones, A. E. Curtis; short stop, F. M. Brockell; right field, H. C. Miller; center, Edward Mordeau; left field, H. A. Spanuth; utility men, Jack Haag, M. G. Watkins, Ralph Proctor, Sidney Abel, Bob Mathis, Bill Sweeney. The club would like to hear from other film men who think they can play ball.

BRIEF THEATER NEWS

Alabama

The N. J. Bell estate has a permit to erect a theater building on Montgomery street, Montgomery, which will cost $31,000.

Arizona

W. T. Smith of Los Angeles has taken over the management of the Star Theater at Bisbee.

William Hilligass is excavating for a new building at Payson, to be used as a dance hall and picture theater.

Arkansas

The proprietors of the Lyric Theater No. 2 are considering the establishment of a theater in Bentonville.

Colorado

The Universal picture show business at Holyoke has been purchased by George Sarver, who will continue it after making extensive improvements to the building.

Joseph Meyer has been awarded the general contract for the erection of Thompson Theater No. 2 at Colfax and Ogden.

California

The San Francisco Land Company will erect a one-story theater at 137 West Seventh street, San Francisco, that will cost $80,000.

A new modern theater will be erected at Lodi by Stark & Hodges.

R. M. Johnson of Mason county has purchased the picture show business of W. H. Pilcher, at Shandlersville, and taken charge.

J. K. Aitchison and Son were awarded the contract to erect the new Cascade Opera House at Cascade.

A site has been purchased at Santa Monica for a $400,000 moving picture establishment.

John D. Spreckels is building a new picture theater at Coronado to cost $60,000. It will be one of the best equipped houses on the coast. A large pipe organ will be installed. It will be under the management of The Broadway Amusement Company.

The Garden Theater at San Jose was destroyed by fire.

The University Theater Company will make alterations to the theater at 931 West Jefferson street, Los Angeles, to cost $1,000.

California

A new theater is to be erected on Grand avenue, near Seventh street, Los Angeles, immediately. It will seat 2,500. The lease was granted by Shirley C. Ward to Fred Osburn, Emil Kehrlein and Oliver Kehrlein. The theater will cost $100,000.

Col. J. B. Lankershim will erect a new theater in Los Angeles. It will be leased by Fred A. and Roy G. Miller and Harry Leonhardt.

District of Columbia

Plans for a picture theater to be erected at Ninth and G streets, Washington, were announced by Tom Moore, proprietor of the Strand and Garden Theaters. The new theater will have a seating capacity of 3,389 and will cost $1,000,000.

Idaho

The Maze is the name of the new picture house which is being built at New Plymouth by O. P. May. Seating capacity, 250.

W. G. Law has purchased the picture show business at Culdesac from Gus Blake.

E. H. Dewey is planning the erection of a new theater for use of the Unique Theater at Nampa, owned by Wm. Howell.

Illinois

John F. Lawrence has sold to Edward F. Keating, both of Elgin, the Broadway Theaters at 5206-8 Broadway, Chicago, for a consideration of $45,000.

T. C. Chamales, 30 North La Salle street, will erect a three-story theater building at 1201-11 Lawrence avenue, Chicago, which will cost $325,000.

J. A. Dauntler has purchased the Dreamland picture show business of C. E. Seeley at Prophetstown and assumed management.

Mr. and Mrs. J. R. Gage sold the Royal Theater at Sandwich to Mr. Bert Rogers, possession to be given May 1st.

A new 2,600-seat theater is planned for Twenty-second street and Marshall boulevard, Chicago, by Louis L. and Meyer S. Marks, Julius Goodman and Louis H. Harrison. Plans are being prepared by Architect A. L. Levy. The cost will be $275,000.

Peter Pinkleman has purchased the Princess picture theater at Quincy from Rudolph W. Riggs.

C. O. Ericson and Son purchased the opera house and moving picture fixtures of L. D. Gillette, located at Woodhill, and will continue operating the opera house.

J. A. Vance has purchased the Palace Theater at Elmond, buying the same from from John McCorkle.

Iowa

W. H. Hoffman, manager of the Lyric Theater at Sac City, has purchased the Willard Theater at Creston.

John Hale of Clarksville has purchased the Crystal Theater at Greene from Lloyd Gates and has taken possession.

The new opera house at Garden Grove has been opened to the public.

H. M. Sinclair and son will open a picture theater at Columbus City.

Frank Beach has purchased the old Grand Theater at Zearing and is remodeling it for a picture theater.

George Tess has purchased the Nielsens' interest in the theater at Spirit Lake.

E. A. Hunt is planning the erection of a modern theater and motion picture house at Rock Rapids to cost $25,000.

The managers of the opera house at Onawa are installing a second moving picture machine.

The moving picture theater which was managed by C. R. McRae at Oskaloosa, was damaged by fire but no accidents happened to patrons.

George Henteicher has taken over the Royal Theater at Carrol and will conduct a first-class moving picture show.

C. C. Hewitt has leased the Bungalow Theater at Creston to R. S. Thompson.

Robert Conner and Charles Costello have purchased a picture house at Fredericksburg from Upham Brothers.

I. L. Johnson has purchased the Iris Theater at Fort Dodge.

The Evert building at Besset is being remodeled and will be used by Mrs. Daley as a picture house.

Manager Graaf of the Grand Theater at Evansville, which was recently destroyed by fire, has decided to rebuild.

R. S. Thompson of Chillicothe, Missouri, leased the Bungalow Theater at Creston from G. C. Hewitt and took possession.

Lovely and Minnis of Marceline have leased the Princess Theater at Fort

Kentucky

A new vaudeville theater costing approximately $250,000 may be built at Louisville in the next year or so if the plans of Marcus Loew of New York work out successfully.

Louisiana

Preliminary plans have been completed for the new Orpheum Theater to be erected in University Place, New Orleans. Construction work will begin October 1st, when the leases of the site's present occupants expire.

The Plaza, Alamo and Picto Theatres at New Orleans, taken over by the Saenger Amusement Company in the recent merger of the Saenger and the Fitchenberg interests, will practically be rebuilt at a cost of $40,000.

Massachusetts

Curtis Associates will erect a one-story theater building at 656-60 Centre street, Boston, to cost $50,000.

Plans have been drawn by E. R. Blackman for extensive alterations to the Strand Theater in Jamaica Plain, owned by the Curtis Associates. Improvements will cost $50,000.

Plans have been prepared by Jos. McGinnis for a theater building to be erected for the Codman Square Theater Company at 637 Washington street, Dorchester Centre. It will cost $175,000.

Michigan

Lloyd R. Simpson, manager of the Aladdin Theater, has purchased the business and equipment of the Woodside Theater at Bay City.

C. C. Newman, owner of the Arcade Theater at Charlotte, is building an addition to the west end of same.

H. T. Liebert of Wausaw, Wisconsin, has been commissioned by Napoleon and Frank Ongle to draw plans and specifications for the new theater which they plan to erect on Quincy street, Hancock.

Minnesota

Gust Gartner is now sole owner of the Grand Theater at Preston.

R. F. Hageman has purchased the interest of F. E. Robinson in the Pleasure Theater at Sanborn and will conduct it alone.

L. E. Matthews has sold the Princess Theater at Kiester.

The Grand Theater at Lancaster has been sold to W. A. Dahlquist.

Theo. Sampson has sold the Unique Theater at Bricelyn to Hugh Wilcox.

The Blue Mouse Theater, 22 East Seventh street, St. Paul, was damaged by fire to the amount of $1,000.

C. H. Johnston has leased the Sharp Theater at Richmond and is planning to make improvements to same.

Gruble Brothers of Kansas City are planning the erection of a $100,000 the-

ater at Springfield, adjoining the one already owned by them. One house will be used for vaudeville, while the other will be reserved for motion pictures.

The New Unique, formerly the Unique, at Minneapolis, will be reopened as a motion picture house, under management of Finkelstein & Ruben. Within the last month the Unique has been completely redecorated, and when it reopens it will reveal an interior that will compare favorably with that of any of the downtown houses.

A. Rolibieke has disposed of his interest in the Strand Theater at Winona to his father, Leon Rolibeke. He is negotiating for a new theater and will either purchase another house in the near future or he will accept a position as manager.

Oscar E. Adams is the new proprietor of the Rex Theater at Ely.

A new theater is to be built at Fairmont. Herman Freitag has had the plans drawn.

Judge C. W. Stanton has modified the order issued by the State Fire Marshall to tear down and destroy the old Star Theater building, Bemidji, and a decision issued directs the owners of the building to repair it and to make the chimneys, heating apparatus and electric wiring conform with the requirements of the city ordinances.

H. O. Gardner, of the Pastime Theater, Delavan, is planning on making a number of improvements in the house, including the installation of 220 new seats and a ventilating system.

The Bijou Theater at Blackduck, which is under the management of Gus Sherberg, is to be remodeled, and several changes made, including the installation of new opera chairs.

Hinsdale has a new picture house. Gath & DeMusey of Glasgow have leased the new opera house there. The new house, which will be known as the Majestic Theater, will be under the management of Mr. DeMusey.

As soon as the weather will permit work will be started on a new opera house and picture theater at Nashua.

Sid Hirshberg of the Orpheum Theater at Havre is having that house redecorated and installing a new lighting system. When finished this will be one of the prettiest houses in northern Montana.

T. N. Facey, owner of the Lyceum Theater at Scobey, has disposed of that house to local parties.

John Survant, owner of the Lyric and Orpheum Theaters at Malta, has closed the Orpheum. The Lyric will be known as the Orpheum in the future.

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Nebraska

The Platte Theater, at North Platte, was entirely destroyed by fire.

Herbert Bluechel has purchased the Lyric Theater at Norfolk from Joseph Beckman of Bloomfield.

E. S. Nesbitt is the new owner of the World Theater at Falls City and will take possession immediately.

R. L. Ruby has purchased Ed Meyer's picture theater at Orleans.

Joe Harper has purchased the picture theater at Shubert.

Work on the Sun Theater at York will commence soon.

C. G. Bingerup has leased the Franklin Opera House at Minden for his vaudeville circuit.

Ed Mayers has purchased a theater at North Bend.

H. M. Palmer and Edward Siebken have taken over the lease of the opera house at Petersburg.

The Elite Theater at Seward is undergoing extensive improvements.

Otto Graves is having the Uehling Opera House at Uehling fixed up with a view of putting in a moving picture show.

Thos. Crawford disposed of his interests in the Bijou Theater at Wahoo to John Beermaker.

The Strand Amusement Company, operators of the Strand Theater at Omaha, announced that it had obtained a 99-year lease option at Fifteenth and Douglas streets and will erect a threater and office building to cost $250,000.

The Hibberd Brick Company of Kearney has the contract to erect a theater at Amherst.

Mares' Opera House, at Wilber, was destroyed by fire with a loss of $50,000.

New Jersey

Work on the main building of the Cohen Theater on Wall street, Kingston, has commenced. The contract for excavating has been awarded to E. O. Van Aken.

Walter Rosenberg has commenced work on a $150,000 theater and store building, to be erected on St. James place and Cookman avenue, Asbury Park, N. J.

New York

Plans have been filed for a one-story theater to be erected from plans by Edward L. Larkin, by the Washington Avenue Company, at Washington avenue and One Hundred and Eighty-eighth street, New York City.

The contract for the new Strand Theater on Chenango street, Binghamton, was let to A. E. Badgley for $50,000.

Manager Henry F. Thurston of the auditorium at Lockport is planning to convert the building into a large theater. It seats about 3,000 persons.

A company is being formed by William R. Gantley and other prominent theatrical men and they have leased the Lyceum Theater at Elmira.

Robert Jardin will erect a new $35,000 theater at Lake avenue and Latta road, Rochester.

The One Hundred and Eighty-first Street Construction Company, 729 Seventh avenue, will erect a three-story theater and store building at Broadway and One Hundred and Eighty-first street, New York City, to cost $500,000.

Jack Leyland and F. S. Mosher have sold the Rex Theater at St. Johnsville to E. Andrew of Malone.

tion picture theater for Glen Falls is being discussed among local business men as the result of the visit to this city of B. H. Brainard, representing the Standard Films Industries, Inc., and Harry Grolaski of R. S. Davidson and Company, dealers in investment securities.

The Palace Theater at Olean will open its doors to the public in the near future. The theater was erected at a cost of $200,000 by the Bordarno Brothers. Vaudeville and pictures will be run during the week, and pictures on Sundays. O. H. Black has been engaged as manager for the new house.

Papayanakos Brothers, pioneer exhibitors of Watertown, are planning to remodel the LeRay Hotel, in that city, into a picture theater. They are also owners of the Lyric and Antique Theaters.

North Dakota

Ashelman & Gage, Fargo architects, announced that the contracts for the new theater building at Hillsboro have been awarded. The general contract was let to E. A. Viker of Hillsboro.

J. E. Wilson, owner of the Orpheum at Minot, is to have his theater enlarged. Work will start at once.

Eugene Couture is preparing to open a theater at St. John.

The Grand Theater at Dodgen is to be opened in the near future with moving pictures.

South Dakota

O. L. Williams, proprietor of the Ruby Theater at Webster, has sold same to B. C. Caldwell of White Rock.

Work was commenced on remodeling the opera house at Salem.

Ohio

Nordemeyer & Berning, owners of the Hippodrome Theater, at Cincinnati, which was destroyed by fire several months ago, will erect a new theater at Seventh and Washington streets. The new theater will cost $20,000.

Prosecuting Attorney Wayne Stilwell has leased the Park Theater at Millersburg to Frank G. Rowland of Marietta.

The Plaza Theater, East Fifty-fifth street and Payne avenue, Cleveland, was leased for ten years by Arian Dessauer to J. H. Simpson, who will remodel it.

Oregon

E. B. White of Portland was awarded the contract for the construction of a two-story theater at Tillamook for M. W. Harrison, a banker of that city.

Pennsylvania

Grand Amusement Company will make alterations to theater at Seventh and Snyder avenue, Philadelphia, which will cost $6,000.

Geo. J. Higgins, of Shamokin, owner of several theaters, has broken ground for a new $100,000 theater at Shamokin.

Texas

Plans are being made for the construction of a $250,000 building for the Majestic Theater at 1913-15 Elm street, Dallas.

Washington

The Mercy Amusement Company will shortly begin the erection of a new theater at North Yakima to cost $100,000. It will be erected at Chestnut and Third streets. H. W. Weatherwax is the architect.

John A. Field is having plans prepared by Architect Watson Vernon, of Aberdeen, for a new theater building at Tower avenue and Center street, Centralia. to cost $75,000.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

E. K. LINCOLN, WITH MONMOUTH-MUTUAL

Vol. XVII CHICAGO, MAY 19, 1917 No. 20

Goldwyn Pictures

Conditions Have Forced Goldwyn To Surrender

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Mary Miles Minter in "Annie For Spite," new Mutual-American Star Production, released May 14.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, MAY 19, 1917 No. 20

Industry Must Aid in War Tax

TEN PER CENT LEVIED ON AMUSEMENT TICKETS—ONE CENT PER FOOT ON FILM

THE UNITED STATES is to raise $1,800,000,000 this year by direct taxation. This means, of course, that every industry and every individual must bear its burden. In a case of this sort, of course, the tax makers turn toward amusement enterprises almost at the first as being a logical field for taxation, based upon the theory that amusements are not necessities of life.

In spite of the fact that European nations have found that places of recreation for the people are practically a necessity during war times, this general attitude still exists. Therefore, the Ways and Means Committee of the United States House of Representatives has included legitimate and motion picture theaters and amusement tickets of all kinds in the general scheme of methods by which to raise the first sum required for the prosecution of the war. Films are also to be taxed one cent per lineal foot.

The Proposed Amusement Taxes

Owing to the many unavoidable readjustments of the taxation plans as drawn up by the Ways and Means Committee, it is practically impossible to state at the present moment just what the final schedule of taxation in connection with amusements will be. There have already been several changes and more are likely to take place. The present plan is to levy a tax of ten per cent on all tickets for theaters and other places of amusement. This applies to tickets for any kind of theatrical performances, all motion pictures, concert tickets, prize fight tickets, and even your dues to clubs. Of course, the public will be forced to pay the tax as it is practically assured that the taxation will be added to cost of the tickets, at least in the cases of the higher priced amusements.

The exhibitors managing the small picture theaters will, however, find it very difficult to increase their price of admission over ten or fifteen cents. This means that the average motion picture theater man has a very serious problem to face. If he is unable to take the tax out of his profits, he must either readjust his programs, raise his price, or if the additional burden proves to be "the straw that broke the camel's back," he must go out of business.

Five-Cent Theaters Exempt

It is understood in the present time that in planning the amusement tax the government has exempted the motion picture theaters that charge an admission of five cents, their idea in this matter following the suggestion at the beginning of the article. These low-priced theaters cater to the great masses and form an invaluable method of recreation. This recreation has been found to be almost a necessity when the minds of the people are burdened with the atmosphere of war.

Motion Picture Men Meet

The proposed war taxes have caused a good deal of agitation in the motion picture industry, and a number of smaller organizations have entered protests to the government. The executive committee of the National Association of the Motion Picture Industry has met to consider the question. It was decided that no action should be taken until the Ways and Means Committee makes its final report. Then if it is decided that some action should be taken the entire executive committee of the National Association will go to Washington. Of course, the question of true patriotism enters into the matter and it is the sentiment of the film men to take no action to embarrass the government, or to avoid their share of the country's tax, which justly belongs with the motion picture industry.

Manufacturers Hold Meeting

More than a dozen leading motion picture producers and their representatives have met at the headquarters of the National Association in the Times Building, New York, to devise means for assisting the government in administering the proposed ten per cent tax on amusements. This was before the one cent per foot tax on films was announced. Of course, the motion picture side of the question only was considered. It is understood that between $75,000,000 and $100,000,000 is expected to be raised annually from the proposed amusement taxes. Of this sum the film industry would probably bear about one-half. To meet this situation to producers, whose meeting was presided over by Arthur S. Friend of Paramount, adopted a resolution recommending to the National Association that the public be induced to pay the coming tax by means of a special war ticket to be paid for by the patron in addition to his regular admission ticket. The government has already made plans for this arrangement, which is the same as is at present in practice in Canada.

Film Men in Washington

Among the film men who have been so widely interested in the question as to make special trips to Washington are: Theodore Mitchell and J. J. McCarthy of the David W. Griffith Enterprises, and Pat Powers, general manager of Universal. These men were on the lookout in the interests of the small exhibitors, and report that the attitude of the government officials is one of fairness and consideration for all who are affected. The taxes are based upon the idea that those who can afford to attend in time of war are able

to pay the additional cost which the amusement taxes will make.

President Freuler of the Mutual Film Corporation has made the following statement regarding the war tax on picture houses:

The war tax measure now before Congress proposing a tax of ten per cent on tickets of admission for theaters is in my opinion likely to work an unjust burden upon the public and the picture industry. At this distance I am not sufficiently informed of the conceptions which actuate the statesmen who drafted this measure to analyze them with assurance.

It seems, however, probable that they conceive the motion picture business to be infinitely more profitable than it really is, in all its branches. I am sure that if they had the real truth before them they would find that a tax of ten per cent is more than most motion picture theaters can bear and yet pay a reasonable profit.

It is my hope and understanding that the purpose of the congress is not to put anybody out of business, but simply to raise war revenue. That being true I fear that the ten per cent picture theater admission tax will fail of its purpose and at the same time strike a serious blow at the most wholesome, low priced popular pastime of the people.

I must again turn back to my often repeated declaration that the motion picture is simply a form of publication, an expression of the press, a form of thought transmission using pictures instead of printed words. It has long been a theory of the people of these United States that the press was an important public servant. I wish very much that this true view of the purposes and functions of the motion picture might be more forcefully borne into the minds of our legislators in all legislative bodies.

"Pictures More Than Entertainment"

It is too often argued that the motion picture is purely an entertainment—it is practically always so treated by the governments, city, state and nation. It is no more entirely a medium of entertainment than the typical newspaper with its funny columns, its comic cartoons and advice to the love lorn. The motion picture serves the people and their government. The picture's rights demand a degree of appreciation and conservation.

I am sure that I am as patriotic and sincerely in support of the government as any citizen may be, but I am sure that the government may well consider a somewhat lighter tax upon the motion picture theater, if proportionate justice is to be had.

"Follies" for Military Relief

The American Military Relief Association is having produced under its auspices and for its benefit a series of one-reel comedies known collectively as "Follies of the Week" under the direction of Cullom Holmes Ferrell. Each week will see a travesty upon some one of the popular topics of the day featuring some well known and famous stage star. The first "Folly," for example, features Raymond Hitchcock, the musical comedy star, supported by Mrs. Gertrude Busch and Miss Margery Poir, both of whom are appearing with him this season in his musical comedy success, "Betty."

The purpose of these one-reel "Follies" is to provide a fund to be administered by the American Military Relief Association for the benefit of the men who have gone to the front, in the purchase of candy, cigars, tobacco and other comforts not supplied by the United States Government.

These one-reel comedies or "Follies" should have a remarkable circulation, for in addition to being good comedies on some popular and generally talked about subject of the day, they will feature some nationally known theatrical star and will also have a popular appeal, for in almost every neighborhood there will be at least one man who is serving with the colors either in the Army or Navy, and his neighbors and acquaintances will be glad to feel that at least some part of their theater money is doing some good without any additional expense.

These pictures are being distributed by Titan Pictures Corporation, of which Frederick Russell Clark is president. Titan Pictures Corporation is located on the twelfth floor of the Century Building, Adams and State Streets, Chicago.

The release date of the first "Folly", featuring Raymond Hitchock, is set for early June. It is entitled "Bucking the High Cost of Living." Advance bookings and requests for territory reservations are now being received by Mr. Clark.

CANADIAN FILM TAX

Exhibitors of U. S. A. May Meet Conditions Similar to Those Now in Force in Provinces of Ontario and Quebec

There is a film tax in force in the Province of Ontario in Canada which is similar to the one proposed by the National Government at Washington. W. A. Bach, who is well versed in Canadian film matters, gives the following version of how the tax works out.

There is also a similar tax in the Province of Quebec, but as results in Ontario are more clear cut it serves as a better illustration of what might be expected of the above plan if put into force in this country. While the plan of taxing as proposed in Washington includes the affixing of a stamp to each ticket, the Canadian authorities made it necessary for every person entering a theater to purchase an additional ticket with their regular admission. These tickets, which were printed and sold to the theater owners directly by the Canadian government, range in value from one to five cents. The scale on tickets is as follows: For every ticket up to fifteen cents a one cent war tax ticket must be purchased, from 15 to 25 cents a two cent ticket, and from 25 cents up to $1 a five cent ticket. These tickets are sold in rolls and it is one of the government regulations that these tickets must be deposited in choppers which completely destroy them, so as to prevent their further use.

At first the exchanges distributed, or asissted in distributing these tickets, and were allowed a 2 per cent commission. Later, however, when this commission was reduced to one per cent many of the exchanges dropped out. The recent report of Provincial Treasurer the Hon. Mr. McGarry for Ontario, states that more than $300,000 was made in this manner during the first six months, as per the above information and that he expects the total yearly income will be well over $600,000.

However, while this scheme has been found to be most profitable financially the Government had much difficulty and received many complaints from theater men because of its clumsiness and of the difficulty in regulation and collection, especially in the larger houses, where the crowds handled are great. Therefore the provincial government of Ontario is now considering a plan whereby tax may be levied directly on the theater man, giving a portion of their gross receipts. Of course, in the end the patrons will pay for this war tax, as the theater man will add one or two cents as it may be to his admission, but instead of using another ticket, will simply hand over a certain cash account to the government.

During the last six months in which this law has been in force I talked to many theater managers in Ontario and while some in the smaller houses stated that the tax had interfered with their business, it was generally considered that the tax, while it had made an appreciable effect, had not interfered seriously with business.

New Selig Comedies

William N. Selig announces the forthcoming release in K. E. S. E. service of a number of feature comedies each two reels in length and founded on the famous plays written by Charles Holt. There will be ten of these comedies in all and they will be released every other week in K. E. S. E. service beginning Monday, May 28.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

Darkest Russia, with Alice Brady (World)—"A pretty good picture. The public liked it."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Power of Decision, with Frances Nelson (Metro)—"A good picture. Went over well with the audience."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Power of Decision, with Frances Nelson (Metro)—"A wonderful picture. The audience was very well pleased. Weather conditions injured business."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

Kick In, with William Courtney (Pathe)—"A very good production which pleased the audience immensely and brought good business."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

Hands Up, with Wilfred Lucas (Triangle)—"A good picture. Brought fair business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Hands Up, with Wilfred Lucas (Triangle)—"A very good picture, with good drawing power."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Cure, with Charlie Chaplin (Mutual)—"Chaplin still makes them laugh in this one and increases the box office receipts. It is not the best picture he has made, but it keeps one laughing all the time."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Empress, with Holbrook Blinn and Doris Kenyon (Pathe)—"A poor title, but a very good picture. The ball room set is especially good in this picture. The story was well liked, and the stars do good work."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Dark Road, with Dorothy Dalton (Triangle)—"The best box office attraction of the week. A vampire picture of the pronounced type. Partly military in its plot, just enough to make one like it."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Hidden Children, with Harold Lockwood and May Allison (Metro)—"You will do well with this one if you just advertise the stars and title, but do not display photographs. It is an Indian story during the Colonial days and the people do not like this kind of stories."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Nick of Time Baby, with "Teddy," the Keystone dog (Keystone)—"A comedy that will make people who see it talk about it, as the dog in it is next to human."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Tangled Lives, with Genevieve Hamper (Fox)—"The star is not well known enough. Good title. Story not much to speak of. Business fairly good with it."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Tangled Lives, with Genevieve Hamper (Fox)—"An inferior picture. The audience was displeased with it."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Environment, with Mary Miles Minter (American-Mutual)—"Although only a fair picture, this proved a drawing card."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Moral Courage, with Muriel Ostriche (World)—"This is not up to the World standard."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

His Love Fight, with Hank Mann (Fox Comedy)—"Fox should not put out such a comedy as this. It is not what the public likes."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Sunshine and Gold, with Baby Marie Osborne (Pathe)—"A good picture. The little star is very good, but not much of a drawing card."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Sunshine and Gold, with Baby Marie Osborne (Pathe)—"A good picture, but the grown-ups do not seem to care for children's pictures."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Mortal Sin, with Viola Dana (Metro)—"The picture is good. The star does excellent work. Business fair."—James Poro, Casino Theater, Astoria, L. I., New York.—*In middle class neighborhood.*

Vera, the Medium, with Kittie Gordon (Selznick)—"Picture good and star good. The audience was pleased, but somehow the title does not attract and business was

poor."—James Poro, Casino Theater, Astoria, L. I., New York.—*In middle class neighborhood.*

The Pinch Hitter, with Charles Ray (Triangle)—"A corking good picture which made a decided hit with the audience. Everyone will enjoy this picture. Triangle should make more like it."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Pinch Hitter, with Charles Ray (Triangle)—"A very good picture which brought good business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Pinch Hitter, with Charles Ray (Triangle)—"An excellent production, which brought excellent business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Pinch Hitter, with Charles Ray (Triangle)—"The best picture Triangle has put out in the past three months. Went over big."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Bond Between, with George Beban (Paramount)—"Just an ordinary feature. Fair business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Hands Up, with Wilfred Lucas (Triangle)—"An excellent production with a bad title. Business just fair because the title did not attract."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Out of the Wreck, with Kathlyn Williams (Paramount)—"With this I ran Max in a Taxi (Essanay). As a whole, the show was good, although Max does not draw."—Edward Trinz, Covent Garden Theater.—*In middle class neighborhood.*

The Libertine, with John Mason (Triumph-Unity)—"Everyone enjoyed this picture. Many of the patrons said it was the best picture we have ever shown."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Libertine, with John Mason (Triumph-Unity)—"A very good picture, well acted and well directed. The star is very good. It was liked by all patrons. Business fair."—E. Dlouhy, Vitagraph Theater.—*In middle class neighborhood.*

Lost and Won, with Marie Doro (Paramount)—"All the people liked this. The Rink, with Charlie Chaplin, was an important part of the show. Business big."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

Might and the Man, with Elmo Lincoln (Triangle)—"Just an ordinary picture. Business poor."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Cheerful Givers, with Bessie Love (Triangle)—"Well liked by all."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your last week's program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

....

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Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

....

....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

Dodging His Doom (Keystone Comedy)—"Very good comedy."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

Skinner's Dress Suit, with Bryant Washburn (Essanay-K. E. S. E.)—"By far the best picture ever released on a regular program."—D. L. Gilmore, Maynard Theater, Mitchell, South Dakota.

Civilization (Thomas Ince)—"A wonderful picture. Big business during a three days' run."—D. L. Gilmore, Maynard Theater, Mitchell, South Dakota.

The Courage of Silence, with Harry Morey and Alice Joyce (Vitagraph)—"A great picture, full of interest. Drew big business. The stars are great favorites with my patrons."—D. L. Gilmore, Maynard Theater, Mitchell, South Dakota.

The Page Mystery, with Carlyle Blackwell (World)—"Good scenery. Picture liked by the majority of our patrons. Title not very good."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Girl Phillipa, with Anita Stewart (Vitagraph)—"A great production which drew large crowds and gave the best of satisfaction."—A. Schrant, Amuzu Theater, Spring Valley, Minnesota.

A Woman's Awakening, with Seena Owen (Triangle)—"The patrons liked it. It made us money on an off day."—J. E. Alford, Jacobs Theater, McComb, Miss.

Broadway Jones, with George M. Cohan (Artcraft)—"We advertised it big. Patrons were well pleased. Another good one from Cohan, and he will be a top notcher in the photoplay world."—J. E. Alford, Jacobs Theater, McComb, Miss.

The Valentine Girl, with Marguerite Clark (Famous Players-Paramount)—"A very pretty picture which should please any audience."—M. J. Weil, Castle Theater.—*Downtown house.*

The Lamb, with Douglas Fairbanks (Triangle reissue)—"There is plenty of action in this picture. It is in many ways better than Fairbanks' later pictures. The print sent me was in very good condition."—M. J. Weil, Castle Theater.—*Downtown house.*

The Lonesome Chap, with Douglas Fairbanks (Paramount)—"A pretty good picture."—M. J. Weil, Castle Theater.—*Downtown house.*

The Square Deal, with Carlyle Blackwell (World)—"Took well. A good picture and fair business."—E. W. Gould, Dixie Theater, Cartersville, Georgia.

The Fortunes of Fifi, with Marguerite Clark (Famous Players-Paramount)—"A good picture, but not up to Marguerite Clark's standard. Good business."—E. W. Gould, Dixie Theater, Cartersville, Georgia.

The Making of Maddalena, with Edna Goodrich (Morosco-Paramount)—"A splendid picture, but it did not draw, for Miss Goodrich is not well known here."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

Silks and Satins, with Marguerite Clark (Famous Players-Paramount)—"Was exceptionally well liked. This is one of the star's very best plays. Has good drawing power."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

The Price She Paid, with Clara Kimball Young (Selznick)—"A good picture which brought good business."—Louis Bernstein, Pontiac Theater, Saranac Lake, N. Y.

The Argyle Case, with Robert Warwick (Selznick)—"A great picture. Fine business on it. Warwick is a good drawing card."—Louis Bernstein, Pontiac Theater, Saranac Lake, N. Y.

As Men Love, with Myrtle Stedman and House Peters (Paramount)—"Business very good. Picture fair."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

As Men Love, with Myrtle Stedman and House Peters (Paramount)—"A very pleasing picture, liked by all patrons. Good business. The work of both stars is good."—E. Dlouhy, Vitagraph Theater.—*In middle class neighborhood.*

Where Love Is, featuring Ann Murdock (Mutual)—"We ran this to a representative and critical audience and it got over in a most pleasing and satisfactory manner. Plot and photography were good and it was well directed. The most pleasing feature of this film is the pleasing manner in which Ann Murdock handles her part and the well balanced supporting cast."—C. E. Daney, Star Theater, Kingman, Kansas.

Faith, featuring Mary Miles Minter (Mutual)—"This is without doubt one of the finest features that I have ever had the pleasure of screening."—W. H. Mack, Endwell Theater, Johnson City, N. Y.

The Railroad Raiders, featuring Helen Holmes (Mutual)—"This serial is going big and is a knockout on the first chapter. I had them packed at the matinee and had my house crammed full at starting time in the evening, and holding them out."—George Leonhardt, Varsity Theater, Champaign, Ill.

The Railroad Raiders, with Helen Holmes (Mutual)—"The series started off fine with us, as we played to more than capacity and the audience was highly pleased. The story, acting, and especially the photography, are especially good."—T. E. Hook, Your Theater, Detroit, Mich.

Intrigue, with Marc MacDermott, Peggy Hyland and Bobby Connolly (Vitagraph)—"A nice picture, but not enough plot to make it interesting for five reels. Business was good with it. The cast is O. K."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Railroad Raiders, with Helen Holmes (Mutual)—"The first chapter of this serial was well received by our patrons. It speaks well for the producers, as it is a wonderful picture and we feel safe in saying that it will be as good a serial as was ever shown, and we believe it is going to prove a howling success."—L. C. Hehl, Cinderella Theater, St. Louis, Mo.

British War Pictures (Pathe)—"These are certainly swelling our box office receipts. We are playing them two days a week to big business at all shows. There is surely plenty of action in them."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

An Old-Fashioned Young Man, with Robert Harron (Triangle)—"Robert Harron is quite a favorite in this locality and patrons were well pleased with this picture. It played to good houses all day."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

The Law That Failed, with Alma Hanlon (Art Dramas)—"Went over fairly well with the audience. Business fair."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

The Snarl, with Bessie Barriscale (Triangle)—"An excellent production. Brought good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Snarl, with Bessie Barriscale (Triangle)—"The audience's opinion of this was that it is great. Has good drawing power."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Dodging His Doom, with Chester Conklin (Keystone)—"A corking good comedy."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

She, with Valeska Suratt (Fox)—"A very good production. Miss Suratt is a very good drawing card in this locality. The picture is rather deep, but brought very good business."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

The Gentle Intruder, with Mary Miles Minter (Mutual)—"Little Mary always draws well here. Patrons say that she is a second Mary Pickford. The picture is very good. Business good."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

As Man Made Her, with Gail Kane (World)—"This is a good picture of its kind and one that will make you money. Photography, cast, settings and title, all A-1."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

As Man Made Her, with Gail Kane (World)—"Picture good. Business big and audience pleased."—James Poro, Casino Theater, Astoria, L. I., New York.—*In middle class neighborhood.*

Under Two Flags, with Theda Bara (Fox)—"A splendid film for business. Held the interest from the beginning to the end. Patrons were well satisfied."—Rosa A. Marquis, Lyric Theater, Clarendon, Texas.—*High class downtown patronage.*

Brain Storm, with Billy Mason (Fox Comedy)—"These Fox comedies were new features to my patrons and have surprised everyone very pleasantly. Admirers of fun thought this comedy remarkable and that it ranks among the best. Billy Mason does some very dangerous climbing and other life risks."—Rosa A. Marquis, Lyric Theater, Clarendon, Texas.—*High class downton patronage.*

A Poor Little Rich Girl, with Mary Pickford (Artcraft)—"We played this four days to capacity business."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

The Power of Decision, with Frances Nelson (Metro)—"The picture is very good, but only a fair drawing card, for the star does not seem to be popular."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

A Prison Without Walls, with Wallace Reid and Myrtle Stedman (Paramount)—"Fair business. The picture is up to the Paramount standard, but the stars are not drawing cards."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

Broadway Jones, with George M. Cohan (Artcraft)—"A very good production. We played it two days to capacity business."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

The Waiting Soul, with Mme. Petrova (Metro)—"This star seems to be losing her popularity. Picture fair, business only fair."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

Seven Sisters, with Marguerite Clark (Paramount)—"Although this in an old picture and we had run it before, the star is so good a drawing card that we did good business."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

A Magdalene of the Hills, with Mabel Taliaferro (Metro)—"The picture is good. Business only fair, star not a drawing card."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

Chicago Film Men Notice

There will be a big time at the next get-together of Chicago film men when they meet at the Reel Fellows' Club on Friday evening, May 11. The slogan of the Reel Fellows, "Make Chicago the Film Center," is being carried out in good shape. The following meetings of the windy city film men will be devoted to boosting the various film companies, in connection with the entertainment, which is found at every meeting of the club.

The meeting on May 11 will be called Universal Night, and practically all of the Chicago Universal employes and officials will be present. There will be a buffet lunch served and all kinds of refreshing entertainment.

Numerous stunts for the coming convention will also be discussed, and there will be some efforts made to console Treasurer Harry C. Miller, the well-known Chicago exhibitor, for the loss of his Elgin car, which was stolen last week from in front of the Covent Garden Theater.

Selig Changes News Service

"The Selig World Library" is the title of a new film service announced by the Selig Polyscope Company. The Selig World Library will supersede the Selig-Tribune. The first release will be May 16, and the film will be released every Wednesday thereafter instead of twice weekly.

William Franey is being featured at Universal City is a one-act comedy entitled, "Young Lochinvar, 1917."

Funny Sunshine Fat Man

Tipping the scales at three hundred and sixty pounds, Floyd Williams, principal comedian appearing in the latest releases of "Sunny Films," made by the Sunshine Film Corporation of Chicago, is truly one of the fattest

Scenes from the Sunshine Film Corporation's six-reel feature "S. O. S.," released on states rights by American Standard. William Buckley is seen in the love-ly view in the oval and below the big man is Richard C. Travers, the much-known film star with a great deal of experience.

fat fellows in films. In addition to that, he is funny,—so much so that several of the exchanges of the American Standard Motion Picture Corporation, which distributes all of the Sunshine productions, have ordered additional prints of the last two releases, "Some Baby" and "A Forceful Romance." Williams is very ably supported by a very thin lady, Miss Rose Burkhardt, who makes any perfectly good set of scales groan with her three hundred and forty-one pounds.

The American Standard has been handling thirty-two prints of each of the Sunshine comedies, but is planning to increase its order to fifty prints within the next two weeks, all of which speaks exceptionally well for as new a concern as the Sunshine Film Corporation.

Civil War Setting

One of the most charming plays that has been developed in the Triangle-Ince studios in many weeks is now nearing completion with Enid Bennett in the star role.

Miss Bennett has had the unique experience of stepping from the speaking stage of Australia and New York into immediate popularity on the screen that bears all of the indications of being both genuine and permanent. In this new play Enid will appear as the grand-daughter of a veteran of the Civil War.

Second Warren Production

Edward Warren, producer and director of the "Warfare of the Flesh," has started work on the second production to be released under his own trademark. He has engaged Rene Guissard, formerly of the Triangle and Goldwyn forces, as his cameraman and Henry Allen Farnum as his technical director. A studio has been leased for a long term and work is progressing rapidly. The new scenario is by Rufus Steele, of the *Saturday Evening Post* staff and author of many big feature plays.

Director Lynn F. Reynolds and his Universal Company, including Myrtle Gonzales, George Hernandez and Jean Hersholt, are at Santa Cruz Island, off the coast of Santa Barbara, where a number of scenes are being filmed for the Reynold's production, "Back to the Primitive." Upon the return of the company from Santa Cruz Island it will go to Palm Canyon for additional scenes.

Screenshine

By Mel

SOME film men may have gotten it into their heads that there is no fun at the National Exposition. There were a number of funny things there last year.

We shook hands with some of them. According to Fred Hartman, the funniest thing at the Coliseum last July was the gaudy green parrots that Ralph Proctor had in the Metro booth. These old birds were tethered near the mouth of a phonograph system, through which Proctor and his assistants would call out such phrases as, "Have you seen the latest Metro picture?" "Polly likes Metros," etc.

Everybody thought that these wise old birds had been trained to advertise Metro.

Is is said that Ralph is to have a trained oyster at the big show this year.

And among the other animals at the show will be a well trained editor in the Motography booth.

FILM MEN BANQUET

There was a film men's banquet at the College Inn on the evening of April 30. The Vitagraph Company, impersonated by Sid Abel, entertained W. C. Quinby, of the Jefferson Theater, Fort Wayne.

The banquet was held right next to the rail of the skating rink, where the beauties show their agility.

We know, for we were there.

The Reel Fellows' Club of Chicago has been eating beef steak—and with horses so high, too.

Maurice Rubens, the live wire exhibitor from Joliet, wants a rifle range at the Exposition—from one end of the Coliseum to the other, with some of Uncle Sam's boys to show the public how to shoot. Rubens, who used to be a gunner on the Battleship "Texas," has guaranteed to show all the big producers how to make a hit every "shot."

Rube's idea is very good, the only trouble with it being that there would be some very poor shooting done, and as a result there might be some one hit in the Coliseum. It wouldn't do to have a spectator or film man shot—or even half shot.

HERE'S YOUR CHANCE!

Currycomb your cerebellum a bit and send in some suggestions to the Exposition Committee, Masonic Temple, Chicago, and tell 'em how to pull the crowds to the big show in July.

If you don't know what to do with the $50 first prize, send it to Motography Mel.

That would put some sunshine in Screenshine.

The prize P. A. line of the past week is credited to the Metro publicity purveyors:

"CARMEL MYERS SUPPORTS HAROLD LOCKWOOD IN 'THE HAUNTED PAJAMAS'"

We'd like to be president of something so we could start a paper, have it sanctioned by our subjects and use that to fill up our advertising pages.

Politics is pretty useful after all.

On the left is "The Crimson Dove," with Carlyle Blackwell and June Elvidge. The other charming pictures are Alice Brady in "Maternity."

These are but two of the unusual productions to be released by World in the close future. Alice Brady in "Maternity" especially is a picture that will enjoy a wide appeal.

Coming World's Announced

World-Pictures Brady-Made are now practically completed up to the release of August 13 next. There are fourteen of these between May 14 and the date already mentioned. The list follows:

May 14, Muriel Ostriche and Arthur Ashley in "Moral Courage;" May 21, Ethel Clayton and Montague Love in "Yankee Pluck;" May 28, Alice Brady in "Maternity;" June 4, Carlyle Blackwell, June Elvidge and Dion Titheradge in "The Crimson Dove;" June 11, Robert Warwick and Gail Kane in "The False Friend;" June 18, Montague Love, Gerda Holmes and Evelyn Greeley in "The Brand of Satan;" June 25, Ethel Clayton and Edward Langford in "The Stolen Paradise;" July 2, Alice Brady in "The Divorce Game;" July 9, Carlyle Blackwell and June Elvidge in "The Price of Pride;" July 16, Kitty Gordon in "The Beloved Adventuress;" July 23, Arthur Ashley, Gerda Holmes and Edward Langford in "Partnership;" July 30, Alice Brady in "A Self-Made Widow;" August 6, Ethel Clayton and Milton Sills in "Chasms;" August 13, Carlyle Blackwell and June Elvidge in "The Waster."

This list is supplemented by the four French photoplays directed by Louis Mercanton and purchased for America by World-Pictures to be published as follows:

May 28, Regina Badet and Albert Signer in "Atonement;" June 11, Susan Grandaise in "A Naked Soul;" June 25, Regina Badet and Paul Guide, in "The Golden Lotus;" July 16, Susan Grandaise, Albert Signer and Paul Guide, in "When True Love Dawns."

"These plays," said Director General William A. Brady, "possess a special value at the present time when the American market is receiving little or no material from Europe. I will not say they are better picture plays than we make in this country, for I honestly feel that we lead the whole world.

"But the four French photodramas which we are passing along to our regular program exhibitors are entirely new in their scenic surroundings as well as the acting personalities they introduce. This makes contrast and variety and is sure to be welcome to the public. Some of the exteriors in the imported plays are really marvellous in scenic beauty—and it is a totally different type of scenery from what we have in this country; not more magnificent, to be sure, but fresh and novel."

Theodore Roberts and Wallace Reid have signed contracts with Jesse L. Lasky to appear in Paramount pictures for two more years.

Davis Resigns from Universal

H. O. Davis, general manager of Universal City, has resigned from the Universal Film Manufacturing Company, and his resignation has been accepted by the board of directors. As an evidence of the regret with which the company has accepted Mr. Davis' resignation, the following extracts from a letter to Mr. Davis, are presented. The letter was written by R. H. Cochrane, vice president of the University Film Manufacturing Company.

This is a sort of good-bye letter in which I want to say, first of all, that I am mighty sorry we could not induce you to stay with the company and go on with your good work. It was only when you seemed to sigh for other worlds to conquer that I finally cast my vote with the others to accept your resignation.

When I look back eighteen months and recall what rotten conditions prevailed in our western studios; and then draw a contrast with the present high class organization, I realize that you have accomplished the impossible and I want to thank you and congratulate you not only on my own account but on behalf of the company.

The fact that you have actually reduced our costs so sharply in the very face of advancing prices on all sorts of labor and material is a great big thing; but a still bigger one is the fact that you have improved our quality so remarkably while chopping down the costs. So much for the dollar viewpoint.

You are leaving with a one hundred per cent record of achievement. That's pretty fair.

Strickland with Vitagraph

The sales force of Greater Vitagraph's St. Louis branch has been augmented by the recent acquisition of H. E. Strickland, formerly of General Film. Mr. Strickland, a film solicitor of wide experience, will handle, for Greater Vitagraph, the same territory that he covered for his former employers, which includes portions of Illinois, Kentucky and Indiana.

"Hell's Gridiron" is the attractive appellation bestowed upon a lumber camp to which the young clergyman hero of "The Crimson Dove"—played by Carlyle Blackwell—is assigned as official soul-saver. At first it looks as though the minister would have to "beat up" the entire community in order to salvage their future lives, and he makes a very fair beginning before they believe him. He wins out at the finish.

Exposition to Double Last Year's Show

EXHIBITORS ELECT DELEGATES TO BIG CHICAGO SHOW JULY 14 TO 22

THE authorities on the coming Motion Picture Exposition and Convention in July state that this year's show will be more than twice as large as last year's show. The 1917 event will be held, as is now well-known to the trade, in the big Coliseum in Chicago, July 14 to 22, inclusive.

Last year's exposition yielded a gross income of $51,000. Exposition Director Ludwig Schindler is confident that the gross of this year's show will run well above $100,000.

$15,000 in Contracts Received

The hustling manager of the seventh National Exposition and Convention is again stirring up all sorts of activities in the Windy City, following his strenuous two weeks' work in New York. He brought back contracts representing $15,000 worth of space and reservations for $10,000 more, which the exposition directors can depend upon with absolute certainty. The following contracts for space in the Coliseum have all been approved and locations of the various booths assigned and confirmed:

MOTOGRAPHY, *Exhibitors Trade Review,* Goldwyn Pictures Corporation, *Moving Picture World,* Typhoon Fan Company, National Carbon Company, Pathe, World Film Corporation, Enterprise Optical Company, Fox Film Corporation, Amusements, Universal Film Corporation, Westinghouse Electric Company, *Motion Picture News,* Selznick Pictures Corporation, *Morning Telegraph,* Cahill-Igoe Company, *Exhibitors' Herald.*

Practically all of the arrangements have been completed for a big style show at the exposition in connection with the extensive vaudeville performance. The latter will occur twice each night and will be in charge of Hamilton Coleman, the dramatic coach and well-known exploiter of Chicago's La Salle Theater. According to the present plans there will be twenty attractive young women used at the style show as fashion models. These will appear in a separate performance each evening.

Exhibitors' Leagues Elect Delegates

Branches of the Motion Picture League of America in several different states have notified the exposition directors and MOTOGRAPHY that they have already elected delegates to the coming convention. W. J. Sweeney, national secretary, who attended the recent convention at Minneapolis, has stated to MOTOGRAPHY that there will be a big delegation of exhibitors and film men from Minneapolis and the Northwest. "The exhibitors up there are very enthusiastic over the big show in Chicago," said Mr. Sweeney, "and we can be sure that they will swarm down here in large numbers and will make themselves heard, both on the floor of the convention and in the general exposition activities."

New Exposition Headquarters

The exposition and convention committee are now well established in the new headquarters at 1416 Masonic Temple. These are the headquarters of the Chicago branch of the Motion Picture Exhibitors' League of America. These quarters are very roomy and will enable the various committees to transact the business of the big exposition with dispatch. All inquiries regarding space should be sent to this address.

The exposition committee has placed an order for five thousand poster stamps well designed and finished in two colors. These will be used on all mail and parcels of the various branches of the industry. The exposition committee will be glad to supply these stamps to anyone who may care to use them. Send your request for these to Ludwig Schindler, exposition manager, 1416 Masonic Temple, Chicago. Secure some now and use them on all your mail.

Needless to say every exhibitor and film man in the United States is personally and cordially invited to attend the coming show, which will without doubt be the greatest event of its kind ever held, not only by the picture industry but by any of the industries of the United States. Make your plans now to be in Chicago, at least part of the time, between July 14 and 22. You will be enabled to aid in making film history, in deciding important legislation and will take part in festivities which you will long remember.

"Betty Be Good"

"Betty Be Good" will be Jackie Saunders' next star production for Mutual. The production is under way at the Horkheimer-Mutual studio, Long Beach, California. Arthur Shirley plays opposite Miss Saunders. Captain Leslie T. Peacocke appears in the role of her father.

Jackie plays the role of a millionaire's daughter. Tiring of her life of luxury, she decides to leave home. She drives through a giant facsimile telegram, nine by twelve feet, to avoid meeting her father and emerges in a barnyard, where her life as a runaway begins.

Mutuals Popular in "Los"

Six motion picture houses in Los Angeles were showing six different Mutual features for the week of April 16.

"The Gentle Intruder," with Mary Miles Minter, at Tally's; "The Cure," with Charlie Chaplin, at the Garrick; "Dulcie's Adventure," with Mary Miles Minter, at the Liberty; "Innocence of Lizette," with Mary Miles Minter, at the Iris; "A Dream or Two Ago," with Mary Miles Minter, at the Laughlin; "Beloved Rogues," with Kolb and Dill, at the Academy, and "Shorty Turns Wild Man," with Shorty Hamilton, at the Liberty.

Universal on the Way

With "The Phantom's Secret," a Butterfly, five-reel feature of mystery and romance at its head, the program of the Universal Film Manufacturing Company, for the week of May 14, offers an unusually strong bill for the exhibitor.

The story has to do with the most dreaded and notorious crook in Paris, known to the police of two continents as "The Phantom," and whose ramifications carry him into many tight situations, and who in the solution of them resorts to underworld strategy of the most interesting sorts.

"To Oblige a Vampire," a Nestor Comedy featuring Eddie Lyons and Lee Moran, will also be released on May 14.

"USE CUSTOMERS' FIRST NAMES"

These Are the Instructions of Albert W. Goff to the Branch Managers of the Universal V. L. S. E. Service

The active head of the V. L. S. E. sales force, Albert W. Goff, has issued instructions that the twenty-seven branch managers of V. L. S. E. must become personally acquainted with every exhibitor in their respective territories.

The detail of the plan to make the branch managers acquainted with the men with whom they do business and with their prospective patrons has been intrusted to Edward Auger, traveling manager for the Eastern District, and H. D. Naugle, traveling manager for the Western District.

In issuing the instructions to his direct assistants Mr. Goff made it plain that he considered it the very first duty of the branch managers to know the exhibitors if possible well enough to call them by their first names. Mr. Goff said:

In every other merchandizing line a branch manager knows his customer almost as well as he knows himself. He knows the peculiar traits of his customers. He knows if one drinks and if another is a prohibitionist. He knows just which are single and which are married. He knows the childless from those who have children. He makes it his business to know when there is sickness in the family of any of his customers. As a matter of fact he knows all about his customers.

Our branch managers must look at their business from exactly the same viewpoint but they must go even farther. Not only must they know all about the exhibitor and his family, but they must know the territory in which his theater is located. If a branch manager knows the territory and the class of persons residing in a territory surrounding a theater he certainly is in a position to suggest the picture that will make the best box office return for that theater. It may be that an exhibitor is losing money through injudicious booking. If such is the case we want our branch managers to be in a position to advise him as to the kind of pictures he should book to change his loss to a profit.

The fact that you become intimately acquainted with the problems of the branch managers is almost as equally as important that the branch managers get personally acquainted with the exhibitors.

There are spots where our service may be improved. It is likely that the branch managers and yourselves will find certain localities to which no general rules of business will apply. If such is the case we want special reports on these conditions in order that we may endeavor to formulate rules to fit the conditions.

In issuing the orders Mr. Goff was emphatic in saying that it did not forecast any change either in V. L. S. E. policy or in the personnel of the organization but that the new plan was being put to the trial in order to bring the entire organization to one hundred per cent efficiency.

Chicago Film Folk Stage Benefit

A large number of film people have been very much interested in the American Theatrical Hospital which has been built in Chicago for the benefit of any persons connected with motion pictures or the stage. The institution gives help to every one, and its services are free for those who are unable to pay.

For the benefit of this praiseworthy enterprise there will be held the Fifth Annual Theatrical Revel and Benefit at the Auditorium Theater, Chicago, on Sunday afternoon, May 20. A large number of prominent actors and entertainers will take part.

The committee handling the big performance include, besides many judges and other prominent citizens of Chicago, a large number of well-known film men, including Alfred Hamburger, chairman of the press committee; Joseph E. Hopp, William J. Sweeny, reception committee; Aaron Jones, Bryant Washburn, Nell Craig, entertainment committee; Ralph Kettering, Walter Hildreth, Tom Burke, press committee. Joseph E. Hopp, president of the Chicago Exhibitors' League and also chairman of the auditors committee.

Those who are interested in the big performance on May 20 should secure their tickets at once from the Ziegfeld, Fine Arts, McVickers or Colonial Theaters. The leading stars from pictures, the stage, musical comedy and vaudeville will take part in the performance. General admission is to be one dollar, with gallery fifty cents.

Needless to say the hospital has been doing work of inestimable value to the people in films and on the stage. The building was erected at a cost of $150,000. It is located at 850 Irving Park boulevard, Chicago. The officers of the Hospital Association are: Hon. Charles N. Goodnow, president; Alfred Hamburger, vice-president; Hon. John M. McGoorty, treasurer; Miss Lillian M. Cody acting secretary.

Among those who have personally equipped rooms at the hospital are Carl Laemmle, president of Universal, and Alfred Hamburger of the Hamburger Theatrical Enterprises.

Film Brings Recruits

"Womanhood, the Glory of the Nation," Greater Vitagraph's war preparedness photoplay, continues on one triumphant march across the country, obtaining hundreds of recruits for the army, navy and marine corps as it goes, according to daily reports received at the headquarters of V. L. S. E.

The enthusiasm aroused at the Ziegfeld Theater, Chicago, Illinois, has been so great that the army recruiting officers have requested that the run be continued. Recruiting officers stationed at the theater from the Navy Department and from the Illinois National Guard report a large number of enlistments and also report that the theater enlistments are of far higher calibre than those received from any other source.

On May 1st the First Illinois Infantry, accompanied by a band of fifty pieces, attended the theater in a body.

That which applies to Chicago applies to all of the large western cties. In Kansas City the picture opened at the New Center Theater in a pouring rain, breaking all attendance record, notwithstanding the weather. Two navy recruits were signed the very first night.

Sol L. Lesser, president of the All Star Features Distributors, Inc., of San Francisco, announces that he now has ten companies playing his big film productions as road attractions touring the States of California, Nevada and Arizona.

Tell Us About Your House

Tulsa, Oklahoma, April 24, 1917.

Gentlemen:

I read Motography every week and like it very much. I mention your paper in answering advertisements.

Enclosed you will find a full description of my New Liberty Theater, and you may use it if you wish to.—*William H. Stricker,* 10 *South Norfolk St., Tulsa, Oklahoma.*

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

A Tin Can Show

THE ultra valuable potato has become the price of admission to pictures in Portland, Indiana. However, in Portland vegetables are not all that are valuable, for in order to gain entrance to the small boys' paradise the youngsters must also provide the sum of ten cans.

William H. Ludy, manager of the Theatorium Theater, writes that he held a tin can day on which

Manager Ludy celebrated "Clean-up Week." Potatoes and tin cans taken in "trade" by the Theatorium Theater of Portland, Indiana. Everybody can now see the pictures free by cultivating his war garden.

the school boys paid their admission by a potato and ten small tin cans apiece. From the picture it is evident that one youngster must have found it too hard work to rustle for ten small cans, and so brought a dish pan. Doubtless this answered just as well, for there is no face in the picture which shows disappointment.

The reason for the cans' appearance is rather doubtful, although it seems that there was a clean-up week in Portland, and that might have something to do with it. Mr. Ludy adds that it was a good stunt, and brought him lots of publicity, and besides cost nothing, for the city carted the tin cans away to the dump and he kept the potatoes.

This kind of co-operation with the community is the best sort of thing for a theater. It creates solid good will and pulls the teeth of reformers and censors.

Theater in Manayunk, Pa., Changes Ownership

Stanley V. Mastbaum, managing-director of the Stanley Company, of Philadelphia, and one of the firm of Mastbaum Brothers and Fleisher, has announced that all details had been completed and arrangements made for the transfer of the ownership of the Empress Theater, of Manayunk, Pennsylvania, and that this popular picture house will hereafter be under the direction of the Stanley Company, of which Stanley V. Mastbaum, Messers. Sablosky and McGuirk and Alexander R. Boyd, will be the new owners. The amount involved in the change of ownership is said to be two hundred thousand dollars, the theater being located in the most valuable space in this popular territory. Its former owner and manager was Alfred Greenfield, who personally represented himself in the transfer.

The Empress Theater is practically a new house and its improvements are all modern in every detail. It has been one of the principal centers of entertainment since it was first opened and its clientele is large. It is stated that hereafter the house will be under the direction of the Stanley Company and the same up-to-date methods which have made all the theaters under its management favorite resorts for lovers of pictures will be at once utilized to increase the policy of this place. This will be done at once and one of the things that will carry strong appeal to the residents will be the screening of photoplays of the highest class, none of which have ever been presented in this part of the city. This house, as are all others that are owned by the Stanley Company, will be under the personal supervision of Managing-Director Stanley V. Mastbaum.

Fine Organ in Iowa House

The Strand Theater, Cedar Rapids, Iowa, has a new $15,000 pipe organ. The instrument is known as the Foto-Organ and is the first of its kind installed anywhere in the United States outside of California, where it was manufactured by the American Photo Player Company. It is installed in the two upper boxes, the swell organ on the left-hand side of the stage and the great organ on the right-hand side of the stage. It can be played by hand the same as any pipe organ, from the regular organ console in the orchestra pit.

The opening took place with a special organ recital by G. H. Fairclough, organist and director of the boys' choir in St. John's Episcopal Church at St. Paul. There were many musical critics in attendance, who pronounced the organ one of the finest they had ever heard.

Fine New Oklahoma House

A new photoplay house, the New Liberty Theater, is being built at Sand Spring, Oklahoma, by William H. Stricker, of Tulsa, Oklahoma. The house will be up to date in every respect and will be one of the finest in that part of the country when completed. Fabry and MacDonald are the architects and Latermore and Rouch are the contractors. The building alone will cost twenty-five thousand dollars.

Stricker announces that he wishes to hear from film companies and different firms who advertise in

Motography, as he has bought only from concerns which advertise in the trade papers.

He forwards a clipping from the Tulsa Times, Tulsa, Oklahoma, in regard to his theater, which reads: "The building will be a two story structure, 40x135 feet. The face of the building to be of dark brown carved pressed brick, trimmed in terra cotta, relieved with numerous panels, plaster casts, etc. The lobby to be of marble to a height of six feet. From the marble wainscoating to the ceiling the walls will be deep paneling in terra cotta, each panel to be hand painted. Then entire lobby floor to be tiled with 12 inch border.

"Upon each side of the ticket booth will be large doors, with large mirror panel in each door. Immediately behind the ticket booth will be large doors with double panel. There will be a spacious rest room for ladies, which will have lavatory and other conveniences such as a window that faces the picture. From the entrance to the curtain the floor will have a seven foot drop. The floor will be of cement with an aisle on each side of the theater which will have plush opera chairs of the very latest design. An orchestra pit with a seating capacity of twenty musicians will be entirely concealed from the audience. As manager Stricker does not expect to run his house as a vaudeville house a spacious stage will be done away with, leaving enough room for the few features he will handle for his patrons.

"The ceiling of the room will be paneled and furnished in masonic designs. An indirect lighting system will be used. Sixteen oscillating fans suspended from the walls will supply a breeze, and a large exhaust fan will be used to ventilate the auditorium.

"Leading off the stairway at the first landing will be the theater office and operating room. The operating room will be the largest in the state and will be lined with the best of fireproof matter. It will contain three Simplex Machines with motor attachment."

The theater is expected to be in running order on the fifteenth of May at the latest.

Motography has for some time been loaning the cuts it runs in its columns free to exhibitors for use in their programs and other printed matter. The above is an example of the use of one of our half tones. The cover shown here would, like many another, be only mediocre and uninteresting with type alone. The picture (of Arline Pretty) immediately makes the program attractive and a more valuable article as a representative of the theater which uses it. Write Motography, Chicago, when you see a cut you would like to use.

Theater Takes Valuable Church Property

Negotiations have been closed by Frank G. Hall for the purchase of the Third Presbyterian Church at Nos. 905, 907, 909 and 911 Broad Street, Newark, New Jersey, where he will erect one of the largest theaters devoted to the showing of pictures in the world.

Mr. Hall, of Newark, a prominent man in the theatrical and motion picture business, is president and general manager of the Rialto Theater Realty Company, building the new theater and is also president and general manager of the Rialto Theater Company which will operate the big playhouse under his personal supervision.

Mr. Hall is at the head of seventeen corporations handling theatrical and picture enterprises, among which are the Strand Theater of Newark and the Civilization Film Corporation. He recently created a sensation in theatrical circles by buying outright the latest big Edgar Lewis feature production, "The Bar Sinister," without seeing it.

The Rialto, as the new auditorium will be called, is planned upon a scale so elaborate that no city in the country will have a theater that excells it. With a seating capacity of more than 3,000 and a monster stage with enormously large dressing rooms adjoining it, the Rialto will be a fit place for the suitable presentation of the special feature production for which it is being built. Space for an orchestra of large proportions promises music of unusual excellence, while lighting and stage effects are being planned which will make possible the presenting of big pictures on a scale never attempted before, including as it does the staging of elaborate prologues to the screen dramas, in keeping with the subjects treated and especially written and rehearsed to surround the audience with the atmosphere of the picture before it appears upon the screen.

Associates with Frank G. Hall in his latest enterprise are some of the most prominent men of Newark, many of whom are interested in his other ventures, all of which are proving unusually successful. Among Mr. Hall's other activities are the United States Theater Company, The U. S. Amusement Company and Frank G. Hall Productions, Inc.

The brokers in the transaction by which Mr. Hall acquires the Third Presbyterian Church property are Applebaum and Applebaum Brothers. The transaction includes the taking over by Mr. Hall of the handsome store and office building on Broad Street now nearing completion. Work upon the new theater will begin immediately.

The "setting" for the Hunt Club Ball in the latest Triangle play, "Wild Winship's Widow," in which Thomas H. Ince presents Dorothy Dalton as star, is one of the most elaborate scenes ever depicted upon the screen.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

EXHIBITORS from several different states have written to Motography asking questions about the coming National Convention to be held in Chicago, July 14 to 22, and stating that they are planning to be present. The attitude of these theater men is a good example of the progressive spirit that makes for success.

The Federation of Women's Clubs of New Orleans, Louisiana, advocated the elimination of "White Slave" films at their last meeting.

Lexington, Kentucky, public school teachers have started a fight on improper pictures. They plan to have every principal and teacher intercede with parents to permit their children to witness only "good" pictures.

C. W. Bartlett of Fairburn, Nebraska, has purchased the Majestic building, in which he has been running a picture theater for a number of years. The building is a two-story brick.

The Kansas State Convention of Motion Picture Exhibitors voted to assist the navy department in stimulating recruiting for the navy in Kansas. A parade of floats and a "movie ball" were events of the convention.

"The Battle of Gettysburg," produced by Ince, will be the feature picture on the program for the midnight military show to be given at the Strand Theater, Minneapolis, Minnesota, for the benefit of a volunteer regiment.

To prove that he did not exhibit an obscene motion picture a theater manager of Minneapolis, Minnesota, who was indicted on that charge, has announced he will show the film in the court room. His trial was continued until May 7.

Orchestra Hall, Chicago, was to open its summer season on Monday night, May 7, with "The Spirit of '76," a story of revolutionary days. The showing was prevented by the city censor board on the ground that it was antagonistic to our present ally, Great Britain. The special musical score was to have been rendered by a Symphony orchestra of fifty pieces.

John Steinson, branch manager of the Vitagraph at New Orleans, has been transferred to San Antonio, Texas. E. W. Plues, who had charge of the San Antonio territory, has been transferred to New Orleans as assistant manager.

Manager Harold Edel, of the Strand Theater, New York, gave his patrons a striking illustration of up-to-date electrical stage effects last week. The electricians give a veritable color symphony in conjunction with the concert orchestra's rendition of Liszt's symphonic poem, "Les Preludes," and the combined effects surpass in delicate beauty anything hitherto presented on any stage.

Strenuous efforts are being made in Pennsylvania to pass the censorship repeal bill in the legislature. The bill was voted down, 11 to 24, when it was called for final passage on third reading in the Senate at Harrisburg on April 23. The support and influence of the National Association of Motion Picture Industry will be sought to this end.

The New Dewey Theater, of Minneapolis, Daniel Le Bar, manager, was robbed when thieves drove cold chisels through the safe and escaped with $85.

A near-panic resulted in a picture house at Fifth avenue and Pride street, Pittsburgh, Pennsylvania, when a film exploded. The audience, composed chiefly of women and children, escaped without injury. A blaze which followed did little damage.

There will be an attempt to revive interest in the Michigan Exhibitors' Association, according to A. J. Moeller, who says a campaign will be made to increase the membership at least one hundred per cennt. The annual convention will be held in Detroit in June.

"Womanhood, the Glory of the Nation," the preparedness photoplay that has been selected by the government as one of the swiftest methods to increase enlistments, was shown at the Strand Theater, New York City, during the week of April 30.

If a motion made by Commissioner James T. Garland passes the city council of San Antonio, Texas, in the form of an ordinance at a later meeting, picture operators will have to be examined and qualify before the city electrician before being allowed to operate machines.

Plans for the new theater building to be erected on the corner of Tower avenue and Center street, Tacoma, Washington, by J. A. Field, George Smith, J. E. Fitzgerald and Albert Smith, who recently purchased the site, are nearly completed. The new theater will have a seating capacity of 1,000.

The Buffalo (New York) F. I. L. M. Club has been organized in Brooklyn and W. A. Comstock has been appointed local manager. Charles A. Taylor, manager of the Metro branch in Buffalo, says that the organization is proving a great benefit in straightening out accounts between exchange men and exhibitors.

Milwaukee's film censors are maintaining a close watch to prevent anything treasonable being shown in the city's picture theaters, according to G. H. Radley, a member of the censorship board. Radley recently asserted that no trouble is anticipated, as the national board of censors scrutinizes all pictures before they reach Milwaukee.

H. D. Bye, manager of the New Bell Theater, South Minneapolis, advertises "The Voice on the Wire," in a novel manner. He rented a large wagon and placed 6x10 foot signs on both sides, with two Bell telephone booths, one at each end. A young girl is at one switchboard and a man with a black robe is at the other.

A prime example of nonsensical agitation in relation to the film industry is found in the fact that someone has caused to be brought up in the City hall, Chicago, an

old proposed ordinance which would prohibit in the city the use of anything but non-inflammable films. The matter is due to come up in a week or so, but there is little chance of any real developments.

The exhibitors of Chicago who are booking Universals will now have to get into the habit of dropping into the Consumers building, to call on the new office, occupying the entire fifteenth floor. In removing from the old office to the new one, a big job which occupied three days and nights, errors were made on only thirteen reels of film.

Exhibitors are sometimes slightly annoyed by errors made in exchanges booking their films. These errors, however, are found to be very small in proportion to the amount of booking done. A good example of this is the fact that Clyde Noble, head booker of the Chicago Universal, handles the bookings of an average of twenty-six hundred reels a week.

Douglas Fairbanks' first Artcraft picture, "In Again —Out Again," has been retained at the Studebaker Theater, Chicago, for a second week. The performance at the Studebaker is continuous, from eleven in the morning until eleven at night. The Selig film version of Winston Churchill's novel, "The Crisis," is being presented at the Colonial Theater, Chicago.

The number of places of amusement in Liverpool, England, where motion pictures are exhibited is 62. The price of admission varies from 12 cents to 48 cents in the center of the city to from 4 cents to 24 cents in the outskirts. It is estimated that 75 per cent of the films are of American manufacture, 15 per cent British, and 10 per cent French and Italian.

There has been no exhibitors' organization of importance in Richmond, Virginia, since the abandonment of the former association two years ago. However, Thomas J. Farley is planning an organization and predicts that within a short time the Richmond exhibitors will get together in their interests and form a stable organization, of which, according to tentative plans, he will be secretary.

Manager Woodhouse of the Lagoon Theater in Minneapolis, has originated an idea which is very clever. On each side of the stage he has fans to which the American flag is attached. The fans are turned on when the orchestra plays "The American Patrol." The fluttering flags bring the audience to their feet at every performance.

The pastors of the churches at Fort Worth have appealed to the pastors at Dallas to start a movement to stop the showing of pictures on Sunday in Dallas. Committees have been appointed to continue the agitation against Sunday shows in Dallas until the law can be made effective and enforced in Dallas as well as in Fort Worth.

The Milwaukee, Wisconsin, patrons of pictures will no longer see the weaker sex wantonly kicked, beaten, or roughly handled, for the citizens' commission on motion pictures decided at its recent monthly meeting that such brutality had been overdone. In this decision it is working with the national board of censorship. The censors will also prohibit films in which there is unnecessary use of weapons, and there will be no shows in which drinking is superfluous or for dramatic purposes.

A number of young men who have been ushers in the Orpheum Theater, Portland, Oregan, have enlisted in the army and the manager has been compelled to recruit a new crew of young women for ushers. Manager McGettigan says that most exhibitors will now have this problem to face and it has been suggested that exhibitors commence training a reserve corps of lady ushers.

Tom Moore, proprietor of Moore's Strand Theater, Washington, D. C., is reported have let a contract to erect Moore's New Strand, at Ninth and G streets, northwest, Washington, D. C.; two stories, main auditorium, mezzanine floor, with balcony; seating capacity 3,389, with standing room 3,000; lobby 75x100 feet; rotunda with glass dome; marble stairway; substage for orchestra; Appleton P. Clark, Jr., architect.

Crowds attended a picture show held at the Majestic Theater, Elwood City, Pennsylvania, under the auspices of the senior class of the high school. The picture displayed, Dickens' "Tale of Two Cities," proved of a high and interesting type. In furtherance of the movement to bring high class pictures here the schools have arranged for the appearance of the picture "Alice in Wonderland" at the Savoy Theater.

A clever sign was installed by Manager Meighan, of the Star Theater, Portland, Oregon, on the portecochere of the theater when he opened to capacity business with the "Mystery of the Double Cross." A twenty-four-foot "double cross," reaching to the roof, was lighted by a spotlight. W. W. Kofeldt, manager of Pathe's Portland Branch, reports that the whole town is talking about this advertisement.

The Jefferson Theater, Dallas, Texas, has given its noon hour during the time shows are in progress to Reverend George W. Truett, for twenty years pastor of the first Baptist church. The house is filled to capacity daily to hear him speak.

Oklahoma may take the film industry from California if the business men of Okmulgee, Oklahoma, take kindly to a proposition which presented itself to the chamber of commerce on April 24 by Charles Simons, formerly director of the Universal, and one of the founders of Universal City. He proposes the establishment of a fifty-thousand dollar plant in Okmulgee, and if the plan is established an oil field serial will, in all likelihood be the first picture produced.

The Victoria Theater of Buffalo carries the following pointful editorial in its latest program:

If you find something at the Victoria you don't like—don't cry it to the multitude!

Just tell us!

We are the only ones able to fix it.

It means a whole lot to the men behind the Victoria whether or not it is pleasing you every time you make a visit.

If you are not finding the Victoria a source of pleasure—the sort of a place you like to go to when the day is done—then we are not efficient.

Won't you please come to the Victoria management with your suggestions. Tell him, and help him to help you to better entertainment, if it is possible.

If there is anything in particular that appeals to you, make it known.

The Victoria will get it for you.

PAUL H. WOODRUFF, Editor
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If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVII CHICAGO, MAY 19, 1917 Number 20

Getting Them Out of the Trenches

THERE are crowds on the streets on fine evenings. "Everybody is out," we say. But that is not true by any manner of means. There are always more in the houses and on the porches than on the sidewalk. Books and magazines, card games, comfortable porch chairs, operate to keep the majority at home.

Some exhibitors do not concern themselves with the stay-at-homes. They aim to attract the passers-by with posters and pictures and electric lights and signs. If they can turn a good percentage of the strollers into admissions they think they are doing well. And then, if there are still too many empty seats, they figure that the neighborhood will not supply enough patrons to fill the house.

The truth is that if they could get five per cent, or ten per cent, of the whole tributary population instead of the same percentage of those on the street, there would be enough patronage to make the fiercest of competitors bosom friends.

When the exhibitor has signed up for the best possible program or the most attractive of features, has arranged his front and his lobby in the most interesting manner, and has flashed his brilliant electric sign far up and down the street, he has taken advantage of only half his opportunity. The stay-at-homes never see his lobby, his front or even his signs. They scarcely know he is there, except in an abstract, semi-conscious sort of way.

The only way an exhibitor can get the maximum patronage out of his neighborhood is to get the people out of their houses and off their porches. He can get them into the theater all right if he can only induce them to break the home ties for a couple of hours or less.

The only way to get them out of their homes is to go in after them. That sounds difficult; but there are several ways of doing it without trespassing. One is by way of the newspapers. Another is the mails. The third is house-to-house distribution of circulars.

Advertising by type is a mighty good second to the direct personal appeal.

The best kind of printed advertising with which to invade the sacred precincts of the home is simply a program of the week's shows. It should include, of course, just enough description of each feature picture to arouse interest—for titles are not often a good guide to film character. It should be printed on paper neither too poor nor too good—cheap enough not to overload the expense column, and good enough not to make the housekeeper ashamed to see it lying on the table.

Since the United States Post Office Department has ruled that house-to-house distributors of circulars may not use the private mail boxes, the mail has a certain amount of advantage. The average householder looks carefully at his mail, even if it bears only a one-cent stamp. The exhibitor who keeps a mailing list of his neighborhood and sends his printed program slips out once a week by mail, is assured of a fairly careful reading.

But the programs he sends out that way cost him, with stamps, about two cents apiece. That is a pretty high cost. We doubt if he can cash in on it with a ten-cent admission price. On a ten per cent basis he would have to figure on two admissions a week from everybody who received a program. That is a pretty high percentage when you realize that many of

those on the mailing list would come to the show anyway, without an invitation. It is not reasonable to credit all the attendance to any one thing.

Newspaper advertising is always good, and a live neighborhood weekly is especially effective. All small towns and most big cities have these little papers that issue once a week and are devoted to local gossip. Their rates are low and their results are satisfactory.

House-to-house distribution of printed programs is good only when boys of more than average conscientiousness may be found to distribute them. When the circulars are thrown into vacant lots and alleys in bunches, or delivered twenty or thirty to a house, the system becomes costly and inefficient. But where the boys are fairly decent about it—as they are in a neighborhood where they are known—it is one of the cheapest and best of methods for getting theater programs into the hands of those who stay home.

Some curious arguments have arisen on the subject of printed weekly programs. It has been claimed by some amateur logicians that the printed program actually discourages some attendance. The theory is that the patron who had intended to go to the show "sight unseen," on reading the announcement decides he would not care for it.

This argument presumes that a patron would rather go to an unknown show than to one that had been announced. That position is quite illogical. The picture theater is no longer a game of chance, where the patron pays his price on the possibility of interest. It is a recognized, organized, advertised entertainment. Those who do not want to see it need not come.

The exhibitor who tells everybody what he is showing has at least a business chance at every "prospect" there is. The exhibitor who depends wholly upon his signs and his posters, and does not look beyond the pedestrians that cross his sidewalk, will come no nearer to complete success than did the old fashioned lawyer who hung out his shingle and then sat for years waiting for clients.

War Taxes

WAR taxes are awkward things to handle editorially. It is difficult to demonstrate an eager spirit to help the nation, and balance, at the same time, the equity of the situation as it applies to one's own industry.

The motion picture industry is ready and willing to do every bit of its share, and maybe a little more. But it is embarrassed by an all too common error. There is a tendency to regard the film business as more prosperous than it really is. Consequently it is always liable to a tax on profits which it does not make.

A tax amounting to ten per cent of the gross receipts is quite apt to knock all the profits out of any business, and make a perceptible hole on the loss side. Theaters doing a gross business of ten thousand ten-cent admissions a week do not often show a net profit of one hundred dollars a week, above all expenses and salaries. Yet a tax of one cent on each admission would be a tax of one hundred dollars a week for such a theater. As a general rule, somebody would have to go without a part of his salary.

The tax makers have their own troubles, and we must not be too abusive of their efforts. They are confronted with the necessity of levying upon a thousand different industries, of whose financial affairs they can be expected to know but little. They naturally expect and anticipate protests, and generally receive them in good faith.

Of course a protest in itself is of no value, but a protest that carries truth and information, and is convincing, will go a long ways. Since the showmen are expected to protest, it is up to them to do it in an intelligent and effective manner.

Too much taxation will defeat its own purposes by putting some of the taxees out of business and so killing the source of revenue. The tax makers know this just as well as we do; but we must prove to them that the argument applies in our case.

The best way to play any business game is with all the cards on the table; and the same rule applies in dealing with the war tax situation. Film men who are not ashamed to present the proof that their profits are less than they are painted can doubtless get satisfactory treatment.

But it takes action to get any treatment. Mere grumbling will only get the business in bad with the people.

Ex-Postmaster General Joins Vitagraph

FRANK H. HITCHCOCK DIRECTOR OF V. L. S. E.—BUSINESS INCREASE REPORTED

THE Vitagraph Company of America has elected Frank H. Hitchock, former postmaster general, chairman of the board of directors and general counsel of the Vitagraph. He became officially connected with the producers of Blue Ribbon Features on Friday, April 27. Mr. Hitchcock, at the annual meeting of the Vitagraph - Lubin - -Selig-Essanay combination, was also elected a director of that organization. V. L. S. E. is the distributing organization for Vitagraph and is owned exclusively by the latter concern.

Frank H. Hitchcock, former United States postmaster general. now a part of the Vitagraph organization.

Leaders of the motion picture industry are a unit in declaring that the connection of Mr. Hitchcock with Vitagraph-V. L. S. E. is the most important announcement of recent years. In making this assertion they take into consideration the constructive methods of Mr. Hitchock and point to the fact that he is of the very highest type of business man.

Probably the most notable achievement of Mr. Hitchcock from a spectacular standpoint, was the making of a president of the United States. From a strictly business viewpoint his most notable achievements, all of which are of equal importance, was of the transformation, while he was Postmaster General, of a postal deficit of $17,600,000 annually into an actual credit balance, the inauguration of the postal savings banks, and the starting of the parcels post system of the United States, the latter two of which will be his lasting monument.

He Made a President

When Theodore Roosevelt in 1908 decided to refuse to accept the Republican nomination to succeed himself as President of the United States his desire was that William Howard Taft, then Secretary of War, should be his successor. Numerous politicians were antagonistic to the Roosevelt candidate. The opposition was so great that there appeared to be little hope for the nomination of Mr. Taft.

It was at this point that President Roosevelt solicited the services of Mr. Hitchcock. History records the result. Mr. Hitchcock first organized a combination between the delegates of the West and the South. This gave him the balance of power in the Republican convention. Mr. Taft was nominated. Later Mr. Hitchcock became chairman of the Republican National Committee, managed the presidential campaign, and elected Mr. Taft as President of the United States. Mr. Hitchcock also forced the nomination for the presidency of Charles Evans Hughes in spite of opposition.

One of Mr. Hitchcock's closest friends describes him as a man who "likes responsibility and worships efficiency," which probably is the secret of his remarkable success in big undertakings.

President Albert E. Smith, of the Vitagraph Company, always a man of few words, was enthusiastic over the association of Mr. Hitchcock with the company. He said:

> Mr. Hitchock is the very man we need. He is a trained business organizer of the very highest type. Any person even remotely acquainted with the motion picture industry knows that its greatest need is "organization." In Mr. Hitchcock Vitagraph has the highest type of business man. Not only am I glad to welcome Mr. Hitchcock as a business associate but it is a pleasure to me to welcome him personally. Anything I might say regarding his work would be beside the question. That will speak for itself.

Commodore J. Stuart Blackton, director - general and one of the original organizers of Vitagraph, was equally enthusiastic over the acquisition of Mr. Hitchcock.

> Mr. Hitchcock's organization ability will make itself felt not only in the Vitagraph Company, but throughout the entire industry. His association with the Vitagraph Company means that we will remain right at the head of the industry, intrenched there so strongly that we will be able to repel all attacks of competitors.

At the same meeting at which Mr. Hitchcock was elected a director of V. L. S. E. other directors elected were: Albert E. Smith, Clendenin J. Ryan, Walter W. Irwin, J. Stuart Blackton, and H. H. Vreeland. Following the election of the directors, officers were elected as follows: President, Albert E. Smith; vice-president, Clendenin J. Ryan; treasurer, general manager and secretary, Walter W. Irwin.

Business Increase of 200 Per Cent

Mr. Irwin, in his position as general manager and treasurer, read the annual report for the calendar year ended April 8, 1917, submitting figures which showed that from September 9, 1916, until the end of the calendar year, the business of V. L. S. E. had increased approximately two hundred per cent. This increase was accomplished with considerable less footage than when the V. L. S. E. distributed the product of four manufacturers.

Mr. Irwin also called the attention of the stockholders to the credit showing made by the exhibition patrons of V. L. S. E. which he considered rather remarkable and decidedly complimentary to the exhibitors. Of the gross business of the company for the

year but three-tenths of one per cent is unpaid and of this seventy-five per cent is collectible, leaving the company with bad debts of less than one-tenth of one per cent.

The report of Mr. Irwin likewise contained specific recommendations for the future.

New Oriental in "Hari Kari"

New and vivid Oriental blood has been transfused into the screen work of Califilmia by the importation of Yukio Aoyama, a late arrival from Tokio. He appears in the picturized version of Julian Johnson's

Yukio Aoyama, a newly imported actor from Tokio, and Lois Wilson in the opticised version of Julian Johnson's play, "Hari Kari."

stage play, "Hari Kari," now being re-created into films by the California Motion Picture Corporation.

Yukio Aoyama is known in Japan as one of the three or four greatest Japanese actors. It was to widen and strengthen his influence upon the dramatic life of his country that persuaded the actor-author to come to California and study first hand the modern development of the photoplay.

Incognito, Yukio Aoyama first played a few minor roles in various productions to accustom himself to camera requirements. His artistry was recognizable even in the bits and he was consequently cast to play the important part of the Japanese butler-spy in "Hari Kari." His final scene with the Admiral's daughter (Lois Wilson), in which the play reaches its climax, is said to be one of the most tremendous ever shown on the screen.

Yukio Aoyama's influence has been felt upon the politics as well as the dramatic activities of Japan. He was for a time editor of one of the Japanese dailies.

Elks Thank Mae Marsh

Apparently Terre Haue, Indiana, has a warm spot in its heart for Mae Marsh, the Goldwyn Pictures' star, who recently took pleasure in lending her aid to the Elks' Club of that city in connection with the production of a musical show.

This show was written by members of the Terre Haute Lodge of Elks, played by Elks, stage managed and directed in every essential by Elks, and was, in addition, a splendid success of which all Terre Haute was proud. Mae Marsh's part in the show was small indeed, for she merely wrote the Lodge a letter of good wishes, which was featured in their program, sent them autographed photographs for publication, for sale to the audience or for framing in the clubhouse as the member saw fit.

Here is the letter she has received:

Dear Miss Marsh: Success is one of the most enjoyable things in life and it is especially so when one can share it with friends. While our musical show has broken all records, we are not unmindful of your assistance, and it is with a feeling of appreciation that we tender you the deep thanks of more than a thousand Elks in Terre Haute.—Sincerely, *A. L. Miller, Exalted Ruler; M. R. Lawrence, Chairman; William K. Hamilton, Producer.*

AUDIENCE GREETS BERNHARDT

Telegram from Cincinnati Audience to the Greatest Living Actress Answered at Once in True Parisian Spirit

During a recent performance of the photoplay, "Mothers of France," at the Alhambra Theater, Cincinnati, Ohio, the audience, carried away by their enthusiasm over the matchless work of Madame Sarah Bernhardt, and moved by the knowledge of her serious illness, unanimously agreed to send her the following telegram, addressed to the New York Hospital where she is confined to her bed:

Madam Sarah Bernhardt, Mt. Sinai Hospital, New York, N. Y.: Having just viewed your magnificent work in the motion picture "Mothers of France," we, as an audience, desire to express our unbounded appreciation. We cannot give you up, Divine Sarah. We know your unconquerable spirit will win you back to perfect health just as the spirit of your beloved country, our ally, will lead her to victory. May you live to enjoy the triumph. A message from you as to your real condition will be greatly appreciated by those who have been inspired by your wonderful work in the motion picture "Mothers of France." (Signed) *Christine Mayo, Charles Weigel, Dr. Otto Dieckman, Geneva Murray, Committee Representing Alhambra Theater.*

In reply to the above message of hope and inspiration, the divine Sarah Bernhardt rose from her pillow and dictated the following message of appreciation:

Alhambra Theater, Cincinnati, Ohio: To Christine Mayo, Charles Weigel, Dr. Otto Dieckmann, Geneva Murray: I am profoundly touched by your telegram. I have only tried, in "Mothers of France," to show the real sorrow (grief) which each woman in France feels; a grief which I feel grows deeper from day to day. Thanks for your sweet words.—*Sarah Bernhardt.*

Linder Films Suspended

Owing to the illness of Max Linder, the announcement is made by George K. Spoor, president of Essanay, that further releases of the famous European comedian's pictures have been indefinitely postponed. Complications have arisen from a wound suffered by Mr. Linder in the war and the foremost physicians of the Pacific coast have ordered him to abandon for the time the rigorous program to which he subjected himself in the filming of his comedies.

The first three pictures made by Mr. Linder in America—"Max Comes Across," "Max Wants a Divorce" and "Max in a Taxi"—have enjoyed wide popularity.

Screen audiences will have an opportunity to see Norma Talmadge washing dishes when her new picture, "Poppy," is released.

Thumbnail glimpses from Mary Miles Minter's newest story, "Annie-for-Spite."

NEW MUTUALS

Mary Miles Minter Heads Schedule of May 14—Unusual Chapters of Serials Appear—Four Corking Comedies

Mary Miles Minter in "Annie-For-Spite" is the Mutual Star Production at the head of the list of releases for the week of May 14. See the frontis piece of this issue of MOTOGRAPHY for an interesting view from this play.

In this production Mary Miles Minter is shown in a variety of roles, she appears as a homely girl—a new role for this star, noted for her beauty—as a ragged little shop girl, and also in decided contrast as the pampered adopted daughter of a wealthy woman with a most extensive wardrobe and everything to make her beautiful. The costumes purchased for Miss Minter for this production cost over three thousand dollars.

"The Overland Disaster" is the sixth chapter of "The Railroad Raiders," scheduled for May 14. In this chapter occurs a spectacular wreck of a Pullman car. Going forty miles an hour it runs off the rails, and rolls over and over down a forty foot embankment. In your advertising play up headlines of a great rail disaster. As this serial runs in your theater for fifteen weeks it is worth while to get some good lobby decorations to carry out the railroad atmosphere, as these can be used week after week.

Four Side Splitters

"When Betty Bets" is the second Marie Cahill comedy, also released on May 14. In this comedy Betty (Marie Cahill) starts out without a cent and not even clothes to her back and earns $1,000 in thirty days.

On May 16 comes Billie Rhodes in "Trixie of the Follies," in which Mary masquerades as an actress and cures hubby of flirting.

"Jerry's Finishing Touch" is the Cub comedy for May 17, in which George Ovey is featured. The many laughs in this story arise from Jerry's aspirations to be a movie magnet.

The Vogue contribution to the fun is "Caught in the End," ready May 19, and shows Lillian Hamilton masquerading in a suit of boy's clothes.

Ninth Chapter of Jimmie Dale

"The Alibi" is the title of the ninth story of the "Jimmie Dale, Alias the Grey Seal" series. In this story the Grey Seal upsets the plans of a crook who is impersonating him.

Famous French Castles Shown in "Tours"

"Mutual Tours" for May 15 show "Famous French Castles Along the River Loire" and "Barbados, an Island of the British West Indies."

"Mutual Weekly" comes on May 16, and "Reel Life" on May 17. "Reel Life" is composed of the following subjects: "Speeding the Spoken Word," "The Toothsome Crab," "Beating the High Cost of Furs" and "A School on the Beach."

"Fairbanks Alley"

"Fairbanks Alley" is the name of a new row of dressing rooms recently completed at the Lasky Hollywood studio, where "A Regular Guy," the Fairbanks-Artcraft satire, is now in production.

"Douglas Fairbanks Alley" consists of twelve large, nicely ventilated dressing rooms and five offices, occupied respectively by Director John Emerson, Scenario Writer Anita Loos, Business Manager John Fairbanks, Bookkeeper Florence E. Gribbon and her assistants, and Bennie Zeidman, personal publicity representative for "Doug."

Each of the dressing rooms is equipped with shower baths, comfortable furniture, attractive draperies and rugs. Fairbanks believes that a good-looking dressing room will very often put the players in a happy mood, while they are preparing for a day's work, and happiness of mind means superior results. Now that "Doug" is at the head of his own company he is enforcing a number of ideas he has been dreaming about since his theatrical debut.

"A Small Town Girl"

A screen play with a fine, wholesome spirit throughout is "A Small Town Girl," as the next picture starring June Caprice will be known. The film is scheduled for release shortly. John G. Adolfi was the director.

Miss Caprice is well fitted to enact the stellar part in "A Small Town Girl" as she is one herself—with all due respect to Arlington, Mass., her birthplace. In the supporting cast appear Bert Delaney, who plays opposite Miss Caprice; Inez Marcel, Tom Brooke, Lucia Moore, N. D. Southard and John Borkel.

EXHIBITORS AND WAR

Cheap Pictures Unsuccessful as Business Getters Under Present Conditions—Show the Best and Advertise Properly

"Business of the motion picture theaters throughout the country has reached low tide," said E. Auger, manager of the Eastern Division of V. L. S. E., a few days ago after finishing a trip through his entire territory. "From now I look for a steady improvement in attendance and I feel that within a few months the exhibitors will be enjoying a fair degree of prosperity."

Many of the exhibitors apparently became panic stricken over the thought of the United States being dragged into the war. The uncertainty of government conditions had its effect upon the industry. Numerous exhibitors started to retrench in every conceivable manner. Not only did they eliminate much of their advertising campaign, and in some cases all of it, but they began entering the market for the cheapest and most inferior pictures. They did not reduce their admission prices to the public but expected their patrons to pay the same admission price for an inferior entertainment. The result was that the patronage fell off.

But Mr. Auger explained that this condition had undergone a considerable change since the declaration of war.

With the certainty of the country being at war many of the exhibitors seem to have regained their equilibrium. Many of them have reinstated the necessary advertising and overhead charges and are having fair success in obtaining their former patronage. For some, however, and more especially those who have a live competitor wise enough to foresee that inferior pictures would ruin his business, it is pretty hard sledding. In these cases the competitor has taken the cream of the business and he means to keep it if he can.

It is my opinion that no matter what happens the exhibitor should not become panic stricken. First he should select good pictures and then he should promote them properly. And the exhibitor always must remember that he has the only absolutely inexpensive means of entertainment, which means it should be the very last to feel the effect of tight money conditions. Instead of losing patronage it is my opinion that the exhibitor presenting a superior program is sure to increase rather than decrease his patronage.

"ROMANCE OF THE REDWOODS"

President of Artcraft Highly Enthusiastic Over New Subject Staged by Cecil B. De Mille for May Release

A revelation in Mary Pickford photoplays will be evidenced with the release of "A Romance of the Redwoods," according to Walter E. Greene, president of the Artcraft Pictures Corporation. An advance print of this production has just been received at the Artcraft headquarters in New York from the Lasky West Coast studios and immediately after viewing the picture, Mr. Greene expressed great enthusiasm over its exceptional qualities. He said:

A new Mary Pickford will be introduced to patrons of high-class photoplays on May 14, when "A Romance of the Redwoods" makes its initial public appearance. Although I have seen Miss Pickford in parts that demand much of her histrionic talent I have never viewed her in a role that exacts such wonderful dramatic display. That Miss Pickford is equipped with more than individual charm and personality is most effectively evidenced in this production. This fact is strikingly demonstrated at this time in that her last production, in which she is scoring the greatest success of her career to date, "A Poor Little Rich Girl," showed a sweet and charming Mary in a light part, though of great heart appeal. In "A Romance of the Redwoods" Miss Pickford portrays an entirely different part which discloses her as an actress of the drama, second to none. Not even her famous curls are seen in this new picture. Undoubtedly her greatest dramatic effort, the photoplay will, I am sure, create a new Mary Pickford of the screen and show that the wonderful popularity of "Little Mary" is well deserved.

Coupled with this creation of a new Mary Pickford characterization, is immediately manifested the great art of that master of screencraft, Cecil B. DeMille. The wonderful technique which this picture shows has never before been duplicated. For instance, in several scenes there are actually three different lighting effects which would make one believe that it was color photography. There are several other distinct departures in film-play production that are entirely in keeping with the star's new characterization. Seldom has my interest been taken up and held to the very end as when I viewed this picture. From every standpoint it is a triumph; action, thrills, beauty and charm, all are generously injected. It is indeed a great credit to everyone connected with its production.

New Triangle Features

Charles Ray and Seena Owen are the stars of the Triangle feature productions released May 27. Ince presents Ray in a powerful social drama of deep contrasts, entitled "The Millionaire Vagrant." The role which Ray is called upon to enact in this play tests his versatility to the limit. He is supported by a large cast of Ince favorites, including Sylvia Bremer, J. Barney Sherry, Dorcas Matthews and Jack Gilbert.

Seena Owen is being starred in an O. Henry story, "Madame Bo-Peep," taken from "Madame Bo-Peep of the Ranches," one of his best-known Western stories. Chester Withey is the director of the production, which will probably be the last filmed at the former Fine Arts studio in Hollywood.

As the hero of "The Millionaire Vagrant," Charles Ray takes the part of a wealthy idler who pledges himself, as the result of a wager, to live for a certain time among the slum-dwellers of a great city on $6 a week. In carrying out his end of the bargain, he is thrown into contact with a strange assortment of human beings and meets with many startling adventures. He is metamorphosed in short order from a handsomely groomed product of the leisure class into a half-shaven tramp, but as a result his inherent manliness rises to the surface, and when the big test comes it finds him fully equal to the occasion. There are several novel turns to the plot that kept the spectators guessing until the final fade-out.

Seena Owen's vehicle is a spirited story of the Texas sheep ranches, with an appealing love story.

Charlie Ray in "The Millionaire Vagrant."

Goldwyn to Send Stars to Chicago Exposition

OTHER INTERESTING THINGS GOLDWYN—MAXINE ELLIOTT SAILS

Mae Marsh in her second Goldwyn picture.

GOLDWYN Pictures Corporation will be an active participant in the National Motion Picture Exhibitors' League Exposition in Chicago, July 14 to 22, and has taken space for its headquarters on the main aisle of the Coliseum, immediately facing the entrance of the big convention hall.

The Goldwyn display will be designed by three noted painters and scenic artists: Hugo Ballin, Robert Edmond Jones and Everitt Shinn.

Goldwyn officers and stars will be in attendance and a cable received yesterday from Mary Garden, who is now in Paris, brings the news that she will return to America in time to take part in the exposition as Goldwyn's chief representative. Mae Marsh and Madge Kennedy are expected to devote several days to the convention.

The management of the Goldwyn booths will be intrusted to the Chicago branch executives, supplemented by members of the Goldwyn general staff from the East.

Goldwyn will have its official day at the exposition and Miss Garden is planning a surprise for her thousands of admirers in Chicago, who will welcome her return there as a heroine of the screen.

Members of Goldwyn's art and technical staffs will journey to Chicago to give personal attention to the installation of the company's exhibit.

Maxine Elliott Defies War Risks

Goldwyn's great stars possess a high degree of war-time courage, which atrocities on the high seas have not succeeded in diminishing. Maxine Elliott, the celebrated beauty who has just finished two productions for Goldwyn, is about to set sail for England, where she will spend a part of the summer before resuming her war relief work.

Miss Elliott interrupted her relief work in Flanders to make a hurried trip to the United States early last December, and no sooner had she landed on American soil, than the Goldwyn Pictures' officers succeeded in beguiling her into motion pictures.

Almost from the outbreak of the war in Europe, Miss Elliott had devoted her entire time to the organization of relief work.

During her stay in the States, Miss Elliott has acted in a noted play by Roi Cooper Megrue and in a second play by Robert H. McLaughlin, the Cleveland dramatist, who won financial rewards two seasons ago in New York with his first big play, "The Eternal Magdalene."

Madge Kennedy's Remarkable Smile

The real story of Madge Kennedy, ablest of American comediennes and now a star in Goldwyn Pictures, seldom has been told. Miss Kennedy, in her early twenties, is virtually deserting the stage for a period of years to win the larger rewards that are afforded by the screen.

Having been born in California, and spending her childhood days there, Miss Kennedy came to New York with her mother and by luck tumbled into the Art Students' League where she was admitted as a pupil.

Madge Kennedy made her first appearance in "The Genius," which was none too brilliant a success. One day, by virtue of the accidents of the acting profession, Miss Kennedy found herself in Cleveland wondering how far it was to California.

In Cleveland there was a successful theatrical stock company manager named Robert H. McLaughlin operating the Colonial Theater.

Madge Kennedy became an ingenue in McLaughlin's Cleveland organization and, like most players in stock, learned and acted a new role each week during the season.

Her Whole Career Success

While playing in Cleveland, Miss Kennedy attracted the attention of William A. Brady, who was there looking over one of his productions. But he also "looked over" Madge Kennedy and she was immediately engaged to play in "Over Night." Henceforth theatergoers are familier with Miss Kennedy's sequence of remarkable successes. "Over Night" was followed by "Little Miss Brown" and managers in the New York theatrical market began to talk of certain farce roles as "Kennedy parts."

From the day of her first real part in "Over Night" Madge Kennedy has been "the girl without a failure"

—an unusual theatrical achievement, as anyone can tell you.

At the particular moment when the theatrical world was wondering what new farce would be carried into all-season popularity through this girl's great

Madge Kennedy, the popular stage comedienne, is here in the circle and, below, on her first visit to the Goldwyn Fort Lee studios. Robert Harron is next, to the right. Then Marguerite Marsh and Hugo Ballin.

vogue in the theater and by reason of the brilliancy of her work, she amazed all of the watchers by deserting the stage to become exclusively a star of Goldwyn Pictures.

On the screen she will be starred in several of the great farce successes in which she has been seen in the theater.

Many Countries in "Outcast"

The locale of "Outcast," the Mutual-Empire production starring Ann Murdock, changes from America to London, to Paris and finally Scotland.

A number of scenes are laid in London in the rain and gloom of an English spring, and life along the Piccadilly with the English "bobbies" much in evidence.

Splendid settings have been erected at the studio, one being a replica of the world famous Ritz-Carlton restaurant and another a typical Parisian restaurant.

From Paris the scenes change to Scotland and the story ends with a wedding in a kirk in Scotland.

Thrill a Minute in "Raiders"

Helen Holmes outdoes herself as an exponent of sensational action drama in "A Woman's Wit," chapter V of the new Signal-Mutual fifteen-chapter photonovel, "The Railroad Raiders," in which there are more hair-raising thrills than in any previous chapter, Miss Holmes taking chances on her life about once a minute in the exciting chase of the raider's gang. Chapter V was released May 7.

When the young actress boards Division Superintendent Frost's automobile inspection car and turns it loose at fifty miles an hour in an effort to head off the scheme of the conspirators, which involves wrecking a treasure train, she is pursued by members of Steve Arnold's gang in a Mogul engine, the pursuers firing on Helen as she clings to the side of the speeding motor car for cover and furnishing one of the most sensational chases ever seen on the screen.

The big engine pursuing Miss Holmes is thrown into a switch by one of her aides and it goes crashing at top speed into a big warehouse, wrecking the big structure completely and burying itself under a mass of debris.

"WAR GIRLS" SUPPLANT MEN

Universal Training Women to Take Places of Men Who May Be Called to War— Exhibitors Warned

The Universal Film Manufacturing Company, through an order of Carl Laemmle, its president, issued a warning to all its exhibitors throughout the United States to prepare for the war draft on the young women of the country by training young women to take their places in all branches of the film industry, to which up to the present they have only been considered as actresses, directors, scenario writers, stenographers and telephone operators.

As a forerunner of preparing women to take men's places in the film industry, the general manager of the seventy-two Universal Exchanges has engaged a well-known New York newspaper woman to start out on the road at once to sell film service to exhibitors. This is one of the first times that a woman has ever been connected in any way with the selling end of pictures.

Exhibitors are being urged through Mr. Laemmle's suggestion to begin at once to instruct young women as operators of projection machines. The case is cited by two operators of the Universal as going to the border with the Sixty Ninth regiment and receiving from their Company during their absence their salaries. Another example is the difficult Canadian situation brought about by the enlistment and draft which also took out of that country a number of skilled motion picture operators and resulted in the closing of many motion picture houses.

Following the example of foreign countries at war, women will have to take the places of men in various capacities of the industry, Universal officers believe.

Commencing Monday, young women of all departments of the various offices of the Universal will be trained by men to take their places when they are called to the colors.

"Doug." Has Swimming Tank

Douglas Fairbanks has purchased a very attractive Californian home located at the foot of a Los Angeles hill. Smiling "Doug" is adding a 60x100 foot swimming pool to his new house, where he hopes to teach his seven-year-old son the rudiments of keeping above water. The next Fairbanks-Artcraft starring vehicle will very likely include scenes taken in and around the new swimming tank, for at the present time it is Doug's principal topic. He has already planned a series of brand new thrills, which would be very effective in this pool.

Several important scenes of "A Regular Guy" have already been photographed under the direction of John Emerson.

Big Northwestern Film Convention

COMPLETE STORY OF EXHIBITORS ANNUAL EXPOSITION

By J. L. Johnson, Special Representative for Motography

James G. Gilosky, three-time president, Northwestern Exhibitors Corporation, sketched from life for Motography *by J. L. Johnston.*

THE seventh annual convention of the motion picture exhibitors body of the Northwest was called to order at Minneapolis Tuesday morning, May 1, by President James G. Gilosky. Unlike previous years, after a few minutes given over to the usual formalities the meeting got down to business and more real good was accomplished during the first two days of the convention this year than in twice that time in previous years.

The exhibitors had the pleasure of listening to short speeches by National President Lee A. Ochs, Former National President Fred J. Herrington, Joseph Hopp, president of the Chicago branch of the league, Mayor Thomas Van Lear of Minneapolis, President H. L. Hartman of the North Dakota league and President Hirtz of the newly organized Black Hills Exhibitors' league. About seventy-five exhibitors from outside of the Twin Cities and a good representation from Minneapolis and St. Paul were in attendance at the opening meeting.

Exhibitors Collect Nearly $8,000

Reports of various committees and officers were adopted. The treasurer's report showed that the total income of the Northwest exhibitors' body during the fiscal year just closed was $7,743.41, expenses $6,578.96, leaving a balance in the bank of $1,164.45 when the convention opened.

The first afternoon was given over almost entirely to discussion by out of town exhibitors of advance deposits, return express charges and rental, Tom Foster of Stanley, Wisconsin; Oliver Whaley, Bemidji, Mr. Wane, Jamestown, North Dakota, and H. C. Zander, Rhinelander, Wisconsin, taking an active part in the discussion. President Gilosky delayed final discussion of several grievances until Thursday morning, May 3, when the exchangemen of Minneapolis presented their side of the case.

Exhibitors Protest War Tax

David G. Rodgers moved that the exhibitors go on record as being willing to assist the government in every way possible during war time, and his speech and motion were greeted with wild enthusiasm. A resolution was drafted by the resolutions committee and forwarded to the leaders of both houses of congress telling them that a war tax of ten per cent on moving picture theaters would in all probability drive seventy-five per cent of the exhibitors out of business. The resolution stated that the exhibitors would gladly "do their bit" but that exhibitors should not be taxed more than mercantile men. The committee drafting the resolution was made up of W. A. Steffes, E. U. Carter, Anton Gillis, Julius B. Reismann, and Max Hoppenrath.

President Gilosky appointed W. G. True, George Carisch and Sprague Green as an auditing committee and David G. Rodgers, Henry Breilein and William B. Watson as a by-laws committee. Chairman Watson of the grievance committee told exhibitors that all grievances given to his body during convention time would be acted upon immediately.

On the evening of May 1, following an automobile trip around Minneapolis, exhibitors were guests of the Northwest body at a free cabaret at the Hotel West, convention headquarters. Musical numbers and dancing kept the entertainment going until "the wee small hours."

Agree to Double Present Tax

Wednesday, May 2, brought "rosey" Rose Tapley to the convention, and following her short talk exhibitors got down to business with vim. Ways and means to battle the proposed ten per cent war tax were again discussed. Several motions were made and a committee was appointed to draft a telegram which exhibitors could send to congressmen individually, but before the committee began action other motions were made which were against sending such telegrams and after considerable discussion President Ochs agreed to go from Minneapolis to Washington and interview personally all the congressmen and senators possible and battle for a fair tax for war purposes. Two motions were made for the purpose of giving Mr. Ochs an idea of what exhibitors considered fair, but only one was passed. The successful motion was to the effect that exhibitors were willing to pay double the present government tax. The defeated motion was that which provided for the additional charge of one cent per ticket in the future for war purposes, corresponding somewhat with Canadian tax measures.

D. W. Chamberlain moved that Fred J. Herrington explain the new "music tax" proposition to exhibitors. Mr. Herrington explained the "tax" and urged Sam Spedon to tell of action Brooklyn exhibitors took against it. Mr. Herrington's resolution regarding the "music tax" was adopted. A committee composed of Joseph Friedman, Lee A. Ochs and Max Hoppenrath conferred with officials of the Minnesota Federation of Labor and informed the meeting that the federation would instruct its ten vice-presidents to wire congressmen in Washington to reduce the percentage of war tax on exhibitors and would give Mr. Ochs letters to men of influence in Washington.

Deposits Elimination Endorsed

The David G. Rodgers plan of doing away with advance deposits was unanimously adopted and Mr. Rodgers promised the gathering immediate action. A telegram from the Wisconsin vice-president, James E. Sherwood of Madison, was read. Mr. Sherwood informing the exhibitors that all adverse legislation brought before the Badger legislature to date having been "killed."

On Wednesday evening, May 2, the annual banquet of exhibitors was held at the West hotel with Rose Tapley, President Ochs and Thomas Furniss of Duluth, Minnesota, among the prominent speakers.

On Wednesday afternoon members of the newly organized Motion Picture Salesmen of the Northwest body held a meeting in Room 218 West hotel, and discussed many topics of interest and importance. Wednesday morning a special showing of "The Deemster" was given at The Strand Theater for the benefit of exhibitors and another special showing of "Beware of Strangers" was given at the same theater Thursday morning. Each evening during the convention the Pathe exchange staged special showings for exhibitors at the New Unique Theater beginning at midnight. The convention came to a close May 3 with the election of officers and grand ball at the West hotel. The convention selected a board of directors which re-elected President James G. Gilosky, St. Paul; Vice-president Charles W. Gates, Aberdeen, S. D., and Secretary Clyde H. Hitchcock, Minneapolis. William H. Deeth, Minneapolis, was chosen to succeed C. E. Van Duzee a streasurer of the organization. The board of directors is as follows: David G. Rodgers, Minneapolis; James G. Gilosky, St. Paul; Max A. Hoppenrath, Minneapolis; Henry P. Greene, Minneaplis; William A. Steffes, Minneapolis; Charles W. Campbell, St. Paul; Clyde H. Hitchcock, Minneapolis; William H. Deeth, Minneapolis; Charles W. Gates, Aberdeen, S. D.

Delegates to Chicago Convention

The delegates to represent the Northwest body at the Chicago convention in July were selected by the directors, and are as follows: M. A. Hoppenrath, chairman; C. H. Hitchcock, James G. Gilosky, David G. Rodgers, C. E. Van Duzee, C. W. Gates, T. Foster, C. W. Campbell, W. H. Deeth, Ed. Hinz, H. P. Greene, T. Furniss, J. Friedman and D. W. Chamberlain.

The convention voted to give the national organization known as "The Four Minute Men" permission to lecture in their theaters during intermission. The matter of return expressage was discussed pro and con without any ultimate decision, exhibitors being urged to do the best they could for themselves individually. Some exhibitors maintained that they had to pay return expressage to some exchanges and not to others and after considerable discussion it was decided that the convention could not possibly draft measures tending to stop the return express payment by exhibitors. Harry Cohen, representing the Metro headquarters in New York; W. K. Howard, of the Minneapolis Vitagraph; J. E. Schwartzbine, of the Minneapolis, Pathe, and several exhibitors stated that the exhibitor would be paying more for service if the exchange paid the express and, being that the matter was "as broad as it is long," it was dropped.

The meeting voted the Triangle exchange thanks for abolishing advance deposits and also extended thanks to national officers in attendance and to the press for its assistance. National President Ochs, Joseph Hopp, Chicago; National Organizer Herrington, and National Secretary Sweeney and Sam Spedon of the *Moving Picture World,* were the chief speakers at the closing session.

Richard Travers, formerly with Essanay and now with the Sunshine studios, Chicago, and Rose Tapley, Vitagraph actress, who is touring the country in the interest of the exhibitors, led the grand march at the ball on Thursday evening. About 500 couples were in attendance at the grand ball.

Members of the Northwest organization presented President Gilosky with a handsome silver loving cup at the annual banquet on the evening of May 2. David G. Rodgers, acting as toastmaster, made the presentation, and speakers following Mr. Rodgers' first remarks paid many glowing compliments to the executive.

Many Exhibitors Present

Among the exhibitors present were the following:

R. C. Gibbs, Strand, Huron, S. D.; Tom Foster, Star, Stanley, Wis.; L. A. Haglund, Lyric, Swea City, Iowa; J. G. Haglund Lyric, Swea City, Iowa; D. G. Rodgers, Nicollet, Minneapolis; Archie Miller, Devils Lake, N. D.; F. J. McWilliams, La Crosse, Wis.; C. E. Van Duzee, Minneapolis; C. H. Hitchcock, Princess, Minneapolis; M. A. Hoppenrath, Minneapolis; Sprague Green, Rex, St. Paul, Minn.; William True, Princess, Minneapolis; William Smith, Orpheum, Menomonie, Wis.

Fred H. Smith, Grand, Menomonie, Wis.; Anton Gillis, Grand, Breckenridge, Minn.; K. W. Cox, Grand, Warroad, Minn.; James Leslie, Majestic, Clark, S. D.; R. Engler, Bluebird Theater, St. Paul, Minn.; Billy B. Watson, New Garden, Minneapolis; C. C. Baker, Strand, Briton, S. D.; C. G. Dorsett, Princess, Jaynesville, Minn.; T. W. Vaughn, Scenic, Lakefield, Minn.; C. Brown, Unique, Nashwauk, Minn.; George Thorpe, New Grand, Crosby, Minn.; J. E. Boyle, Dreamland, Dubuque, Iowa; H. C. Zander, Majestic and Cozy, Rhinelander, Wis.; N. P. Glain, Scenic, Fertile, Minn.

Peter Charrier, Savoy, Proctor, Minn.; E. F. Hines, Alhambra, Minneapolis; A. Crosby, Dreamland, Willmar, Minn.; W. B. Crosby, Dreamland, Willmar, Minn.; William Sweeney, Chicago, Ill.; H. B. Smoots, Little Falls, Minn.; F. O. Fleischbein, Diamond, Cloquet, Minn.; John Piller, Strand, Grafton, N. D.; Oliver Whaley, Elko, Bemidji, Minn.; F. J. Herrington, Coliseum, Pittsburgh, Pa.; E. H. Blades, Grand, Bottineau, N. D.; R. H. McMillan, Princess, Winnebago, Minn.; H. N. Turner, Family, Pine City, Minn.

W. A. Steffes, Northern, Minneapolis; A. C. Klug, Empress, Zumbrota, Minn.; F. A. Brown, Rainbow, Riceville, Iowa; F. Block, Glenwood Palace, Minneapolis; J. C. Snyder, Star, Willisston, N. D.; M. Joffe, Lyric, Kenyon, Minn.; F. W. Thayer, Calhoun, Minneapolis; E. H. Carter, Garden, St. Paul, Minn.; C. L. Graham, Deluxe and Forest, St. Paul, Minn.; Herman Anders, Dayton, St. Paul, Minn.; George W. Granstrom, New Franklin, Minneapolis; H. P. Greene, Lake Theaters, Minneapolis; Ed. Buckley, Foley, Minn.; Forest Secor, Forest, Forest City, Iowa; F. S. Booth, Minneapolis; Bert Beyerstadt, New Garden, Rochester, Minn.

W. H. Deeth, American, Minneapolis; C. N. Bontecou, Grand, Howard, S. D.; J. Barnet, Crystal, Minneapolis; Gus. H. Wilke, Elkader, Iowa; O. C. Stelzner, Star, Minneapolis; N. C. Jenson, Mora, Minn.; L. G. Rossner, Winona, Minn.; Chas. W. Gates, Aberdeen, S. D.; Chas. A. Calkins, Wadena, Minn.; R. D. Foster, St. Paul, Minn.; Alfred M. Jacobson, Kerkhoven, Minn.; F. E. Noyes, Cornell, Wis.; R. G. Risch, Appleton, Minn.; James Gilosky, St. Paul, Minn.; O. A. Lee, Oak Park, Minneapolis; Geo. Carish, Third Ward, Minneapolis; Albert L. Hill, Grandview, Minneapolis.

New War Time Specials

"Zeppelin Attack on New York," and "Manning the Navy," are the titles of two single-reel specials produced by Watterson R. Rothacker of Chicago, and released by the Mutual.

The Zeppelin picture is a fictional fantasy of what might happen if the Kaiser should send a fleet of Zeps to raid New York, just as London has been raided so often. The picture is given the requisite touches of patriotic fervor. There is an aviator hero who saves the city. A burning Zeppelin is shown, bombed by the aeroplane scout and sent flaming to earth. The enemy is routed and the flag waves free again.

The picture was made by a process of camera work which Mr. Rothacker is not revealing. However, realistic results are obtained and some decidedly interesting new views of New York and its water front are presented. The picture is released May 21.

"Manning the Navy" is a one-reel presentation of the making of a "jackie" as it is done at the Naval Training Station at Lake Bluff, Illinois.

The picture was taken under the supervision of and with the due official approval of the naval authorities. It presents in detail all that the raw recruit receives in training—being taken on the ground with all the facilities which the government could offer.

Ella Hall, of Universal, is working under the direction of Jack Conway in a five-act feature production, "Little Miss Fixit."

Bomb Gets Strand Director

Scott Sidney, director of Billie Rhodes in the Mutual-Strand comedies, has been the victim of a bomb.

No; Mr. Sidney has not gone to the trenches, nor was the bomb thrown by a hyphenate. It occurred dur-

"The Great American Game," Strand-Mutual comedy released May 9.

ing the shooting of one of the Strand comedies, entitled "A Two-Cylinder Courtship."

In the picture Mr. Sidney uses several woe-begone flivers of the vintage of '13. With Billie Rhodes and Jay Belasco fleeing an irate parent in one of them there was to be an explosion in the vitals of the gasoline chariot.

While they were arranging the bombs under the little machine there was a premature explosion and Mr. Sidney will not look the same for two weeks, at least. No one was seriously hurt. The heaviest casualties were sustained by Mr. Sidney's moustache, eyebrows and forelock.

New Hart Play

William S. Hart will make his next regular-as-clockwork appearance in "Wolf Lowry," when he is presented on the Triangle program by Thomas H. Ince. In this drama Hart is a ranchman and a sort of king of the wild desert country. He portrays a strong, grim, silent man, quick on the trigger, terrible in his wrath, and a bitter and implacable enemy. The softening influence begins to affect his life upon the arrival of one Mary Davis, who has purchased a claim in the center of his domain.

Margery Wilson, as Mary Davis, who is like an angel that has dropped from the sky into the hard and sombre life of "Wolf" Lowry, makes the most of her exceptional opportunity, presenting, with Hart, a performance polished in its finished artistry. They have handled each situation in a manner both convincing and forceful. "Wolf" Lowry will undoubtedly take its place in the foremost ranks of Triangle's western dramas.

Mignon Anderson, of Universal, has been assigned Langford are featured at the head of Miss Clayton's to the leading role in a three-reel Decoration Day drama, "The Little Hero," which is being filmed at Universal City.

NEW TRIANGLE POLICIES

Western Exhibitors Visited by President Hodkinson in Seven Weeks' Tour. Greatly Increased Business Results from Tour

W. W. Hodkinson, president of the Triangle Distributing Corporation, has just made a seven weeks' tour of the West in the interest of his organization. Mr. Hodkinson's itinerary included Chicago, Denver, Salt Lake City, San Francisco, Spokane, Seattle, Portland and Los Angeles. The purpose of his trip was to get into personal touch with Triangle branch managers and the leading exhibitors of the West to acquaint them with the details of the new policies that are being put into operation.

The results of Mr. Hodkinson's campaign have already made themselves manifest in largely increased business and a better understanding between Triangle's producing, distributing and exhibiting units. The West, according to Mr. Hodkinson's investigations, which have been carried on over a space of ten years, is an exceedingly progressive section of the country, motion picture exhibitors having reached a high average level of achievement. It has, therefore, followed that their problems have in many respects become very sharply defined, and the president of Triangle says that the announcement of the new bonding system which he has perfected, together with the system of modified program booking, about to go into effect has aroused great enthusiasm among western exhibitors.

Some of the most widely sought accounts on the Pacific Coast were signed by Mr. Hodkinson as a direct result of his personal presentation of the new constructive policies. Resolutions of endorsement of the bonding system have been passed by many of the strongest exhibitors' leagues in the West.

Before returning to New York, Mr. Hodkinson spent several days at the Triangle studios in Hollywood and the Thomas H. Ince studios in Culver City, aiding in the perfection of details of the consolidation of these plants under the direction of Thomas H. Ince. The president of the Triangle Distributing Corporation, whose wide experience and lack of prejudice make him a real authority on such subjects, declares that the Ince organization represents the highest standard of efficiency that has yet been reached in the manufacture of motion pictures.

"Triangle has the ideas, the organization and the product," Mr. Hodkinson stated. "We are also getting the fullest co-operation from exhibitors. The result will be inevitable. We shall achieve success in the truest sense because we shall deserve it."

Hunch for Theater Men

MOTOGRAPHY, Chicago:

Enclosed find money order for $3.00 for which continue my subscription to your valuable trade journal. I assure you that I take perfect delight in reading your valuable paper. Of the many papers that I subscribe for I can honestly say that I get more real worth out of MOTOGRAPHY than any other trade journal. Please include in this order one of your bookkeeping books that is given gratis with each subscription. Thanking you in advance, I remain, respectfully, *Sam A. Swartz, Armory Theater, Roswell, New Mexico.*

Brand New Comedy Series

Having "made good" in three years of active service for L-Ko's Alice Howell has been advanced to a position of stardom in a new series of mirth-provokers produced by Stern. President Julius Stern and General Director J. G. Blystone, of L-Ko, declare that this advancement is made in recognition of Miss Howell's talents, energy and enthusiasm in her efforts to put laughs in the spot where laughs belong.

"There is no reason why a woman cannot be just as funny as a man," says Mr. Stern in making the announcement of these comedies. "In three years service with L-Ko's Miss Howell has abundantly proved that she is good for as many hearty laughs in a given number of reels as almost any man who ever appeared before the camera." Mr. Stern continues:

On the stage women have advanced scores of individual instances where their abilities to make mirth have won them boundless public favor. Some of the women in musical comedy, vaudeville, burlesque and farce are a great deal funnier than a large majority of the men who work in the same branches of stage entertainment. We believe that women on the screen deserve to have their chance and we believe that Miss Howell, in particular, has earned the right to be a star in her own series.

Thus it comes that the Stern comedies are ready for distribution with Miss Howell the star. "Baloonatics" will be her first production, with "Automaniacs" and "Neptune's Naughty Daughter" following on. The Strand, New York, has secured "Neptune's Naughty Daughter" on pre-release and are showing it this week as the comedy feature of the program.

Miss Howell will proceed with her comedies under the personal direction of J. G. Blystone, director general of all productions at the Hollywood, Cal., studios, where our comedies are made. She has been under Mr. Blystone's supervision during the three years she has been with L-Ko and in that time has demonstrated her willingness and her abilities to go anywhere and do anything humanly possible to create laughs and build up comedy situations.

We intend to get behind the Stern comedies and exploit them to the fullest possible advantage, that the exhibitor may be rewarded in collecting on Miss Howell's popularity. Mr. Blystone is working on a series of comedies, to maintain the supply adequate to the needs of exhibitors who, wise in their generation, see the advantage of connecting with a novelty in comedy programs.

L-Ko Has Clever Program

General Director J. G. Blystone, of L-Ko Comedies, has completed four subjects for immediate release and is now supervising another batch of merry-makers for the early weeks of Summer. Richard Smith, Vin Moore, Noel Smith and Mr. Blystone's other assistants are kept busy at Hollywood, in L-Ko's spacious studios, handling several companies in anticipation of exhibitors' demands.

"Tom's Tramping Troupe," a lively travesty on "Uncle Tom's Cabin" is now in circulation, under release of May 9. Three other clever comedies are ready for distribution to fill out the balance of the current month. They are: "Good Little Bad Boy," "Beach Nuts" and "Roped Into Scandal."

Richard Smith, under the supervision of Director General Blystone, produced "Tom's Tramping Troupe," with Phil Dunham featured, and Charles Inslee, Mert Sterling and Lucille Hutton prominent in his support. Vin Moore directed "Good Little Bad Boy," in which Phil Dunham is also featured, with the same players in his support.

"Beach Nuts," to be released May 16, will have Dan Russell as the featured one, with Gladys Varden and Bert Roach prominent in the cast. Noel Smith directed this one. The final May release will be "Roped Into Scandal," featuring Eva Novak, Harry Lorraine and Bert Beach.

Watch This Exhibitor

Frank G. Hall, of Newark, New Jersey, who recently entered the state rights field on a large scale by buying outright from Edgar Lewis his nine-reel production, "The Bar Sinister," is attracting the attention of exhibitors by the manner in which he goes after business and packs his theaters at prices above the average.

Mr. Hall owns the New Jersey rights to "The Whip," "Joan the Woman," "Civilization," and several other attractions. He believes in big pictures and high prices and is doing a large business at the Strand, Newark, New Jersey, where he charges from twenty-five cents to seventy-five cents admission. He believes that theater patrons want to see the very best pictures obtainable and are willing to pay for them.

"The Whip" was advertised by a large tally-ho drawn by six horses and carrying a coaching party, while a thoroughbred race horse with a jockey in attendance stood in front of the theater. "The Honor System" was advertised by turning the handsome Strand lobby into a tier of cells with prisoners looking through the bars.

Rena Rogers Again Joins Vogue

Rena Rogers has returned to the Vogue field and is now playing opposite Paddy McQuire in Vogue comedies. Miss Rogers appeared in Mutual-Vogue releases about a year ago and was well known to all fans as the "little blonde who always makes a person laugh."

Three howls from the new comedies presented by L-Ko and featuring Alice Howell. The scene on the left is from "Neptune's Naughty Daughter," the other two from "Baloonatics." The brand name will be announced later.

Exhibitor Markets Seven Reeler

FRANK J. SENG, MANUFACTURER AND THEATERMAN, TO PRESENT "PARENTAGE"

IT is a fact that, if we give a little love to a child we'll get a great deal back, and that has never been better emphasized than in the seven-reel feature "Parentage," which will soon be shown to the trade under the auspices of Frank J. Seng, the well-known Chicago manufacturer, who is a successful exhibitor in Wilmette, Illinois, and who, for the first time in his career, has taken over the marketing of a production.

Up to the present, Mr. Seng, who is recognized as one of the most conservative exhibitors in the country, has been satisfied to devote his attentions to his theaters, but when, on a recent visit to New York City, he realized the possibilities of this remarkable story, he was so impressed that he immediately invested and now has to offer to the trade a film that is unusual. It is a thought film that is entertaining.

For some time Mr. Seng has been of the opinion that what is needed in the industry is "fewer and better pictures," which necessarily means longer runs. Although he has been approached and tempted many times to enter the distributing end of the field, he has always kept out, because, as he says, he has never seen an organization which would back up that slogan. In "Parentage" he believes he has a picture which typifies that sort of offering, and he is willing to back his reputation with that judgment.

"I believe 'Parentage' is going to make a lot of money for the exhibitor," he says, "because it is something different. It is a message to the public and I think it will enjoy a long run wherever it is shown, because it touches a human note. There is not a man, woman or child in the world who will not be impressed with the beautiful story which Producer Henley has so intelligently placed upon the screen. The atmosphere is real, the photography is excellent and the cast is an exceptional one. In fact, every member of the company seems to be peculiarly fitted to play the role which has been entrusted to them. There is no wild, impossible melodrama in 'Parentage.' It is a real story of real folks. The thing that will impress the spectator most is the simple manner in which each member of the company plays his part. The result is that the moral of the story is put over in a most convincing way and will leave its imprint on all those who see it.

"The theme contains human thoughts that have not been touched upon by producers in the past. The story is a strong, gripping one that will set every mind to thinking hard after they have seen it. It is a sort of picture we need, as exhibitors, and one that will keep our regular patrons and increase their faith in us, as well as gain for us a new clientele. This is the age when the patron of a moving picture theater wants to be amused."

Just a few of the very human and intensely appealing scenes in "Parentage," placed in the market by Frank J. Seng, exhibitor of Wilmette, Illinois, and Chicago manufacturer. A new and beautiful message to the public is presented in a simple but extremely effective fashion.

NEW VITAGRAPH SERIAL

Next Fall Will See Remarkable Chaptered Story, "Hearts Aflame," Appear in Fifteen Parts With Striking New Star

Greater Vitagraph is making a fifteen episode serial which is startling in its action and which will bring into the limelight a striking screen star who is said to outshine any woman yet cast for the part of "A Girl of the Plains." The serial of which she is the heroine will not be released until fall.

The young star is Carol Holloway. She takes the only female part in the series which is said to have been named "Hearts of Flame" and in which she appears as leading woman with William Duncan.

Critics who have seen Miss Holloway at work on the western locations have been amazed at her versatility. They say she has absolutely everything necessary to make her the heroine of the screen and that she is bound to immediately possess herself of the laurels of other screen stars who have enjoyed basking in the sunshine of the nom de plume of "The Girl from the Golden West." Not only, say the criticis, has she good looks, but she has many things that heretofore have not been linked with good looks. She is short and dark and might be described as "plump" with jet black hair and dark appealing eyes. And she is unusually graceful.

The first episode which consists of three reels is sub-titled "The Precious Ingredient" and apparently has to do with some priceless chemical or mineral the entire supply of which has been exhausted except that obtainable from a small mine on the western slope of the Rocky Mountains. Following is a sketch of the rest of the chapter:

This mine is controlled by John Gwynn, in the picture William Duncan. The chemical or mineral is of such tremendous importance that the available supply is absolutely necessary to several of the world powers.

Gwynn, after making arrangements to deliver "The Precious Ingredient" to the agents of the United States, starts across country to fulfill the terms of his agreement. His constant companion in his journey from New York to the Rockies, is Hendrick Von Bleck, portrayed by Walter Rogers, who is a spy for the German Government, which apparently must have "The Precious Ingredient," in order to continue to manufacture ammunition. During the railroad journey Von Bleck manages to burglarize Gwynn's case, obtaining almost precise information as to where the mine is located.

Gwynn and the spy leave the train in Arizona and start across Death Valley before Gwynn recognizes his companion of the trip and realizes that Von Bleck has some ulterior motive for following him. Trailed and trailer ride across the wastes of Death Valley, eventually meeting face to face. The lie is passed, and the men know they are enemies. Then the battle of wits begins, victory apparently always being with the spy.

Eventually Von Bleck trails Gwynn to the home of Don Carlos Ybarra (Charles Wheelock), on whose property the mine of "The Precious Ingredient" is located. With the assistance of outlaws, Von Bleck attacks the house, mortally wounding Ybarra. Gwynn escapes, but returns in time, with the assistance of Yaqui Joe, an Indian (Tote Du Crow), to drive off the outlaws and rescue Nan Lawton (Carol Holloway), who had supposed herself to be the daughter of Ybarra. The episode closes with Gwynn and Nan reading a statement made by Ybarra, in which he reveals that Nan is not his daughter.

This apparently is the mystery basis for the balance of the serial.

At the New York offices of Greater Vitagraph all information regarding "Hearts of Flame" was refused beyond the fact that the serial will be released in the early fall and that it probably will consist of three episodes of three reels each and three episodes of two reels each.

New Players for Art Dramas

Herbert Blache, president of the U. S. Amusement Corporation, releasing on Art Dramas Program, has just signed contracts whereby three of the most important players in fllmdom will appear in his next production, which is entitled "House of Cards."

Catherine Calvert, widow of the late Paul Armstrong, will play the leading female role. Frank Mills appears opposite; Kitten Reichert, the popular child actress, completes the trio.

Miss Calvert is known to theater-goers all over the world. She played leading roles in all of her husband's plays, including "Alias Jimmy Valentine," "The Deep Purple," "Woman Proposes," and many others.

Frank Mills has had a long stage career and he has been featured in productions by Belasco, Frohman, the Shuberts, and many others.

His screen career began with Triangle and he appeared in the Mutual production, "The House of Mirrors," in the International "The Flower of Faith," where he was co-starred with Jane Grey, and in several Metro productions, including "Capital Punishment."

The third acquisition of the U. S. Amusement Corporation, Kittens Reichert, has been with the Fox Company for over a year and is known and loved by the entire picture-going population. Although only six years old, she has gained a reputation that many older players envy.

The picture in which these three players will appear is a modern drama treating of an important social problem. Nothing further than this regarding its nature has

Scenes from the early episodes of Greater Vitagraph's new adventure serial "Hearts of Flame," which will be released in the

been announced. Herbert Blache himself is directing this, which promises to be the best feature yet turned out by this company.

Arizona Film Appears

To the heart of the divorce problem, to Reno, Nevada, goes the theme of "Should She Obey?," the photoplay which had its premiere at the La Salle Opera House in Chicago on May 6. Endorsement of the production by men of national eminence is shown, not by signed statements, but by personal participation of these leaders in the vivid scenes. Among the prominent figures shown on the screen are Gov. Emmett Boyle of Nevada, Judge Marcus A. Cavanagh of Chicago; former Lieut. Gov. Barratt O'Hara, of Illinois, and others of political and clerical note.

The play follows the lives of two American couples from humble beginnings to days of affluence and external happiness. Then the vipers of the divorce evil creep in, and the complications which ensue are taken from real life. It is not a sermon, but deductions may be drawn by the spectator after a gripping cycle of events extending from the depths of vice and squalor to the summit of wealth and extravagant gayety.

Walter C. Rower is the author of "Should She Obey?" It was produced by the Arizona Film Company, a coterie of well-known Chicagoans who thus backed their belief in the necessity of hammering home the facts of the divorce question and the accepted code of matrimony.

Lesser Buys "The Whip"

Sol L. Lesser, president of the All Star Features Distributors, Ins., of San Francisco, has just purchased the California and Arizona rights to the Paragon Film Corporation's dramatization of the Drury Lane spectacle, "The Whip."

The production is now playing a two weeks' engagement in San Francisco's leading playhouse, the Cort Theater, to tremendous business; so big, in fact, that the management is endeavoring to secure added time for it. It is being presented twice daily at 25c and 50c prices.

Opera in Photoplay

A scene from the opera "Faust," staged with all the realism of detail that ever marked its legitimate presentation, is one of the strikingly beautiful features of "The Snarl," the Triangle-Kay Bee play by Leona Hutton and Lambert Hillyer, in which Thomas H. Ince presents Bessie Barriscale as star.

The scene serves as the setting of that part of the drama in which Miss Barriscale, as one of twin sisters, sits back of the wings, a cripple, and sings the role of "Marguerite," while the other, also played by her, enacts the "business" of the part on the stage.

Beecroft Places Wilbur Subjects

Chester Beecroft this week again demonstrated his facility to place American film product on the foreign market when he closed a deal with Bolton-Stewart, Limited, of London, to supply them every month for the next two years, with a new five reel feature subject starring Crane Wilbur.

So far Mr. Beecroft has placed three brands of five-reel feature productions with the Bolton-Stewart concern. These brands are the Triumph productions, the Frohman super-pictures, and now the Crane Wilbur subjects. Bolton-Stewart, Limited, receive one new subject a month of each brand.

Since opening his business considerably less than a year ago Mr. Beecroft has concluded perhaps more and bigger sales than have ever been accomplished in the film export line. Included in his list are the sale of the Chaplin-Mutual series in all parts of the world; the entire product of one of the principal releasing organizations of this country on a basis of fifty thousand feet each weekly in the United Kingdom and Australia; the Triumph productions, the Frohman super-pictures, the Crane Wilbur subjects, Cub Comedies and special productions, such as Wm. J. Locke's "Where Love Is" and Rex Beach's "Pardners," in the United Kingdom, India, Australia, Japan and other countries, and a number of other pictures and brands.

Superfeatures Gets "The Crisis"

What is said to be one of the largest prices that was ever paid for a picture was paid by the Superfeatures, Limited, of Canada for "The Crisis," a picturization of Winston Churchill's famous novel of the same name.

Charles Stevens, who represents the firm, purchased the production in his rapid, characteristic manner from M. E. Mazur, Eastern representative of the Sherman-Elliott Company, after viewing the picture at a private projection room. He expects to exploit the picture commensurate with its worth.

fall. It comprises 15 episodes and stars William Duncan, who is also responsible for the direction.

NEW STARS FOR MUTUAL

Juliette Day Latest Addition—Mary Miles Minter Also Re-Signs at Same Time as Julia Sanderson Herself

Juliette Day, a stage star of rising fame, has signed a contract for the making of a series of feature pictures for the American Film Company for release through the Mutual Film Corporation.

Mary Miles Minter, "the crown princess of the motion picture," as the critics call her, has signed a new two-year contract with the American, and will continue in pictures for Mutual release.

Julia Sanderson has been placed under contract for pictures by John R. Freuler, president of the Mutual Film Corporation, in behalf of the Empire All Star Corporation, which is making pictures of Charles Frohman stage successes.

That, in one breath, is the package of "big stars only for the Mutual" which Mr. Freuler and Samuel S. Hutchinson, president of the American Film Company, Inc., brought back from New York on their return to their Chicago offices last week. President Freuler said:

"This is some more evidence of our strict adherence to the policy of 'big stars only' for the Mutual pictures. We shall have important announcements concerning the vehicles in which these stars are to appear. We are giving particular attention to the matter of diversity of dramatic matter and clearly established lines of production for each star. It is a simple matter of business judgment to discover what line of material for each star best satisfies the public and makes money for the exhibitor, and after that to use that sort of material for that star.

"In acquiring Miss Sanderson for the Empire we are adding importantly to the start made with Miss Ann Murdock, who is now at work on the first series of the Charles Frohman successes at the Empire Studios on Long Island. Other additions to the staff of the Empire are to be announced shortly."

Mr. Hutchinson discussed some of the plans of the American Film Company, Inc., in connection with the addition of a new company for Miss Juliette Day. Miss Day will be directed by Rollin S. Sturgeon, formerly Vitagraph's star director, who has been engaged in the making of Miss Gail Kane's first pictures for the American. Miss Kane's future pictures will be directed by Henry King, the director just now particularly known for his successes in the making of the "Little Mary Sunshine" pictures.

"The line-up at the American studio is a decidedly satisfactory one now," observed Mr. Hutchinson, "covering as it does four complete lines of well defined dramatic products—William Russell, whom I consider a leader among the male stars of the day—Mary Miles Minter, just put under a new and high priced contract, who has her own special field in the motion picture world—Miss Gail Kane, admittedly one of the greatest of the young actresses in America—and latest, Miss Juliette Day, from whom we may expect a new and valued dramatic product.

"With four big companies at work the Santa Barbara studios will be just comfortably busy, with ample facilities for all that the pictures require, and a big, strong technical staff, which means so much in the finish and quality of the delivered picture."

New Walthall Play

Henry B. Walthall is shown in a characterization entirely different from anything in which he has appeared on the screen in his next Essanay feature, "The Saint's Adventure." This production is a love drama,

Henry B. Walthall in his newest play, "The Saint's Adventure."

having a screen time approximately of one hour, fifteen minutes. It was released through the Kleine-Edison-Selig-Essanay Service, May 7.

Mr. Walthall essays the role of a young rector of a fashionable church. In his fight to "clean-up" the slums of his city, he discovers that his own church owns the biggest tenements. His congregation declines to furnish funds to remodel and cleanse them. The rector becomes ill and goes West. He reads while there of his reported death. Returning to the city in the disguise of a workman, he sets about his long cherished task. A woman of the slums by strange coincidence claims him as her missing husband. Though he refuses to live with her as such, he does not disillusionize her, and enlists her aid in his work. The rector mobilizes the voters of the slums, and with this political power, forces his former congregation to tear down the unhealthy tenements and erect modern ones. At this time he is recognized by a member of the congregation. The rector, however, refuses to return to his old life, preferring to live among the people he has aided. He weds the woman who mistook him for her husband.

This story provides Mr. Walthall an unlimited field for his genius, and he has rendered a portrayal that will delight his millions of admirers. Mary Charleson is his leading woman. There are some magnificent scenic effects in "The Saint's Adventure."

The new glass-enclosed stage, recently completed, at the Ince-Triangle studios, received its christening when Charles Ray and a company of three hundred and fifty players, under the direction of Schertzinger, appeared in evening dress in a "set" that covered every foot of floor space. This "setting" is a reproduction of one of New York's famous roof gardens, and when the players, each in the latest creations for evening wear, took their places, either at the tables, or dancing, or promenading, one felt certain that, by leaning over the balustrade, he would see the great white way far below and hear the dull murmur of mingled humanity.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

Changing Intermittent Sprockets

I am using a Simplex machine and am having trouble with the picture jumping. I have tried to adjust the intermittent sprocket but that does not seem to help it much. I find that the sprocket teeth are worn quite a little. Would you advise me turning the sprocket around? I have used this machine nearly two years and have never had a new intermittent sprocket put on. We have no repair shop in this town and if I get a new sprocket (I do not know whether the manager will buy one or not) I will have to put it on myself. Will you please tell me how to go about it? Thanking you in advance and hoping to see an answer in the near future in MOTOGRAPHY.—Yours truly, *M. M. H., Pennsylvania.*

If you have adjusted the star and cam so that there is no loss of motion in the intermittent, and the picture is still jumping, then the trouble more than likely is in the intermittent sprocket. If you have used the machine nearly two years, it is certainly time to put on a new intermittent sprocket. When a sprocket begins to wear or undercut, you are going to have trouble with your projection. The later Simplex sprockets have only one taper pin to hold them to the shaft and that is drilled so that the sprocket can not be reversed without drilling a new hole in it and that hole must be drilled exactly right or the sprocket will not fit right on the shaft. The old style sprockets had two holes for taper pins in them and they could be reversed without any trouble. If I were you, I would get a new sprocket and put it on correctly and so stop the trouble for good.

If you do use the old one, it will only be a short time until you will have to change it again. If the machine has given good service for nearly two years, then the manager surely will not complain at buying a new sprocket for it now. Examine the film trap shoes and tension springs and see whether they are worn out or not and if they show signs of wear, then order new ones. To remove the intermittent movement so that you can remove the intermittent sprocket, proceed as follows: Remove the film trap door by lifting it straight upward, unhooking the door from the pins. To take out the intermittent movement, remove screw S-209-G main driving gear retaining screws, pull off G-112-G main driving gear, push in on film trap screw, S-134-E, which opens door. Next pull back the door which encloses the intermittent sprocket. Next loosen screws S-157-B, intermittent case cover lock screws, and push back locks L-116-B so that they no longer engage ring R-133-A framing cam adjusting ring, on framing cam C-100-A. Loosen collar C-192-G, intermediate shaft retaining collar, grasp fly wheel with right hand, at the same time pulling out gear G-133-G, intermediate gear number 2, with the left hand.

This removes the entire intermittent casing, fly wheel and intermittent sprocket. In replacing the same, reverse the process of removal step by step. Next loosen the two screws S-125-B, intermittent case eccentric bushing screws, grasp intermittent sprocket, pull straight out, removing bushing, star, spindle and sprocket from the casing. Remove taper pin which holds the sprocket to the shaft and with a cloth in the left hand, grasp star and bushing firmly, while with the right hand, you pull the sprocket from its spindle with a twisting motion.

In installing the new sprocket be very careful that the large diameter of the pin holes in the shaft and sprocket are together. To replace parts in the machine first wipe the bushing and its bearings perfectly clean and lubricate with good, clean oil. Push the bushing into its bearing until the star is against the cam; turn the fly wheel slowly, at the same time pushing in on the sprocket until pin P-177-B, star wheel cam pin, on cam C-178-B engages with the star slot, when the bushing may be pushed home; after which adjust the star to the cam and tighten up the two screws S-125-B. In adjusting star and cam, do not fit them too snug. There should be just a little lost motion between the star and cam.

Small Town Equipment and Pay

Dear Sir: I wish to take exception to your statement of April 28 that an operator who will not teach an apprentice is not much of an operator. Most of the small town shows here have these kids for operators, or else the boss runs his own machine. The pay is $1.00 a day to run the evening show, ship the films and sweep out. I hold such a position because my home is here, and many other operators are similarly situated. I have been operating for ten years and have been called on to get a good picture with some mighty bum outfits and have always produced the goods.

I have here a Power's 6A and an Edison Exhibition. Still the traveling operators who come here with the big features say that my machines produce as good a picture as theirs and are the best kept of any on the route. Still if I should teach some kid my work the kid would take my job and would work the first six months for nothing in order to learn the work and then I would lose my job. Our ushers and door men get nothing; our piano player gets $1.00 per night and often plays an extra night free just to see the show. Cheapness is the watchword. I ran one machine with the intermittent so worn that the teeth had been filed off on one side. Another place a temporary wire had been slipped in back of the meter to reduce the juice bill and a tap on the wire with a pencil would set every light winking. With home made fuse plugs, telegraph wire rheostats and other home made devices it takes an operator to get a good picture (I'll say that it does.—Editor.) Give us small town operators our dues, Mr. Scobey. We put on a good picture with rotten equipment that a city operator would not try to handle and we are not breaking in any kid crank

twisters to take our jobs. They should be willing to pay to learn and agree to say as a helper until they do learn.— *Gale Robinson, Hemet, California.*

Well, Brother Robinson, I evidently owe you an apology for the statement that I made about men that would not show or tell another man what little he knows, and I take this opportunity to apologize to you for that statement. Of course you know that there are exceptions to all rules, and after reading your interesting letter I am frank to admit that your case comes under the exceptions. Far be it from me to have any man with a job like the one that you have, lose it. I can understand why you value that job as much as you do. I do not believe that there are many more like it around the country. At the pay that you are getting you ought to be able to have a show of your own by this time; that is, if you have been working steady for the last ten years. If living is as cheap as salaries are then I'll say to you that I do not blame you for not wanting to leave home. They must pension you fellows out there.

I know that the operators in the smaller cities have a hard time getting the proper equipment and repairs and I also know that as a rule they get better results on the screen than a lot of the operators do in the larger cities. And there is a cause for this—they take an interest in their work and as the brother says—have to hold on to their jobs, but how on earth an operator can act as janitor, messenger boy and operator for that kind of a salary is beyond my power of comprehension. I certainly have a very poor opinion of a so-called manager who is so cheap as to steal electricity or allow any of his employes to steal it. You evidently agree with me when you say that a helper should stay a helper until he does learn to be an operator, but if you go on your previous statement that you would not teach any kid how to operate, pray tell me how long would a kid have to stay in a booth with you before he did learn?

Get the idea out of your head that you are married to any particular job. A man with the experience that you have had and that can get the results on the screen that you can, can get a job any time and anywhere. Managers are always looking for good men, and are willing to pay decent salaries to that kind of men. Get out of the rut that you are in and get yourself something. If you cannot get wages where you are then get out and see what the large world contains beside yourself. Let the kid have your job, no one else wants it.

Don't ever get the idea that you have a corner on any kind of business; we all have to learn and the only way that you have learned some, not all, of your craft has been through asking some one who knew more than you did or else reading the works of some one that knew more than you.

Setting Motiograph Shutters

I have been operating a picture machine for two years and have always worked on a Power's machine, but I changed positions last week and am now working on a Motiograph, No. 1A, 1912 model. I am having trouble with the double shutter. Will you please tell me how to set them? Thanking you in advance.— *C. L. C., Charlestown, North Carolina.*

To set the shutters, remove the front plate which carries the lens after which remove the outer shutter wing (the one nearest to you), loosen the screws on the inner shutter, leaving the shutter just loose enough to be turned easily by hand, and tight enough so that they will not turn on their own accord. Remove the gear cover, after which take hold of the balance wheel and turn the mechanism in the same direction as during the operation of the machine; turn very slowly until the intermittent sprocket starts to move, after which set the lower edge of the large wing of the inner shutter about 1/8 inch above the center of the aperture opening when looking on a line parallel through the center of the light aperture.

Tighten the screws firmly. Replace the outer shutter on the shaft, tighten the screws partially in the same manner as was done with the inner shutter, set the top edge of the large wing about 1/8 inch below the center of the aperture opening after which tighten the screws firmly. The space between the two large wings of the shutters should be exactly the same width when the intermittent sprocket is just ready to start (but not started) as it is just as the intermittent sprocket has come to rest after turning, and said space should be exactly in the center of the aperture opening when looking on a line parallel through aperture opening.

Use Music Cue Sheets

The exhibitor realizes that proper music is invaluable in making his show "go over big."

The music is being arranged for him properly cued to the production. And yet too many exhibitors still shy at the using of these cue sheets.

They are afraid the music will cost too much, or their musicians will not be able to play the selections chosen, or the many changes will be too difficult to handle.

"In this attitude of being afraid of the cue sheets," said Joseph O'Sullivan, the Mutual music man, "the exhibitor is losing track of the full value of the service which is being offered to him.

The one aim in planning the musical cues to accompany the Mutual productions is to simplify this part of the program both from the standpoint of the musician and the exhibitor.

To help keep down the expense we try to use the same music over again for the following features so that although the first expenditure may seem large the foundation of a musical library is then laid and the next time there will be less to buy and so on until a very comprehensive library is built.

We also make an effort not to cue the pictures too closely—that is, not have the music change with every scene—but choose some theme which will be appropriate for a longer period, two or three minutes if possible, which makes it less difficult to follow. The music is arranged so that there will not be too many changes and at the same time it will catch and carry along the spirit of the story.

In selecting the music we are careful to list not only the title of the piece, but also the tempo, so that if the musician has not in his library or cannot obtain the music specified, he can substitute something of the same character. Also we select music, which—while of the best class—is well known and melodious, music with which the player and the ordinary audience will be familiar.

The one idea is to make the cue sheet as simple and yet as effective as possible for only in this way can the exhibitor and musicians get the utmost value from this srevice.

War News Weekly Released

The first issue of the *American War News Weekly*, produced by the Cinema War News Syndicate, was released on April 29, and will be followed by one-reel weekly. This presents something of an innovation in topical films, as the illustrated main titles and tinted scenes give a feature atmosphere to the news subjects. In matter the country appears to be well covered, as views were shown in locations ranging from Texas to New Hampshire.

ACTORS FORM COMBINATION

Harry Mc Crae Webster Directs "Fraternity Films"—Strives for Combination of Actors—"The Devil's Playground," First Release.

Not to be outdone by the combinations of producers, state rights buyers and exhibitors which have followed each other in quick succession, a number of well-known actors have formed a combination to produce their own features and market them through state right buyers under the brand name Fraternity Films.

The plan originated last December. Charles Abrams and Arthur Werner, of Abrams and Werner, worked out the details and the first picture which was started on January 1, has just been completed. It is a modern drama of Broadway Life in nine reels, entitled "The Devil's Playground," written by Dallas Tyler and Harry McRae Webster.

Fraternity Films is a remarkable organization in many ways, and the fact that its large membership of artists worked together in perfect harmony, spending four months on the elaborate staging of a large special production which was completed without a hitch, has caused a stir in the ranks of the film army.

The idea of actors sharing in the profits of pictures which are financed and produced by themselves is in itself an innovation, but an added interest is being taken in "The Devil's Playground" because of the fact that four months were given to its making instead of the usual five or six weeks, and its completion is followed by the announcement that another picture will be started immediately.

Among the names prominent in Fraternity Films, Inc., are Vera Michelena, William H. Tooker, Robert Cummings, Harry Spingler, George Trimble, Dallas Tyler and Abrams and Werner, who are looking out for the business interest of the organization.

St. Louis Men Meet

At the meeting on April 27, of the St. Louis Theater Managers' and Exhibitors' Association there were thirty-eight active members present.

Mr. Pholman, reporting for the special committee having charge of the musicians' wage controversy, said that the decision had been postponed and there will be another meeting between the committees. A motion was carried instructing the special committee to investigate and find out whether the Musicians' Union can lawfully sustain a boycott where a mechanical instrument is played, and until the association decides otherwise, there will be no mechanical instrument used for fear of a walk-out.

May Art Dramas

Alma Hanlon, Marian Swayne, Naomi Childers and Jean Sothern are the picture players who will be featured in the Art Dramas' releases for May. The pictures come from the four studios: Apollo, Erbograph, U. S. Amusement, and Van Dyke.

"The Auction of Virtue," the first release of the month, dated for May 3, marks Naomi Childers' debut on the Art Dramas program. In support of Miss Childers are Leslie Austen, Wyndham Standing, Kirke Brown and Evelyn Dume.

Second of the month's releases, scheduled for May 10, is "Little Miss Fortune," an Erbograph production featuring Marian Swayne. The story of "Little Miss Fortune" was written by Reverend Clarence J. Harris, and was directed by Joseph Levering.

Next comes the Apollo picture, "The Mystic Hour." The fact that it is founded on a mystifying dream, in which a murder is committed, has aroused curiosity and interest in the minds of both exhibitors and laymen.

The last of the month's releases is entitled "A Mute Appeal," starring Jean Sothern.

Paralta Plan Aids Exhibitors

Nat I. Brown, general manager of Paralta Plays, Incorporated, is finding his hands full in answering inquiries from exhibitors in reference to the Paralta Plan of distribution. The grievances of exhibitors are many and they are most thoroughly interested in any proposition that will relieve them of at least some of the burdens of which they complain.

Their chief source of complaint is high rentals on feature films and instability in distribution management. They never know where they stand, they claim, either in reference to rentals or as to their contracts, which are usually short term agreements that can be cancelled on two or three weeks' notice.

They claim that when they take on a certain line of productions and work up interest in them in a community, it is unfair and unbusinesslike to take these pictures away from them at short notice and turn them over to some competitor who may be willing to pay a few dollars more per day for the service.

They have made a certain make of pictures known and feel that the only reason that a competitor can afford to pay more for them is that he has the advantage of the advertising which has been done in connection with the productions of this company. What this competitor is not called to expend to advertise pictures he can pay in higher service rentals.

One angle of the Paralta plan prevents this situation from arising in connection with its releases. The exhibitor secures a Paralta exhibiting franchise. Under this agreement he owns the exhibition rights of the Paralta plays in a given district and they cannot be taken from him. He will absolutely control them and all the pictures can be made to earn in his territory will be income to him.

U. S. Endorses "Womanhood"

The United States Government has officially indorsed "Womanhood, the Glory of the Nation." As is already widely known in the film world this feature was recently produced by Greater Vitagraph, and has proved to be one of the most unusual war pictures ever made. The Adjutant General of the United States army has written a letter to Vitagraph Company giving his complete indorsement of "Womanhood," and the feature is being used in many cities throughout the country as an aid to the enlistment of troops.

Exhibitors running "Womanhood" can be certain, not only of drawing unusual houses because of the keen patriotism started up by the film, but can also be assured of the enthusiastic indorsement of the performance by the officials of his city and state, backed up by the United States Government itself. The Rotary Club of Chicago recently viewed the big feature and unanimously indorsed it. This is only one example of the clubs throughout the country who will boost the feature because of their belief in its inestimable value to the country.

Other scenes from Greater Vitagraph's visualization of Hamlin Garland's popular novel, "The Captain of the Gray Horse Troop." Antonio Moreno and Edith Storey are featured in this Blue Ribbon feature which appeared on May 7.

KANSAS EXHIBITORS ORGANIZE

Enthusiastic Convention in Kansas City Results in Further Establishing the Growth of the Picture Industry in Kansas

The Kansas branch of the Motion Picture Exhibitors' League of America has at last organized in every sense of the word. The convention was held in Hutchinson, April 23-24, with fifty members present.

The meeting was called to order at 10 o'clock Monday morning, President Chris Glamann, of Wellington, presiding. Routine business and an address by National President Lee Ochs filled the morning program. In the afternoon Mr. Ochs gave a talk on "Organization," driving home the one big idea—that the exhibitors must organize and organize properly to meet the conditions which are bound to face them in the near future, conditions which emphasize the fact that exhibitors and exchangemen are going to the mat in a life and death struggle in the near future—hence the struggle for a strong, well organized branch. The crowd was happy-go-lucky and everybody enjoyed himself, but there could be felt a strong under current of feeling that something was going to happen, and happen quick, and the Kansas delegation is coming to Chicago with enthusiasm for the struggle.

Monday afternoon the visiting members were treated to an auto trip over the city, visited various industries and wound up with a big smoker and entertainment as guests of the Commercial and Rotary Clubs. The smoker opened with an address of welcome by Chester Leasure and was followed by Miss Laura Townsley of Great Bend, who sang to tremendous applause. Other entertainers provided a bill which was more than usually entertaining.

Tuesday morning, promptly at 9 o'clock, the convention was called to order and routine business dispensed with and followed by the election of a new secretary. In the afternoon the big parade was under way promptly at 1:30, headed by Cavanaugh's band and followed by many pretty and unique floats. At two o'clock the convention was called to order by Chairman Glaman, and resolutions were passed condemning the deposit system with the film exchanges in its entirety, as unfair and unjust in every respect. A committee was appointed to frame a resolution and present the same to the different exchange heads, stating the fact that all members of the Kansas branch, Motion Picture Exhibitors of America, will upon a certain date discontinue service with all exchanges demanding the deposit. The date mentioned was not made public, but it will be in the very near future, as another meeting will be held in Wichita, June 4-5, at which time the answer of the members will be taken up.

Convention Delegates Elected

The following were elected as delegates to the National Convention to be held in Chicago, July 14-22. Others will be appointed if membership justifies: Merritt L. Beeson, Dodge City; Lee Gunnison, Atchison; Fred Savage and C. B. Yost, Hutchinson; W. M. Meyn, Kansas City, Kan.; J. J. Marshall, Manhattan; W. H. Willey, Mulberry; Stanley Chambers, Wichita; C. E. Glamann, Wellington.

Tuesday night big convention hall was packed to capacity and the big ball was a success in every respect. Everyone was sorry when the event was over, and while there was many a tired body which wended their way home over various parts of the state, everyone was glad that they did not miss the splendid convention.

Two Title Innovations

In its two latest and greatest releases, Greater Vitagraph introduces two title innovations, each of which is a masterpriece in its way, but which differ entirely in method and effect.

The first device, the "animated" title, was shown in J. Stuart Blackton's "Womanhood, the Glory of the Nation," the great special patriotic spectacle. The second development, the "articulating" title, appeared with the presentation of "Within the Law." The latter, which is so strikingly effective that the spectators almost "hear" the speeches of the actors, was so impressive that the reviewers of the New York papers were moved to comment on it.

The "animated" title, which combines a high degree of inventive genius and artistic coloring, opens the "Womanhood" production, when the introductory an-

nouncement, dedicating the film to the Womanhood of America, is presented. It moves vertically over the field of the screen, unfolding the text as it rises.

Special three-color tinting and mechanical devices are used to introduce the national colors as the message progress, the red and white stripes of the flag being used in the early stages as a background, while the stars on their field of blue appear later.

Virtually every title in the seven reels of the big picture is treated in this original and artistic manner; bird's-eye views of New York, Niagara Falls and other important places being presented, each providing a symbolic background for the title. In several instances moving subjects illustrating the titles are interpolated.

Another important feature of the film is tinting of scenes to conform to the time or location of the action. The various leading characters are introduced by the double exposure method. F. Earle, of the Greater Vitagraph art staff, designed the titles, but a dozen different studio departments co-operated in perfecting them.

Of entirely different treatment is the "articulating" title used in "Within the Law," but it has an instrinsic value in addition to its originality. The producers, in employing this device, have been able to retain the meaning and effectiveness of the dialogue which was such an important part of the stage production. Instead of flashing a complete sentence or speech on the screen in cold print, the words are moved singly and with emphasis. They appear successively, so that the reader is enabled to catch the meaning easily and completely. Thus, a speech is "articulated":

"That—is—a—Lie!"

Each word is thrown on a tinted background and the coloring, combined with the motion of the sentence, gives an impressive illusion of spoken lines.

New Lasky Production System

Returning to New York from the Lasky studios at Hollywood, California, Mr. Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, announces a number of forthcoming productions and outlines a new system of motion picture producing.

Mr. Lasky was away from New York about four weeks and spent much of his time in company with Cecil B. De Mille, director general of the Famous Players-Lasky Corporation, and in conference with the directors at the Laskey and Pallas-Morosco studios, as well as the stars. He discussed future productions with Miss Mary Pickford, who is completing her second picture under the direction of Cecil B. De Mille; and with Douglas Fairbanks and John Emerson. Mr. Lasky said:

We are putting into immediate effect a plan of producing to fit Famous Players-Lasky Corporation's announcement made by Mr. Zukor last week, that commencing in August the Paramount Pictures Corporation will adopt the open-booking system of distribution. To this new problem I have given a great deal of thought and we have adopted the following method of production, based on my conclusions that photoplay producing is a fine art and not a manufacturing business, and that best results are obtained by individual expression and unrestrained development.

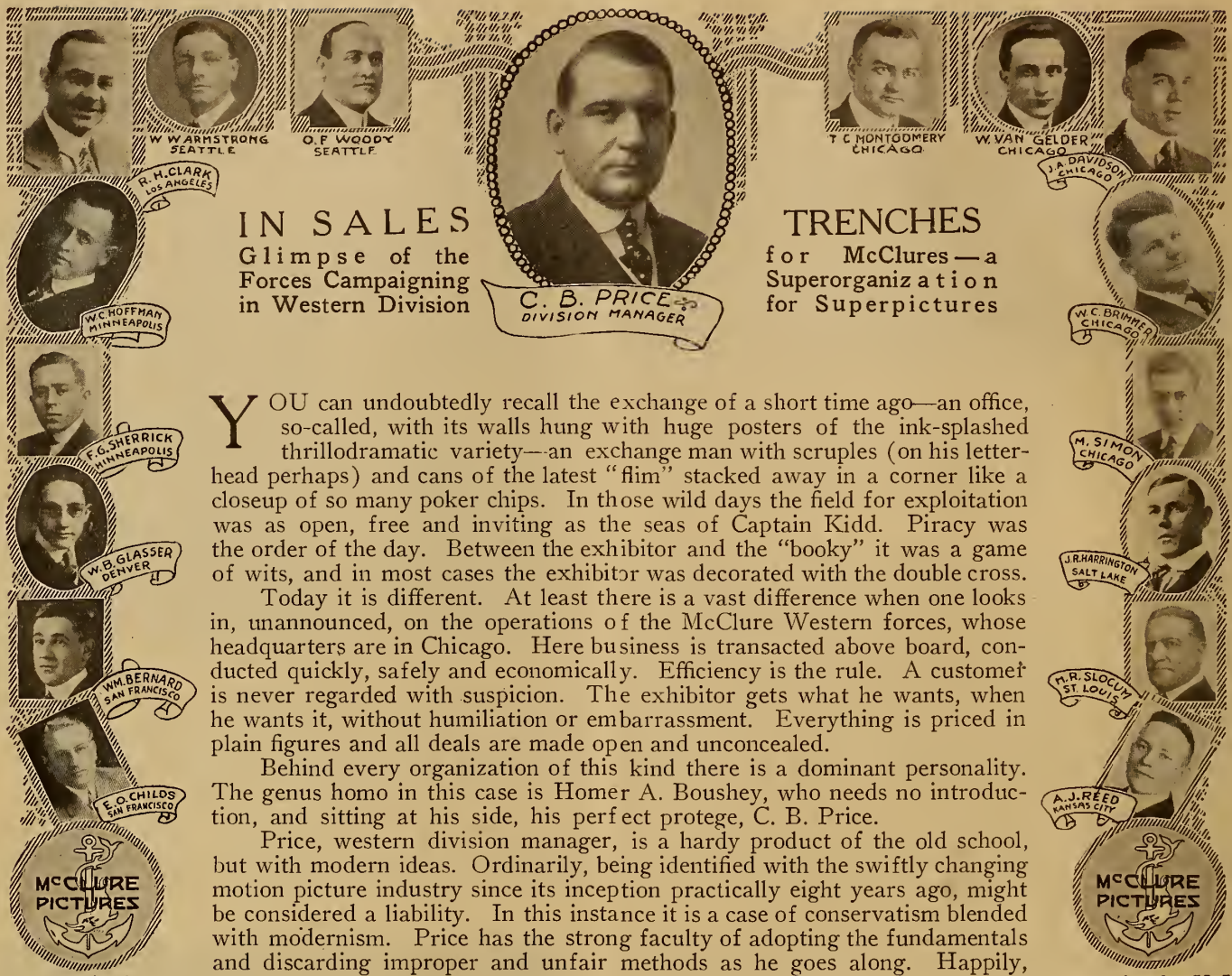
Each director in our four studios will be absolutely independent to produce to the best of his efficiency and ability. I have had conferences with all of the directors and they have enthusiastically entered into the plan. With the discontinuance of a central scenario bureau each director will have his own writing staff and the author will continue active work on every production until its conclusion, staying by the side of the director even when the film is cut and assembled.

With the engagements mentioned, together with several made before I went West, the roster of Paramount stars includes Petrova, Kathlyn Williams, Wallace Reid, George Beban, Vivian Martin, Louise Huff, Jack Pickford, Sessue Hayakawa, Ann Pennington, Mae Murray, Margaret Illington, Fannie Ward, Billie Burke, Marie Doro, Pauline Frederick and Marguerite Clark.

To the present Artcraft attractions, which include the photoplays starring Mary Pickford, Douglas Fairbanks and George M. Cohan, will be added Elsie Ferguson, Cecil B. De Mille-Geraldine Farrar productions and the forthcoming personally-directed D. W. Griffith productions.

"The Marcellini Millions," the next Morosco-Paramount picture starring George Beban, has been completed and is scheduled for release on May 14.

Two of the big scenes in "The Captain of the Gray Horse Troop," the story of West and East, which is more than gratifying to Vitagraph patrons.


W. W. ARMSTRONG SEATTLE
O. F. WOODY SEATTLE
T. C. MONTGOMERY CHICAGO
W. VAN GELDER CHICAGO
J. A. DAVIDSON CHICAGO
R. H. CLARK LOS ANGELES
W. C. HOFFMAN MINNEAPOLIS
C. B. PRICE DIVISION MANAGER
W. C. BRIMMER CHICAGO
F. G. SHERRICK MINNEAPOLIS
M. SIMON CHICAGO
W. B. GLASSER DENVER
J. R. HARRINGTON SALT LAKE
WM. BERNARD SAN FRANCISCO
M. R. SLOCUM ST. LOUIS
E. O. CHILDS SAN FRANCISCO
A. J. REED KANSAS CITY
McCLURE PICTURES
McCLURE PICTURES

IN SALES TRENCHES

Glimpse of the Forces Campaigning in Western Division for McClures—a Superorganization for Superpictures

YOU can undoubtedly recall the exchange of a short time ago—an office, so-called, with its walls hung with huge posters of the ink-splashed thrillodramatic variety—an exchange man with scruples (on his letterhead perhaps) and cans of the latest "flim" stacked away in a corner like a closeup of so many poker chips. In those wild days the field for exploitation was as open, free and inviting as the seas of Captain Kidd. Piracy was the order of the day. Between the exhibitor and the "booky" it was a game of wits, and in most cases the exhibitor was decorated with the double cross.

Today it is different. At least there is a vast difference when one looks in, unannounced, on the operations of the McClure Western forces, whose headquarters are in Chicago. Here business is transacted above board, conducted quickly, safely and economically. Efficiency is the rule. A customer is never regarded with suspicion. The exhibitor gets what he wants, when he wants it, without humiliation or embarrassment. Everything is priced in plain figures and all deals are made open and unconcealed.

Behind every organization of this kind there is a dominant personality. The genus homo in this case is Homer A. Boushey, who needs no introduction, and sitting at his side, his perfect protege, C. B. Price.

Price, western division manager, is a hardy product of the old school, but with modern ideas. Ordinarily, being identified with the swiftly changing motion picture industry since its inception practically eight years ago, might be considered a liability. In this instance it is a case of conservatism blended with modernism. Price has the strong faculty of adopting the fundamentals and discarding improper and unfair methods as he goes along. Happily, however, he is never satisfied. Everything must be made better. He has travelled the globe of filmland and come away with an international perspective that admirably fits him for the duties of division manager, wherein he ministers to a territory of twenty-four states. Being of a studious turn of mind, he can talk intelligently on local conditions everywhere. He knows the exhibitor's difficulties, his anxieties and his risks.

When large concerns like the General Film Company, V. L. S. E. and Mutual sought a man big enough for a big job, they summoned Price, and Price got results.

Price is a peculiar type of strong man, earnest, irrespressible, kindly, generous, effective. It should be said, however, that he is a business man first, and then a film man. One who only knows films and nothing else doesn't know films. When McClures decided to enter the picture field they cast around anxiously for the best talent and picked a man who was also a good picker. Such is strategic business organization.

Again this keen spirit of big business is repeated in Mr. Price's selection of salesmen. When one reads the exceptional qualifications that follow in the form of almost too brief biographies, it is safe to say that the McClure western forces are the type that the fifth largest industry in the United States depends upon to hold its own in the greatest commercial era the world has ever seen:

In the Sales Trenches

T. C. Montgomery—Owner and manager of theaters in St. Paul, Hot Springs, Laramie, Wyoming, and Chicago. Salesman and manager of the General Film Company for four years. Opened Chicago office for Fox; traveling representative for V. L. S. E. in Salt Lake, Frisco and Denver. A wise counsellor to the exhibitor fraternity, with an enviable reputation among them.

O. F. Woody—Had valuable training as traveling salesman with the Diamond Match Company until attracted by the film business. "Dago Hill," an irate Italian settlement in St. Louis, still celebrates the opening of its first theater, commemorating the name of Woody. Was also traveler for O. T. Crawford, St. Louis, and associated with them in various other capacities; later with Mutual and World.

W. Van Gelder—If there is such a thing as exhibitors' confidence, Van has it monopolized. He has had intimate contact with all Chicago exhibitors. He has an unusually large following, gained through fair and square dealing after five years' service, first with the General Film Company, and later with Pathe.

W. W. Armstrong—An efficient, hard-working exchange man, formerly in Vancouver and Seattle. A high regard for duty and an attractive personality are gaining him friends and orders in Seattle.

J. A. Davidson—Two and a half years with Mutual, six months with V. L. S. E., formerly with Price in Mutual, and good enough to stay with him.

R. H. Clark.—Veteran purveyor of film on the Pacific Coast since 1907. With the old Turner and Dahnken exchange in 'Frisco; later with General and Mutual. Also manager of Tivoli Opera House in Frisco.

W. C. Brinner—Formerly officiated for Universal in America's greatest German-American stronghold; and in the same capacity with the General Film Company. Also organized the Pioneer Film Company of that city.

W. C. Hoffman—Hoffman's early experiences were obtained behind the footlights. "The Spoilers" marks his first connection with film business, with which he made great records. Was also with Triangle as traveling salesman.

Milton Simon—In divers capacities with General Film Company, Mutual, K. E. S. E., and Art Dramas—leaving all of them with good records. Simon has the distinction of having sold

F. G. Sherrick—Two years an exhibitor and salesman; for a brief period with Pathe and Mutual. Assigned to Minneapolis McClure branch, where he enjoys a substantial acquaintance among exhibitors.

J. R. Harrington—Harrington is said to have installed the first projection machine in a picture theater in the state of Washington. He was a salesman for Mutual for two years, and manager of the V. L. S. E. branch.

W. B. Classon—An exhibitor in Colorado; exploited several large serials for Mutual in the West. Conducted tour of Irving Cummings prior to appointment as assistant manager for Metro, Denver branch; recently gravitated McClurewards as manager of the Denver branch.

H. R. Slocum—With Crawford Film Service in St. Louis in 1906. Then with Swanson-Crawford, General Film Company, Famous Players.

William Berhard—Having lived all his life in San Francisco, formerly connected with both Fox and Metro companies, in a sales capacity, has made him one of the best known and liked film men in the business.

A. J. Reed—Another newspaper man who embarked in films—first with Greater Vitagraph, then with McClure. He makes it a rule to see a film before he sells it.

E. O. Child—Formerly booking agent of San Francisco's legitimate attractions; later Pittsburgh manager of V. L. S. E.

Two Vitagraph Winners

Greater Vitagraph last week had two pictures running in Broadway houses in New York within two blocks of each other, and both playing to capacity business.

"The Sixteenth Wife" was at the Rialto and "Within the Law" is at the Broadway Theater. At the Rialto the doors are being closed at every performance and the special policeman in charge is kept busy forming lines of patrons for the following performance. "The Sixteenth Wife" is the picture booked by Manager Rothapfel while it was in an unfinished state, before it had been trimmed or titled. At the time of booking the picture Mr. Rothapfel declared that he believed it would be one of the big successes of the year and his box office is justifying his prediction.

"Within the Law," which is backed by the unanimous praise of every New York theatrical critic, also is playing to capacity. It is so popular that Greater Vitagraph is seeking another large house in which they may present it after the run at the Broadway is closed next Saturday night.

Remarkable studio scene from Vitagraph's "The Sixteenth Wife."

May Pathe Program

With four big stars and a comedy team of the first magnitude, Pathe presents a strong front for the week of May 20th. Gladys Hulette in "The Neglected Wife" and "Mystery of the Double Cross," a two-reel Lonesome Luke comedy and a Myers-Theby one-reel comedy are features of the program.

"The Candy Girl" is a Gold Rooster play produced by Thanhouser, and is a strong story.

The second episode of "The Neglected Wife," in which Ruth Roland is the star, is entitled "Weakening." A crisis in the lives of the beautiful and innocent young girl and the married man, who despite himself, has fallen desperately in love with her, is reached in this episode.

Mollie King is starred in the tenth episode of "Mystery of the Double Cross," entitled "The Hole in the Wall."

The third of the two reel Lonesome Luke comedies is entitled "Lonesome Luke's Honeymoon." The attempts of an heiress to marry Luke in order to destroy the chances of a wily villain are excruciatingly funny.

Harry Myers and Rosemary Theby afford laugh after laugh in "Jumping Jealousy," a one-reel comedy.

The beautiful combitone scenic pictures are represented by the ninth release of the "Know America, the Land We Love" series, entitled "The Copper Industry."

The International cartoon and scenic split-reel release is made up of "Jerry on the Job;" "Quinnine," cartoon; and "Seoul, Korea," scenic.

Hearst-Pathe News No. 42 and No. 43 complete this strong program.

Film Pirate Convicted

Herman Abramovitz, alias Herman Abrams, was recently convicted before Judge Robert E. Crowe, in the criminal court of Chicago on a charge of film piracy preferred by the Mutual Film Corporation, for having received and sold three stolen Charlie Chaplin comedies, "The Count," "The Vagabond" and "The Fireman."

These films were abstracted from the vaults of the Corporation in Chicago last September and disposed of by Abramovitz to a film dealer in Omaha, who sold them to McLean and Walters, proprietors of the Lyric Theater in Sioux City, Iowa.

The property was received in October by E. W. Stoddard, assistant general counsel for the Mutual, at Sioux City. Abrams was arrested and bound over to the Cook County grand jury, which indicted him.

The campaign against film thieves, launched by the Mutual several months ago, has already resulted in several important convictions, and the indictment by the federal grand jury of George E. Bradenburgh, a former Philadelphia alderman, as well as the conviction and sentence of Louis Chatteau and other minor offenders who have been harassing the motion picture industry. During the last five months the Mutual Film Corporation has recovered sixty reels of film stolen by pirates and valued at $60,000.00.

Director Marshall, of Universal, is nearing the completion of "The Heart of a Man," with Janet Eastman as the leading lady.

This idyllic pastoral scene is found in "Madame Bo-Peep," a new Triangle-Fine Arts play, with Seena Owen.

This will remind many of your patrons of their college (business) days. It's Charlie Ray in a new Triangle-Kay Bee.

Madame Bo-Peep Appears

Director Chester is now filming the final scenes of "Madame Bo-Peep," in which Seena Owen will be starred, at the Triangle studios in Hollywood, California.

This will be a screen version of O. Henry's story, "Madame Bo-Peep of the Ranches," written in the heyday of the great American author's success. When O. Henry's death accurred in 1910, the silent drama was still in a very primitive stage of development. In fact, it is doubtful whether he ever looked forward to the time when his stories would be considered ideal screen material, and companies would offer better prices for the cinema rights than he had been able to obtain for periodical and book rights combined. However, that time has arrived.

It is said that Seena Owen appears at her best in this dramatic story of the Texas sheep country. She will be supported by A. D. Sears, F. A. Turner, and other capable Triangle players.

This Will Interest You

General Manager Nat I. Brown, of the Paralta Corporation, has written four little pamphlets of 600 words each on screen plays, stars, sales and publicity, which will be distributed to exhibitors as a part of information relating to the Paralta plan of distribution. These little books are more remarkable, perhaps, for the thought they suggest than what they actually contain. They were written to make the exhibitor think—and think hard.

Essanay Films "The Night Workers"

Essanay is photodramatizing the serious side of a big city's night life. The production will bear the title, "The Night Workers." Marguerite Clayton, who has just finished the highly successful series, "Is Marriage Sacred?" is being featured. Jack Gardner is appearing as her leading man. The picture, which will have a screen time approximately of 1 hour, 15 minutes, will be released through the Kleine-Edison-Selig-Essanay Service on May 21.

"The Night Workers," as the title implies, will portray the lives of people who work at night. The base of the plot is laid in a metropolitan morning newspaper office, and unfolds many interesting details in the making of a great public journal. It deals, however, with all kinds of night workers. J. Bradley Smollen, for years a newspaper man in New York and Chicago, is the author of the play. Its direction is under the eye of J. Charles Haydon.

The play does not deal with the pleasure seekers of the night. Its theme is confined to the unnaturalness of the lives of those compelled to earn their bread in the hours of darkness. It takes up persons who arisé to undertake their daily tasks when most workers are laying them down. The unfilled lives of these people form a tragic angle that even they themselves will not admit. The play is not a preachment but a keenly interesting story.

Unusual Piece of Advertising

If you receive through the mails a generous sized folder take good care to look it over as it may be the classy mailing piece sent out by the Arrow Film Corporation to present to exhibitors its production, "The Deemster," which was picturized from the noted novel by Hall Caine and in which Derwent Hall Caine, son of the novelist, is featured. The folder is of unusual size and contains many splendid illustrations done in sepia, like the "spreads" of photographs found in many high class magazines. Arrow deserves real credit for the creation of so fine a piece of advertising.

Re-Book Cohan-Artcraft Picture

The immediate success of George M. Cohan in his initial Artcraft picture, "Broadway Jones," has resulted in many rebookings of the production throughout the country.

Closely following the release of the great Mary Pickford triumph, "A Poor Little Rich Girl," which is continuing to break box-office records everywhere, Artcraft has scored another big hit with the first Cohan film, directed by Joe Kaufman. At the Rowland & Clark Liberty Theater, Pittsburgh, "Broadway Jones" registered such a success that a re-booking of the picture was immediately arranged for.

A foreign conspiracy to secure the secret of a newly invented American military aeroplane furnishes the background for the pretty love story of "Yankee Pluck," the next Ethel Clayton photoplay for World-Pictures Brady-Made. Montagu Love and Edward associates in the cast.

"SUBMARINE EYE" SUCCESSFUL

Williamsons Offer Territorial Rights for Their Latest Triumph of Underwater Photography—Most Spectacular Yet Released

The Williamson Brothers' newest picture, "The Submarine Eye," has met with success, and it is predicted that the film will prove very profitable. This announcement is made from the Longacre Building, New York City, at the offices of the Williamson Brothers.

It has been about three weeks since the first advertising for this film appeared and the film is being marketed on a territorial rights basis. The success of the picture has kept the releasing staff busy meeting the demands of the buyers.

J. M. Franke, of New England, is preparing to cover his territory at once with this film, with the hearty co-operation of the Williamson Brothers' organization. R. E. Lawhead, of Chicago, is in New York, negotiating for Illinois and Michigan. Three of Canada's biggest centers, Toronto, Montreal and Winnipeg, will be opened for long runs on May 21. On the same date "The Submarine Eye" will open at the Temple Auditorium, Los Angeles, California. William G. Golvin is in charge of the company.

It is expected that the first Western showing of the film will be in Minneapolis, to be followed by runs in Milwaukee, Duluth, and other Mid-Western cities. A Southern tour is being planned on the Jake Wells circuit. Negotiations are being made for the acquisition of a big time theater in New York, about the 42nd Street line.

It is generally conceded by theatrical men that this picture eclipses the former submarine photography of the Williamsons. Not only is the undersea photography as bright as that taken in ordinary studio, but the story itself has all of the elements of success—a love theme of power and a plot filled with suspense and thrills, told with perfect continuity.

The Williamson Brothers will retain the territories of New York, Chicago and Boston, and will give showings on the scale which the magnitude of the production demands. Titles in foreign languages are being prepared by interpreters and it is expected that the timeliness of this production will assure its popularity in countries not too seriously affected by the war.

"WITHIN THE LAW" SUCCESS

New York Critics Unanimous in Praise of Film Adapted by Greater Vitagraph From Bayard Veiller's Drama

Greater Vitagraph's visualization in film of the famous stage play, "Within the Law," is meeting with unusual success during its first run in New York City.

All of the Metropolitan critics and many of the actors who have taken parts in some of the companies which produced this drama on the stage, have attended the opening of the picture at the Broadway Theater in New York and have expressed their approbation in no uncertain terms, both during the performance and afterwards.

"Zit," in the New York *Journal,* concludes his criticism with the admonition, "Don't miss this picture, whatever else you miss."

The *Journal* critic, discussing the success of the picture from the monetary standpoint of the playwright, Bayard Veiller, says, after a very thorough analysis of the dramatic values of the production, "The picture industry has done for him what no stage manager could have done in the spoken drama."

The critic of the New York *American* writes in part as follows: "The great enticement of Bayard Veiller's 'Within the Law,' a photo version of which was presented at the Broadway Theater last night, is its ever-increasing dramatic power."

The New York *Herald,* speaking through its critic, says: "Few words of praise, even though used by the producers themselves, would more than do justice to the motion picture version of 'Within the Law' presented last night at the Broadway Theater."

According to the critic of the New York *World* the screen version is even more thrilling than the stage version. He writes: "'Within the Law' was shown on the screen last night before a crowded house and won an easy success."

Miss Harriett Underhill, critic for the New York *Tribune,* wrote: "Everyone in the audience was bound to contrast the screen version with the play, and if the rest of the audience agreed with the writer they decided in favor of the silent drama."

Even the super-critical New York *Times,* known only too well to motion picture distributors and producers as antagonistic to motion pictures from every angle, turns about face and, in the person of the critic, writes: "It seemed altogether probable that 'Within the Law' would make an interesting photoplay, just as it was an unusually thrilling drama, and this probability the picture at the Broadway confirms. In the development of the original plot and in its staging a higher degree of intelligence than is sometimes evident in movies is manifest."

The critic of the Morning *Telegraph* takes the view that Greater Vitagraph, in producing "Within the Law," has thrown down the gauntlet to the producers of the legitimate stage. He says: "In risking a screen adaptation of this subject the producers have evidently realized that they are bringing to an issue the much disputed question as to whether the motion picture can pinch hit for the legitimate play, for the most careful thought has been put into the film."

Greater Vitagraph has decided to release the film on May 14, the showing at the Broadway being a pre-release exhibition. Already the home offices of the V. S. L. E., through which the picture will be released, are besieged by exhibitors who seek first call on the booking and other exhibitors are also applying in telegrams and letters.

Graphic Changes Quarters

New York's newest state right concern, Graphic Features, who are distributing "The Woman and the Beast," have found larger quarters necessary, and early next week move from the Godfrey Building, 729 Seventh Avenue, to the Candler Building, 224 West 40th Street. Almost simultantously with the move, the first trade showings of the feature will be given in the Candler Building.

The feature was produced for the Graphic at the Thanhouser Studios and Marie Shotwell heads the cast. A runaway lion, a quarry heroine, a dynamite explosion, and a commendable pacifist are features of the attraction.

KERRIGAN AND BARRISCALE

Paralta Plays to Feature Two Popular Stars in Own Companies—Productions Now Under Way in California Studios

Paralta Plays, Incorporated, has secured the control of the Bessie Barriscale Feature Corporation productions, according to an announcement made by Carl Anderson, president of Paralta.

Miss Barriscale, who is at present in New York City, will soon return to Los Angeles and will at once start work on her first production, "Rose of Paradise," in her own studio, and under the direction of Oscar Apfel.

Mr. Anderson also announces that the Paralta distributing corporation has secured control of the releases of the J. Warren Kerrigan Company. J. Warren Kerrigan has been touring the United States, appearing in person at the most important picture theaters and is now on the return trip to California.

The Kerrigan Company will make about eight or ten feature pictures a year. The Kerrigan studio is located at Hollywood, where Miss Bessie Barriscale is also engaged in making her own productions.

Miss Barriscale has also formed her own company, which will make from six to eight productions each year. These will be feature pictures of from five to nine reels, according to the importance of the story. She will employ three directors under much the same system as J. Warren Kerrigan, one to handle the actual photographing of a story while the other two are preparing the next release, looking up locations and attending to technical details.

The Paralta Distributing Corporation was organized by Carl Anderson of New York, formerly of the Lasky-Paramount organization; Herman Katz and Herman Fichtenburg, the New Orleans exhibitor, who conducts a chain of 37 theaters in the South; Robert T. Kane and Nathaniel I. Brown.

The Barriscale and Kerrigan pictures, which will comprise from sixteen to twenty each year, will be the first productions released under the Paralta Plan, which is an original co-operative system for picture distribution, designed to bring about a more equal distribution of profits between the producing, distributing and exhibiting interests.

Any exhibitor who holds these pictures controls them absolutely in his own exhibiting territory, and he can run them the same as any showman might run his own attractions to make money from them. They will be his own property in his immediate territory, and the exploitation of them will benefit him rather than some competitor.

The plan is admittedly revolutionary in many aspects but every feature of the Paralta Plan has been thoroughly tested in a practical way, and all seemingly speculative and uncertain features were proven sound and practical during the eighteen months of severe test given the Paralta Plan in southern and western theaters, and as the result of these tests, the framers of the Paralta Plan have invested several hundred thousand dollars in the promotion of the Paralta idea.

The week of May 13 will signalize the release of the first Harry Myers-Rosemary Theby comedy, "The Delicatessen Mystery," on the Pathe program.

Mary Miles in Dream Picture

Mary Miles Minter has another Cinderella role in "Annie-for-Spite," her latest Mutual-American photoplay, released May 14. Mary's dreams come true in "Annie-for-Spite," just as they did in "The Innocence of Lizette."

In "Annie-for-Spite" Miss Minter is just "Mary." The picture allows her a wide scope for the use of her specialty. From poor, ungainly, unhappy little orphan she is transplanted to a home of extreme wealth, where she becomes the adopted daughter of a crabbed old woman. She lets sunshine into the staid old house and into the shriveled old heart, and transforms the household.

Her dreams are her articles of faith. She believes, in the days when she is clumsily handling brooms in the basement of a department store, that she is someday to be adopted and loved, and in the moment of deep despair she is found, adopted "for spite" and made happy to make others happy.

The story is one of the prettiest and happiest in which Miss Minter has appeared and technically the picture is highly creditable to the director.

"The Deemster" Attracts Buyers

"The Deemster" is attracting state rights buyers all over the world. Two big operators are bidding for the rights to the United Kingdom, three for Canada, one for France, one for Spain and Portugal and one for China, Japan, Singapore and other far eastern countries.

Messrs. Wilson and Stedman of the American Maid Film Company, Minneapolis, bought "The Deemster" for Minnesota, North and South Dakota. Options are held on two other groups of states and should advantage be taken of same, only the Pacific Coast states and one or two separate states will remain to be sold.

A wonderfully lucid sales plan and business getting campaign has been evolved for buyers of "The Deemster" and their constituents, and is given gratis to all interested in promoting the great Hall Caine photoplay.

Application to the Arrow Film Corporation, 1205 Times Building, either by mail or in person, is sufficient to obtain the above mentioned data.

"Official War Pictures"

Following the big success of Pathe's Official British War Pictures in Chicago, they opened to large business at the American Theater, Denver, the fifth city in the United States to see these authentic motion pictures of actual warfare in the French battlefield.

Contracts having been signed for the complete series of seven episodes of two-reels each, prints have been apportioned to the Pathe exchanges and the British War Pictures are now available to exhibitors in the territories covered by the following Pathe branches: Chicago, Minneapolis, Boston, Pittsburgh, Philadelphia, New Orleans, Washington, Omaha, Buffalo, Dallas, Denver, Kansas City, New York, Newark, Cleveland, St. Louis, Atlanta and Seattle.

Working under the supervision of Director Stuart Paton, Ben Wilson is filming the concluding episodes of "The Voice on the Wire," in which Wilson plays the lead, with Neva Gerber opposite and supported by Joe Girard, Howard Crampton and Francis McDonald.

Powerful Triangle Director

As Thomas H. Ince's chief assistant in the direction of "Civilization," Raymond B. West has lately added considerably to his prestige by his remarkable direction of two of the Bessie Barriscale Triangle features scheduled for early release, "The Snarl" and "Miladi of Tags and Tatters."

Raymond B. West, Ince-Triangle director.

In "The Snarl" West has registered a triumph of double exposure in the characterization of the twin sisters. The story is a modern drama, and in most respects the direct antithesis of "Miladi of Tags and Tatters," which takes place in the rollicking days of John Paul Jones.

His special talent is shown in his ability to work out characterizations amid settings which enhance the dramatic values of each scene without losing the visual thread of the story. There is a smoothness and a naturalness about West's technique which shows the selective eye of the born artist. In fact, he declares that when he has earned enough money, he intends to retire and devote himself to sculpture, for the pure joy of expressing his ideas in a medium that is all his own. But let us hope that that day will not arrive until he has made many more Triangle features with the sweep and the thrill of "Civilization" in them and the charm and whimsicality of the forthcoming Bessie Barriscale series.

"A Battle Cry of War" Endorsed

Contrary to some rumors which started from Pittsburgh and which were printed in the New York papers, "The Battle Cry of War," the Vitagraph feature, which in its first form was known as "The Battle Cry of Peace," has not been banned by the authorities of the Smoky City.

When the war spectacle was shown by an exhibitor in Pittsburgh he issued some sensational advertising matter which met with the displeasure of the police authorities, and this publicity was confiscated. There was no objection to the picture itself. On the other hand, the film has been commended for the patriotic spirit it instills into those who view it, as it has been re-moulded. The picture is now said to be one of the outstanding factors in the creation of the right attitude toward the present war and in the stimulation of recruiting.

Expose of Smuggling

The battle of federal authorities to wipe out opium smuggling is the basis of Edna Goodrich's second star production for Mutual "Queen X." "Reputation," her first picture, is scheduled for release May 28.

"Queen X" was written by Edwin M. Stanton, assistant United States attorney of New York, who participated in the crusade against opium smuggling and led many of the raids on the gangs which offered desperate resistance to the federal government's attempt to stamp out the drug.

Miss Goodrich appears as "Madame X," queen of Chinatown, a brilliant woman, the victim of the opium habit and leader of the gang which smuggles the drug into the United States.

The story is laid in New York and the time is the present.

Coming Texas Convention

The general convention of Texas Exhibitors, which will be held in Galveston on June 12 and 13, has aroused a great deal of interest among exhibitors in the South. It is expected that the convention will bring about a further organization of forces to fight adverse legislation and to co-operate for the general good of all exhibitors.

Representatives of every Texas City Organization affiliated with the state body were present at a delegate conference in Dallas. This was done upon the invitation of President E. H. Hulsey, and it was decided to retain the present officers until the general convention. A "steering" committee was appointed consisting of Karl Hobletzelle, president of the Interstate Amusement Company; P. C. Levy, Hippodrome Theater, Fort Worth, and W. J. Lytle, of Epstein and Lytle, who operate four houses in San Antonio. Hugh M. Hardie, cashier of the Central State Bank, was continued as treasurer.

Fight Against Fake Enterprises

A number of theaters have been capitalizing the patriotism of the country at war in New York City, by promoting fake war benefit performances. Mark A. Luescher, publicity manager for the Hippodrome, advances a plan for the discouragement and suppression of unworthy and undeserving enterprises of this kind, and by the same process, a method of gaining the best advantage for authorized and commendable patriotic undertakings. Thus far no bogus war benefit has been shown in the big theaters, but many of the smaller houses have been induced to run 50-50 propositions with promoters.

Lillian in Boy's Clothing

Ben Turpin poses as the president of the Union Square Fish Ball Company in the Vogue Comedy entitled, "Caught in the End," which will be released by Mutual on May 14.

Lillian Hamilton is engaged as Ben's stenographer, but appears most of the time in a neatly pressed suit of boy's clothes. Not in the office, however. The fair Lillian rented the suit for a masquerade ball and liked it so well that she continued to wear it on all occasions.

Indians with Margarita

A whole tribe of Indians has been engaged to appear in Margarita Fischer's fifth feature for Mutual, "Little Miss Missionary." These Indians will encamp in the Exposition grounds at San Diego and will be used in various spectacular scenes, including a thrilling encounter with Mexican cowboys.

Jack Mulhall, one of the featured players at Universal City, is enacting the principal part in a five-act drama entitled, "The Great Adventure."

Current Releases Reviewed

"The Law and the Lion"

Selig Five Reel Play Released Through K. E. S. E. May 14. Reviewed by Genevieve Harris

THE lion is the featured player in this drama and is the star performer throughout the five reels. And although his name is not given in the cast, we are informed by Miss Olga Celeste, the well-known animal trainer of the Selig forces who was present at the trade showing, that he is known as "Jimmie."

Nakhla is placed under guard.

"Jimmie" plays his role in a stately manner and with much seriousness. In spite of his dignity he has playful moments which are in their way as thrilling as his more business-like exploits. In fact, "Jimmie" is as thrilling a hero as we have seen recently.

The production is an adventure story of the jungle and wild animal type for which the Selig Company is so well known. It is some time since this sort of a production has been offered and most patrons will doubtless welcome it. The locations are fine, especially the ocean and the desert scenes, and the photography is worthy of praise. The story is the weakest phase of the picture. With a more interesting plot the offering would have been excellent. With the exception of the player mentioned, the cast is not remarkable. They handle conventional roles in a capable manner.

Al Green directed the picture from a story by Edgar Rice Burroughs. The players are Vivian Reed, Mill Machin, Charles LeMoyne, Al W. Filson, Lafayette McKee, Cecil Holland, Gertrude Oakman and Frank Clark.

The Story: William Bankinton (Will Machin), a wealthy youth, embarks on a trip to Africa during a college vacation. The ship is wrecked, but the boy is rescued by a sailing vessel. As a result of the shock, his memory is a blank. A fire breaks out aboard the sailing vessel and the crew, fearing an explosion of the powder they are carrying, abandon the ship. The rescued youth, a stowaway, and a caged lion remain on the ship and conquer the fire. Later the stowaway is frightened away by the lion. The vessel drifts to land. The boy and the lion travel together but discover that the Arab tribes are not friendly. The boy meets the daughter of the ruler, and the two fall in love. The girl's father prevents their meetings. The boy becomes a guide for an American girl traveling in that country. He learns of a plot against the Arabian sheik and foils it. In the struggle, in which his lion plays an important part, he is wounded. This shock restores his memory. He prepares to return to his own country with the friends of the American girl. But when he does so, he takes the sheik's daughter and his lion companion with him.

"The Auction of Virtue"

U. S. Amusement-Art Dramas in Six Parts. Released May 3. Reviewed by George W. Graves

JOSEPH POLAND'S story, as produced by Herbert Blache, proves to be a splendid screen entertainment. It is that of a girl who has to fight the desire, born of years of poverty, to take the easiest way out, but who is finally jolted back into sensible thinking by a circumstance which fortunately gives her a foretaste of what her lot would be should she decide to take the broad road, pleasant at its start. In the very nick of time she sees her two offered futures in their true light—one, a happy marriage to a good but poor man, and the other a life of misery beginning with the temporary consolation of money in plenty. The story is one that lends itself especially well to screen requirements. It has action, situations of power and atmosphere, that of the artist colony scenes being quite remarkable, as any one familiar with the milder forms of Bohemian life will attest.

Naomi Childers heads the strong cast in the part of Phyllis, which she makes to shine for all its worth. It is a sympathetic, powerful role to begin with, and Miss Childers proves herself equal to her dramatic opportunities. The cast, to a person, is strong. It includes Wyndham Standing, Leslie Austen, Evelyn Duma and others. The picture is above the Art-Dramas standard in story-interest, acting and production.

Mrs. Shaw, who has suffered distress all her life from poverty, brings up her daughter, Phyllis, with one desire planted firmly in her mind—to marry for money. Although she loves her artist suitor, she tells him she can never drag through a life of penury. At a sort of mock auction in the artists' quarters Phyllis offers herself to the bidders. All the men offer wealth, position, etc., but without marriage. When Jerry, her artist lover, enters the arena and offers love and marriage, the truth gleams a little too brightly for Phyllis, and she stops the auction, saying the joke has gone far enough. But the girl finally is enmeshed by a wealthy man who relates the story of misunderstanding between him and his wife, enlisting Phyllis' sympathy and successfully making her see good in evil. But when Phyllis is about to take the fatal step—to go to the apartment he has furnished—the man's real character is revealed. The reaction of her miraculous escape leads the girl to come back penitent to Jerry, and a happy marriage is the result.

"Heart's Desire"

Lasky-Paramount Photoplay in Five Reels. Released April 30. Reviewed by George W. Graves

MARIE DORO has a part not worthy of her talents in "Heart's Desire," which as a story is insignificant. The picture relies entirely on Miss Doro's individual work, since the cast does not properly do its part, and the state of things is beyond the saving grace of direction. The plot lacks the spicy human bits that make a light romance of this stamp register as entertainment, and the incidents are badly developed. Marie Doro is about the only reason a person could have for wanting

Marie Doro in "Heart's Desire."

to see this, and the exhibitor has a fair idea how much of a drawing card she is. When this star has a real part she proves herself able to rise to the occasion, as those who remember "Oliver Twist" will attest, but her admirers will be disappointed

with the scanty opportunities given her in "Heart's Desire." The picture might have been much improved upon by a classy, distinctive setting and, above all, by the introduction of some telling human touches, but as it is the story is flat, poorly acted by the cast, and given only ordinary direction. Yet, because Miss Doro is the star, there may be those who will derive a fair amount of entertainment from the offering. The name Paramount has appeared on better, far better, pictures than this. In the support are Albert Roscoe, Mario Majeroni and Jean Gaunthier.

The big rentals imposed upon his tenants in a French village cause the villagers to harbor much malice towards Henri Le Roque. Because of coming on his premises without permission, Fleurette, a flower girl, is shot. She is nursed back to health on the estate by Paul, Henri's nephew, and a love interest springs up between the two. Henri cannot become reconciled to the common flower girl. But later he is forced to recognize her courage and worth when she saves him and his household from the infuriated attack of the revolting townspeople. Then his benediction is upon the marriage of Fleurette and Paul.

"The Captain of the Gray Horse Troop"

Vitagraph Blue Ribbon Feature in Five Parts. Released May 7. Reviewed by George W. Graves

A NEW ANGLE on Indian pictures has been reached in this film, which proves to be not merely so many feet of war whoops and fast riding, but an interesting study of the Indian's character and also that, in passing, of the white man who chased him from one place to another and would have been glad to

An Indian picture with a new angle and a stirring and virile one.

see the whole race extinct. The question that looms up dark and sinister before much of the picture has passed is: Which was the savage? Hamlin Garland's story has enough material for the entire five reels. It is novel, stirringly entertaining, virile; it has a strong human appeal and it is morally satisfying in its conclusions. The broad moral significance of the picture with its masterful treatment makes the picture big.

The hero's love for a girl who despises him, not knowing her father is in the wrong; his perseverence in the cause of the Indians and of humanity; his virile encounter with the lynchers who would gladly make the whole band confined in the reservation pay for one Indian's deed of murder; the protracted but successfully waged battle with the cattle interests; the timely rescue, given an interpretation which smacks not at all of the procedure of the usual movie rescue; the final dramatic and satisfactory settlement of troubles and the happy culmination of the romance—all combine in a sequence of events which have a "walloping" dramatic power. The novelty of introducing Indian sign language into the action is ably conceived and proves a source of unusual interest.

Antonio Moreno makes Captain George Curtis, the staunch champion of the Indians, and, incidentally, of the government, a strong, likable character; in fact, making Curtis live upon the screen as he would have lived had the camera been over on the next mountain range. Edith Storey makes a part of less sympathetic power stand out in the way she usually does—with utmost conviction. Because of past acquaintance with your patrons under very favorable circumstances these two leads have a big drawing power. They are supported by Otto Lederer and Al. Jennings, splendid in two Indian characterizations; Mrs. Bradbury, Neola May, Robert Burns, Edward Cecil and H. A. Barrows. The entire cast has caught the spirit of realism and genuineness of the picture. It seems to have been infectious.

"The Captain of the Gray Horse Troop" is among the best Vitagraphs that have appeared. Hamlin Garland's story is a real live one and it has been produced with a "wallop" by Director William Wolbert. The picture has the vivifying combination of finely wrought situations, thrills, suspense and un-acted acting. It is all of a "dashing story of the West."

"The Wildcat"

Jackie Saunders in Horkheimer-Mutual Feature of April 23. Reviewed by Genevieve Harris

AGAIN Jackie Saunders has a hoydenish role and she plays it with vigor. As Bethesda, the spoiled daughter of wealth, she romps through the five reels of this story in a very entertaining fashion. The picture is a comedy drama with a slightly different flavor and will easily please most audiences. The star is very good, the story is a diverting mixture of old and new material cleverly presented, and the photography and settings are excellent. The supporting cast is well chosen. Included are Daniel Gilfether as Bethesda's father, Mollie McConnell as her mother, Arthur Shirley as Mortimer Hunt, the hero, and Nell Holman as his sister. The story and the star's acting hold the interest at all times. The offering can be rated as very good.

The Story: Bethesda, the tomboy daughter of Roger Carewe, is allowed her own way in everything. Although kind-hearted, she is possessed of an unruly temper. When Carewe finds that he is in a way to lose his fortune, he and his wife plan a brilliant marriage for Beth, but she, overhearing the plot, flies into a tantrum and refuses to consider it.

Carewe's fortune is saved by a young man, Mortimer Hunt, whom the old man had once befriended. When Mortimer is entertained at the Carewe home, Beth believes he is the rich man who wishes to marry her and she goes to great lengths to disillusion him. Mortimer and Beth's father plan to turn the joke against Beth, and through an elaborate plot, Mortimer kidnaps the girl, frightens her into a submissive attitude and wins her love. Then the two are married.

"The Phantom's Secret"

Second Butterfly Feature a Brisk Melodrama. Reviewed by Genevieve Harris

THE title suggests the nature of this picture. It is a swiftly moving melodrama, patterned after a rather lurid but harmless type of fiction. It is well presented, with technical details capably taken care of, and is interpreted by a well-chosen cast. Excitement rather than plausibility is the goal sought and attained. Its appeal is especially to a middle class, sensation-loving audience, and it will thoroughly delight those for whom it is intended. Good photography is a feature of the picture.

Mignon Anderson as the persecuted heroine, Jeanne de Beaulieu, has the most important role, and interprets it well. Others in the cast ar Marc Fenton, Hayward Mack, Dan Leighton,

Jeanne's deception is discovered.

Molly Malone, L. C. Shumway, Fred Church and Nellie Allen. Charles Swickard directed.

The Story: Jeanne is the daughter of a French nobleman who leads a double life. Part of the time he is "The Phantom," the mysterious crook who terrorizes Paris. One night Jeanne is summoned home from the convent where she is at school. Her father is dying. Before his death he reveals to her his secret career and begs her to marry his co-worker, Leroux, to protect the family name. Jeanne obeys and accompanies Leroux to America, where she is forced to aid in several robberies. On one of these occasions she meets a girl she had known while in school. This friend aids Jeanne in running away from her husband.

The train on which Jeanne and her friend are traveling is wrecked and the friend is killed. Jeanne sees a way out of her trouble, for the friend is on her way to live with relatives who have never seen her. Jeanne goes in the dead girl's place.

Later Jeanne falls in love with the son of the house, but tells him of a bar to her marriage. Then her deception is discovered by a young man who had known her in Paris. He tries to blackmail her. Things come to a crisis when Jeanne's husband also arrives on the scene. Jeanne tells the entire story of her deception. A happy conclusion is reached when Leroux is killed by a confederate he had "double crossed," leaving Jeanne free to marry the man she loves.

"Little Miss Nobody"

Violet Mersereau in Bluebird Photoplay of May 7. Reviewed by Genevieve Harris

AS BONNIE, a little waif of the lumber camps who is later adopted by a family of wealth, Violet Mersereau has a very congenial role in this story. There is plenty of variety and the little star is given a very good opportunity to do the sort of acting she does best. There is in the role a mixture of tomboyishness and daintiness which suits Miss Mersereau. The story is clearly told but is rather rambling and its chief interest lies in the acting of the star. The supporting cast is suitable. The photography is especially fine throughout, and the outdoor settings very beautiful, the interiors well chosen.

The story was written by Alfred Solman and directed by Harry Millarde. The cast of players includes Clara Beyers, Helen Lindroth, Sidney Mason, John Mackin, James O'Neill and Robert Clugston.

The Story: Bonnie is a maid of all work at Joe Gaskill's "Half Way House," a lumber camp resort. She is cuffed and roughly treated by the proprietor and she fights back like a scrappy kitten. When "Bull" Dorgan, boss of the camp, realizes that Bonnie is becoming a very pretty girl, he wishes to marry her. Bonnie runs away. In the woods she meets Arthur Wharton, a young man from the city seeking to recover his health in the north woods. He is very ill and Bonnie stays to nurse him. She falls in love with him. When Dorgan learns where Bonnie is, he tries to kidnap her, and failing that, demands

Bonnie, though oppressed, is not submissive.

that Wharton marry the girl. So Bonnie and Wharton are married. Wharton leaves Bonnie in the care of his sister for a year. When he returns he is led to believe that she has fallen in love with another man. Likewise Bonnie supposes that Wharton loves someone else. After a sufficient amount of suspense, misunderstandings are cleared up, their mutual love revealed, and both are made happy.

"Treason"

Bluebird War Drama of a Thrilling Kind Released May 14. Reviewed by Genevieve Harris

THIS is a war story ot a spectacular sort, laid in a mythical kingdom. Elaborate battle scenes are a feature of the early part of the play, and a thrilling automobile race occurs in the last reel. A love story forms an important part of the plot.

The hero returns home.

Allan Holubar, who plays the hero's role, directed the play from a story by Robert L. Weigert. In the supporting cast are Lois Wilson, Dorothy Davenport, Joseph Girard, George Pearce and Edward Hearn.

The thrilling events and the war atmosphere of the theatrical sort form the chief appeal of the offering. It lacks the realism and the human touches which have made some of the screen war dramas so absorbing. Part of this is due to the fictitious countries chosen and to the fantastic names given the nations and the characters. On the other hand, there is none of the sadness which is inseparable from a real war story.

The picture is, in short, an excellently photographed, very exciting war drama, entertaining but not convincing.

The Story: Pettrus Baariot goes to the front as a telegraph operator. There he performs an act of heroism which saves the battle for his country. Sent home wounded, he is not given credit for his heroism but instead is forced into an inferior position by Danick Rysson, his rival for the love of Floria Natarre. At last, disgusted with his government, he sells the secret telegraph code to a spy. The spy sets out for the frontier but before he reaches it, the error regarding Pettrus is righted and he is given a high position and great honor. He, regretting his hasty action, sets out in a racing car to overtake the spy who has the code. After a thrilling race, both cars are wrecked. Both men are injured, but not fatally. They agree not to betray each other. Pettrus, on his recovery, marries Floria.

"The Guilty Party"

Second Triplet of O'Henry Stories Are Dramatic Gems. Reviewed by George W. Graves

"The Guilty Party," "The Marionettes" and "The Green Door" bring the Vitagraph O'Henry picturizations, released through General Film, up to the seventh release. These stories should prove immensely popular because the original O'Henry style and punch has been maintained perfectly. All of the stories breathe a refreshing air of originality, besides being intensely human and true to the things of life. If it is true that Ingersoll watches made the dollar famous, it is just as true that the Vitagraph O'Henry series will make the "two-reeler" famous. These pictures can be adapted to most any theater program. They are "classy" in the full sense of that descriptive word.

"The Guilty Party" shows how the education gleaned from the streets by children of the East Side of New York turns their minds when they grow older. Liz, whose negligent father has allowed her to run around at random, is highly jealous of any girl who drinks or even speaks with her lover, the Kid. The latter, determined to cure her of this, deliberately takes Annie to a dance. In intense pique, Liz, under weight of the immoral education she has acquired in the street and the rage of her impressionable young mind, goes to the dance hall and kills her lover. Then the girl, pursued by the angry mob of dancers, manages to get to the East River, where she ends her life. The story is provided with two endings, the one just mentioned, and a happy one, but the writer discards the latter with the remark that it is not true to life. Thomas R. Mills, the director, has preserved the atmosphere of the East Side, street to dance hall, without a flaw. "The Guilty Party" is a pathetic little story put over with a big punch.

"The Marionettes" is a unique story to say the least, what might be called a psychological study of the crook and the gambling mind. The story is certainly one of novel character to appear on the celluloid, and a person who had read it in an O. Henry volume might have said it would be impossible to film. But yet it has been filmed and it makes two reels of engrossing entertainment, due to good acting, direction and clever titling. Dr. James combines burglary with the practice of medicine. He is called in to treat a gambler and wife-beater. Learning that the man has money concealed in the room, he gives him a hypodermic injection which will first stimulate him to tell where the money is and then kill him. After Dr. James has secured his booty the two men begin reviling each other from their two standpoints of honor and this continues until the victim dies. Seeing the starved condition the gambler's wife is in, the doctor leaves the booty for her, saying it was her husband's dying wish. J. Frank Glendon is the doctor, Frank Crayne is the gambler and Mildred Manning his wife. The picture was directed by Thomas R. Mills.

"The Green Door" is the most delightful story of the three. As is the case with the other stories, it is not what is told that makes it so pleasing, but the distinctive, original manner of the telling. The plot itself is a mere incident, but is is supremely human, and the usual twist at the finish gives a fine comedy effect. The play has a generous number of laughs spread throughout. It shows in a highly ludicrous way the low ebb at which romance and adventure find themselves in this day of the present. At the beginning of the picture we watch Rudolf, a romance and adventure seeker, failing in all his attempts to find his Real Adventure. But he still persists. On the back of an ordinary dentist's advertising card, being dealt out to the passers-by by a man stationed outside the D. D.'s office, he reads the magic words, "The Green Door." On receiving a second card inscribed the same way he walks into the building and finds at the head of the stairs a green door. He is admitted by a poor girl on the verge of starvation. He buys her food and the affair proves to be a decided adventure, with promise of a future happy development. On leaving the house he does a little investigating, only to find that all the doors in the place are green and on regaining the street learns that the card inscriptions were only a novel means of advertising a show up the street. So it seems that the girl had not called for help and that fate had played a prominent part in proceedings.

"The Green Door" has the ingredients of suspense, mystery and human comedy in goodly portions. Walter McGrail, a happy choice for the part of the romance seeker, gives a very memorable performance, while Mildred Manning makes her character fully sympathetic.

"Kidnapped"

Forum-Edison Conquest Release of May 7. Four Reels. Reviewed by H. D. Fretz

THIS Edison Conquest picture is an adaptation of Robert Lewis Stevenson's thrilling story of adventure and will be the next release on the Forum program. The tale is vividly set forth in smoothly connected incidents. There is action aplenty throughout the entire length of this production and the interest does not lag for an instant. Many of the shipboard scenes were filmed off of Sandy Hook. An old-fashioned brig was used for the purpose.

Ray McKee appears in the role of David Balfour, a lad who is shanghaied by the order of a miserly old uncle who is trying to hold on to the property that rightfully belongs to the boy. Joseph Burke in the characterization of Ebenezer Balfour, the treacherous uncle, appears to advantage. Robert Cain does fine work in the part of Alan Breck. William Wadsworth as Angus Bankeillor, Frank Hanna as Captain Hosseason, Walter Craven as Riach and John Nicholson as Shuan are prominent members in the supporting cast. Under the direction of Alan Crosland the story is well put on, and proves to be a pleasing subject.

David Balfour is shanghaied at the instigation of his designing uncle, who wishes to retain the property that rightfully belongs to the lad.

"The Frameup"

William Russell in American-Mutual Offering of May 7. Reviewed by Genevieve Harris

THIS is one of the most fitting vehicles William Russell has ever had. It is a comedy drama of the popular type with plenty of action and thrill, with humor and human touches. Its story is well thought out and cleverly directed. It holds the interest and the suspense element is well managed. The plot is unusual, the acting good and the photography excellent.

Jeffrey wins Mother Moir's gratitude.

It is a better than average offering for any audience and will merit special advertising, for which its theme offers a particularly good opportunity.

William Russell as Jeffrey Clairborne, a young man of wealth in search of adventure, has a role full of opportunity for strenuous acting, and he is thoroughly at home in the part. Director Edward Sloman has made the most of the story and emphasized the humor and the speed. The supporting cast of players includes Lucille Ward as Mother Moir, Francelia Billington as her daughter. Harvey Clark, Alfred Ferguson, and Charles Newton. The acting throughout is good.

The Story: Jeffrey Clairbourne, whose hobby is motoring, undertakes to convert his father to his tastes. He sets out one morning to drive his father to his office in a racing car but instead takes him for a spin in the country. They overtake a taxi and Jeffrey notices that the driver of the taxi is annoying a girl who accompanies him. He leaps from his own car to the taxi, leaving his father riding on in the racer. Jeffrey overcomes the taxi driver and takes the girl home. She is the daughter of Mother Moir, owner of a string of taxis. They offer Jeffrey a position, believing him a chauffeur, and for the adventure, Jeffrey accepts.

Things begin to happen at once. Mother Moir had once been in league with a band of criminals but because of her daughter, and also because of her friendship with the chief of police, she has severed connections with the gang. Now she is forced to shelter a number of crooks or have her early career revealed. Jeffrey, her new chauffeur, learns of the situation and tries to help her. He outwits both the crooks and the police. Finally he outwits Mother Moir herself and elopes with her daughter. After much excitement and suspense things are cleared up. Mother Moir is rescued from her predicament; the crooks are arrested; Jeffrey's father, arrested for speeding, is released from jail and Jeffrey returns home with his bride.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

Broadway Star Features

D The Gift of Magi (O. Henry Series)..... 2,000
D The Marionettes (O. Henry Series)..... 2,000

Essanay

C The Shooting Star ..... S
T Harvesting the Wheat Crop in Alberta, Canada..... S
D Meddling with Marriage 2,000
T Canimated Nooz Pictorial, No. 28..... S
T Great Lakes Scenery ..... S
T Canimated Nooz Pictorial, No. 29..... S
C Kartoon Komics ..... S

Fortune Photoplays

D Alien Blood 4,000
D Zollenstein 4,000
D Phantom Shotgun 4,000

Kalem

C Bandits Beware (Ham and Bud) 1,000
D Mystery of Room 422 (Grant, Police Reporter)..... 1,000
D The Man from Tia Juan (The American Girl)..... 2,000
D The Secret of Lost Valley (The American Girl)..... 2,000
D The Trapping of Two-Bit Tuttle (The American Girl)..... 2,000
D A Deal in Bonds (Grant, Police Reporter) 1,000
D The Detective's Danger (A Daughter of Daring)..... 1,000

Selig

T Selig Tribune, No. 31..... 1,000
D Two-Dollar Gloves 2,000
C Romance and Roses 1,000
T Selig Tribune, No. 32..... 1,000
T Selig Tribune, No. 33..... 1,000
D The Evil Sag..... 2,000
C Baseball at Mudville..... 1,000
T Selig Tribune, No. 34..... 1,000
T Selig Tribune, No. 35..... 1,000
D A Social Climber 2,000
C Rescuing Uncle 1,000

Released Week of March 19.

The Inspiration of Harry Larrabee.....
Official Government Pictures (Fourth Episode The Great British Navy) .....
The Fate of Juan Garcia (An Episode of "The American Girl") (Marin Sais) .....Kalem
The College Boys (Daughter of Daring) (Helen Gibson) SPECIAL .....Kalem
The Veiled Thunderbolt (Grant, Police Reporter, Episode) (George Larkin).....Kalem
The Bogus Bride (Ham and Bud).....Kalem
Aladdin Up-to-Date (Bryant Washburn).....Essanay
The Lucky One .....Essanay
The Pallid Dawn (Is Marriage Sacred?).....Essanay
A Question of Honesty.....Selig
Everybody Was Satisfied.....Selig
Selig Tribune, No. 21.....Selig
Selig Tribune, No. 22.....Selig

Mutual Program

Saturday

C 5-5 Bucking the Tiger (Ben Turpin) .....2, Vogue 05486–87

Monday.

C 5-7 The Prodigal Uncle (Carol Halloway).....2, La Salle 05500–01

Tuesday.

T 5-8 Mutual Tours Around the World.....1, Gaumont 05502

Wednesday.

T 5-9 Mutual Weekly, No. 123.....1, Mutual 05503
C 5-9 Thc Great American Game (Billie Rhodes).....Strand 05504

Thursday.

C 5-10 Jerry's Picnic (George Ovey).....1, Cub 05505
T 5-10 Reel Life .....1, Gaumont 05506

Friday.

D 5-11 The Under Dog (Jimmie Dale Series, No. 8), (E. K. Lincoln) .....2, Monmouth 05507–08

Saturday.

C 5-12 A Vanquished Flirt (Rena Rogers).....Vogue 05509–10

Monday

C 5-14 When Betty Bets (Marie Cahill).....2, Cahill 05518–19

Tuesday

T 5-15 Mutual Tours Around the World.....1, Gaumont 05520

Wednesday

T 5-16 Mutual Weekly, No. 124.....1, Mutual 05521
C 5-16 Miss Trixie of the Follies (Billie Rhodes).....Strand 05522

Thursday

C 5-17 Jerry's Finishing Touch (George Ovey).....Cub 05523
T 5-17 Reel Life .....1, Gaumont 05524

Friday

D 5-18 The Alibi (Jimmie Dale Series, No. 9) (E. K. Lincoln) .....2, Monmouth 05525–26

Saturday

C 5-19 Caught in the End (Ben Turpin).....Vogue 05527–28

Universal Program

Sunday

D 4-15 Her Primitive Man (Jack Mulhall).....Rex 02332
4-15 No Release This Week.....Imp
4-15 Boomer Bill Goes to Sea.....Powers 02333
On the Streets of India.....Powers S
D 4-15 The Eyes in the Dark (Leah Baird).....Imp 02334
D 4-15 The Purple Mask, No. 16 (Grace Cunard)....Universal 02335
D 4-15 The Voice on the Wire, No. 5 (Neva Gerber).Universal 02336

Monday.

C 4-16 Follow the Tracks (Eddie Lyons).....1, Nestor 02338

Tuesday.

D 4-17 For Lack of Evidence (Tina Marshall)....3, Gold Seal 02339
C 4-17 It Happened in Room 7.....1, Victor 02340

Wednesday.

D 4-18 Chubby Takes a Hand (Wm. V. Mong).....Laemmle 02341
C 4-18 Title Not Decided.....2, L-Ko 02342
T 4-18 Universal Animated Weekly, No. 68..... 02343

Thursday.

C 4-19 The Topsy Turvy Twins (Carter De Haven)....Victor 02344
D 4-19 The Pace That Kills (Claire McDowell).....Big U 02345
4-19 No Release This Week.....Powers
D 4-19 The Sorceress (Cleo Madison and Herbert Rawlinson) .....Rex 02346

Friday.

D 4-20 "The International Spy" (Perils of the Secret Service, No. 7) (Kingsley Benedict) .....Imp 02347
4-20 No Release This Week.....Rex
T 4-20 Universal Screen Magazine, No. 15..... 02348
C 4-20 Tit For Tat (Hobart Henley).....Victor 02349

Saturday.

D 4-21 The Tell-Tale Clue (Molly Malone).....2, Bison 02350
4-21 No Release This Week.....Laemmle
C 4-21 Take Back Your Wife (Gale Henry).....Joker 02351
D 4-21 The Blazing Secret (King Baggott).....Imp 02352

Sunday.

4-22 No Release This Week.....Rex
No Release This Week.....Imp
4-22 Title Not Decided.....1, Powers 02353
D 4-22 Her Great Mistake (Marie Walcamp).....Big U 02354
D 4-22 The Voice On the Wire, No. 6 (Ben Wilson and Neva Gerber) SPECIAL.....2, Universal 02355

Monday.

C 4-23 The Home Wreckers (Eddie Lyons and Lee Moran)... .....1, Nestor 02357

Tuesday.

D 4-24 The Forest Nymph (Bartina Burkett).....Gold Seal 02358
C 4-24 The Thousand-Dollar Drop (Eileen Sedgwick).Gold Seal 02359

Wednesday.

D 4-25 Twixt Love and Desire (Irene Hunt).....Laemmle 02360
C 4-25 Title Not Decided.....L-Ko 02361
T 4-25 Universal Animated Weekly, No. 69..... 02362

Thursday.

D 4-26 Her Wayward Parents (J. Belasco).....2, Victor 02363
D 4-26 The Townsend Divorce Case (Gretchen Lederer and Roberta Wilson).....Rex 02364
4-26 No Release This Week.....Powers
D 4-26 The Warrior's Bride (Wallace Reid).....Big U 02365

Friday.

D 4-27 The Rogue's Nest (Lee Hill).....2, Imp 02366
4-27 No Release This Week.....Rex
T 4-27 Universal Screen Magazine, No. 16..... 02367
C 4-27 The Woods Are Full of 'Em (Ernie Shields)....Victor 02368

Saturday.

D 4-28 The Trail of Hate (Jack Ford).....2, Bison 02369
4-28 No Release This Week.....Laemmle
C 4-28 The Leak (William Franey).....Joker 02370
D 4-28 A Woman of Clay (Leah Baird).....Laemmle 02371

Sunday

4-29 No Release This Week.....Rex
4-29 No Release This Week.....Imp
4-29 Title Not Decided.....Powers 02372
D 4-29 David Creig's Luck (Matt Moore).....Rex 02373
D 4-29 The Voice on the Wire, No. 7 (Ben Wilson and Neva Gerber) SPECIAL.....2 02374

Special Releases

C To Oblige a Vampire (Eddie Lyons, Lee Moran).....1, Nestor
D The Honor of an Outlaw (Harry Carey).....3, Gold Seal
C A Good Little Bad Boy (Phil Dunham).....2, L-Ko
T Universal Animated Weekly, No. 72.....1, Universal
T Universal Screen Magazine, No. 19.....1, Universal
C Casey's Border Raid (Neal Hart).....2, Bison
C The Last Scent (Gale Henry).....1, Joker
C When Does a Hen Lay an Egg? and Dorsey Educational.s, Powers
D The Voice on the Wire, No. 10 (Ben Wilson, Neva Gerber)....

Regular Releases

C Fat and Foolish (Ed Sedgwick).....1, Victor
C Breaking the Family Strike (Matt Moore, Jane Gail)....1, Victor
D The Puzzle Woman (Francis Ford, Grace Cunard).....Imp
D The Gift of the Fairies (Babe Early).....Rex
D Her Great Dilemma (Louise Lovely, Lee Hill).....2, Laemmle
D The Brand of Death (Wallace Reid, Margarita Fischer)..1, Big U

Feature Programs

Artcraft Pictures

1-9 Broadway Jones (George M. Cohan)..... 5,000
5-7 In Again, Out Again (Douglas Fairbanks)..... 5,000

Art Dramas

4-23 The Great Bradley Mystery (Alma Hanlon).....Apollo 5,000
4-30 A Mother's Ordeal .....Van Dyke 5,000
5-7 The Auction of Virtue.....U. S. Amusement 5,000
5-14 Little Miss Fortune .....Erbograph 5,000

Bluebird Photoplays, Inc.

4-23 The Girl in the Checkered Coat (Dorothy Phillips)..... 5,000
4-30 The Clock (Franklyn Farnum)..... 5,000
5-7 Litle Miss Nobody (Violet Mersereau)..... 5,000
5-14 Treason (Allen Holubar) 5,000

Fox Film Corporation

Released Week of

4-30 American Methods (Wm. Farnum), SPECIAL..... 5,000
5-7 Royal Romance (Virginia Pearson)..... 5,000
5-7 A Royal Cowboy 2,000
5-7 A Roman Cowboy 2,000
5-14 His Bomb Policy (Charles Conklin) 1,000
5-14 The Book Agent (George Walsh)..... 5,000
5-14 The Silent Lie (Roaul Walsh)..... 5,000
5-14 Heart and Soul (Theda Bara)..... 5,000
5-14 The Broadway Sport (Stuart Holmes)..... 5,000

Kleine-Edison-Selig-Essanay

Released Week of

5-13 Sliced and Iced (Harry Watson, Jr.).....Essanay 1,000
5-13 The Politicians (Harry Watson, Jr.).....Kleine 2,000
5-14 The Lad and the Lion (Vivian Reed, Wm. Machin)...Selig 5,000

McClure Pictures

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason) 5,000

Metro Pictures

Released Week of

4-30 The Millionaire's Double (Lionel Barrymore).....Rolfe 5,000
4-30 Safety First (Mr. and Mrs. Sidney Drew).....Metro-Drew 2,000
5-7 Sowers and Reapers (Emmy Wehlen).....Rolfe 5,000
5-7 The Regeneration of Reginald (Ralph Herz).....Metro 2,000
5-14 The Soul of a Magdalin (Mme. Petrova)...Popular Players 5,000
5-14 Her Lesson (Mr. and Mrs. Sidney Drew).....Metro-Drew 2,000

Mutual Star Productions

Released Week of

4-23 The Wild Cat (Jackie Saunders).....Horkheimer 5,000
4-23 The Debt (Marjorie Rambeau).....Powell 5,000
4-30 Whose Wife? (Gail Kane).....American 5,000
5-7 The Frame-Up (William Russell).....American 5,000
5-7 Hedda Gabler (Nance O'Neil).....Powell 5,000
514 Annie for Spite (Mary Miles Minter).....American 5,000

Mutual Serials

4-30 A Race for a Fortune (Railroad Raiders, No. 4) (Helen Holmes) .....Signal 2,000
5-7 A Woman's Wit (The Railroad Raiders, No. 5) (Helen Holmes) .....Signal 2,000
5-14 The Overland Disaster (The Railroad Raiders, No. 6) (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of

4-30 Curious Colombo .....Burton Holmes 1,000
4-30 Heart's Desire (Marie Doro).....Famous Players 5,000
5-3 Sacrifice (Margaret Illington).....Lasky 5,000
5-7 Colorful Ceylon .....Burton Holmes 1,000
5-7 The Primrose Ring (Mae Murray).....Lasky 5,000
5-10 The Silent Partner (Blanche Sweet).....Lasky 5,000
5-14 The Marcellini Millions (George Beban).....Morosco 5,000
5-14 With the Kandy Elepehants.....Burton Holmes 1,000
5-17 The Highway of Hope (Kathlyn Williams).....Morosco 5,000

Pathe

Released Week of

PATHE

5-13 The Recoil (William Courtenay).....Astra 5,000
5-13 When Jail Birds Fly (Mystery of the Double Cross, No. 9) .....Astra 2,000
5-13 The Woman Alone (The Neglected Wife, No. 1) (Ruth Roland) .....Balboa 2,000
5-13 Know America, the Land We Love, No. 8.....Combitone 1,000
5-13 Florence Rose Fashions, No. 31.....Rose S
5-13 Some Universal Birds.....Pathe S
5-13 The Delicatessen Mystery (Harry Myers)..Myers & Theby 1,000
5-16 Hearst-Pathe News, No. 40.....Pathe 1,000
5-19 Hearst-Pathe News, No. 41.....Pathe 1,000

Red Feather Productions

Released Week of

4-9 Mr. Dolan of New York (Jack Mulhall)..... 5,000
4-16 The Flower of Doom (M. K. Wilson and Gypsy Hart)..... 5,000
4-23 The Hero of the Hour (Jack Mulball)..... 5,000
4-30 Birth of Patriotism (Irene Hunt)..... 5,000

Triangle Distributing Corporation

Released Week of

4-29 The Pinch Hitter (Charles Ray).....Kay-Bee 5,000
5-6 Might and the Man (Elmo Lincoln).....Fine Arts 5,000
5-6 A Dishonest Burglar .....Triangle Komedy 1,000
5-6 The Snarl (Bessie Barriscale).....Kay-Bee 5,000
5-6 His Criminal Career .....Triangle Komedy 1,000
5-13 The Man Who Made Good (Jack Devereaux).....Triangle 5,000
5-13 A Laundry Cleanup.....Triangle Komedy 1,000
5-13 Happiness (Enid Bennett).....Kay-Bee 5,000
5-13 His One-Night Stand.....Triangle Komedy 1,000

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder.....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

Vitagraph-V. L. S. E.

5-14 The Sixteenth Wife (Peggy Hyland)..... 5,000
5-14 Heavy Hugs and Hula Hula.....Big U 1,000

World Features

Released Week of

4-23 Title Not Announced .....World 5,000
4-23 Darkest Russia (Alice Brady).....World 5,000
4-30 The Page Mystery (Carlyle Blackwell).....World 5,000
5-7 Mothers of France (Sarah Bernhardt).....World 5,000
5-14 Moral Courage (Muriel Ostriche).....World 5,000

Butterfly Productions

Released Week of

5-14 The Phantom Secret (Mignon Anderson, Hayward Mack)... 5,000

Brief Stories of the Week's Film Releases

Universal Program

To Oblige a Vampire—Nestor—May 14.—With Eddie Lyons, Lee Moran and Olive Adair. Harold and Willie are broke. Harold finds a Russian dancer's purse and returns it to her. She takes quite a fancy to him. When he refuses a reward, she offers him a rose. Harold is delighted, but Willie is disgusted. The next day the boys are invited to the home of the dancer. She shows Harold the picture of a man whom he is to kill for her. Harold manages to stab the man, is chased by the servants, but escapes them and returns to the dancer. Here he finds her making love to Willie. She tells Harold to fade away. The boys begin to fight, and then Harold wakes up. It has all been a terrible dream.

The Voice on the Wire—Episode 10—May 14.—With Ben Wilson and Neva Gerber. This episode is full of excitement. Polly is in the hands of the crooks. Shirley learns that "Red" has taken Polly to "Frisco" Ida's gambling house. With his men he starts for the place. As the picture closes we see Polly lying exhausted on the bed. Slowly the mysterious hand appears and starts toward her throat. She stirs restlessly while the fingers of the hands extend toward her.

Such Is Life in South Algeria—Powers—May 13.—This is a Travelaugh with Hy Mayer through some of the unfamiliar spots of Southern Algeria. We see a view of the Bogharie Road, which changes into a cartoon of a family outing. Then we see a street in Sidi-Okba, and the famous oasis of Biskra, the first of the desert cities. Dances of the natives to the music of a drum orchestra are shown. A squad of cavalry in the picturesque Spahi rides by, and then we see a group of Nomads traveling towards the south. The gorges of El-Kantara finish the picture, which is interspersed with amusing cartoons from the clever pen of Hy Mayer.

Flames of Treachery—Imp—May 10.—With Clyde Benson, Lois Wilson and Lee Hill. James Ford is the Western representative of a big concern. He has been carrying on some crooked work, and treats the new clerk with scant courtesy. Working in the office is Ruth Chalmers, and Ford makes love to her. One night Ford asks Ruth to work late. Hatton comes back to the office to find Ruth fighting for her honor. Ford is angry and discharges Ruth. He tells Hatton that the head office will take care of him. He puts some marked bills in Hatton's desk and then brings the officers to arrest him. Hatton then causes the arrest of Ford as he is the head of the concern and has found the evidence of fraud that they sought.

Breaking the Family Strike—Victor—May 17.—With Matt Moore and Jane Gail. Mr. and Mrs. Carter have a falling out and she goes on strike. Refusing to sign the "demands" of the Wives' Club, she leaves him. Upon request, the manager of the Strike-Breaking Bureau sends him a girl from a burlesque troupe to act as strike-breaker until wife gives in. When wife sees the blonde beauty she rushes at her and there is a regular hair-pulling time. Hubby threatens to have his wife arrested, but she succumbs and tears up the "demands." Then she dismisses the blond strike-breaker.

The Puzzle Woman—Imp—May 17.—With Francis Ford and Grace Cunard. Cliff meets two crooks, Shorty and Slim. They flirt with a girl, whom they persuade to come with them. The crooks pull off a safe-robbing scheme, and use Cliff and the girl as unconscious confederates. They hide the money in a box of candy and give it to the girl. She passes it to Cliff to hold for her. Cliff finds the money and goes to the crooks, who tell her that he has been used as a tool. Detectives, overhearing this, enter and arrest the thieves. They are about to arrest Cliff, too, when he pulls out a card, with "Phil Kelly, Detective," on it, and asks them to meet his wife, who is responsible for a large part of their joint success.

Casey's Border Raid—(Two Reels)—Bison—May 19.—With Neal Hart and Janet Eastman. Casey is with the troops on the border. He is such a blunderer that he is made to do the dirty work around the camp. The sergeant's sister tells the boys that she will marry the one who secures for her the Mexican blanket worn by the leader of the bandits. They all start out bravely, but are licked by the Mexicans. Casey determines to make good. He arrives at the Mexican camp, finds the guard asleep and puts the Mexican blanket under his coat. Casey stands the abuse of the bandits until they start to trample on the girl's handkerchief, which he has long treasured. He knocks down the lot of them and runs to the gun, whirls it around, turns it loose and captures the entire Mexican army. He makes them pull the gun across the border to the American camp. The Mexicans are turned over to the captain. The girl falls in his arms when she learns that he has brought the blanket.

Fat and Foolish—Victor—May 15.—With Ed. Sedgwick and Violet Eddy. Bill finds a note in a bottle from an old maid saying that she will marry the finder. As she is rich, he consents. Bill sees Roger's girl, and stealing the old maid's purse, goes off with the girl. The dude tells Roger where they are. The old maid discovers the loss of her purse and goes after Bill. They all end up in the water, where a cop arrests both Roger and Bill. The dude rescues the women, gets the old maid's money and the girl's heart.

Universal Screen Magazine—Issue No. 19.—The reel begins with a demonstration of the making of cut glass. Then we see the school of aviation, with the army of birdmen who are preparing for war service. Compared to the European armies, our air service is almost negligible. Next is shown a modern Paul Revere, who guards the "Death Avenue," the most dangerous thoroughfare in Greater New York. His flag warns pedestrians away from the trains which run in the street. The reel ends with a "Miracle in Mud," a cartoon in animated sculpture by Willie Hopkins.

Her Great Dilemma—(Two Reels)—Laemmle—May 18.—With Louise Lovely, Lee Hill and E. N. Wallack. Mary Blaston was one of the best nurses in the Mercy Hospital. A young interne of the hospital, Marc Grayson, came into her life. When he took up private practice and prospered he and Mary were married. Mary did not tell her husband of her past life. She had been raised in the slums and had become the wife of Red Shang, a notorious underworld character. When she read the report of his death, she renounced the old life and entered the hospital. Red's reported death was incorrect. Tracing Mary to her home, he demands money. Wishing to get rid of him, she gives him a necklace. As he is crossing the street he is knocked down by Dr. Grayson's automobile and seriously injured. His death means much to Mary, but she bends every effort to bring him through the operation that is necessary. The doctor tells her there is no hope that he will ever recover from the anesthetic. Mary sinks into her husband's arms with a silent thanksgiving for her deliverance.

The Brand of Death—Big U—May 18.—A small party of surveyors invade the solitude of the Hopi country. Singing Pine, an Apache and a graduate of Carlisle, was the life of the party. He meets Laughing Water and they fall in love. Singing Pine returns to the life of his people with the Hopis. After the wedding Laughing Water discovers the brand of the Apaches on Singing Pine's shoulder. According to Indian tradition, the marriage of an Apache and a Hopi meant death to both. Singing Pine is seized and bound to the stake to await his death, but he is rescued by Great Bear, his friend from childhood, just in time.

A Good Little Bad Boy—(Two Reels)—L-Ko—May 16.—With Phil Dunham and Merta Sterling. Phil is the black sheep of the family. He is finally kicked out, and he wanders into the cruel world. Phil meets Salvation Liz, who starts to convert him. Then Lil, the villainess, flirts with him. Phil has quite an exciting time. As the reel closes we see Phil rescuing Lil out of the safe just as a train comes and crashes through station and all.

The Case of Doctor Standing—(Two Reels)—Imp—May 20.—With Charles Ogle, Frank O'Keif and Marie Wierman. Standing and Hammatt are two young surgeons. Hammatt is a drug fiend and neglects his business. Later they both meet Betty. To disgrace Standing, Hammatt puts dope in his glass. Betty thinks he is intoxicated and shrinks from him in horror. In a quarrel with Hammatt, Willard is stabbed. Suspicion falls on Standing and he is found guilty. Later James escapes. He arrives at the home of the judge who convicted him. The judge promises to help him if he, as a surgeon, will operate and save his daughter's life. James performs the operation successfully. In the meantime, Ben, in a fit of insanity, confesses. James and Betty are reunited.

The Honor of an Outlaw—(Three Reels)—Gold Seal—May 15.—With Harry Carey and Claire du Brey. The president's daughter starts on a trip for the West. "Cheyenne" Harry, under a sheriff's guard, is on the same train. A band of outlaws hold up the train. They recognize Harry and free him. The girl is taken to their shack in the mountains and held for ransom. In trying to protect the girl, Harry is forced into a fight with the outlaws. He is about to lose his fight, when the girl's father and a posse arrive and place the men under arrest. The girl tells her father of the bravery of "Cheyenne." He offers Harry a position. As the time passes the young people grow very fond of each other. He realizes that the girl could not be permanently happy with a reformed outlaw, so he rides back to the wilds, hiding his disappointment in his heart.

The Gift of the Fairies—Rex—May 17.—With Baby Earle and Elise Albert. Marion was a little crippled girl who lived with her grandmother. One day the grandmother told her a story about a little lame boy who was healed by the fairies. Marion went out to look for the fairy queen to heal her. She entered a garden and asked the girl if she was a fairy, telling her the story of the lame boy. The girl made a plan to help the little girl. The next time she came there was a man with the girl, whom Marion took for a magician. He gave her a flower to smell and she went to sleep. When she awoke she found that she could walk. Marion returned to her grandmother and said that the fairies had made her well. In reality, the magician was a famous doctor, who had cured her of her lameness.

The River of Lost Souls—(Split Reel)—Powers—May 20.—With Dr. Dorsey. The Yangtze river is the busiest in China. It flows through densely populated regions. Special types of steamships are built to navigate its dangerous waters. Thousands of Chinese junks are operated by the natives. The rapids are so strong that not one man in a thousand who falls in ever comes out alive. For a hundred and fifty miles the river flows through rocky gorges. On the same reel is:

When Does a Hen Lay an Egg?—Zippy buys a hen, thinking that he will have fresh eggs every day. The hen refuses to lay. Six months later a professor recognizes the hen as a rare specimen of an almost extinct breed. He wishes to buy it and will give $1,000. Zippy invites the professor to dinner. He thinks that this will be a fine time to get the worth of the hen. It is killed and served for dinner. When Zippy learns that he has lost the thousand he has a fit.

Mutual Pictures

The Overland Disaster—(Two Reels)—Railroad Raiders Series—Signal—May 14.—Featuring Helen Holmes. There is a new general superintendent of the "K" railroad system, Thomas Desmond by name and investigative by nature. Hence the recent robberies that have drained the system of all profit are looked into. Burke, disgruntled and dissatisfied employe, falls under the cloud of suspicion and is trailed to the rear office of Lowenstein, pawnbroker, where he was overheard in a criminal conspiracy by Helen Holmes and Desmond. The latter confronts him with proof of his guilt, and third-degrees him into betraying the rest of his gang. Burke is the evil genius who contrives to wreck the private train of the railroad president, causing the death of the president. The president's son, Roy, is saved only by the wit of Helen. The gang of raiders, seeing no hope of escape from the narrowing circle of the law, plan revenge against Helen and her friends, but Helen is right on the job and for their every plot she provides the thrill of a counterplot.

When Betty Bets—(Two Reels)—Mutual—May 14.—Starring Marie Cahill. Hopeful John is in love with Mabel, the sister of Bettie (Marie Cahill). His rich uncle has some objections to the marriage and Bettie attempts to fix things up. Uncle tells her she is useless except as a spender. Betty wagers him that she can make $1,000 in thirty days and Uncle takes the bet. If she wins Uncle consents to the wedding; if she doesn't, the stuff is all off. Betty arranges an ingenius system of family blackmail by which she compels Uncle to come through with more than the thousand, and he is glad to say, "God bless you, my children."

Trixie of the Follies—(One Reel)—Caulfield—May 16.—Billie Rhodes and Jay Belasco featured. To cure her husband, Jack, of flirting, wife impersonates an actress and he accosts her. He recognizes her through the disguise, but rushes home to make sure. She beats him home in a faster car and he thinks the lady of his flirtation is really Trixie. He writes to Trixie and they arrange for her to visit his home. Wife is out for the evening. Wife's friend, Jim, impersonates the husband of Trixie and Jack is pretty badly scared. His cure is complete and wife embraces him.

Jerry's Finishing Touch—(One Reel)—Mutual—May 17.—George Ovey comedy. Jerry learns the motion picture business in a short time

and becomes a magnate. Realizing that costumes are vastly important in the equipment of a company, Jerry makes love to the maid of a wealthy woman who is out of town. She is told she has the qualities of a star and is induced to throw open the house to Jerry and his associates. The owner of the mansion comes back, finds the company nicely at home in the house, gets busy with a shotgun, and Jerry and his pals get away in short order, without any formal leave-taking.

The Alibi—(Two Reels)—Jimmie Dale Series)—Mutual—May 18.—Starring E. K. Lincoln. Jimmie finds himself again in the control of "The Woman in Black." She sends Jimmie a note which he believes is from the Tocsin, but finds out his mistake in time and receives his real letter of instructions concerning the robbery of "Miser" Deitrich, and the necessity of recovering the necklace of diamonds which had been among the miser's jewels. The "Woman in Black," "Larry, the Bat," and other conspirators with a plan to bring Jimmie to the end of his career, are cleverly outwitted by "The Grey Seal," who recovers the property, and, as usual, maintains his incognito.

Caught in the End—(Two Reels)—Vogue Comedy—May 19.—Featuring Ben Turpin. Ben Turpin, president of the Union Square Fishball Company, has a very jealous wife. Ben is a bit of a flirt. Linnie, Ben's wife, is suspicious. Art Currier, friend of the family, induces Linnie to put her money into oatmeal stock. Currier and Ben's stenographer are sweethearts. They inject much complication into the plot. Linnie's oat stock goes to smash, and she falls into Currier's arms in a faint. Ben catches her at it and the plot progresses merrily to a windup with all parties reconciled via the roundabout route.

General Program

Selig-Tribune, No. 36—Released May 3.—Los Angeles, Cal.—The amateur wireless operators are loyally directing their energies to the new science of electrical gardening. Washington, D. C.—The Capital greets enthusiastically the members of the French War Commission. Boston, Mass.—"Paul Revere" again makes his famous ride to Lexington. New Orleans, La.—This city's largest hotel has replaced the bellhops with bellhoppesses. Houston, Texas.—In an effort to stimulate gardening, social workers distribute 75,000 cabbage plants. New Orleans, La.—Society's front yards are made useful rather than ornamental by this huge tractor. New York, N. Y.—Before officials of the United States army, Dr. Guy Brewster submits to a test, a bullet proof headgear and body armor, of his own invention. Denver, Colo.—Old Glory now floats over a mountain cabin near Denver in which a German insisted on flying his native emblem.

Selig-Tribune, No. 37—Released May 7.—Washington, D. C.—Samuel Gompers, in behalf of the workingmen, welcomes Minister Viviani. Chicago, Ill.—Theodore Roosevelt tries recruiting. The result—Triple registration. Van Nuys, Cal.—Too young to enlist, thousands of high school students from fifty towns and cities volunteer for work in the sugar beet fields. Hastings, Colo.—The work of recovering the dead in the mine disaster at this place continues. Washington, D. C.—British and French commissioners leave for Mt. Vernon to pay tribute at the tomb of Washington. Cambridge, Mass.—Thousands of canoes enliven the placid waters of the Charles river every week end. Los Angeles, Cal.—Some call him Eucalyptus Hound, but he's more than that. On the West Coast.—United States soldiers are placed on guard around a great iron works plant where $45,000,000 worth of ships are being hurried to completion. New Orleans, La.—The smallest and lightest armored auto submitted for the consideration of the government is used to create interest in recruiting.

The Prodigal's Return—Selig—May 7.—Jim and Harry Carter each inherit $2,000 on the death of their mother and Harry immediately takes his money and goes to the city. Cora Ransom, the village belle, loves Harry, and when he writes home of his prosperity, she thinks herself forgotten and turns to Jim, hardworking and economical farmer, for comfort. Harry has really met with misfortune, fallen in with a gang of thieves and has broken into the rooms of a gambler. He becomes remorseful and returns home, to the great delight of his father and Cora. Jim goes to the city and arranges with the man that Harry robbed that a detective shall appear and arrest him on the day the feast is given to celebrate his return home. On the day the feast is given the old father brings out the Bible, reads the parable of the prodigal son, and thus melts the heart of Jim, who steps out and buys Harry's freedom from the detective with his own $2,000.

The Last of Her Clan—Selig—May 12.—Molly, an orphan, goes to live with her uncle and cousin, to whom she is betrothed. She finds that her family is at feud with Henry Allan's clan. During the fight among the mountaineers, Allan is captured and is taken inside the cabin of Molly's uncle to be used as a decoy to bring the other men back. A shot has struck Henry and affected his memory. Taking advantage of Henry Allan's loss of memory, Jim, Molly's cousin, induces Allan to shoot at his own kin. Jim then confesses the trick he has played on Henry to demean the man, for he is jealous of Allan. Henry Allan is later freed, and is exiled by his own clan for disloyalty. It is then that Molly tells of her cousin Jim's act and of Henry Allan's innocence of any wrong intentions. Later, Molly, the last of her clan, joins the Allans.

Feature Programs

Art Dramas

The Mystic Hour—(Five Reels)—May 17.—Starring Alma Hanlon. A story based on the psychology of dreams. Guido, the artist, loves Margaret, the wife of Clavering. She returns his love, her husband being a brute and a roue. Although persuaded to do so by Guido, she will not leave Clavering, declaring that while he lives she must be true to him. One night at a dinner party Clavering displays unusual cruelty to his wife and Guido leaves the party, more bitter than ever. He wakens in the night, cold with fear because he is confident that he has murdered Clavering in his sleep. Even his hands are clinched as though in the act of strangling. He rushes to the bedroom of Clavering and finds him dead, strangled in his sleep. Guido is not held for the murder. Night and day he is haunted with the vision of the murder and Margaret encourages him to paint the scene in his mind. He does this alone, and finds relief from the strain. The butler of the house is discovered, cowering in fright at the sight of the picture, and a confession is secured from him that he is the murderer. Guido's innocence is proven and he and Margaret are free to accept their happiness.

The Auction of Virtue—(Six Parts)—U. S. Amusement—May 3.—Phyllis Shaw, born with a love of luxury and thoroughly discontented with the poverty of the artist's section in which she lives, becomes a ready victim for a rich man, who is already married. He employs the old tale about himself and his wife not being able to understand each other, etc., and finally Phyllis decides to give up her artist lover and live in Kirke's apartment. But before it is too late the girl learns of the man's under-the-surface character and is saved from a life of misery. She casts her lot with the artist and both start out on a life of happiness and contentment. Reviewed in this issue.

Butterfly

The Phantom Secret—Universal—May 14.—With Mignon Anderson, Marc Fenton, Hayward Mack, Dan Leighton and Molly Malone. Jeanne is summoned to the bedside of her father. He confessed that he is "The Phantom," and urges her to marry Leroux to protect his honor. She bows obedience to his wish. After they reach America, Leroux forces Jeanne to assist him in his work. One night she enters a home and is confronted by her dearest friend, Jane. Explanations follow and Jane plans to take Jeanne to the southern home of her aunt. The train is wrecked, and Jane is killed. Jeanne, now almost frantic with fear and grief, decides to impersonate her friend. Mrs. Marston and her son, Henry, are charmed with their new relative. Leroux follows her. He threatens her with exposure. Surprised at hearing strange voices, Henry appears and Jeanne bids him enter. She quickly explains all. A hand comes through the window, a gun is fired, and Leroux falls dead. "The Rat" confesses that he got Leroux because he had double-crossed him, and then falls dead. Henry tells Jeanne that he loves her for herself alone. Reviewed in this issue.

Blue Bird

Little Miss Nobody—Universal—(Five Reels)—May 7.—Featuring Violet Mersereau. Reviewed in this issue.

Treason—Universal—(Five Reels)—May 14.—An exciting war drama, directed by Allan Holubar, who also plays the leading role. Reviewed in this issue.

Metro

The Soul of a Magdalen—(Five Parts)—May 14.—Starring Madame Petrova. Leland Norton, a patron of the arts, but a roue, admires Heloise Broulette, who teaches languages to support her invalid mother and a young crippled brother. Her mother needs an immediate operation to save her life, and there is no money to pay for it. Heloise tries to borrow it, but fails. Norton has a secret room, lavishly decorated, which he calls his "Garden of Eden." He entices the poverty-stricken Heloise to his home, and on the pretext of looking for a rare book shows her valuable jewels and quantities of money, telling her it will be hers for as long as she wishes. For her mother's sake she becomes the Eve of the "Garden." The daughter of the woman who cares for Mrs. Broulette, learns of Heloise's life with Norton, and tries to blackmail her. When she fails in this she proves to the mother the daughter's guilt, and the poor mother dies from the shock. Heloise then goes to a suburb where her brother is slowly gaining strength, and becomes the secretary to Carter, an author who lives with his mother and sister. Carter learns to love Heloise during the absence of his sister in the city. Alice, Carter's sister brings home her fiance, and Heloise is amazed to find that it is Norton. She tells him he must leave at once, or she will expose him. He calls her attention to the fact that she must also expose herself. She does not hesitate, but tells Carter all, not sparing herself. Louis is dying. Norton tries to force bis way to his bedside to tell him of his sister's guilt, but Carter keeps him out at the point of a gun. Carter then turns to Heloise and holds out his arms to—"a woman with the soul of an angel."

Vitagraph-V. L. S. E.

Her Secret—(Five Reels)—Vitagraph—April 30.—Featuring Alice Joyce and Harry T. Morey. Clara Weston, stopping at a wild-mannered hostelry in the West, meets with a terrible misfortune when her room is entered by a drunken engineer by mistake and the inevitable happens. In later years she marries the same man, neither dreaming of the identity of the other. Her child, housed by friends, finally becomes the idol of her husband's home, he considering the child an adopted one and neither husband nor wife dreaming the child is really Fenton's. But the truth finally comes out in all its hideousness and Fenton is about to treat his wife shamefully when it is dramatically brought to the notice of both that Fenton was the culprit who nearly ruined his own wife's life. Reviewed in this issue.

Within the Law—(Nine Reels)—Vitagraph—Reviewed in the issue of May 12.

The Captain of the Grey Horse Troop—(Five Reels).—Starring Edith Storey and Antonio Moreno. Captain Curtis is sent by the Government to keep the peace on the Indian reservation, and to see that the cattlemen do not steal the Indians' land. He is hated by the cattlemen, by ex-Senator Brisbane of Washington and his daughter, Elsie. In spite of this, he wins the love and respect of the Indians, and later Elsie comes to know his worth. There are some stirring Western scenes in which Curtis protects an Indian who has murdered a sheepherder, preventing his lynching at the hands of the mob. The mayor of the town unexpectedly comes to his assistance, and, with the love and encouragement of Elsie, Curtis succeeds in bringing peace and contentment to the land.

State Rights

The Woman and the Beast—(Five Reels)—Graphic Features.—Released State Rights. A peace-loving Italian, living near a stone quarry settlement, is the husband of a hasty-tempered, almost pugilistic, wife. Their little child holds the two together pretty well, but Rose scorns her husband for what she consnders to be cowardice and admires her former lover, "Big Frank," who is as noisy and forward as he is big. Circus comes to town. Big Frank gets into a quarrel with a circus hand and kills him. Frank escapes to the woods. A lion escapes from the menagerie and a general hunt is started. Urged on by Rosa's scathing remarks, John takes his gun and starts after the lion. Fearing for John's safety Rosa sets out soon after and is attacked by Big Frank, who proves himself a brute. Rosa is saved, however, by the timely arrival of a priest. The lion enters a powder house at the foot of a cliff, followed soon after by Frank, who is seeking shelter. John, who has seen the animal enter the house, dislodges a boulder from above which hits the house squarely and causes an explosion, spelling the end of the lion and Big Frank. Rosa greets her husband as a hero. Reviewed in this issue.

Triangle

The Snarl—(Five Reels)—Triangle-Ince—May 6.—Featuring Bessie Barriscale. The star is seen in a dual role—as two twins, alike in form but entirely different in character. Marion, the selfish, shallow sister, takes everything from Helen and then proves unworthy of what she has. Marion proves unloyal to her husband in his time of suffering—when he is made blind—and plans to both rob him and elope with another man. Bruce, the husband, recovers his sight in time to learn of his wife's double-facedness and to discover what a wonderful character Helen, who has stayed by him in his suffering, is. Melodramatic circumstances throw Helen and Bruce together and finally the self-sacrificing sister is rewarded. Reviewed in this issue.

K. E. S. E.

The Saint's Adventure—Essanay—(Five Reels)—May 7.—Henry B. Walthall and Mary Charleson are featured in a human interest story. Reviewed in our next issue.

The Lad and the Lion—Selig—(Five Reels)—May 14.—The lion is the leading player in this adventure story. Reviewed in this issue.

Chicago New

MAX GOLDSTINE, of the Chicago Artcraft Office, has purchased the rights to "Joan, the Woman," the big Farrar picture.

Billie Hamburg, the man who decorates your lobby, spent last week covering Indiana territory by automobile.

Watterson R. Rothacker is leading a movement among his employes starting military drill in his studio under a private tutor. A number of the men have had previous military experience.

James Steele, treasurer of the Paramount Company, spent two days in Chicago last week in conference with local proficients. He stopped at Detroit on his way back east.

C. B. Price, of the Superpictures office, was in St. Louis and Kansas City last week. W. C. Riter, formerly with General Film in Salt Lake and Denver, has been appointed the Kansas City representative for McClure's.

The Playhouse, formerly the Fine Arts Theater, is donating twenty per cent of its gross to the American Ambulance Field Service during its run of "Treason," the Bluebird war feature.

According to *Amusements*, of Minneapolis, Wm. J. Sweeney, national secretary, was "About the whole convention" at the recent big film show in the Swede City. Bill would cut quite a figure anywhere and we're proud of 'im.

Bob McKnight, erstwhile film editor of the Chicago *Examiner*, has fiulfilled his duties toward "Joan, the Woman," for which he was employed during the picture's tenancy of the Colonial Theater, and has severed his connections with Jones, Linick & Schaefer, the State street impresarios. His future plans are unannounced.

The Essanay Film Manufacturing Company moved from Suite 521 First National Bank Building to Suite 1315 in the People's Gas Building, Adams Street and Michigan Avenue, Thursday, April 26.

Through the courtesy of Frederick J. Ireland, president of the Emerald Company, the motion picture operators' union, Local 110 I. A. T. S. E., gave its annual reception and ball in the studio of the Emerald Company, 1717 North Wells Street.

Carl Laemmle was in the city last Saturday and Sunday on business. He was very highly pleased with the new Universal and Bluebird exchange on the fifteenth floor of the Consumers Building, and also with the complete story and diagram of the new headquarters which appeared in last week's Motography.

M. H. Hoffman, who recently purchased the world rights to "The Sin Woman," from George Backer, and formerly manager of exchanges for Universal and Blue Bird, with headquarters in New York City, recently stopped over in Chicago on his way from New York to the Coast.

The producers of the film "The Spirit of '76," are declared to be preparing mandamus proceedings, seeking to force Second Deputy of Police Funkhouser to issue a permit for showing the film at Orchestra Hall. Major Funkhouser gave as his reason that the film contains matters offensive to great Britain, an enemy in 1776, but an ally in 1917. It was said that film was submitted to Clinton G. Clabaugh, federal investigator, who suggested it be not exhibited. Major Funkhouser and Assistant Corporation Counsel Cleveland viewed the picture, but no change in attitude was expressed.

BRIEF THEATER NEWS

Illinois

The new Phoenix Theater, located on Twelfth street, Lawrenceville, has been opened to the public. The house has a seating capacity of 375.

The Oakland picture theater at the corner of West Main street and Oakland avenue, Decatur, has been purchased by C. O. Ebel. Improvements are to be made to the structure.

Harris, Kusel & Company, 110 South Dearborn street, Chicago, have plans by T. R. Bishop, 35 South Dearborn street, for a two-story picture theater, store and office building, 96x124 feet, to cost $100,000.

Alex L. Levy, 1660 Conway building, is preparing plans for a two-story brick store, office and theater building at 1641 Twelfth street, Chicago, to cost approximately $200,000.

Stanley Balecek has plans by A. L. Himmelblau, 179 West Washington

"Guaranteed To Satisfy"

This is how the Motion Picture Reporting Service, a review by exhibitors from the exhibitor's standpoint, stamps

MAX LINDER'S

latest comedy

"Max in a Taxi"

It continues: **"Pleasing situations and pleasing plot. More action than former releases. Acting good. Photography and settings very good."**

If you haven't already booked

"MAX COMES ACROSS" and "MAX WANTS A DIVORCE"

Do it now!

His only three American made comedies. Each one is a scream!

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Author and Associate Produoer of Half A Thousand Comedies

HAMPTON DELRUTH

EDITOR AND PRODUCTION MANAGER

Keystone Studios Third Successful Term Will Expire in August

street, for a one-story picture theater at Chicago, to cost $14,000.

The Howard Theater Company of Chicago has been incorporated with a capital of $25,000 by Sidney Oppenheim and others.

Architect M. L. Newhouse, 4630 Prairie avenue, is preparing plans for the erection of three-story brick theater, store and flat building at 1615 Howard avenue, Chicago, for C. W. Ferguson, 1725 Conway building, to cost $250,000.

Barney Davis of Grand Rapids, Michigan, has purchased a site in Elgin on which he plans to erect a new picture theater.

Indiana

Oliver M. Ross of Lafayette has traded his picture theater at Kirklin for the Starr Theater at Frankfort. He is planning to remodel the Frankfort house and make it the leading house of that city.

Iowa

Richard Hagsman has purchased the Lyric Theater at Sheldon from Buntley Brothers and has taken charge.

Hugh Cornick has sold the Slosson Opera House at Northwood to Andrew Quondahl. Mr. Quondahl will show motion pictures in the opera house.

G. B. Ohle has taken over the Majestic Theater at Eldon and plans to make improvements.

J. B. Achison & Sons have the contract at $6,650 to remodel the opera house for the Cascade Opera House Company.

Walter Johnson has disposed of his picture house at Gowrie to M. Lawyer.

The Grand Theater at Cedar Falls is being remodeled.

The Strand Theater at Cedar Rapids has opened under the management of A. G. Stolte.

C. C. Hewitt has leased the Bingalow Theater at Creston to R. S. Thompson. Improvements are to be made.

Kansas

J. W. Adams, manager of the Royal Theater at Tonganoxie, is razing his present theater preparatory to the erection of a new theater which will be equipped with all modern improvements.

W. F. Gray is planning to erect a large business building on North Main street, Wichita. The building is to contain theater and offices, and is estimated to cost $300,000.

Louisiana

Sobel-Richards-Shears Enterprise are planning to erect a photo-play theater at New Orleans.

Michigan

E. L. Dale of Saugatuck purchased the picture theater at Nawaygo of J. M. Meade. He will make improvements to same.

Gladwin Park Theater Company, 2084 Jefferson avenue, Detroit, has plans by C. Howard Crane, 2323 Dime Bank building, for making extensive alterations to their theater building.

Minnesota

Ruben & Finkelstein have taken over the Unique Theater at Minneapolis and will convert it into a motion picture house.

O. J. Engen of Brainerd has purchased a half interest in the Dream Theater at Crosby from L. D. Gadway. Improvements are to be made.

The Grand building at International Falls is being remodeled into a theater. F. V. Peterson is owner.

The Cozy Theater at Alexandria will hereafter be conducted as a moving picture house. R. S. Heas is manager.

Mr. and Mrs. A. G. Hanson, who formerly owned the Gem Theater at Battle Lake, have repurchased it from B. J. Mann.

A. J. Mack has disposed of his picture theater at Lesueur Center to Thomas Hansen of St. Paul.

Missouri

Mrs. Bertha Simon sold the Barrymore Theater at 809 Thirty-ninth street, Kansas City, to Tim A. Spillane. Improvements are to be made.

Architect Clifton Sloan, Kansas City, is preparing plans for the erection of a picture theater for Charles W. Elliott, 1328 East Tenth street, Kansas City.

A fireproof store and office building and a theater seating 1,500 persons on one floor are to be erected at once at Thirty-first street and Troost avenue, Kansas City, by Joseph C. Wirthman, druggist. The contract for the building has been awarded the J. R. Vansant Construction Company.

Ralph Stewart has the contract to convert the two-story store building at Louisiana into a modern moving picture theater for John O'Brien. The improvement will cost about $10,000.

Dr. F. Demko, 2227 South Broadway, St. Louis, has plans by Kennerly & Stiegmeyer, 505 Benoist building, for a two-story theater, store and flat building.

Nebraska

The Home theater at Blair has been opened with moving pictures.

Charles Johnson has opened a new picture house at Upland.

Perry Rell has purchased the Electric theater at Ord.

R. A. Dittmar has sold the World Theater at Falls City to E. C. Nesbitt.

The work of remodeling the Souders building at Cook, to be used as a moving picture theater, is being pushed as rapidly as possible.

Edward Meyer has sold the moving picture theater at Orleans to R. L. Ruby.

The Tepee Theater at Red Cloud was badly damaged by fire last week. No one reported injured or hurt in any way.

E. W. Blakeslee, owner of the Empress Theater at Nebraska City, recently sold this showhouse to F. A. Ewing of Iowa.

The new Swan Theater at Columbus has been opened to the public.

Ray Flaherty and Frank Dunn have purchased a moving picture theater at Dixon, and have taken charge.

Thomas W. Lally has sold the Ideal Theater at Bertrand to J. H. Hruza.

Work has been commenced on the reconstruction of the North Theater at Columbus.

The Farnam Theater, at 1415 Farnam street Omaha, which was recently damaged by fire, will be repaired. It is owned by J. Kohlberg.

The theater building at 1401 Douglas street, Omaha, owned by S. Brodkey, 1301 Douglas street, is to be remodeled.

New York

Plans are being considered for the construction of a three-story theater at Fourth and Christopher streets, New York city, for Mrs. Margaret Howard Lewis.

The Austin-Rowley Storage Company of Batavia has purchased the Grand Theater at Plymouth avenue, North, near Main street, Rochester. The new company will put in a large stage and boxes and will run vaudeville bills in connection with moving pictures. Erwin W. Rowley is interested in the new company.

Joseph L. Weber has purchased the Plattsburg Theater at Plattsburg and will make improvements to same.

FOR SALE

Mailing Lists

MOVING PICTURE THEATRES

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges $4.00
206 Manufacturers and Studios ... 1.50
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No program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchangeor the

UNIVERSAL

FILM MANUFACTURING CO., CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - NEW YORK

Above are two scenes from the powerful Ivan production, "One Law for Both," which opens at the Lyric Theater in New York, May 13. Here in the plaque are the smiling likenesses of Leah Baird and Rita Jolivet, Ivan gleamers.

"One Law for Both"

One of the very unusual plays that have been presented on the screen of late is "One Law for Both," which enjoyed a very successful opening at the big Lyric Theater in New York on May 13.

"One Law for Both," written and directed by Ivan Abramson, is not merely a request that society should treat the sexes with equal regard on all questions of our social fabric, but goes into the question of economics and the political situation in Russia, demanding one law for those born in the palace and for the moujik ground in the dust, one law for all mankind, threatening, if same be not granted willingly, to gain it by revolution. Cleverly the author, having taken up the question of "One Law for Both" in the economic and in the political sense, laying the scenes in Russia, transfers the principle into America and begins to deal with the question of "One Law for Both" in the more minute and familiar relationship of social life in the American democracy.

Russia must have one law for both, the riches of the land, both on surface and hidden, must belong to all with equal opportunity. The soul of the people, the spirit of their poets, the innate love of fellowship, among the unschooled must receive that impetus to intelligence which comes from free education. Then truly we may say that it is time to enter into the application of "One Law for Both" as it relatively applies to the different sexes, and it is no wonder that the author-director, having dealt interestingly with the situation of Russia, foreshadowing the immediate downfall of the ruling families, comes by a peculiar and novel twist to us right in this land of liberty and following the underlying philosophy of "One Law for Both," showing the need of a yet closer following of the true spirit which will equalize all things.

CONGRESS TO VIEW FILM

"How Uncle Sam Prepares" to be Shown Government Officials—Is Patriotic Work of Highest Grade

"How Uncle Sam Prepares" is to be seen by the United States Congress. A two weeks' run of this most interesting Hanover preparedness picture has just been concluded at the Tremont Temple Theater, Boston.

The picture is not merely a romantic and patriotic theme, developed in a true spirit of devotion to the best interests of America, but it also portrays the actual drilling and training of United States land and naval forces and demonstrates a number of scientific facts relating to the activities of the United States authorities.

Professor Herbert Holton, of City College, New York, has written a glowing endorsement of the picture, which was recently exhibited before the students enrolled in the college battalion. In speaking of the picture, he says, "I know of no way that the students could so readily get an idea of the work of the various branches of the service."

At the conclusion of the long run of "How Uncle Sam Prepares" in Boston, the Hanover Film Company received a number of enthusiastic letters from prominent men in commercial and government life. In that city the picture early attracted the attention of government officials who highly commended it to the Bureau of Commercial Economics of the Department of Public Instruction, which is handling the national defense problem of publicity, and educating the people, with the aim of increasing enlistments.

Francis Holley wrote a letter as follows: "We have had many favorable comments brought to our attention with reference to these pictures and request that the government be allowed to screen the picture for the governmental officials, before the House of Representatives and the Senate of the United States."

He further states that the picture will be shown in Washington through government machines in the auditorium. The government wishes to become acquainted with the patriotic value of these films at first hand and officials heartily commend the Hanover company for the patriotic spirit which has undertaken to aid the government at this critical time in the history of the United States, without any hope of reward or emolument from the government itself.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

JUNE CAPRICE,
WITH FOX

Vol. XVII CHICAGO, MAY 26, 1917 No. 21

Goldwyn Pictures

The World-Famed "Strand" Books *All* Goldwyn Pictures

MITCHEL H. MARK and Harold Edel, Managing Director, have signed a contract that makes their New York *Strand Theatre* the home of Goldwyn Pictures in America's greatest city.

All twenty-six Goldwyn productions made in our first year of operation are booked under this contract for presentation in *the largest picture theatre in the entire world.*

That one of the ablest and keenest exhibitors in the industry should demand Goldwyn Pictures for his tremendously successful institution proves to *all other exhibitors* that Goldwyn productions have the quality claimed for them.

The Strand is one of the greatest of all the picture theatres—and the pioneer quality house in America. It has given faith and courage to all producers with ideals. It has educated a vast public to demand motion picture superiority.

Into this splendid house, beginning in September, come *Goldwyn Pictures*—with their beauties, their dramatic values, their refinements and their remarkable stars.

Is there any exhibitor *anywhere* who requires greater proof of Goldwyn quality than this?

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FROM EVERY ANGLE

TRIANGLE

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

An astounding photograph made at the bottom of the sea in 84 feet of water.—One of the scenes from the Williamson Brothers' new production, "The Submarine Eye."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, MAY 26, 1917 No. 21

War Tax Agitation

INDUSTRY OPPOSES SUGGESTED PROVISIONS—OPINIONS OF FILM MEN

THE National Association of the Motion Picture Industry has taken up the struggle against excessive war taxation in Washington, D. C. William A. Brady, president, in company with about twenty other film men of prominence, has been in Washington and has taken up the subject of the proposed Federal war tax with the Senate Finance Committee.

Tax Discriminates, Is Claim

The Kitchin War Revenue Bill, which is now under consideration by the House of Representatives, is the center of the film industry's attack, and the claim of the picture industry is that the tax discriminates against the pictures, and that circus, theatrical and other forms of amusement do not assume their fair share of the taxation. The film men consider the burden on raw materials and finished products as too drastic, but they will not oppose the measure. Instead, they will suggest that certain of its provisions be made less severe. P. A. Powers, of the Universal Film Manufacturing Company, has also been in Washington.

Ligon Johnson, of New York, representing the United Managers' Protective Association, has been on hand also to present the attitude of managers toward the ten per cent tax on theater tickets.

Film Men Given Hearing

Just before the Senate Finance Committee adjourned, Saturday, May 12, the delegation headed by William A. Brady had an opportunity to present their case. P. A. Powers, of Universal, Vice-President Cromelin of the International Film Company, representing the export branch of the industry, and Expert Accountant Thornton, of Price, Waterhouse & Co., who has examined thoroughly the financial records of the motion picture manufacturers, were heard in opposition to the proposed tax of a cent and a half on films, half a cent of which would be on the undeveloped and a cent on the developed films.

Isidor Stern was heard in opposition to the ten per cent tax on admission to picture theaters and he suggested a reduction and grading of the proposed tax. This was the only phase of the admission tax presented on the first day of the session. The discussion promises to be long and arduous, as the producers have only begun to present their arguments leading towards a general reduction of the proposed law, and a more moderate scale of charges will undoubtedly be preferred before the measure is finally completed and presented for a vote before both houses of the Congress.

The exhibitors of the Northwest, through *Amusements,* have sent a wire pleading that a ten per cent tax on the gross receipts would drive more than seventy-five per cent of the thirty-two hundred theaters in Nebraska, Montana, Wisconsin, Iowa, Minnesota, North Dakota, South Dakota and Michigan out of business. A ten per cent tax on the gross receipts instead of the net profits would surely do this, as the state and federal licenses, income tax and property tax are tremendous in that section. It would alleviate a ten per cent tax to some extent if the government would devise a plan whereby the general public would be compelled to bear part of the burden.

Other Film Men in Washington

Among the motion picture men who have been in Washington opposing the tax are:

Walter W. Irwin, general manager of the Greater Vitagraph Company; Ernest Horstmann of Boston, president of the Motion Picture Exhibitors' League of Massachusetts; Lee A. Ochs, national president of the Motion Picture Exhibitors' League; Isidor Stern of Philadelphia, representing the Motion Picture Exhibitors' League of North America; J. E. Brulatour, representing the World Film Corporation; Sam Spedon of the Motion Picture Exhibitors' League; Lucien Wheeler of Chicago, representing the Selig Polyscope interests, and Hamilton Smith, of New York, of the E. B. Sager Company.

Chicago Exhibitors Protest

President Joseph Hopp, of the Chicago Exhibitors' League, called a special meeting of the executive committee of the organization for Saturday, May 12, and the matter of the proposed war tax was taken up. Several exhibitors who were not members of the committee were present, as was also Harry Leonhardt, western Fox manager, and J. E. O'Toole, manager of the Chicago Fox office. Following the meeting, telegrams were sent to each of the senators and representatives from the Chicago district, stating the position of the exhibitors in Chicago and protesting against the proposed severe burden on the industry.

"We are patriotic citizens, all right," said President Joseph Hopp to MOTOGRAPHY, "but the proposed war tax would absolutely cripple the industry. The tax on tickets would drive a large number of exhibitors out of business very quickly. It would be more equitable to continue the present license fees and to license other businesses that the government has not up to now taxed in this manner."

The Chicago exhibitors are co-operating with the bankers and officials in absorbing the "Liberty Loan." The theater audiences are to be turned over to the official "four-minute men," who will explain to the patrons the fifty and one-hundred-dollar bonds which the government is to sell, and which will draw three

and one-half per cent interest. The committee which has been co-operating with the officials is composed of Joseph Hopp, William E. Heaney, Aaron J. Jones and Nathan Ascher.

A number of the prominent film men of Chicago have expressed themselves to MOTOGRAPHY concerning the proposed war tax. A number of these opinions follow:

Opinions of Prominent Film Men

John R. Freuler, president Mutual Film Corporation—"The war tax measure, proposing a tax of ten per cent on theater tickets, will work an unjust burden upon the public and industry. This is more than the theaters can bear, and will deprive the people of a wholesome, low-priced recreation."

George K. Spoor, president Essanay Film Manufacturing Company—"The tax as it stands at present will hit the producers a blow all out of proportion to what they should stand. Not many producers are making money now, and this one-half per cent tax on each foot of film is too high to be just."

C. R. Plough, manager of the Chicago Universal office—"The tax on films is an imposition and the ten per cent tax on amusement tickets will drive at least fifty per cent of the theaters out of business. Never has the small exhibitor suffered as much as he is now. I know, for I have five houses myself."

Harry Leonhardt, western Fox manager—"As soon as I was advised of the proposed tax by wire, we got busy and have done everything we can can to oppose the proposed measure. We have co-operated with the Exhibitors' League here in sending telegrams to all the senators and congressmen. The tax is absolutely unjust and comes from a lack of knowledge of conditions in the industry. Pictures are the poor man's pleasure, and it is wrong to deprive him of them."

S. J. Stoughton, division manager, Paramount Pictures Corporation—"The tax is high, but it is the same old story—the public will have to pay. We can do all we can to oppose the tax, but if Uncle Sam places it on us it is up to us to figure out some way to meet the new conditions. The exhibitor is hard hit. It will mean that many must leave the business. If the tax goes through, it will undoubtedly work a great reform in the industry. It will mean that higher admission prices must be charged, and that will mean that the exhibitor will exert himself to provide better shows, thus attracting a new and higher class of patrons to pictures and also creating a demand upon the producers for a higher class of productions."

C. W. Bunn, manager, Chicago Pathe Exchange—"There is no question about it, the tax is too high. We are willing to do our share for our country, but there should be sufficient investigation to make the tax just."

Alfred Hamburger, Hamburger Theatrical Enterprises—"The proposed Federal tax is the greatest injustice that has ever been imposed upon our industry. It will mean that ninety-eight per cent of the theaters will be forced to go out of business. The ten per cent tax on tickets will cost me $50,000 a year through my fourteen theaters. I am willing to pay a good per cent of my profits to stand my share of the war burden on the country, but it is absolutely unjust to tax the gross. People will not come to theaters if they have to pay eleven cents or any two other coins. If the tax goes through it will mean an inestimable damage to exhibitors and the whole industry."

W. J. Sweeney, secretary Motion Picture Exhibitors' League of America—"The exhibitors are not trying to evade any just tax. They are willing to bear their fair share, but I think the tax is too high. It will be a tragedy so far as the smaller houses are concerned."

New Washburn Play

June 11 has been fixed for the release of Bryant Washburn's next Essanay feature. "Filling His Own Shoes" is the title. It is an adaptation from the novel of that title by Henry C. Rowland, which was one of the "six best sellers" a year ago. The Kleine-Edison-Selig-Essanay service will handle the film.

The story has to do with an American shoe clerk in Paris, France. He loses his job, joins a Red Cross corps in the Balkan wars and during an engagement, saves an aged Turk who had been wounded. The Turk dies, but in gratitude bequeathes him a fortune of nearly $2,000,000, not to mention his harem, consisting of three beautiful Turkish maidens. What the ex-shoe clerk does with his harem forms a decidedly promising picture.

Hazel Daly, the creator of the role of "Honey" in Mr. Washburn's Skinner pictures, again appears as his leading woman in this production. Also there is a woman in the cast who actually weighs 285 pounds, and provides some excellent comedy, so it is reported.

NEW YORK TAX KILLED

Notorious Wheeler Measure Defeated Through Valiant Efforts of Film Men from All Phases of the Industry

The New York legislature has killed the Wheeler motion picture tax bill. This measure has been strenuously opposed from the very first by the entire industry, and it is undoubtedly due to the team work of manufacturers and exhibitors that it was defeated.

The bill was intended to create a state department to regulate and license the various branches of the picture industry, but the bill assumed more the proportions of a strict censorship measure. The motion was passed by the Assembly, but finally defeated in the Senate judiciary committee as a result of the caucus of the Republican members. It was sent to the Committee on Rules, and was never called out, because Majority Leader Elon R. Brown was unable to muster sufficient votes in the Senate to assure its passage.

Fought By Trade Representatives

Representatives from nearly all of the large producing companies, as well as many exhibitors and delegates from the projection end of the industry, went to Albany and vigorously protested against the passage of the bill. They convinced the Senate Committee that the bill in no way agreed with the recommendations of the Wheeler Committee, which was appointed to investigate the motion picture industry.

The committee report stated, after the various arguments had been heard, that it was not deemed proper or advisable at this time to burden the film makers with an additional tax, and that in case such a tax becomes necessary all other forms of amusement should share it equally with the film business.

Just previously to the closing of the executive session, representatives of the National Association hurried to the capital and set about securing enough votes to defeat the taxation law.

Film Men Who Fought

The National Association was represented at Albany by Frederick H. Elliott, executive secretary, who marshalled the forces in opposition to the Wheeler bill; Arthur S. Friend of the Famous Player-Lasky Corporation, J. Robert Rubin, Metro, members of the legal and legislative committee of the Association; Grant W. Anson, representing the Exhibitors' League; William Brandt, president of the Brooklyn Exhibitors and a member of the executive committee of the Association, who also rendered valuable assistance. Samuel H. Trigger, president of the Exhibitors' Organization in Manhattan; Earl L. Crabb, manager Strand Theater, Buffalo; Valentine O'Grady, secretary Buffalo Theatrical Managers' Association; Theodore Wharton, Wharton, Inc.; L. Weill, president Motion Picture Exhibitors' League, Syracuse, N. Y.; A. N. Wolff, president Rochester Exhibitors' League, and David Cohen, Binghamton, were all active in securing support against the bill.

Mignon Anderson, of Universal, has been assigned to the leading role in a three-act Decoration Day drama, "The Little Hero."

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

HAPPINESS, with Enid Bennett (Triangle)—"A good picture. Fair business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Happiness, with Enid Bennett (Triangle)—"I think the work of Miss Bennett is very good throughout. The picture is one of the most pleasing I have seen in a long time. Give us more like it."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Her Circus Knight, with Ora Carewe (Keystone)—"The audience just roared. We had many favorable comments on this picture."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Law of Compensation, with Norma Talmadge (Selznick)—"A very good picture which brought good business."—M. Berling, Madison Theater.—*In middle class neighborhood.*

Sleeping Fires, with Pauline Frederick (Paramount)—"A good picture which played to good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Skinner's Bubble, with Bryant Washburn (Essanay-K. E. S. E.)—"A very pleasing picture, well acted. Brought good business."—E. Dlouhy, Vitagraph Theater.—*In middle class neighborhood.*

An Aerial Joy Ride (Fox Comedy)—"A good comedy."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The School for Husbands, with Fanny Ward (Paramount)—"An ordinary picture which brought fair business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Patria, with Mrs. Vernon Castle (Pathe serial)—"This is very well liked by our patrons. Mrs. Castle seems to have a certain fascination which brings them back for each installment. We are doing good business with this."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

A Pearl of Paradise, with Marguerita Fischer (Pollard-Mutual)—"This is certainly a good picture and gave satisfaction all around. Everybody liked it, men, women and children. If all pictures would give such genuine pleasure as this one, business would soon come up where it used to be."—John Hafner, Princess Theater, Donora, Pennsylvania.

The Pinch Hitter, with Charles Ray (Triangle)—"A very delightful comedy. Ray's acting is wonderful."—M. Berling, Madison Theater.—*In middle class neighborhood.*

The Pinch Hitter, with Charles Ray (Triangle)—"A wonderful picture, one of Triangle's best. The acting is especially good. Brought only fair business, however."—E. Dlouhy, Vitagraph Theater.—*In middle class neighborhood.*

The Pinch Hitter, with Charles Ray (Triangle)—"One of the best comedy-dramas I have run in a long time."—Harry Miller, Boston Theater.—*Downtown house.*

A Tale of Two Cities, with William Farnum (Fox)—"Good direction and staging. Costume plays are not big drawing cards."—L. E. Wahl, Iris Theater, Vandergrift, Pennsylvania.

In Again, Out Again, with Douglas Fairbanks (Artcraft)—"A big drawing card with Fairbanks at his best. Pleased all patrons during a two day run."—L. E. Wahl, Iris Theater, Vandergrift, Pennsylvania.

Broadway Jones, with George M. Cohan. (Artcraft)—"Great."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Broadway Jones, with George M. Cohan (Artcraft)—"A very good picture, well liked by the audience. Although Mr. Cohan is not well known to the picture public, he made a big hit at his first appearance."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Call of Her People, with Ethel Barrymore (Metro special)—"The best picture the Castle has ever run. This is a production well worth calling a 'special.' It is the best and most elaborate picture Metro has ever offered. It is drawing capacity business at an increased admission price. Among the patrons, I have noticed a number of the theatrical stars playing in Chicago. Everyone seems very well satisfied with this offering."—M. J. Weil, Castle Theater.—*Downtown house.*

A Mother's Ordeal, with Alma Hanlon (Art Dramas)—"A good picture, brought pretty good business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Page Mystery, with Carlyle Blackwell

(World)—"A fair picture, which brought fair business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Cost of Hatred, with Kathlyn Williams (Paramount)—"A good picture. Business good."—S. Trinz, Covent Garden Theater.—*High class neighborhood.*

The Cost of Hatred, with Kathlyn Williams (Paramount)—"The picture is very good, though rather gruesome. The majority of our patrons did not like it."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Behind the Screen, with Charlie Chaplin (Mutual)—"Drew good houses in spite of the fact that we were running it for the third time."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Babette, with Peggy Hyland (Vitagraph)—"A fair picture. Peggy should be featured in a better role. Fair business."—R. Dabb, Lyric Theater, Shenandoah, Pennsylvania.

Phillip Holden, Waster, with Richard Bennett (American-Mutual)—"Just about gets over. Very poor business. Not much plot and too simple."—Lyric Theater, Shenandoah, Pennsylvania.

The Man Who Made Good, with Winifred Allen and Jack Devereaux (Triangle)—"An ordinary picture. Business fair."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Lamb, with Douglas Fairbanks (Triangle reissue)—"Brought good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Lamb, with Douglas Fairbanks (Triangle)—"A corking good picture. Fair drawing card."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

A Roman Cowboy, with Tom Mix (Fox comedy)—"A very good comedy."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Sleeping Fires, with Pauline Frederick (Paramount)—"A fair picture which drew good business."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Bond Between, with George Beban (Morosco-Paramount)—"A good picture. Business poor."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

A Magdalene of the Hills, with Mabel Taliaferro (Metro)—"A good picture. With it we ran, Mabel at the Wheel, a Keystone re-issue, which packed them in."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

God's Law and Man's, with Viola Dana (Metro)—"Very good. Brought big business."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your last week's program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

....

....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

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Address ..... City and State .....

Name of Theater ..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

Yankee Pluck, with Ethel Clayton (World)—"The picture is good and the star is quite a drawing card."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Yankee Pluck, with Ethel Clayton (World)—"A good picture which brought good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Yankee Pluck, with Ethel Clayton (World)—"A good offering."—Harry Miller, Boston Theater.—*Downtown house.*

The Green Door (O. Henry-Vitagraph two reeler)—"Just fair. Too many subtitles. Photography fair."—George Booth, Bridgeport Theater.—*In middle class neighborhood.*

The Millionaire's Double, with Lionel Barrymore (Metro)—"A very good picture. Star very good. Business fair."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

The Lonesome Chap, with House Peters (Paramount)—"A very good picture. The star is very popular in our neighborhod."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

The Butcher Boy, with Roscoe Arbuckle (Paramount)—"Picture only fair. Business very poor considering the star. Not to be compared with Chaplin."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

On Record, with Mae Murray (Lasky-Paramount)—"A splendid little picture, well handled. The work of the stars is fine. Patrons were well pleased."—Robert Sparks, Mission Theater, Amarillo, Texas.

On Record, with Mae Murray (Lasky-Paramount)—"A good picture, which pleased all who saw it."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Last of the Ingrahams, with William Desmond (Kay Bee-Triangle)—"Not up to Kay Bee standard but was saved by a good last reel. The star is good."—Robert Sparks, Mission Theater, Amarillo, Texas.

The Ham That Was, with Harry Dunkinson (Essanay "Black Cat" two reel feature)—"Story clever; star and support, good; photography, good."—George Booth, Bridgeport Theater.—*In middle class neighborhood.*

A Forceful Romance (Sunny Films, one reel)—"Story fair, made into a good slapsick comedy by clever work and directing. Acting and photography good. We can use a good many comedies like this."—George Booth, Bridgeport Theater.—*In middle class neighborhood.*

The Mystery of the Double Cross, Chapter One, with Mollie King (Pathe serial)—"A good introductory episode. Some excitement and lots of mystery. Went over well. Photography good."—George Booth, Bridgeport Theater.—*In middle class neighborhood.*

The Rainbow (Art Dramas)—"Good the entire length of the six reels. A good entertainment for any neighborhood. Photography good; star and support excellent."—George Booth, Bridgeport Theater.—*In middle class neighborhood.*

Her Temptation, with Gladys Brockwell (Fox)—"A good picture. Business fair."—M. J. Weil; Lake Shore Theater.—*In high class neighborhood.*

Her Temptation, with Gladys Brockwell (Fox)—"Good business. The star draws well."—L. E. Wahl, Iris Theater, Vandergrift, Pa.

Her Temptation, with Gladys Brockwell (Fox)—"A modern society drama. Stars, settings and photography fine. The title is a good box office attraction, although the star is not known widely enough at this time."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Her Official Fathers, with Dorothy Gish (Triangle)—"A personal triumph for the star. This picture brings out her charming qualities. The title is against the play for a box-office attraction."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Waiting Soul, with Olga Petrova (Metro)—"People are tiring of the vehicles supplied to this star. Business was good. The picture is very short in footage.—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Money Mill, with Dorothy Kelly (Vitagraph)—"The star is not sufficiently well known and has not the personality some of her feminine competitors have on the screen. Business only fair. The picture is good."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Sweetheart of the Doomed, with Louise Glaum (Triangle)—"The patrons in passing out had a good word for this offering. The title did not seem to pull them in and the advertising matter made them think it a military picture."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Poor Little Rich Girl, with Mary Pickford (Artcraft)—"Boost it, fellow exhibitors. It is worthy of all the praise you can give it. A great picture for children. If Miss Pickford's first two Artcraft productions had been as good as this one, the people would have come out stronger for this than they did."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Mothers of France, with Sarah Bernhardt (World)—"A very good picture but depressing. It brought good business and the patrons liked it, although it made them weep."—M. J. Weil, Lake Shore Theater. *In high class neighborhood.*

Mothers of France, with Sarah Bernhardt (World)—"A good box office attraction. A solemn picture not liked by all our patrons. People came to see it to satisfy their curiosity."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Soul of a Child, with Em Gorman (Eclipse Feature Film Co.)—"One of the best pictures we have ever run. Pleased the patrons so well that we received many requests for a second. Did very big business on a two days' run."—J. H. Aiken, Rex Theater, Milwaukee, Wisconsin.—*Catering to mixed class of patrons.*

The Snarl, with Bessie Barriscale (Triangle)—"A very good picture, but Bessie Barriscale does not draw in this neighborhod."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Snarl, with Bessie Barriscale (Triangle)—"A very good picture. Drew fair business."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Snarl, with Bessie Barriscale (Triangle)—"Well acted and well directed. Liked by all patrons. Brought good business."—E. Dlouhy, Vitagraph Theater.—*In middle class neighborhood.*

The Snarl, with Bessie Barriscale (Triangle)—"Good acting by Bessie Barriscale who plays a dual role. The picture is a good one."—Harry Miller, Boston Theater.—*Downtown house.*

The Dark Road, with Dorothy Dalton (Triangle)—"A very good picture. Liked by all patrons. Brought good business."—E. Dlouhy, Vitagraph Theater.—*In middle class neighborhood.*

My Fighting Gentleman, with William Russell (Mutual)—"This pleased our patrons very much."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

Susan's Gentleman, with Violet Mersereau (Bluebird)—"We had many pleased comments from our patrons on this. It is one of the best Bluebirds we ever had."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

The More Excellent Way, with Anita Stewart (Vitagraph)—"This picture went over very well."—M. Berling, Madison Theater.—*In middle class neighborhood.*

Hands Up, with Wilfred Lucas (Triangle)—"All who saw this liked it. The title does not attract."—M. Berling, Madison Theater.—*In middle class neighborhood.*

Hands Up, with Wilfred Lucas (Triangle)—"A railroad hold-up story. A good offering."—Harry Miller, Boston Theater.—*Downtown house.*

Might and the Man, with Elmo Lincoln (Fine Arts-Triangle)—"I wish to congratulate Fine Arts on putting out a picture as bad as this, something I never thought possible."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Might of the Man, with Elmo Lincoln (Triangle)—"A fair picture. Business poor as the stars are not known."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Might and the Man, with Elmo Lincoln (Triangle)—"One of the worst pictures I ever played. We are still wondering whether it was comedy or drama."—Harry Miller, Boston Theater.—*Downtown house.*

Might and the Man, with Elmo Lincoln (Triangle)—"This is one of the few Triangles that did not come up to standard. The material might be good as a three-reel comedy, but as a drama it is inferior."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

Hinton's Double, with Frederick Warde (Pathe)—"Warde plays a dual role. A good production."—Harry Miller, Boston Theater.—*Downtown house.*

A Small Town Girl, with June Caprice (Fox)—"Picture fair. Jane Lee is great."—Harry Miller, Alcazar Theater.—*Downtown house.*

The Book Agent, with George Walsh (Fox)—"A good picture."—Harry Miller, Alcazar Theater.—*Downtown house.*

The Savage Instinct, with Clara Kimball Young (World re-issue)—"A good production."—Harry Miller, Rose Theater.—*Downtown house.*

Sapho, with Pauline Frederick (Paramount)—"Went over very well."—M. Berling, Madison Theater.—*In middle class neighborhood.*

Sapho, with Pauline Frederick (Famous Players-Paramount)—"A very good picture. Went over well."—Edward Trinz, West End Theater—*In middle class neighborhood.*

Moral Courage, with Muriel Ostriche (World)—"Well liked by our patrons."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Secret Kingdom (Vitagraph serial)—"This is holding its own in getting us the money. We are glad to recommend this to any brother exhibitor to bring in money and to please the patrons."—Alfred H. Bartelt, Juneau Theater, Milwaukee, Wisconsin.

Womanhood, the Glory of the Nation (Vitagraph)—"This feature opened to capacity business in spite of bad weather. We consider this picture the most wonderful ever shown in Kansas City, especially as showing how necessary it is for the United States to be prepared."—F. G. Altman, New Center Theater, Kansas City, Missouri.

Womanhood, the Glory of the Nation—(Vitagraph)—"One of the few real spectacles of today, and the most timely. Played four days to big business. People tell their friends about it."—L. E. Wahl, Iris Theater, Vandergrift, Pennsylvania.

Bluebird Photoplays (Universal)—"Our Tuesday attendance has increased over one hundred per cent and it is staying there since I put on Bluebird plays. Everybody likes them."—Frank Snyder, Majestic Theater, Danville, Illinois.

The Empress, with Holbrook Blinn (Pathe)—"Well liked by the patrons. We ran it in connection with a Norma Talmadge picture at a nearby theater and drew very good business. Holbrook Blinn is a favorite with our patrons."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

Motography, Chicago:

I am an enthusiastic reader of Motography. I read every department, and learn a little more every time.—*S. Rubenstein, Photoplay Theater, Elba, Alabama.*

TWO ANTIFILM BILLS

Taxation Bill Before Pennsylvania Legislature—Also One to Prohibit Children's Attendance Without Parents' Consent.

The Pennsylvania House of Representatives has had a bill placed before it providing for a state tax of one per cent on all films passed by the Pennsylvania State Board of Motion Picture Censors. The bill is a revenue measure and, inasmuch as both parties claim that the state revenues should be raised $12,000,000 a year, a fight may be made to put the bill through. The censorship board is a strong source of revenue, for during the last fiscal year the Pennsylvania censors approved approximately 45,000,000 lineal feet of film. This was an average year and if the same amount were passed during the coming year at the proposed rate of taxation, the film industry would be forced to pay the state the sum of $450,000.

The retiring auditor general, A. W. Powell, and the retiring state treasurer, Robert K. Young, contended all during their terms that there was no need for additional revenue measures, inasmuch as Pennsylvania is without debt, but the Republicans Penrose and Vare-Brumbaugh have demanded that the revenue bill must be passed.

Minors to Attend With Guardians Only

The Smith bill, prohibiting children under 16 years of age from attending any motion picture exhibition in Pennsylvania unaccompanied by grown-ups, was set for hearing on May 15. The exhibitors of Pennsylvania are strenuously fighting this bill and have remained in the legislative halls day by day waiting any motion to bring the bill out of committee without a hearing.

It is claimed that the Pennsylvania school board is back of this bill, and representatives of the bill will attend the hearings to urge the members to report the measure out with an affirmative recommendation.

There is talk of calling a meeting of representatives of the various state and local associations of exhibitors, but if there is no organized opposition to the bill there will certainly be many individual exhibitors present to protest against it when it comes up for a hearing.

Chaplin's Next

One of the most highly qualified scenic artists of France has been commissioned to design the settings for the production on which Charlie Chaplin is now working. The picture depicts bohemian life of the Latin Quarter of Paris and is expected to afford food for memories to those of his admirers who have seen true Bohemia in the world's great capitals.

Thanks to Chaplin's wide and intimate knowledge of the ways of the world's "beloved vagabonds" this promises to be the best piece of work he has ever essayed.

New Fox Exchange

William Fox announces the opening of a new branch office by Fox Film Corporation. This branch, which is the twenty-third Fox exchange in the United States, is located at 232 North Illinois street, Indianapolis, and will cover the state of Indiana for Fox photoplays. Charles H. Phillips is manager. The Fox Film Corporation has almost two-score foreign branches—in Canada, Spain, Sweden, Norway, the United Kingdom, Australasia and South America.

Screenshine

By Mel

TROT OUT YOUR BEAUTIES.

A LITTLE social meeting of Chicago exhibitors the other day developed an interesting discussion in regard to who had the prettiest cashier or ticket pusher. One claimed to have the undeniable double of Clara Kimball Young. Another lauded his money changer's remarkable ability on the screen—"if she ever got a chance."

The weighty discussion was wound up with one fell swat when a little man with a big theater (you know him) came out with this:

"Well, maybe you fellows think you can draw 'em in with your Clara Kimball Youngs and your Wenuses, but I tell you all I want is a biddy that'll *grin*—all day an' all night. And I got one, too. She's fat and greasy and got a mole on her nose, but I tell you she's a peach!"

The contest is on. Submit your samples to Motog Mel.

A WORD TO THE WISE.

A Nebraska exhibitor writes us that one week his copy of Motog. didn't arrive, and he had to book a week's run without knowing what was good.

When that week's bill was run his receipts dropped off $50.

Moral: If you want to bust that cash box read "What the Picture Did for Me" every week. It's the exhibitors' cash insurance.

PUT HIM IN THE FIRST LINE.

Harry Morey very nearly caused a riot at the Vitagraph studios in Brooklyn recently when he announced to the assembled players:

"Well, President Wilson has made a special request that all Vitagraph players enlist immediately in the army. And after we enlist he wants to make soldiers of all the convicts in the Federal prisons."

"What's the answer?" asked Earle Williams.

"Oh, the President wants the stars and stripes to lead the procession to France."

BLIND JUSTICE.

Peter Zyla really saw Miss Hazel Daley's ankle. In consequence, he lost his suit against the Hartford Accident and Indemnity Insurance Company for $3,500 for loss of eyesight.

Zyla was employed in the plant of the Chicago Products Company. He claimed to have been made blind by alternating currents of heat and cold. The industrial commission allowed him $3,500 damages. Then the insurance company employed Essanay folks to test Zyla's eyesight.

They staged a moving picture in his back yard last December. Miss Daley is a pretty actress and when she raised her skirts a trifle Zyla, according to the moving picture people, caught the act with his eyes and apparently enjoyed the spectacle.

The fact that Zyla could not make his eyes behave may cost him the amount for which he sued.

SPEAKING OF FINANCES

At a recent Reel Fellows, Chicago, beefsteak dinner, one of the speakers enlightened the assemblage with the remark that the first three words of the Jewish Bible were, "Get the money," and the last three, "Keep the money."

When Albert Kaufman, manager of the Famous Players-Lasky studio, received a check of $1,000 from George M. Cohan recently to be distributed among the working outfit of Director Joe Kaufman's company, he placed the check in—well, somewhere, and it disappeared. The bank was notified, payment was stopped, another check was issued by Cohan, and for the past four weeks no trace of the check was found.

Last week Al. sent a suit to the tailor to be cleaned and pressed. When it came back he put it on, and after wearing it for two days, put his hand in his pants pocket and found—the tailor's bill.

DOINGS IN ST. LOUIS

Exhibitors' and Managers' Association Come to Agreement with Musicians—Separate Organization Discussed and Rejected

The dispute between the Musicians' Union and the St. Louis exhibitors appears to be on the way to final settlement, to judge from the latest report of St. Louis activities forwarded us by Hector E. M. Pasmezoglu.

Theaters belonging to the Theater Managers' and Motion Picture Exhibitors' Association will pay an additional ten per cent increase on the scale of wages after the first of June. Managers will have the right to discharge any musician or musicians if their services are not satisfactory and shall have the right to contract for as many musicians as they think their business requires.

At the last meeting of the association, on May 4, there were forty-five active members present. The chairman of the legislative committee reported that he had been successful in reducing the city appropriation for band concerts and moving pictures in the parks. The new constitution will soon be ready for ratification by the organization.

There is a rumor in St. Louis that another organization of exchange managers is being promoted. In speaking of this news, one of the members of the Exhibitors' and Managers' Association said: "We want to put ourselves on record that we are for any organization which will result in the upliftment of the motion picture industry and which would make the relations between motion picture exhibitors, exchangemen and manufacturers more equitable and just, but if the purpose of this contemplated organization is for the personal interest of a few exchanges who promote it, and has as its purpose to harrass the exhibitors and make conditions one-sided, we do not have to oppose it, as it is destined to fall without any antagonism on our part."

One of the exchange managers received a letter inviting him to form a F. I. L. M. club in St. Louis and replied somewhat as follows: "We have an organization which is working admirably, and we can readily understand how it is necessary for the F. I. L. M. to have the co-operation of different exchanges, furnishing service to contiguous territory. But why should we, who are having no trouble with our customers and have established a method of payment that practically insures us a 100 per cent return, join with other organizations in order to bolster them up and possibly break many pleasant relations which now exist between exhibitors and exchanges?"

F. J. Herrington, organizer for the National Exhibitors' League of America, was in St. Louis for a few days and delivered an address before the association. And Miss Rose Tapley of the Vitagraph Company, who was in St. Louis doing some special work for the Vitagraph Company, was also at the association headquarters, on May 12, where she met the exhibitors and made a short address.

"The Dazzling Miss Davison"

Frank Powell has finished the filming of "The Dazzling Miss Davison," adapted from Florence Warden's widely read mystery novel, which is the fifth of the series of feature pictures, starring Marjorie Rambeau, made by Powell for distribution through the Mutual Film Corporation.

In "The Dazzling Miss Davison," Miss Rambeau's role is similar to several of those which have been hers in notable stage productions.

Mr. Powell has surrounded Miss Rambeau with a cast which includes Robert Elliott and Aubrey Beattie, both of whom have appeared prominently in her support in several pictures, Winifred Harris, Agnes Eyre, Frank Ford, Aline Bartlett, Lillian Paige and Fraser Tarbutt, Mr. Powell's new juvenile find, and George Paige.

Mary Miles' Next

"Melissa of the Hills," by Mabelle Heikes Justice, will be the next vehicle for Mary Miles Minter. The little American-Mutual star is still at work on "Periwinkle." Immediately upon its completion Director James Kirkwood will start "Melissa of the Hills," a story of the Tennessee hills. It was originally entitled "The Circuit Rider."

Miss Minter as Melissa is the devoted young daughter of Jethro Stark, whose unappreciated duties are to instill the peace of God into the hearts of the feudest families of the neighborhood, for little or no remuneration.

Two of the unusual and delectable scenes from Vitagraph's newest Blue Ribbon, "The Sixteenth Wife," released May 14.

National Exposition Well On Way

WORK MONTH AHEAD OF LAST YEAR—BRADY BOOSTS

THERE is an old business maxim which says "Push your business. Don't let your business push you."

Most business institutions that are successes follow out this old proverb in one way or another and that's just the reason that the coming national picture exposition is bound to be a rattling success. The big show is at the present time a full month ahead of last year in the amount of exhibition space sold and in the arrangement of plans and details.

Show Way Ahead of Last Year

There is now, two months before the big show opens at the Chicago Coliseum, July 14, $20,000 worth of space contracted for. Last year there were two motion picture expositions held in New York. This year there is but one national film exposition—the one to be held in Chicago. These things mean that this year's exposition and convention is bound to break all previous records by a big margin, in spite of the rumblings of war, the film and amusement taxes and other factors that might at first thought be considered detriments to a big event.

Exhibitors all over the country are electing delegates to the convention and the men on the firing line will be present in large numbers when the gavel falls on the opening session at the Coliseum Annex on the morning of July 14. Exposition Manager Ludwig Schindler has just received a letter from Edward J. Fisher, secretary of the Theater Managers' Association of the State of Washington, who states the exhibitors of the west are highly enthusiastic over the coming convention and that his state will be represented by ten delegates. Mr. Fisher also sent in the required applications and fees.

The Exhibitors League of America has offered the Red Cross a booth at the coming exposition free of charge. With the enormous attendance that this show is bound to draw, the Red Cross should be able to gain quite a few members. The military spirit will no doubt prevail at this convention and if the offer is accepted the exhibitors hope to be able to increase the Red Cross fund considerably by having the several stars auction off articles that they themselves have made.

Exhibitors' Ideas Wanted

Remember the exposition committee is offering real cold cash prizes for the best ideas submitted for drawing crowds to the 7th National Exposition. Many exhibitors have had a great deal of experience in exploiting and advertising, and they are sure to give the committee some sound advice. In return they will be awarded the cash prizes, according to the standing of their suggestions. As you read this you undoubtedly will think of some particular plan or stunt which would create public interest in the big show and improve the attendance. Just write this down and send it to the publicity department, Motion Picture Exposition, 1416 Masonic Temple, Chicago.

Exposition of Great Importance—Brady

One of the prominent men of the film industry who is very enthusiastic over the coming exposition is William A. Brady of World Pictures and president of the National Association of the motion picture industry. In Mr. Brady's opinion the Chicago show this year will be the biggest the business has ever seen.

"The psychological moment has arrived," said Mr. Brady, "when it is absolutely necessary for the motion picture industry to have a real national convention. This should include not only exhibitors but every branch of the industry and the whole body should concentrate on the various problems and actually perform some real work. Let everybody get together at Chicago and get acquainted—producers, distributors, exchange men, salesmen, exhibitors, actors, mechanical men and all, including trade paper representatives, equipment men, camera men and all.

"The motion picture industry has become one of great power and influence in many channels of the national activities. It is not only the chief means of recreation and entertainment for the masses, but has become a big additional political and religious force. In connection with the preparations for war the picture industry will play a very important role. Because of these facts the coming exposition and convention take on a large importance, and there should be a close and complete co-operation between every phase of the industry to make this an efficient and representative exposition which will accomplish measures to be of benefit, both to the industry and the people of the United States. You can count on me to do everything in my power to aid the convention and I hope everyone in the industry will lend his help or be present in Chicago, between July 14 and 22."

Exposition Committees

The various committees running the seventh big National Show are as follows:

CHICAGO HONORARY COMMITTEE

George K. Spoor, President Essanay Film Mfg. Co.; William N. Selig, President Selig Polyscope Co.; John R. Freuler, President Mutual Film Corporation; George Kleine, President Kleine Optical Co.; Watterson Rothacker, President Rothacker Film Mfg. Co.

FINANCE COMMITTEE

Peter J. Schaefer, Chairman, Jones, Linick & Schaefer Co.; Nathan Ascher, Ascher Bros. Theatrical Enterprises; Joseph Trinz, Lubliner & Trinz Enterprises.

EXPOSITION COMMITTEE

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SUNDAY BILL DROPPED

New York Senate Defeats Measure Intended to Open Playhouses on Sabbath—Petition of Fans Unnoticed

The Walker bill, designed to permit the showing of pictures on Sunday, was unceremoniously defeated when the New York Senate at Albany rejected it by a vote of 24 to 17.

The Sunday exhibition of films now comes up before the Court of Appeals and will be settled by court action. The picture industry intends to make a strong fight on the cases now before the court which will soon be up for

decision, and it is expected that many things of vital importance to the New York exhibitors will be threshed out at these hearings.

It is considered very probable that the next assembly of the legislature will also see a local option measure introduced and backed by powerful forces. The entire Democratic section of the Assembly voted for the bill, but they were supported by only three Republicans, Senators Mills and Ottinger of Manhattan and Wellington of Troy. No opposition was voiced on the floor of the Senate and there was no discussion of the bill other than the outspoken advocation of it by Senator James J. Walker, who was its sponsor.

Senator Walker presented a petition, signed by two million motion picture enthusiasts, requesting the opening of picture houses by law, whereas there is now a conflict of authority on the subject in the court. Senator Brown repeatedly reminded Senator Walker of the five minute rule, which was in force during the last days of the session and Senator Walker replied that he might just as well be gagged as reduced to a five minute speech. He said that the rule which made him shorten his speech was actually gagging the 2,000,000 persons who signed the petition. In part, he said, "Public opinion means nothing to you. All you can understand is the Simon Legree whip that is wielded from the second floor of this building."

The roll call was ordered as soon as Senator Walker finished and only seventeen Senators voted for the bill, which needed twenty-six votes.

Washington Association Holds Revels

The Washington Theater Managers' Association appointed several committees to look after important business matters at the last meeting. The business of these meetings is not generally made public, but it is understood that the exhibitors are making a very vigorous and united stand against the deposit system, which the association voted against during the recent visit of Lee Ochs.

A midnight frolic will be held by this association sometime in the near future at the "Palace Hip." The frolic was suggested by Joseph Muller, manager of the "Palace Hip" and was enthusiastically received by the association as an idea worthy of adoption.

Each of the vaudeville theaters will present an act and the Wilkes Players, a stock company, will give a one-act play. To represent the moving picture part of the entertainment a good rousing comedy is planned. All orchestras, from both legitimate and picture houses will be called on to do their share toward making the evening one of hilarious good cheer. A greal deal of attention is being paid to this frolic in Washington and the street cars will run specials, for the affair will not open until 11 o'clock and is not likely to be over until 1 p. m. The Seattle *Daily Times* has promised a great deal of publicity.

Chicago Film Men Sued

Louis Frank, manager of last year's national motion picture exposition, has filed a suit in Chicago for $50,000 damages against Peter J. Schaefer, Alfred Hamburger, Lee A. Ochs, Joseph Hopp, Thomas Furnace, and Ludwig Schindler, prominent Chicago film men and executives in the Exhibitors' League. Mr. Schindler is the exhibitor who was appointed manager of this year's exposition upon the requested resignation of Mr. Frank.

The suit is for alleged libel in telegrams and letters that Mr. Schaefer sent to the other defendants, according to Frank and his attorneys. It is charged that these communications resulted in the discharge of Frank and injury to his standing.

NEW NORTHWEST CIRCUIT

Picture Attractions will Be Handled in Similar Manner to Theatrical Companies on Pacific Coast

Calvin Helig, of Portland, is planning a motion picture circuit, with Spokane, Seattle, Tacoma and Portland as its northern point, in order to handle multiple reel features in something of the same manner in which theatrical road shows are handled.

The pictures which this circuit would handle are such films as "The Birth of a Nation," "Civilization," "Intolerance," "Daughter of the Gods" and similar large productions. Houses will be maintained in the larger cities west of the Rocky Mountains and the shows will be given with orchestra accompaniaments, traps and other mechanical contrivances.

Admissions will be the same as for road shows, seats ranging from $1 to $2. Such exhibitions as these do not interfere in any manner with the regular program houses and are expected to be a great financial success.

Manager Charles York, of the Auditorium Theater, Spokane, Washington, said, "I recently made a trip to Portland and there Mr. Helig and I talked over the new circuit. It appears to be absolutely certain that the new circuit will be established in the northwest and in that case the Auditorium Theater will house the shows here."

"Blue Laws" in Iowa

Des Moines, Iowa, is the storm center of a law enforcement campaign, started by Attorney General Havner. A general clean-up in Des Moines and threats to enforce the Sunday closing "blue laws," secret raids and similar activities of the police have led to considerable agitation.

The report is that there will be a determined attempt to enforce the "blue laws" and the clean-up campaign will be extended until picture theaters, baseball games and all other public forms of amusement are dropped on Sunday.

Marion authorities have already enforced most of the "blue laws," undertaking the campaign in earnest. The picture houses and all similar forms of amusement activities were closed. Some restaurants were also locked. The exhibitors at Cedar Rapids have employed counsel to fight the "blue laws" enforcement, in case it should be directed against their operations.

Selig Feature in Chicago

The next Selig feature production will be "The City of Purple Dreams," adapted by Gilson Willets from the book of the same name. This is a big story with scenes laid in Chicago, dealing with the meteoric career of a human derelict whose rapid rise through sheer luck and inspiration to a position of wealth, forms the basis of a story that is filled with action and romance. The cast will be headed by Thomas Santschi, Fritzi Brunette and Bessie Eyton.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

America's Classic Picture House

THE Rialto, New York's celebrated temple of the motion picture, recently celebrated its first anniversary in a way to commemorate fittingly a year that has been successful beyond all expectation. The crowds which attended the anniversary celebration were the heaviest in the history of the house and were a tribute not only to the popularity of Douglas Fairbanks, whose latest picture, "In Again—Out Again," was the feature of the bill, but to the consistently high quality of the programs which are presented in the institution week in and week out at all seasons.

It was only natural that S. L. Rothapfel, the managing director, would develop to its highest perfection at the Rialto the sort of entertainment which won him his reputation as the country's foremost authority on the proper presentation of motion pictures. The same far-sightedness which enabled him to see the possibilities lying in an artistic combination of good pictures and high class music has served to keep him always well in advance of everyone else in his line.

Practically all the innovations in projection, illumination, scenic effects, and other accessories to the motion picture performance of today which have been developed within the past year had their birth at the Rialto.

The house slogan, "Always Worth While," has been backed up so thoroughly by Mr. Rothopfel's ever varying and always fascinating programs that the Rialto now plays to capacity every day in the week and is perhaps the most conspicuously successful theatrical enterprise in New York.

The Rialto was the first theater in the country to break away from the program system of booking and begin choosing its features from the open market. This was another example of Rothapfel far-sightedness and his judgment has been vindicated by the revolutionary developments in the motion picture industry during the past few weeks. The Rialto now holds the rights to the first presentation of the biggest drawing cards on the Paramount, Artcraft, Vitagraph and Triangle programs, besides being able to select at will from among the productions of practically all the independent concerns whose pictures are not released on a program basis.

With two exceptions, Mr. Rothapfel has not presented the same star twice at the Rialto since last December and if returns at the box-office means anything this variety of fare has proved decidedly pleasing to the public taste.

The Rialto orchestra, conducted by Hugo Riesenfeld, has become one of New York's established musical institutions. In point of size it is exceeded only by that in the Metropolitan opera house and in the quality of its work it stands unsurpassed. With this

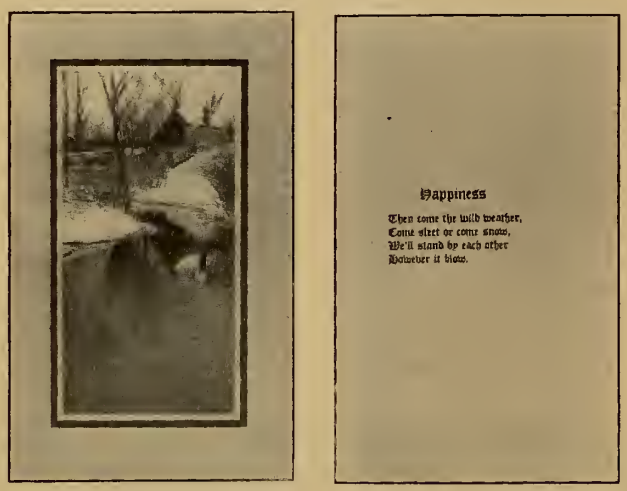
Crowds waiting to attend the first anniversary performance at the Rialto, New York, S. L. Rothapfel, managing director, and a view of the big "fireworks" sign.

organization as a foundation, Mr. Rothapfel presents from week to week an array of soloists who have established reputations in the field of opera and concert, together with ensemble numbers, choruses, and interpretative dances that make the musical portion of the program alone constitute an attraction quite unattainable elsewhere for anything like the same price of admission.

The luxurious appointments of the theater, its classically beautiful interior, and its marvelous lighting effects are too well known to need description. It need only be added that the atmosphere of refinement and hospitality produced by this environment and by the unvarying courtesy of all the house attendants is something that in itself would set the Rialto apart from all other institutions of its sort in the world.

A Really Remarkable Program

A great architect once said that any building needs, in its interior decorations somewhere, the feminine touch. At any rate, in the case of the program of the Lyric Theater of Clarendon, Texas, that touch resulted



The remarkable program covers (front and back) designed by Miss Rosa Marquis, manager of the Lyric Theater of Clarendon, Texas.

in a remarkably tasteful composition. Miss Rosa A. Marquis is manager of the house and designed the front and back covers of the program shown in miniature in the accompanying illustration.

The program was printed in a heavy tan stock and the printing done in sepia, giving a rich and artistic effect. The piece is about post card size.

Of course, such a program would not be suited to every house or every locality, but for the high class house, particularly in a discriminating neighborhood, such a design would do a great deal to place the theater well into the good graces of the patrons, and the children would undoubtedly take the picture home and keep it.

One remarkable thing about the program is that the name of the theater does not appear on either cover. This would not be efficiency in the long run, but is effective at times, and perhaps all the time in a one-theater or two-theater town. At any rate Manager Marquis is to be congratulated in setting so fine a standard in program design and restraint.

"Roll of Honor" Theaters

For six months Paramount and its exchanges have been keeping in close touch with its every theater throughout the country, and have through the efficiency of their many exhibitors' aids departments raised the standard of theater advertising in every form in which it is used. Each week the best ideas are collected and put forth to all exhibitors through *Paramount Progress,* the exhibitors' weekly house organ.

These exhibitor hints when proved successful in one section of the country are passed along to the others and in that manner, many details of the exhibitor's business has been brought to a higher standard and has materially helped his box office receipts. Harry Day, editor of *Paramount Progress,* has chosen the following ten exhibitors for the "Roll of Honor" for the past six months.

1. Garden Theater, Richmond Hill, Long Island, Frederick Huebner, manager. Making $50 a month on Picture Progress.
2. The Majestic Theater, Columbus, Ohio. For the best house program.
3. The Alcazar Theater, Chattanooga, Tennessee, F. H. Dowler, Jr., manager. For newspaper advertising.
4. The Royal Theater, Calumet, Michigan, Geoffrey Jefferson, manager. General newspaper advertising and use of accessory cuts.
5. The new T. & D. Theaters, San Francisco, Wm. H. Jobelmann, publicity manager. General newspaper advertising.
6. The Arcade Theater, Walla Walla, Washington, R. W. Cram, manager. Newspaper advertising and use of back cover of Picture Progress.
7. New Family Theater, Adrian, Michigan. Newspaper advertising.
8. Majestic Theater, Grand Rapids, Michigan. Best lobby exterior and interior decoration.
9. The Princess, Denver, J. Bradley Fish, publicity manager. Newspaper advertising, use of trademark.
10. Clemmer Theater, Spokane, Washington. Newspaper advertising.

Uses Fake Camera to Draw Crowds

R. J. Featherby, manager of the Pearl Theater, Hutchinson, Kansas, made capital of the curiosity and vanity of the public to advertise the showing of Charlie Chaplin in "Easy Street" at his house.

Mr. Featherby had a man dressed as a cameraman and carrying a moving picture camera with all the paraphernalia walk around the business streets of the town. Selecting a busy corner the cameraman would adjust his camera with a great deal of by-play as if he was trying to conceal what he really was doing, and start to crank. Of course a crowd would quickly gather, part of them curious to see just how the camera worked, and part anxious to get in front of the camera so they would be in the picture.

When they had all become very much interested in his movements and there was a good crowd the operator pulled a string and a scroll dropped down over the lense of the camera, reading, "See Charlie Chaplin in 'Easy Street' at the Pearl Theater this afternoon and evening."

The "stunt" brought a laugh, aroused interest and advertised the film to such an extent that Mr. Featherby had the patrons standing in line all the afternoon and evening.

Marguerite Marsh in Elliott Picture

Screen audiences with whom Marguerite Marsh is a favorite will be glad to learn that she has an important role in the second Goldwyn Picture of which Maxine Elliott is the star. This picture was begun last week under the direction of Arthur Hopkins and marks his entry into direction for the screen.

Goldwyn's widespread exploitation of Mae Marsh is not to interfere with the career of her lovely sister, Marguerite Marsh, who has been a star in her own right and built up a large following.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

SAN ANTONIO, TEXAS, has a new picture house, the Grand Opera House having been opened with C. R. Scott as manager. Mr. Scott is using a musical entertainment, with singers, in addition to the Vitagraph film "Womanhood, the Glory of the Nation," which is the initial offering of the Grand.

The Washington Theater at Dallas, Texas, is advertising "Womanhood" with a big float which represents a battleship.

Hornell, New York, is again enjoying Sunday pictures. The Shattuck Opera House and the Peerless are open for business on Sunday, but the Majestic does not open.

Manager Herbert Meeker, of the Hamilton Theater, Allentown, Pennsylvania, recently introduced an innovation in connection with the regular evening performance, when he introduced a little ten year old girl as a vocal soloist.

Patrons of 100 moving picture theaters in various parts of Cleveland have learned how to care for the baby, five-minute talks being delivered in the playhouses by members of the Federation of Women's Clubs and the Congress of Mothers.

Members of the North Dakota Motion Picture Exhibitors' Association, representing theaters in more than forty towns of the state, in convention at Fargo, North Dakota, unanimously agreed to refrain from exhibiting in their theaters moving pictures dealing with so-called sex problems.

Frank G. Hall has purchased a plot at 907 to 915 Broad street, Newark, New Jersey, opposite the City Hall, as a site for a theater which will cost about $350,000. The property, for which the buyer is said to have paid $600,000, has a frontage of 104 feet on Broad street, a depth of 282 feet and a rear width of 109 feet.

Several hundred persons witnessed the dedication of the new Palace Theater, in Flint, Michigan. While the ceremonies were in progress and before and afterward two motion picture men ground out films of the scenes to be placed in a box sealed in the wall and kept there for 50 years and then opened and the picture screened.

Institution of an official censorship of cinema films is expected shortly at Brisbane, Australia. Now there virtually is no censorship, although films are subject to examination at the custom house, where the officials can refuse to pass any which they consider morally objectionable.

Rooms of fireproof construction will be used for storing motion picture films if an ordinance now being prepared by Jacob H. Hilkene, city building inspector of Indianapolis, is passed by the council. Further provisions are that no films shall be stored in any building used as a tenement house, residence, lodge hall, hotel or for any public or semi-public purpose. Motion picture show houses will be prohibited from having more than four reels in the operator's room at one time. The ordinance is the result of the Colfax fire recently, which killed six persons.

The Coliseum Theater in Seattle raised its admission price from fifteen to twenty-five cents for the first time in its history when it showed Artcraft's "In Again—Out Again" with Douglas Fairbanks.

Syd Granham, manager of the Strand Theater, San Francisco, a short time ago invited the three hundred members of the local lodge of Elks to view a special performance at his theater. The picture shown was Douglas Fairbanks in "In Again—Out Again." The manager was given a vote of thanks and appreciation.

Here is an unusual method of pleasing the youngsters. When he showed Baby Marie Osborne in "Shadows and Sunshine" R. E. Faulkinburg of the Majestic Theater, Lexington, Nebraska, distributed little toy rubber balloons to each child. Needless to say, the youngsters were very anxious to see the show and get a balloon.

"Help your country and help yourself by going to the front." "Make your family proud of you and serve your country in time of need. There's room for you and every other good man." These are samples of the announcements that are being flashed on the screens of moving picture theaters in Butte, Montana.

A theater with a seating capacity of 6,000 devoted exclusively to the showing of pictures is planned by a San Francisco theatrical concern to be built on upper Market street. It will cost $400,000 and take a year to complete. According to the plans there will be no stairs in the building, inclines being used exclusively.

Three hundred and seventy-five good sized potatoes were received by the Royal Theater management of Albert Lea, Minnesota, at a potato matinee. This means that three hundred and seventy-five boys and girls took advantage of the opportunity to see the show for a potato. The potatoes were turned over to the City Relief Society.

Moundsville, West Virginia, is to witness the erection of a modern and up-to-date theater building at the corner of Fifth street and Jefferson avenue, one of the most desirable building sites in the city. The property is located in the central part of the city and is equally distant from the city's two business sections.

The exhibitors of Newark, New Jersey, are showing a commendable spirit and recently held a get-together beeksteak dinner. The object of the meeting was to better present conditions. Dr. Hespe told of the important legislative work that has been accomplished and what might be done in the future by co-operation among exhibitors. Manager Reinlieb, of the local Pathe Exchange, brought up the question of having a common carrier for transporting film from Newark to New York. It was readily agreed that there should be such a common car-

rier, but the question centered on who it should be? No action was taken at this meeting. Several exchange managers were present.

A patriotic picture, showing the North Dakota National Guard in camp, was recently shown at the Grand Theater, Fargo, North Dakota, under the auspices of the Fargo Commerccial Club, the purpose being to arouse interest in enlistments. The picture is owned by the Publicity Film Co., and was brought to Fargo by Alfred Andresen, of Bismarck.

James H. Clark, who has had the management of the Isis Theater of Cedar Rapids, Iowa, for nearly two years past, recently concluded arrangements whereby the management of this well known playhouse will again be assumed by W. F. Clement, the owner. · Mr. Clement, who has been in California for some time, and who has but recently returned, will continue the theater.

An instance of how pictures educate people in first aid was recently noted in Fort Worth, Texas. A woman of the city recently saw a scene in the pictures where a woman with children was trapped in a fire and threw the children down into the arms of spectators. Soon afterwards she herself was trapped in a fire, and having the presence of mind to remember the scene, rescued herself and her two children.

Following quickly in the wake of the Gem, the Columbia Theater of Frankfort, Kentucky, has closed its doors, leaving only one picture house in Frankfort. Manager H. W. Whitney, who had been running the Columbia since January 15, said that he was forced to close on account of poor crowds. The theater has been losing money for some time, he said.

Motion picture exhibitors, in convention in Minneapolis, were urged to use the parcels post for shipping films as an economic measure by W. E. Brown, assistant superintendent of mails, who spoke in place of Postmaster Purdy at the meeting in the West Hotel. Brown says the $5,000 spent weekly in sending films out of Minneapolis may be reduced to about $4,000 by using the mails.

The Ohio Exhibitors' League held an important business meeting Tuesday, May 15. The election of officers for the coming year was the most important purpose of this meeting and delegates to the National Convention at Chicago were selected. Other very important matters were considered, including the war tax on tickets and the tax on copyrighted music. There was a large attendance of exhibitors from all parts of the state.

For the first time in more than two weeks, moving pictures are being shown in Albany houses. Following the enactment by the city council of a stringent censorship law, the picture shows closed. The pictures now being shown are in connection with a tabloid performance. One of the houses, which shows pictures exclusively, is still dark.

The Coliseum Theater of Seattle, Washington, attracted a good deal of attention recently through a scheme of its advertising manager, J. O. Hovick. Statuettes of Roscoe Arbuckle were given away to the first twelve who bought tickets at box office for Sunday morning. The theater opens at eleven, but early in the morning a large crowd of youngsters were waiting for tickets. Finally the twelve lucky boys received the miniatures of "Fatty." One of them sold his souvenir for $1.25 to an admiring fan.

More than 500 children from the orphan asylums and other institutions of Cincinnati recently attended the first free "better pictures" exhibition given under the auspices of the Motion Picture Committee of the Woman's City Club in Keith's Theater. The picture, "The Pride of the Clan," delighted the little ones. Another show of similar character will be arranged by the committee later.

The Bureau of Commercial Economics of Washington, D. C., is now engaged in making films of the original pictures made almost two generations ago. The scenario was written by George E. Nitzche, recorder of the University of Pennsylvania, who has literally unearthed the records of the invention of the motion pictures, the first of which were made under the auspices of the University of Pennsylvania more than thirty-two years ago, by Edward Muybridge. Some 25,000 photographs have been recovered, mostly from rubbish heaps.

A theater goer who has had his enjoyment of pictures marred by poor musical accompaniments recently wrote to the Chicago *News* as follows:

> An organ is a beautiful instrument when used by an artist, but it is entirely out of place in a picture house, unless used sparingly—when the picture calls for it. My family and myself walk past several large houses for about twelve blocks in order to spend the evening at a small theater where there is good violin and piano music.

There is a very pointed suggestion in this letter to exhibitors who are careless about their musical selections. Music takes the place of speech to a large extent in picture houses, and the better the music harmonizes with the film the more enjoyment, of course, is given to patrons.

Manager Edel, of the Strand Theater, New York City, has invited four hundred officers and sailors of the visiting Franch steamships, La Lorraine and Admiral Taube, which brought the French commission to the United States, to a special performance. Mr. Edel arranged the program so as to have special features of interest to the visiting men of war. Mme. Lind, late of the Grand Opera, Paris, sang a French war song, entitled, "The Soldier's Dream." The French consul, the Hon. Henri Goran, was also invited to the performance, and the officers and men of the French cruisers marched to the theater in formation.

A certificate of dissolution has been filed in the secretary of state's office by the Majestic Theater Corporation of Hartford, Connecticut. The certificate was signed by Manager A. C. Morrison of the Majestic Theater, A. J. Moody and O. M. Morrison. Manager Morrison explained yesterday that the reason for the dissolution was that the corporation was no longer essential to the management of the house. It will, therefore, be managed by him as an individual and will in no way affect the conduct of the theater. The corporation was organized about three years ago when the theater was opened. Mr. Morrison said that within a short time plans will be made for the dissolution of the Princess Theater Corporation for similar reasons. The Princess Theater has been running about five years.

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Volume XVII CHICAGO, MAY 26, 1917 Number 21

Safe Storage of Film

THE fact that motion picture film is one of our most highly inflammable commodities has generally been avoided as a topic of conversation. In the earlier days it was not only justifiable but essential that this characteristic of celluloid be minimized. The attitude of the public toward motion pictures was interested but cautious. The industry's precautions against fire were not popularly known. The people, thinking naturally of their own protection, did not give full value to the fact that the film men were certain to use all possible means of protection for the fragile articles that represented their whole business and investment. So the men of the industry gave strenuous attention to the avoidance of fire hazard, while they talked deprecatingly—when they talked at all—of the possible risk. It was not a popular subject.

There were occasional fires, of course. Every class of business has them. The extraordinary feature of motion picture history, in this respect, has been the really insignificant number and consequence of such fires. One of the insurance magazines for years compiled an annual list of such film fires, and it was Motography's delight to reprint these compilations as the best possible demonstration that the situation was in competent hands. Out of a total of between twelve and seventeen thousand picture theaters, the number of fires per year, large and small, was less than one-tenth of one per cent. Few classes of fire risk, outside of those with absolutely noncombustible units, could show a better record.

The history of film exchanges for the last ten years shows several fires, mostly of minor importance, but a few of serious consequence. The one in Pittsburgh in 1909 probably still stands as the worst example in point of destruction of property and demonstration of the power of burning celluloid.

Exchange fires are naturally of less concern to the public than theater fires. Fortunately, however, the picture theater fire is practically an extinct phenomenon, and the absolute safety of the theater patron is assured. Film exchanges, too, are surrounded with all the safeguards that experience can recommend. But the large quantities of inflammable material commonly carried in each exchange makes the problem a more difficult one, and anything that will add to useful experience in this direction without the customary cost of experience is welcome.

Feeling a certain moral responsibility for the safe handling of its chief product, the Eastman Kodak Company has for over a year and a half conducted an experimental study of the fire hazards of motion picture film. The company's engineers were convinced that proper use of the automatic sprinkler pointed the way to a solution of the problem. It was to test this opinion, and to determine with certainty what better methods of protection might be adopted that the experiments were conducted. They were thoroughly practical in their nature, involving the building of a succession of storage compartments and their actual destruction by fire, together with great quantities of picture film.

The experiments were conducted with the co-operation of a competent board of fire underwriters and insurance experts, and demonstrated that motion picture film can be stored and protected so that uncontrollable or dangerous fires can not occur. From their results, the

company has drawn the following conclusions as to the steps that should be taken to protect film and minimize the fire hazard:

1. Protect every storage cabinet or locker used for storing film by automatic sprinklers.
2. Radically change the present sprinkler practice by increasing the number of heads commonly used, and installing ceiling baffles.
3. Install ample and adequate ventilation or gas relief openings.
4. Subdivide the racks by means of vertical asbestos board partitions.
5. Radically change the rack construction commonly used to conform to the racks used in the tests.
6. Keep all film in containers or cans, using round cans about ten and one-half inches in diameter and one and three-fourths inches thick.
7. Store all cans on edge; that is, with the diameter in a vertical position. This makes the sprinklers more effective.
8. Corrugate the tops and bottoms of all containers or cans, or use separators which act the same as corrugations. This avoids close contact of the cans and allows a flow of water between them. Cans or containers made of or lined with non-heat conducting material are superior to the metal cans in preventing the spread of fire.
9. Store valuable negatives in double wall containers or cans, lined with or made from non-heat conducting material, such as fibre board, pulp board, etc. Do not store in compartments with positives, and place negatives of great value in separate small vaults.
10. Use only substantial construction for storage vaults or cabinets.
11. Keep film in the vaults and cabinets, and not on tables, shelves and desks.

We presume the printed record of these tests has been placed in the hands of all responsible film exchange men, and received proper attention. The subject, however, calls for the consideration of the entire industry. It is of tremendous industrial importance—which explains its appearance on this page.

The thorough safeguarding of a highly inflammable product has been not the least of motion picture triumphs, and the altruistic labors of a great company toward the perfection of safety are deserving of more than passing interest.

The Cost of Business

THE proposed war tax on motion picture theaters is severe enough to cause some anxiety, with all the industry's eagerness to do its part to the full. Every business man appreciates, perhaps better than the lawmakers who are not business men, that taxes on business are of little avail if those who are taxed are forced to quit altogether, since a dead business can pay no taxes. Congress, knowing no business, is relying on those who do know to point out its errors. That is being done, and we hope and believe the net result will be satisfactory to all.

But the proposed tax on trade papers, via the second class postage route, is really a more serious matter. The zone system recommended by the committee imposes in place of the cent-a-pound rate, a scale of two, three, four, five and six cents. In the case of national distribution, like Motography's, the average is obviously four cents. It is equally obvious that four cents a pound is an increase of three hundred per cent over one cent a pound.

Motography mails about ten thousand copies a week. At one-half pound a copy that is five thousand pounds—fifty dollars a week at present rates. The proposed rate would make the figure two hundred dollars a week. An increase of one hundred and fifty dollars a week means seven thousand five hundred dollars a year.

We publish two other trade magazines besides Motography. The total postal increase on the three publications constitutes a tax of fifty per cent on our total capital stock—annually! And this in spite of the fact that the same taxing body shows a disposition to regard eight per cent as a normal profit!

The whole film industry, taxed on a similar percentage basis, would have to pay hundreds of millions of dollars a year to the government!

Optimistic by nature and inclination, we hope to see the trade paper tax adjusted to a figure that we can actually pay, and so do our part in helping the nation. We might view with a great deal more equanimity a tax amounting to ninety-nine per cent of all profits—or even one hundred per cent.

All Big Circuits Book Vitagraph Play

NEW YORK CHAINS PLACE HIGH VALUE ON "WITHIN THE LAW"

ALL precedents in the booking of motion pictures were broken last week when every big Greater New York circuit booked "Within the Law," Greater Vitagraph's screen version of Bayard Veiller's striking stage success which holds the box office receipt record of the world.

Heretofore these big New York picture theater syndicate owners have refused to book any picture booked by a competing house, arguing that no picture could be booked in almost adjacent and competing houses and obtain the maximum box office returns for all houses.

But in booking "Within the Law" these syndicate house owners do not even contend that the maximum box office receipts will not be obtained. On the other hand, they assert that if "Within the Law" were booked in twenty-five per cent of the motion picture houses of New York and were presented at the same time it still would have such tremendous drawing power that not a single exhibitor would have cause to be sorry that he had booked the production.

The Circuits

The circuits that have booked "Within the Law" are those controlled by Marcus Loew, S. Poli, William Fox, B. S. Moss, F. F. Proctor, Meyer & Snyder, and B. F. Keith. The presentation of "Within the Law" on these circuits will start on May 21 and the booking contracts call for the presentation of the pictures for one hundred and twenty days to be played within the week after the first showing of the picture. This long run will probably be extended considerably as several of the circuits have reserved the privilege of lengthening the runs.

It is believed by experienced motion picture men that this unprecedented booking of "Within the Law" is the forerunner of longer runs of pictures and the preliminary death struggle of the daily change of program which has been fought by many of the wiser men in the business.

In Sixty Theaters at One Time

Through the booking by the big circuits "Within the Law" will be playing in approximately sixty of the largest picture houses in Greater New York at the same time. Not one of the houses seats less than twelve hundred persons and several of them will accommodate two thousand. Conservatively estimated, ninety thousand residents of Greater New York will be able to see the picture at the same time in sixty houses. As many as three of these houses are grouped so that they are within a stone's throw of each other. It has been the history of the business in Greater New York that when one syndicate house owner made a success of a certain territory, that territory was invaded immediately by another syndicate owner. A third soon followed and in some cases five syndicate house owners have invaded the same district. And all of them will show "Within the Law."

This latest booking of "Within the Law" is in striking contrast with the manner in which pictures have been booked by the circuits heretofore. Instead of getting together and attempting to make some estimate as to the combined drawing power of a production, the booking agents for the circuit houses would consider it from the standpoint of their individual houses only.

The booking agents, when they wanted some attraction, would bid against each other, the highest bid taking the picture. All of them saw "Within the Law" during its run at the Broadway Theater, New York, which closed May 12 only because the run could not be extended, owing to future bookings of the theater.

Question of Competition

Immediately after seeing the picture, every one of them wanted it, but each realized that their method of bidding against each other was out of the question because not one of them could afford to even make an offer that Manager George Balsdon, of the New York V. L. S. E. exchange, would be justified in taking.

They saw Mr. Balsdon. He settled the question for them:

Gentlemen: You at last have a picture big enough for all of you to book. Bidding against each other for this production would be suicidal. Your theaters cover a territory in which there are twelve millions persons. Of those six million I venture to say, wish to see "Within the Law." Your combined holdings are not big enough to accommodate the people who are waiting for this picture.

The upshot was that all of them booked it. Marcus Loew swept aside all argument when some of the booking agents of other circuits called his attention to the fact that he was a competitor.

"Why should you care?" demanded Mr. Loew. "This picture is so big that there can be no competition. All of us haven't seats enough in our houses to take care of the crowds that will want to see it. When you fill your house at every performance, that is all you can ask."

The William Fox office in Birmingham, England, has just received a letter from George Cooke, an exhibitor in Stratford-on-Avon, in which arrangements are concluded for the showing of the Fox version of Shakespeare's "Romeo and Juliet" during the coming festival at Stratford.

Alice Joyce and Harry Morey in "Within the Law."

Southern Beauty with Vitagraph

Miss Corinne Griffith, of the Greater Vitagraph Company, is again at work following a short illness.

Miss Griffith, in addition to being the newest recruit to Vitagraph, also is one of the youngest stars in the motion picture business.

Corinne Griffith, Vitagraph's newest star.

Eighteen months ago Miss Griffith was a popular society girl in New Orleans. She had only recently finished her education in one of the famous convents of the old city and had come into prominence through winning first prize in a beauty contest. It was at a society affair in New Orleans that Mr. Sturgeon, Vitagraph director, was introduced to Miss Griffith. He was struck by her unusual beauty, a combination of blonde hair, soft brown eyes and fair complexion, and asked her if she would not venture into photodrama.

She was willing, but it was some time before Mr. Sturgeon could obtain the consent of her mother. No other member of Miss Griffith's family had ever been on the stage or even thought of it. However, in time, Mr. Sturgeon won consent and Miss Griffith embarked in the pictures.

She was successful from the start. Added to her beauty, she had a great deal of natural talent and besides, had learned the art of posing from her participation in the several Mardi Gras tableaux. Since joining the Vitagraph, Miss Griffith has appeared in "The Last Man," "Through the Wall," "The Yellow Girl" and many shorter pictures.

Her most recent appearance was in "The Last Man" and she will next be seen opposite Mr. Williams in "Lincoln by the Nine," a Vitagraph Blue Ribbon feature dealing with the Secret Service.

New Enid Bennett Play

One of the most charming plays that has been developed in the Triangle-Ince studios in many weeks is now nearing completion with Enid Bennett in the star role.

Miss Bennett has had the unique experience of stepping from the speaking stage of Australia and New York into immediate popularity on the screen that bears all of the indications of being both genuine and permanent.

In this new play Enid will appear as the granddaughter of a veteran of the Civil War. There is a delightful charm and novelty in the handling of the story by C. Gardner Sullivan, and there will be unique reality in its staging.

The second episode of Universal's "The Mystery of the Gray Ghost," featuring Harry Carter and Priscilla Dean, is under way.

Chicago Reel Fellows Meet

The last meeting of the Chicago Reel Fellows was a hummer. President Ralph O Proctor remarked that this was the best attended meeting since the opening of the new club rooms at 207 South Wabash avenue. The meeting was called "Universal night," and there were several men representing the Universal Company present, including Sol Lesserman, manager Laemmle exchange; L. Laemmle, brother of Carl; F. J. Flaherty, Bluebird sales manager, and Morris Hellmann, of the Universal office.

Plans were discussed for the arrangement of a "Movie Week" to be held at one of the amusement parks during the summer.

Vice-President Watkins moved that the Reel Fellows Club co-operate with the Red Cross Society in showing slides at the theaters. The thirty-three dollars necessary for the purchase of these slides was subscribed immediately by individuals at the meeting, as follows: Don J. Bell, $10; Ralph Proctor, $10; J. E. Willis, $10, and Dave Russakov, $3.

Attorney David P. Alexander called the attention of the club to the fact that at ten o'clock the following day at the City Hall would be brought up the question of increase in theater licenses. Exhibitors and film men were urged to be present to look out for their interests.

Mr. Lesserman, speaking for Universal, addressed the club, complimenting the organization on its splendid quarters and large attendance, and stating that Universal was honored to be recognized in such a pleasant manner by the Reel Fellows.

F. J. Flaherty also spoke, inviting the members to come to the big, new Universal Exchange on the fifteenth floor of the Consumers' building, when the house warming is announced.

Among those present:

Alfred Hamburger, Hamburger Theatrical Enterprises; M. G. Watkins, American Standard Motion Picture Corporation; F. M. Brockell, managing director Chicago Selznick branch; A. Teitel, film renovator; Harry C. Miller, Boston, Rose and Alcazar Theaters; Dave Russakov, Russakov Can Company; J. E. Willes, general manager American Bioscope Company; F. J. Flaherty, sales manager, Universal and Bluebird; Sol Lesermann, manager Laemmle Exchange; George W. Booth, Bridgeport Theater; L. Laemmle, assistant manager Laemmle exchange; George J. Offermann, Sunshine Film Co.; Don J. Bell, Bell and Howell Co.; Maurice Hellmann, Laemmle exchange; Wm. J. Buckley, Sunshine; Jack Haag, manager Band Box Theater; Joe McHenry and W. C. Benson, *Exhibitors' Herald;* Richard C. Travers, Sunshine; Frank H. La Rue, vaudeville; F. W. Wild, Jr., Wertsner & Sons Co.; M. L. Sparr, Village Theater, Wilmette; W. Teck, vaudeville; Ralph White, assistant manager, General Film; Melville R. Thomson, attorney, American Standard; W. H. Haman, General Film; Kenneth M. Scoville, general manager, Sunshine Film Corporation; S. S. Strauss, Sunshine; Wm. J. McGrath, *Motion Picture News;* L. W. Boynton, Motion Picture Trade Directory; John Fiske, Mutual publicity department; Wm. Henry, Virginia Theater; C. E. Elliott, sales manager, Paramount; S. J. Stoughton, district manager, Paramount.

King Directs Gail Kane

Henry King, one of the best known directors in the picture world, has been engaged by the American Film Company to direct Gail Kane productions. Mr. King will start work immediately producing "The Woman in Black," a thrilling drama of love and war, which will be released through Mutual.

Mr. King is best known for his direction of "Little Mary Sunshine" and the serial "Who Pays?"

COMING MUTUALS

Weekly Schedule Presents Jackie Saunders, Marjorie Rambeau, Further, and "Gray Seal Adventure"—Helen Holmes Continues "The Railroad Raiders"

The two Mutual star productions for the week of May 21 are, "The Mirror," starring Marjorie Rambeau, and "The Checkmate," featuring Jackie Saunders.

In your advertising play up the fact that the scenes show life in the cabarets and restaurants in New York and the gay night life of the metropolis. It shows scenes behind the curtain of a big New York theater.

"The Checkmate" gives two phases of Jackie Saunders as she plays a dual role of twin sisters. This doubling is always popular with admirers of a star and should be well exploited. Jackie appears in one of her tom-boy roles, which have been so much enjoyed by the public, and also in a more serious characterization. There are farm scenes similar to those which caused so much favorable comment in "Sunny Jane."

"Mistaken Identity" is the title of Chapter VII of "The Railroad Raiders," featuring Helen Holmes. In this chapter Helen makes a daring leap from a bridge onto the top of a speeding passenger car, makes her way along its sloping roof and reaches the vestibule by one of the riskiest bits of climbing witnessed in many a day. She has a desperate struggle with Burke on the edge of an abyss. There are more than a score of Chinamen in native costume working in this picture.

Tenth Jimmie Dale Story

"Two Crooks and a Knave" is the title of the next of the "Jimmie Dale Alias the Grey Seal" stories released May 25, in which the Grey Seal upsets the plot of two crooks to steal the chart of a mine and $30,000 from a poor charwoman.

Four "Funnies"

On May 21 will come to the screen the second of the La Salle comedies, "Chubby Inherits a Harem," and Chubby has untold troubles trying to live in the harem and supporting the inmates in the luxurious style to which they have been accustomed.

"Two of a Kind" is the Strand Comedy, in which Billie Rhodes keeps the agile Jay Belasco in a ferment of activity. This will be released on May 23. The Cub Comedy contribution on May 24, featuring George Ovey, is "Jerry Joins the Army," a very timely topic at this period of upheaval. "Flirting With Danger" is the Vogue laugh maker scheduled for May 26. Paddy McQuire, John Oaker, Harry Huckins, Myrtle Lind, Mary Jones and Larry Bowes appear in the cast.

Timely Topicals

"Mutual Tours," ready May 22, is an echo of the war, showing the great fortress, the British guardian of the gate between the Atlantic and the Mediterranean; river life on the Marne before the war; Cadiz, Spain, and Martinique, West Indies.

"Mutual Weekly" will come to the screen on May 23.

"Reel Life," scheduled for May 24, has five interesting sections: "The Sugar Industry of the Barbados," "Plowing With a Motor Car," "Caviar," "Golfing on Wheels," and "A $1,000 Playhouse," picturing the diminutive home of a fortunate little girl and her dolls.

Marjorie Rambeau in "The Mirror"

Life on the "cabaret coast"—the hilarious existence which the gayest of New Yorkers lead—is the theme of "The Mirror," Marjorie Rambeau's latest photoplay, released by the Mutual Film Corporation May 21. The story was written by Clara S. Beranger especially for Miss Rambeau. The picture was produced by the Powell Producing Corporation under the direction of Frank Powell.

For those who hold that the subtle moods of men and women cannot be adequately portrayed in the wordless drama, "The Mirror" provides an object lesson worthy of study. It is a fascinating succession of dramatic situations each more engrossing than the last.

Marjarie Rambeau is one of the most beautiful women on the American stage. She never presented a more delightful ensemble than that displayed when Boyd, the theatrical manager and debauchee, having lured her from her husband under a promise of theatrical fame and fortune, introduces her to his professional coterie in the first expensive evening costume she is supposed ever to have worn.

Miss Rambeau is supported by a first rate cast.

A contract has just been signed by the Universal with Eustace Hale Ball to novelize the new serial, "The Gray Ghost," the instalments of which will appear weekly in 2,800 newspapers, concurrently with the release of the picture episodes.

There are some very lively scenes in Mutual-Powell's "The Mirror." This feature appears May 21.

HOLD FILMS FROM KANSAS

Many Producers Withhold Releases From State Censors as Regulations Make Profit Uncertain—Wichita Houses Hard Hit

Censorship of pictures in Kansas is so severe that the picture houses in Wichita may have to close down altogether. The large companies have threatened to withdraw their films from Kansas because of the rigid censorship which is being exercised at Topeka, and because of the alleged incompetency of the censorship board.

Practically all of the national distributing concerns are now withholding their releases from the censors until such time as they get definite contract bookings.

By withholding in this manner about thirty per cent of the film, not being booked in the State of Kansas, is not submitted to the board of censors. This has aggravated the censors as the effect is to submit for censorship (and therefore for censorship taxation and fee), only such pictures as really do business in the state, and results in a loss of about thirty per cent in the censorship revenue to the Kansas board. Universal has indirectly made the statement that their films would be removed from the state, but no definite step has been taken in the matter.

Local picture managers in Wichita say frankly that the distributing companies will surely leave Kansas out of consideration as a market if films continue to be censored as they have been in the past, or if harmless scenes are cut out as freely as they have been. This random and wanton cutting of film is very costly to the producer, and it causes a loss instead of a profit to sell service when film is butchered by people who do not realize the exact figuring which is necessary in making and releasing it.

The loss of Kansas as a film market really makes but slight difference to producing companies, for Kansas is one of the least profitable states in the Union in proportion to population. The Palace, which is the largest of the Wichita houses, would be seriously affected, for it depends chiefly on Mutual for films. Also the other houses, such as the Star, Colonial and Maple, which use Universal film almost altogether, would be in a quandary if Universal withdraws entirely from the territory. In order for these shows to run they must have a variety program, because of their small seating capacity.

Just what will be done by these small Wichita houses is not determined, but only two things are possible. Either they will be forced to close altogether, or else to run a low class of vaudeville in place of good pictures.

Jane Cowl Gives War Performance

The many activities which Jane Cowl, the popular star now playing in "Lilac Time," and who is soon to begin work on her first picture as a Goldwyn star, has undertaken in behalf of patriotic and charitable causes, were added to last week when she turned the regular performance of "Liliac Time" into a grand, gala performance, the entire proceeds from which were devoted to the benefit of the American Ambulance Field Service, and in aid of the work of the Franco-American Committee for Protection of the Children of the Frontier.

Cumberland Joins Goldwyn

John Cumberland, a popular farce comedian who played opposite Madge Kennedy in "Twin Beds" and "Fair and Warmer," has been engaged to play opposite Miss Kennedy when she makes her debut in motion pictures for Goldwyn.

This is Mr. Cumberland's first trip into filmland.

EXHIBITORS VOTE

Select "Who Goes There" as First Choice of Chambers' Novels—Comparatively Unknown Book Second Choice

"Who Goes There!" one of the latest novels of Robert W. Chambers, and "Anne's Bridge and Between Friends," an earlier effort, probably will be two of the Chambers' novels to be screened by Greater Vitagraph, under its contract with the widely known novelist, which gives the Blue Ribbon producers the right to film six of the Chambers novels.

Immediately after making the contract the Greater Vitagraph Company, through its distributor, V. L. S. E., requested the exhibitors of the country to signify by means of a vote just which of the Chambers books should be screened. This was done by sending to every exhibitor in the country a voting blank, on which was listed the names of all the Chambers works not yet produced, with a request that the exhibitor check the names of those novels he desired and thought would be the most likely box office attraction.

Prior to receiving first returns from the test vote practically no consideration had been given to "Anne's Bridge and Between Friends" by Greater Vitagraph's scenario department. The fact that many exhibitors mentioned this book as a real possibility caused the immediate assignment of a reader with the result that it was found that the exhibitors have a remarkable insight as to what should please their patrons.

Two Triangle Features

There will be an innovation in the Triangle program for the week of May 20, when Thomas H. Ince will release two five-reel subjects simultaneously. Dorothy Dalton will be presented as star in a social study by the new Ince author, Lambert Hillyer, entitled "Unfaithful." The other, and no less important, half of the program for this week will present William Desmond in an adaptation from "One Week," a comedy by W. Carey Wonderly, entitled "The Marriage Bubble."

This is entirely in the nature of an experiment, and is projected by Producer Ince to test the attitude of the public in this matter.

Michigan Convention

The Exhibitors' League of Michigan is to hold its annual convention at Grand Rapids on June 12 and 13. This will undoubtedly be the biggest show of its kind that Michigan has ever seen. The matter was decided at a meeting of the executive committee of the league held in Saginaw recently. Secretary A. J. Moeller is confident that the Michigan league is now bound for steady growth and prosperity.

Actor-Director Combination

Ethel Burton, of the King Bee Comedies Company at Jacksonville, Florida, has surprised her friends by eloping with Arvid Gillstrom, the director, thus being assured of a permanent contract. The wedding was performed in Miami and the returning couple were welcomed by Louis Burstein, the president and general manager.

All Goldwyns Will Run at Strand

BIG NEW YORK HOUSE SIGNS FOR ENTIRE YEAR'S OUTPUT

GOLDWYN pictures will be shown first in New York City at the Strand Theater, perhaps the world's greatest motion picture institution.

Mitchel H. Mark, and his associates, owners of the Strand, and Harold Edel, managing director, have signed a contract with Goldwyn Pictures Corporation for the entire first year's output of twenty-six Goldwyn productions.

Mitchell H. Mark, Strand Theater, New York.

This means that every second week in the year, beginning in September, the Strand will present to metropolitan audiences the famous stars of Goldwyn in pictures upholding the screen ideals of Samuel Goldfish, Edgar and Archibald Selwyn, Arthur Hopkins, Margaret Mayo and the remarkable group of screen and stage specialists with which they have surrounded themselves.

From the day when they first thought of building a great motion picture theater in New York to present films under conditions that would invest them with dignity, Mitchel H. Mark and his associates have adherred to a quality standard at the Strand. They allied themselves at the outset with the producers of the best pictures available at that time and not once during the time that has elapsed have they catered to other than the best taste of a large community.

The Strand's alliance with Goldwyn gives a tremendously significant indorsement of the quality and value of this new company's ideals and achievements, both as to productions and future plans.

Mitchel H. Mark in a letter to Samuel Goldfish, president of Goldwyn, says:

From the day of the first Goldwyn announcement we have expected much from your organization. The personnel of ownership places the stamp of expertness and thoroughness upon your company.

As you know, we have seen but portions of your four completed pictures—untitled and still unassembled—but on the basis of what these revealed to us we have been willing to close an annual contract for what we consider to be truly remarkable pictures.

The quality of your photography is undeniably beautiful. The novelty and fineness of your settings introduce a new note into pictures. The cleanliness and strength of your stories is another thing to be commented on. I am convinced that you will still further uplift the motion picture art.

The contract we have signed for the Strand Theater is the best proof of our belief in Goldwyn. If there is value to Goldwyn in linking our names or the prestige of our theater with your organization, this letter is at your disposal for that purpose.

We do not hesitate to tell you that the quality and excellence of your productions will further stimulate the Strand to maintain the high levels of picture showmanship which we are known to have established and for which we have received credit throughout the industry.

Mr. Mark and his associates are not merely owners of the Strand—they operate a chain of important theaters in New York state and New England. Their entry into Manhattan was made at a time when motion pictures were regarded as but a cheap form of amusement.

Immediately the Strand challenged the best elements of New York's amusement-loving public. It has been said of it many times since that, "The Strand brought the dress suit audience to the movies." In any event, not only was the Strand a tremendous financial success, but its popularity led to the building of similar theaters in many sections of the country and its type of program was duplicated by other managers. Wishing to identify their houses with the reputation and ideals of the New York parent house, outside managers chose the name of Strand for their places and the Mark type of picture theater became a national institution.

So much for the worth of an idea and the courage of an owner who could not be tempted to undermine his ideals for temporary profits. It is interesting to note that the prediction was made frequently that the Strand would be a financial failure. Another matter of interest can be revealed here for the first time.

In the week that the Strand first opened its doors to the public, Mr. Mark, desiring to strengthen his alliances and draw both the producer of pictures and the exhibitor into closer relation, offered to let three big producers purchase minority stock interests into his new venture. Two declined outright and a third failed to acknowledge the note of invitation. Two of these producers have since vanished from the industry.

The Goldwyn organization, beginning in September, will take an active part with the management of the Strand in devising an individualized type of showmanship to accompany the presentation of Goldwyn pictures.

Tod Browning Joins Metro

Tod Browning, until a few weeks ago director for Fine Arts, has joined the Metro forces. His first work will be the direction of Mabel Taliaferro in "Will o' the Wisp."

Tod Browning ran away from home at the age of 16 to join Ringling Brothers' circus. He has had experience in every branch of the theatrical business. For eleven years he appeared in sketches and monologues in vaudeville, later going into musical comedy. He has been with the Fine Arts Company for the past four years as a director.

The Mall Theater, Cleveland's new duplex house, has presented an innovation that no other show house in the city can imitate. As a usual thing pictures are shown in both the upper and lower Mall. The two theaters are separate, one with an entrance on Superior avenue, and the other with an entrance on Euclid avenue, but they are connected inside by a grand staircase. One admission fee will entitle anyone to roam at will, from upstairs to downstairs. Patrons will have the privilege of seeing both performance for ten cents.

Mae Marsh Makes Speed Record

Miss Marsh has just begun work in her third Goldwyn picture—which means that she will complete three productions in less than four months. She is helping her company to establish records for swiftness of production.

To make this possible, Goldwyn has a new director for each picture. The director of this new Mae Marsh production will be ably assisted by Margaret Mayo, the author of the celebrated play in which the little star is appearing.

One of Miss Mayo's greatest money-making successes has been chosen as the vehicle for the little girl who gained a world-wide following in "The Birth of a Nation," "Intolerance" and other Griffith productions.

Miss Marsh's present director will have as his assistant George Berthelon, and George Hill will attend to the photography. Hill's work in Mae Marsh's second picture stands out as one of the most notable photographic achievements in modern pictorial history.

Margaret Mayo has been persuaded to take an active part in the actual making of the picture. She has labored for weeks, making the play ready for the screen. A brief look backward will reveal that Goldwyn has set out with the seeming intention of creating some new directors schooled in its own studios. The first of the Goldwyn executives to become a director was Arthur Hopkins; and there is more than a suspicion that Margaret Mayo herself may be interested in entering this field..

In support of Miss Marsh in her newest production you will see Charles Elvidge, George Trimble, Vernon Steele and other well known players.

Many a lady, from Bangor to Bernardino, has longed for the beauty which is Elliot—a type which once seen is always adored. The celebrated Maxine is seen here in a piquant and picturesque little scene from one of her Goldwyn pictures.

National Preparedness

The motion picture is "doing its bit" in the present national crisis. Producers have been quick to produce and exhibitors to show pictures with a patriotic appeal. "Manning Our Navy," a patriotic and instructive film which will be released by the Mutual Film Corporation May 14, shows recruiting in Chicago and the training of newly enlisted seamen at the Great Lakes Naval Training station.

Great Lakes Naval Training station has, since the declaration of a state of war with the German empire, become a most important place in preparing young men for service aboard American men-of-war. "Manning Our Navy" shows how thoroughly the recruits are trained, not only from a military standpoint but physically as well.

The picture was produced by the Rothacker Film Manufacturing Company of Chicago.

"One Law for Both"

"One Law for Both," the latest film drama produced by Ivan Abramson, opened at the Lyric Theater, Broadway and Forty-second Street, New York City, on Sunday, May 13, for an indefinite run. This production is the latest picture made by Mr. Abramson since the release of his extraordinary success, "Enlighten Thy Daughter," which enjoyed such an extended run at the Park Theater in New York City.

The theme of the production is particularly timely, in view of the fact that it is located partly in Russia, the Russia before the revolution, and the characters in it are the counterparts of those men and women who accomplished the freedom of the newest democracy. Throughout the story of "One Law for Both" there runs that underlying thread of realism and almost brutal frankness that seems to be the heritage of the Russian author.

The heroine of the picture, Elga Pulaski, a young noblewoman, is a new type to the American theatergoer. Heretofore, the Russian revolutionist has been pictured as a fierce, bewiskered personage, carrying a bomb under his arm, fuse burning, gazing furtively over his shoulder. The real people who have achieved the liberation of the great Empire in Europe, the intelligent student class, who made the utmost sacrifices for the freedom of their country, are seldom depicted on either the stage or the screen. In "One Law for Both" the author drew on his own personal knowledge of conditions and types, and the characters in the production may safely be assumed to be real.

The story opens in Russia, where the workings of a real revolutionary society are disclosed. Secret Service spies, betrayals, the workings of Black Hundreds under the direction of the late monk Raspoutin, the workings of the unscrupulous government officials and similar scenes are shown.

The rights for the showing of the Mutual-Chaplin specials, the present series of two-part comedies, in Argentine, Chile, Uruguay, and Paraguay, have been sold to Max Glucksman of Buenos Aires, Argentine, by the Oceanic Film Corporation, the overseas agents for Mutual productions. The price paid has not been announced but is admitted to run into five tall figures.

Bombers Terrorize Chicago

UNION TROUBLES GOING ON FOR MONTHS—PROSECUTIONS SOON

FOR several months past labor unionists have conducted a "reign of terror" in Chicago. They have damaged many theaters by means of bombs, have made use of the detestable "stink bombs" and have intimidated exhibitors and operators by means of hold-ups and other violent methods.

These union men are said to have extorted money from nearly all the large theater owners in Chicago. The story of the operations of the law-breakers has been known for some months to MOTOGRAPHY and by the local trade, but the whole matter was brought to public light in the State's Attorney's office last week when eighty-five proprietors and managers of picture theaters and many other witnesses met for the hearing.

$500,000 Paid to Extortioners

The statement was made at this meeting that Chicago's theater owners have paid $300,000 to extortionists in the last five years. It is said that the proprietor of the Chateau Theater paid $30,000 when the alleged extortionists demanded that amount on the threat that his theater would be blown up. Following the payment $3,000 more was demanded from him. He then went to the State's Attorney's office and made a statement. Following this the law-breakers damaged his house with a bomb.

Among the other houses said to have paid extortion money are the Bandbox Theater on Madison and the Castle on State Street. MOTOGRAPHY has information which indicates that between thirty and forty other houses in the city have been forced to pay money to the blackmailers.

Trouble Between Unions

The trouble has been between Local Union No. 157 and No. 110, Local 134 of the electrical workers, the fixture hangers, operators and cheap metal workers. It is said that Local 110 had been formed first and had always abided by all the laws. Later on Local 157 was formed between electrical workers and then the trouble began, owing to rivalry between the two unions. The extortions of money from theaters have come as a result of the employment by those houses of rival union men. Only three weeks ago, it is alleged, two automobile loads of sluggers from Local 157 drove to the White Eagle Theater on 18th Street, and ordered the proprietor to replace the operator with one from 110. Following this and a number of recent bomb explosions, several suspicioned men have been arrested and a number of prosecutions will undoubtedly follow soon. These include business agents of the two unions and former union representatives and various sluggers and conspirators whom these men are said to have employed.

Clara Kimball Young as Camille in the World film version of the famous play.

Exhibitors Remain Silent

It is natural, of course, under the circumstances that exhibitors keep very mum concerning the matter. They will give nothing out for publication. The theater men questioned by MOTOGRAPHY on the subject simply stated that they have nothing to say, as any manifestation of opposition on their part coming to the sluggers still at large might mean an explosion in their theaters at any time.

The city and state authorities have the matter now well in hand, and it is hoped that the whole notorious matter will be cleaned up in the near future.

FILM THEFT ARRESTS

Trap Catches New York Film Thieves—General Film Fights Widespread Looting of Reels—More Arrests Expected

As the direct result of General Film Company's steps against the widespread looting of film exchanges, two arrests have been made in New York. Two men, former employees of a prominent film exchange, were seized and arrested as they were leaving the premises of the World Film Corporation. The complaint was the theft of several reels of a feature film.

The prisoners gave the names of Alex Wolfheimer and James McSorley. The arresting officer was Detective Sergeant Van Twistern of the New York Police Department. Advance hints of a visit such as the complaint involves had been received by General Manager George Schaeffer of the World and Business Manager H. H. Buxbaum of the General Film Co., and police aid was enlisted. Wolfheimer and McSorley, after pleading not guilty, were held by the grand jury in police court, bail being fixed at $1,000.

For a long time there has been an extensive thievery of motion picture films all over the country, becoming a perfect epidemic in the last year or so. It is estimated that the losses have easily reached a total of $500,000 in film itself, to say nothing of the further losses through piracy of stolen films by duplication for sale. This unbearable situation moved legitimate film distributors to take decisive steps in order to check the evil. Under date of last February 17, General Film Company distributed to its branch managers instructions to co-operate with exhibitors and the police department to apprehend film thieves. Rewards from $50 to $500 were authorized for information leading to the detection, arrest and conviction of such offenders.

The trial of the men accused in the present in-

stance will demonstrate whether their actions were such as to call for severe punishment. The charge against them is that they left the building with film which was the property of the exchange. Loyalty of employees is responsible for the presence of the police.

VITAGRAPH MEN ENLIST

Large Number Join Colors—Complete Chart of Employes Taken—Women Salesmen Prove to Be an Error

V. L. S. E., the selling organization for Greater Vitagraph's Blue Ribbon features, will lose approximately fifty per cent of its organization as the combined result of voluntary enlistments and the result of conscription following the signing by President Wilson of the conscription measure now before Congress.

The V. L. S. E. auditing department at 1600 Broadway, New York, alone loses six employes, all of whom already have enlisted. Immediately upon its becoming apparent that every able bodied man between the ages of nineteen and thirty-five years might be required for the protection of the country, Walter W. Irwin, general manager of V. L. S. E., caused the entire organization to be charted with the result that there has been compiled a complete chart of every male in the employ of the big distributing organization. This chart not only gives the result of a physical examination for the purpose of ascertaining if there are any disabilities that might or are sure to cause rejection by the army and navy physical examiners, but also gives the information as to persons dependent upon the employe. In cases where persons are dependent upon the employe, this may act as a disqualifying cause just exactly as much as a physical disability, at least on the first conscription call.

Several days ago a list of questions was sent to every male employe.

When the list of questions was sent out, Mr. Irwin sent with them an explanatory letter informing all of the employes that the charting was absolutely necessary in order that V. L. S. E. might be in a position to protect the employes called to colors and make every effort to keep the organization intact, so that at the cessation of hostilities, the men might return to their old positions.

It also was explained that the charting was absolutely necessary in order to prepare in advance for at least the temporary vacancies made necessary by the war.

In every case possible V. L. S. E. will advance employes to the positions made vacant thereby following the well-known policy of the company by advancing men in the ranks rather than seek men from other fields.

It was suggested that women should be engaged to take the place of the salesmen called to the colors. Two women, both of whom have been in the motion picture business for some time and were supposed to know the business forward and backward from the standpoint of the exhibitor, were assigned to territories. They were given every facility and every assistance to prove they could fill positions if necessity arose. Two weeks proved beyond all doubt that women as motion picture sales agencies are an error. They may fit in some other portion of the motion picture organization, but in the direct selling branch they are an error.

Ticket Tax in Nova Scotia

Nova Scotia now joins with Canada and the United States in a special amusement tax.

The House of Assembly has just placed a tax of one cent on every ticket purchased at twenty-five cents or less and two cents on all tickets more than twenty-five. Children are exempted. The tax will be collected by exhibitors at the time the ticket is sold, and they will at stated intervals make sworn statements to the chairman of the Board of Censors or to the government itself. As to the number of admission tickets sold, the amount of the tax will then be turned over to the government.

For his first vehicle as a picture star Montagu Love will have "The Brand of Satan," the principal personage of which has a double personality. Normally this man is amiable and of high character, but under certain influences he becomes brutal and depraved. The role, with its broadly contrasting sides, offers fine opportunities for the exhibition of that unusual versatility which has made Mr. Love's rise in the photoplay world little less than phenomenal. Featured with the actor in "The Brand of Satin" are Gerda Holmes and Evelyn Greeley, the latter a World-Pictures "find" of genuine worth.

Alice Brady Play

The current release of World-Pictures Brady-Made is "Maternity," of which Alice Brady is the star player. Of this singularly gifted young screen actress a prominent director said the other day: "If I could have my choice of all the motion picture stars under a five years' contract, I would choose Alice Brady. Many of the stars have reached their zenith and must either stand still or go back, but Miss Brady improves with each personation —and of course her popularity widens steadily under this condition. She is the best investment I can see in this business at present."

"Submarine Eye" at Liberty Theater

Williamson Brothers will present their third sub-sea drama, "The Submarine Eye," in the Liberty Theater, New York, for an indefinite run within the next two weeks. Their rapid rise in the limited field of successful motion picture producers has been little short of the spectacular.

Starting four years ago with their wonderful deep sea pictures that were exhibited at the Broadway Rose Gardens, they have met with extraordinary success in perfecting and marketing motion pictures made at the bottom of the sea.

Everitt Shinn with Goldwyn

Goldwyn Pictures Corporation has engaged Everitt Shinn, the famous American illustrator and one of the world's highest paid artists, to become a member of its production staff, in association with Arthur Hopkins, chief of Goldwyn productions; Hugo Ballin, the noted mural painter, and other technical experts of high rank in pictures.

Everitt Shinn is known by his work to millions of Americans, having long been an illustrator of the better type of American magazines, and his advent into the Goldwyn organization means that the services of a great artist are placed at the disposal of this new motion picture organization.

PLANS FOR MARY PICKFORD

"The Little American" Is Next Contemplated Release, Followed by Film Adapation of "Rebecca of Sunnybrook Farm"

Jesse L. Lasky, who has consulted with Mary Pickford in accordance with the recent Famous Players-Lasky-Artcraft affiliations in regard to future releases of Artcraft, announces the next two subjects following "A Romance of the Red Woods," just completed.

Mary Pickford in her newest summer frock. This picture shows one of the reasons why Mary Pickford purchased a round trip ticket from Los Angeles to New York and consumed ten days of her two weeks' vacation in behalf of her summer wardrobe. The picture also offers a striking contrast to the Mary Pickford of the days of '49 as will be disclosed on the screen shortly in her forthcoming Artcraft picture, "A Romance of the Redwoods."

Mr. Lasky stated to MOTOGRAPHY that the next Pickford play will be a timely subject of great patriotic appeal entitled "The Little American." Work has already been commenced on the building of sets at the Lasky studios and many spectacular effects will be introduced. Among the thrills will be scenes depicting the sinking of the Lusitania. For one of these scenes an immense tank measuring 50x100 feet is being built, in which the ballroom of the liner will appear to sink. This setting alone is estimated to cost in the neighborhood of $10,000. Cecil B. de Mille, who also directed Miss Pickford in "A Romance of the Red Woods," will stage this subject, and the actual filming of scenes will soon be undertaken. Although the exact nature of the film has not been announced it is understood that the picture will disclose an ideal combination in presenting "America's Sweetheart," in "The Little American," produced at this time by Cecil B. de Mille.

After the release of "The Little American," Mary Pickford will appear in "Rebecca of Sunnybrook Farm," the famous story and play by Kate Douglas Wiggin, one of the most popular sellers in the country.

It is understood that this production will also be staged at the West Coast studios. Marshal Neilan, who recently signed a two-year contract with the Famous Players Lasky organization, will film this picture. Mr. Neilan, although a man of the early twenties, has had considerable success. His most sensational success was the adaptation of Robert Louis Stevenson's short story, "The Bottle Imp," starring Sessue Hayakawa. Among his other prominent hits were two adaptations of novels for Lasky, F. Hopkinson Smith's book, "The Tides of Barnegat," and Gene Stratton Porter's "Freckles."

J. L. & S. Buys Big Ones

Jones, Linick & Schaefer, of Chicago, are evidently not missing a bet in cornering the feature film output. After being appointed personal representative for Goldwyn productions, Aaron J. Jones announced the acquisition by Jones, Linick & Schaefer of all the Ralph and John Ince productions and the purchase of "The Barrier." Now this enterprising firm announces the purchase of the Illinois State rights for "The Crisis." Sherman & Elliott, who purchased the world's rights for this remarkable story of the Civil War period, arranged with William N. Selig to transfer their Illinois holdings to Jones, Linick & Schaefer. It is said that upward of $75,000 was paid for this privilege. The feature is now running at the Colonial, Chicago, to unusual business.

Vive Max!

Max Linder, Essanay's famous comedian, who was reported to have been stricken with a touch of tuberculosis as a result of an inflammation of a lung wound during his services in the great European war, is vastly improved, according to advices which have just been received from Los Angeles.

Monsieur Linder is at his home in Beverly Hills and is under the care of the best physicians in Los Angeles. He has not been in his studio for several weeks; however, he will soon take up his work again.

"Max in a Taxi," Linder's third and last Essanay comedy, is still booking strong, according to Kleine-Edison-Selig-Essanay officials. The scenario for the fourth Essanay production already has been written by Linder, and should his health permit, he will launch into its production within a short time.

New Stuart Holmes Play

Stuart Holmes, famed as the sleek villain of the William Fox productions, will soon appear in a new film and in a novel role. Mr. Holmes' next starring vehicle will be released under title of "The Broadway Sport." The make-up and the clothes which the star wears in this picture are such that even his most ardent admirers will hardly recognize him.

TRIANGLE BOOMING

C. H. Bristol of Triangle Returns to New York from Coast Studios—Studios of Ince and Sennett Active

C. H. Bristol, advertising manager of the Triangle Distributing Corporation, has just returned from a two weeks' trip to the coast, where he visited the studios producing Triangle-Ince plays and Mack Sennett Keystone comedies.

In commenting on his trip, Mr. Bristol stated that he was particularly impressed with the efficiency and attention to detail that is practiced at the Triangle-Ince studios. These studios are operated as efficient manufacturing establishments in which the utmost attention has been given to engineering details and to the establishment of systems.

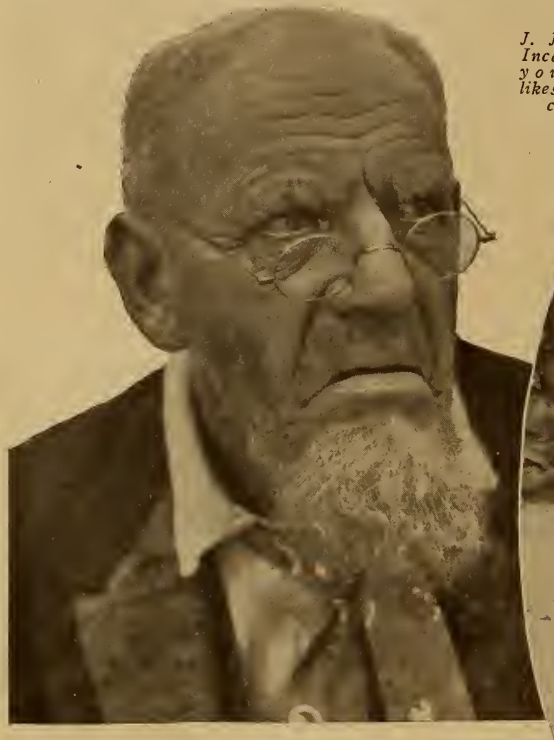
The plant is laid out with the idea of producing pictures of the highest grade at the very least expense. For instance, in the wardrobe building, gowns and uniforms are all divided, those of a special type being placed together and subdivided as to sizes. When uniforms are required for a production, they are issued on requisition and supplied on very short notice. After these uniforms have been used in special productions they are returned to the wardrobe room and are again placed in stock in their proper position after having been carefully inspected and put in first class condition. The attention given to every detail impresses one with the fact that these studios are being operated in accordance with the very latest business system.

There are at present five enormous glass stages at the Culver City studio of the Triangle-Ince plant and arrangements are now being made for the construction of additional stages.

Every production made at this studio must conform to the highest standard of quality and it is no infrequent thing that an entire comedy is discarded after having been produced because it does not conform to the standards set by Mr. Sennett. Nearly every Keystone Comedy, when first completed, consists of from five to ten reels and must then be cut until only two reels remain.

If exhibitors throughout the country could have the opportunity of visiting these studios they could not help but be impressed with the efficiency and the close attention to detail that is practiced.

The time has come when exhibitors must co-operate with producers in the establishment of better business relations and a visit to the Triangle studios on the Pacific coast would surely be convincing evidence that these producers have laid the foundation on which can be built a co-ordinated organization which will best serve the interests of all concerned.



J. J. Dowling, Ince - Triangle youth who likes to show character.

Bill Hart gives us a typical good-bad-man pose over there in the oval. The picture was snapped when he was working in his latest Triangle-Kay Bee, "Wolf Lowry." Bill is now visiting in the effete east.

She has a compass and powder puff in her inside pocket. Ruth McCord on her transcontinental Triangle jaunt.

Ruth McCord Tours Continent

Arrangements have been completed for the start of Ruth McCord, the Ince-Triangle girl, who is to motorcycle the United States, visiting Triangle exhibitors in all of the important cities, escorted by over three hundred motor-cyclists from the various clubs in and around Los Angeles.

The mayor of San Diego, which city will be her first stop, turned the first spadeful of earth for the erection of a Triangle monument in the southwestern corner of America on May 12.

Moving pictures of the start will be taken, and the Ince-Triangle players in a body, including William S. Hart, Charles Ray, William Desmond, Enid Bennett, Dorothy Dalton, Olive Thomas, Louise Glaum, Clara Williams, Bessie Love and Bessie Barriscale, will bid her God-speed on her long pilgrimage, which will be over one year's duration. Producer Thomas H. Ince will give Miss McCord personal letters of introduction to all Triangle constituents.

"The Texas Sphinx," a two-act Western drama, is being filmed at Universal City, featuring Harry Carey.

How I Make a Picture

By Herbert Brenon

Producer of "War Brides" and many other big features.

In the making of a picture, every director uses different methods, but the first two steps are always the same—the choice of subject and the selection of the cast. Once we have decided upon our subject, the scenario writer moulds it into moving picture form. I never feel compelled to follow the scenario exactly—in fact, I never do. A director who does so is apt to become a mere machine. Sometimes, in fact, my finished picture bears little resemblance to the original scenario, so far have I wandered away with ideas of my own.

Casting is by no means a simple process. It often covers many weary days, and sometimes at the end of much monotonous sifting of players, we find ourselves entirely at a loss for the type we want and sometimes it is not until the last minute that some good spirit sends us the very actor or actress for whom we have been anxiously scouring the city.

But once our cast has been carefully selected, the days of real work and anxiety begin for the director. Bit by bit each scene is rehearsed over and over again, and when it is well nigh perfect, the camera is turned on.

Silence is one of the principal rules in my studio, and during the taking of the scenes the rule is strictly observed.

Whenever I take a scene in the studio I have music. It is not only a great help to me, but to the actors themselves, who under the influence of the music become less self-conscious and more malleable.

When every scene has been taken, the titling begins. I superintend and make my own subtitles and always make sure that my own ideas are carried out on the screen.

Fight Fake Photoplay Schools

A campaign on the part of the large motion picture producing concerns, to be directed against the scores of fake scenario writing schools that are operating throughout the country and that are making victims of thousands of people of little means, is advocated by L. W. McChesney, manager of the studios of Thomas A. Edison, Inc., who asserts that the concern with which he is connected will be glad to take a prominent part in any movement of this kind that may be organized. Unless such a campaign is set under way, an active effort to secure the conviction of some of these swindlers who are mulcting large numbers of poor and comparatively ignorant people out of their hard-earned savings is going to be made directly by the Edison Company through the United States Post Office Department.

Youngsters Please Exhibitors

Exhibitors in convention at Minneapolis were attracted by the sight of a three-year-old boy and girl dressed respectively as a soldier and a Red Cross nurse. Margaret Muir, who appeared in costume, has the distinction of being the youngest Red Cross nurse in Minneapolis. Little Stanley Meyer had his uniform sent to him from New York the day war was declared. Fred S. Meyer, manager of the Minneapolis branch of the General Film Company, and Henry L. Muir, his assistant, are the parents of the children.

Exhibitors' Association Entertained

The accompanying picture, from Tom North, manager of Pathe's super-feature department, shows the gathering of the new organization of leading exhibitors of the United States, known as the First National Exhibitors' Association. It was taken at the Astra Studios, where entertainment was furnished by Mrs. Vernon Castle, Mollie King, Creighton Hale, J. A. Berst, L. J. Gasnier, C. R. Seelye and George Fitzmaurice.

Exhibitors of the First National Exhibitors' Association at the Astra-Pathe studios. Mollie King, Mrs. Vernon Castle and Creighton Hale are microscopically seen in the front row.

The exhibitors present were:

George Blaisdell, New York City; T. L. Tally, Los Angeles, Cal.; Harry O. Schwalbe, Philadelphia; Stanley Mastbaum, Philadelphia; A. H. Blank, Des Moines, Iowa; Frank G. Hall, Newark, N. J.; Swanson & Nolan, Salt Lake City; W. P. Denees, Vancouver, B. C.; W. H. Brouse, Toronto, Can.; Jake Wells, Atlanta, Ga.; Nathaniel H. Gordon, Boston, Mass.; S. L. Rothapfel, New York City; James D. Williams, New York City; Bruce Johnson, San Francisco, Cal.; Tom Moore, Washington, D. C.; John Poole, Washington, D. C.; Earl H. Hulsey, Dallas, Tex.; J. Eugene Pearce, New Orleans; J. H. Kunsky, Detroit, Mich.; J. Trendle, Detroit, Mich.; Emanuel Mandelbaum, Cleveland; Thomas Saxe, Milwaukee, Wis.; Robert Lieber, Indianapolis; Greater Theaters Co., Seattle; Claude Jensen, Butte, Mont.; Aaron Jones, Chicago; Turner & Dahnken, San Francisco.

J. D. Williams, general manager of the new association, and George Blaisdell also added to the merry throng.

Bessie Love Play Completed

Director Paul Powell has added the finishing touches to the drama, "Cheerful Givers" in which Bessie Love is featured with Kenneth Harlan playing the leading masculine role. The other principals in the cast include Josephine Crowell, Spottiswoode Autken, Bessie Buskirk, Pauline Starke, Winifred Westover, Loyola O'Connor and Wm. H. Brown. The Fine Arts kiddies, including Georgie Stone, Tina Rossi, Thelma Burns and Beulah Burns are one of the features of this production. The scenario for "Cheerful Givers" was written by Mary H. O'Connor.

Strong pre-release bookings presage a good run for "The Night Workers," the Essanay feature which is scheduled for release through the Kleine-Edison-Selig-Essanay Service May 21. Trade showings of this picture, which presents the serious side to the fascinating night life of a big city, are now in progress at all K.-E.-S.-E. branch offices.

FILM FUTURE BRIGHT

Carl Anderson, President of Paralta Plays, Inc., Predicts Prosperity Ahead for Exhibitor and Producer with Intensive Exhibiting Development

Carl Anderson, president of Paralta Plays, Inc., the new distributing company which is to release the productions made by the Bessie Barriscale and J. Warren Kerrigan production corporations, lately formed, is far from being a pessimist over the future of the motion picture industry.

Carl Anderson, president Paralta Plays, Inc.

His long experience in the practical development of production and distribution, and especially his identification with a most exhaustive investigation of the entire industry as a basis for the formulation of the Paralta Plan of distribution, give marked authority to his opinions and observations.

Mr. Anderson makes the following interesting statements for MOTOGRAPHY:

The future of the picture industry never looked more encouraging than it does today. I have been identified with moving pictures for many years. During the past two years I have been concerned in the most exhausting inquiry ever made into the actual conditions existing in every part of this industry.

I am convinced that there is no irremedial trouble with the moving picture industry in itself. The discordant elements lie with the people who have created them in disregard of the fact that a lasting enterprise can only be erected on a lasting foundation.

The cleaning of the house has evidently begun. The day of elimination of irresponsibility in every aspect has dawned. Neither moral nor artistic pretence will be longer tolerated, indicated by the movement in the industry to rid it of producers of suggestive stories.

The business as it stands today has several glaring weaknesses. There is an over-production of mediocre pictures, both feature and program, and there is enormous waste in every department.

There is waste enough indeed in the production end, but when it comes to distribution and the development of exhibiting possibilities, one becomes appalled. The distributing system is really no system at all, and it is so oppressive in many ways that it is not to be wondered at that a cry of distress from exhibitors is constantly heard.

The rentals on productions, especially to small exhibitors, are too high. They cannot pay the rentals and advertising and other expenses and make money; they cannot afford to run a picture at the rates charged long enough to get back any appreciable part of the advertising expense necessary to create important patronage.

The result is that productions lie idle in cans on shelves when they ought to be making money. Every day they lie idle they lose so much of their earning power. Would it not be more sensible to rent them cheaper, have them run constantly and give the exhibitor a living profit? Every time an exhibitor goes out of business a selling factor in merchandising disappears. It is not good business to let retail distributors close up, but according to reports, about 20 per cent of exhibitors—retailers of moving picture amusement—closed their doors last year.

With practical co-operation on the part of the distributor and producer I have found a large percentage of those theaters could have been kept open. They were killed by an utterly inequitable system of distribution, under which the standard of rental is solely what can be squeezed out of an exhibitor.

There is a remedy for this evil, which will soon be applied.

The failure to develop to the utmost the exhibiting possibilities of a feature picture—and all meritorious pictures for that matter—is the greatest waste in this industry. My investigations have demonstrated to me that the average picture is shown to but about 30 per cent of its possibility of patronage. It all resolves itself down to intensive development of opportunity for exhibition, for all possible patronage which lies between the number of people who do see a picture and the number who would have seen it had they had the opportunity, is loss.

This feature of waste alone in itself is tremendous. Under the full development of the potential exhibiting possibilities of good pictures throughout the industry, the gain would run into millions. In many instances it represents the actual difference between profit and loss.

Triangles for June

Jack Devereaux and Bessie Barriscale are the stars of the Triangle feature releases for the week of June 3. Jack Devereaux appears in a comedy of rapid action and high spirits entitled "American—That's All!" The story was written by Robert Shirley and directed by Arthur Rosson under the personal supervision of Allan Dwan. Thomas H. Ince presents Bessie Barriscale in a Kay Bee production of life among the remote districts of the southern mountains, known as "Bawbs o' Blue Ridge."

General Film's New Comedies

In accordance with its plans for adding heavily to its list of comedies, General Film announces the beginning of a new group of such subjects from the George Kleine interests, for release one a week beginning May 21. They are one-reel comedies starring George Bickel, formerly of Bickel and Watson. With him work such favorites as Cissy Fitzgerald, Millicent Evans, Maxfield Moree, Della Connor and H. H. McCollum. The first picture is "The King of Cooks."

Another valuable set of comedies announced comprises five one-reel Ham & Bud subjects from Kalem, to be released weekly beginning May 22. This resumption of the Ham & Bud pictures is preliminary to the introduction of these popular fun makers in two-reel productions about July 1.

Mrs. Castle at Work

Following the announcement that Mrs. Vernon Castle has been engaged on a long-term contract at a very large salary to appear in Pathe Gold Rooster Plays, it is now stated that work has been begun on her first five-reel features at the Astra-Pathe studio. The title of this picture will probably be "Carroll of the Secret Service." As its name indicates, it is a detective play characterized by thrills and fast action.

Jean Sothern in Van Dyke Film

"A Mother's Ordeal," a Van Dyke production starring Jean Southern, is one of the recent Art Drama releases.

In this picture Miss Southern plays two roles, a mother and daughter. It is said that while the young star in her characterization preserves a family likeness between the two persons, she differentiates the parts with a nicety and subtlety, making them entirely distinct personalities.

Walter Miller is the male lead in this picture, and Alice May, Arthur Housman and Charles A. Boyd are in the supporting cast.

"Doug" Greets Lichtman and Schulberg

Douglas Fairbanks' Los Angeles greeting for Al Lichtman, general manager of Artcraft Pictures Corporation, and Ben Schulberg, general manager for Paramount, was rather unconventional.

When "smiling Doug" learned that Lichtman and

Douglas Fairbanks, Mary Pickford and Estella Lawton Lindsay, the Western Councilwoman who was instrumental in abolishing censorship in Los Angeles. The latter visited the Artcraft stars at their western "workshop" —the Lasky studios. Photo exclusive to Motography.

Schulberg were about to arrive in Los Angeles, he engaged forty real Mexicans, supplied them with costumes and guns and, as the train pulled into the station, Fairbanks, in the make-up of General Villa, attacked the Pullman carrying these two film executives. The Pullman conductor was ordered to deliver Lichtman and Schulberg, and as they stepped off the train they were greeted with three shots from every gun.

After enthusiastic greetings were exchanged, Doug ushered them into a typical '49 stage coach and in this manner, trailed by the Mexicans on horseback, the party arrived at the Lasky Studio in Hollywood. Work ceased temporarily while Mary Pickford and Cecil B. de Mille extended the studio key to the half-frightened Easterners. With Fairbanks as the jesting guide, they started on a tour of the studio, and stopped long enough to witness John Emerson direct Eileen Percy and Sam de Grasse in a scene of "A Regular Guy."

Messrs. Lichtman and Schulberg stopped at Chicago, Denver, Seattle and San Francisco en route to Los Angeles, where Mary Pickford, Douglas Fairbanks and Geraldine Farrar are now engaged in the making of Artcraft pictures bearing their own respective names for trademarks.

Bluebird Summer Releases

Preparations are complete for Bluebird's early summer program, and there have been completed and made ready for distribution enough subjects to keep the ball rolling until the regular season opens next fall. The program is now arranged, with titles definitely fixed, until July 2 when Dorothy Phillips will appear in "Fires of Rebellion."

"The Flashlight," released May 21, has Dorothy Phillips as star. In all of Miss Phillips' appearances Lon Chaney and Wm. Stowell are featured as her leading support.

Miss Phillips will be seen in "A Doll's House," June 11, the screen version and direction by Mr. De Grasse.

Lynn F. Reynolds contributes "Southern Justice" to the Bluebird series May 28, Myrtle Gonzalez and Geo. Hernandez being, as customary, in Mr. Reynolds' "nature studies," the leading players.

Wm. Worthington has directed Franklyn Farnum and Brownie Vernon in "Bringing Home Fathter," from a story by H. O. Davis, as the attraction for June 4. Ella Hall will be the featured one in "The Little Orphan," June 18, with Jack Conway, the director of the piece, her leading man. Others prominent in the supporting cast will be Richard La Reno, George Webb, Ernie Shields, Chandler House, Gretchen Lederer and Gertrude Aster.

"A Kentucky Cinderella," created from F. Hopkinson Smith's story of the same title, is scheduled for June 25, directed by Rupert Julian with Mr. Julian and Ruth Clifford the featured players.

"The Haunted Pajamas"

Garden spots of Southern California, and the Bay region around San Francisco have been chosen as the location for "The Haunted Pajamas," the Metro-Yorke screen version of Francis Perry Elliott's novel in which Harold Lockwood will be starred. "The Haunted Pajamas," which is being directed by Fred J. Balshofer, shows scenes at a country estate, at a summer casino, at a golf course and on shipboard.

Betty Ware has recently been added to the cast to interpret the part of Elizabeth Billings. The prominent players now engaged in the production of the picture include the star, Harold Lockwood; Carmel Myers, who plays Frances Kirkland; Lester Cuneo, "Big" Ed Sedgwick, Betty Ware, Paul Willis, Harry de Roy and William De Vaull.

"Womanhood" Arouses

That Greater Vitagraph's big preparedness spectacle, "Womanhood, the Glory of the Nation," has succeeded in arousing a high pitch of enthusiastic patriotism wherever it has been shown, has been convincingly demonstrated by the hundreds of inquiries the Blue Ribbon Company has received from all parts of the country asking about the $1,000 prize essay contest on "How America Should Prepare," which is being conducted in conjunction with the showings of "Womanhood."

Fox Star at Actors' Fair

At the special invitation of the Actors' Fund Fair Committee of Arrangements, Virginia Pearson has agreed to make a personal appearance at the forthcoming benefit, on Saturday evening, May 19. In addition to an invitation to appear at the motion picture booth, Miss Pearson has been asked to donate her services at the U. S. Navy Booth, which she has already agreed to do.

Frances Marion, author of many successful original and adapted photodramas and formerly head of the scenario department of the World Film Corporation, has been engaged by Jesse L. Lasky as a writer of special features for the Famous Players-Lasky Corporation. Her first work under the new arrangements will be the adaptation for the screen of "Rebecca of Sunnybrook Farm," in which Miss Mary Pickford will appear as the star.

Essanay Men Drill

Essanay is taking the lead among picture companies in preparations to assist Uncle Sam in the great war against the Hun. A company of reserves has been formed and now is being drilled daily.

Miss Marguerite Clayton, star in Essanay's "Is Marriage Sacred?" series, and later in "The Night Workers," has arranged for an intensified course in

Volunteer company of Essanay employees at drill at Chicago studio.

nursing, which she plans to take next month during her vacation. Miss Clayton further has arranged for instruction at night, and will begin immediately. A regular army captain, former assistant director at Essanay, is drilling the first reserve company. For the past month, the men have formed daily at lunch time in the plant's enclosure, and, using property rifles, have given over half an hour's strenuous work to mastering the manual of arms, and company formations.

Artcraft and Film Art

By Walter E. Greene.
President Artcraft Pictures Corporation.

Artcraft is not a word that can be found in the dictionary. A year ago the word, as far as the motion picture industry is concerned, was meaningless. Today its meaning is readily appreciated as representing such artists as Mary Pickford, D. W. Griffith, Douglas Fairbanks, Cecil B. De Mille and Geraldine Farrar. These are people who have contributed toward the improvement of the cinema. Clean pictures have been the watchword of Artcraft since its inception.

The talent of Mary Pickford and the genius of D. W. Griffith, for instance, have no parallel in the realization of their respective energies toward placing the motion picture on a higher plain. It is the continuous effort in this direction on the part of such acknowledged super-artists that continually improves the quality of cinema offerings. Then again, Geraldine Farrar, who will shortly commence work for Artcraft, has given the screen a new dignity and has brought it nearer to the "opera class" than ever. D. W. Griffith's productions, as well as those of Cecil B. De Mille, always disclose an improvement of current standard.

No single person has done as much to make the motion picture house a high-class place of amusement, a home of laughter and a theater of clean enjoyment as Douglas Fairbanks. Mr. Fairbanks stands alone in his particular field to just as great an extent as does George M. Cohan, whose initial Artcraft picture, "Broadway Jones," introduced on the screen a character that never has been and never will be successfully imitated. Another person who may be expected to do much to enhance the art of the silent drama is Elsie Ferguson, one of the most beautiful as well as talented actresses of the stage who will shortly make her screen debut for Artcraft.

In its latest endeavor toward new motion picture merit, Artcraft has linked together the talents of Mary Pickford and Cecil B. De Mille. Patrons of the photoplay will agree that never has there been a more desirable combination of screen arts effected in behalf of the films, than "Little Mary," the most famous actress in the screen world, aptly termed the "Sweetheart of America," and Cecil B. De Mille, the producing genius and one of the greatest exponents of screencraft as recently evidence by "Joan the Woman." The result of this affiliation will be disclosed in the next Artcraft release, "A Romance of the Redwoods," a revelation in Mary Pickford photoplays and offering various new effects in motion picture technique so conceived by Mr. De Mille. Such are the ideals of Artcraft ever since its inception. Although we have become widely established as the greatest exponent of the new art, as a result of our various affiliations, past efforts appear insignificant as compared to our plans for the future.

New Foxfilm Stars

Two new shining lights of laughter have been added to the Foxfilm comedy forces at the Hollywood studios. One of these is Mae Busch, the Australian musical comedy star, and the other is Paddy McGuire, a screen comedian of no little fame.

Paddy McGuire is a graduate from the ranks of burlesque. For several years he has been playing leads with a motion picture comedy company at Los Angeles. He is noted particularly for his pantomimic ability and his elastic face. Both Miss Busch and Mr. McGuire make their Fox debut in Director Charles Parrott's forthcoming Foxfilm comedy starring Charles Conklin.

Garfield Acquires "Submarine Eye"

Herman J. Garfield, one of the livest state rights men in the middle west, has just closed a deal by which he acquires "The Submarine Eye" for the states of Ohio, Indiana and Kentucky from the Williamson Brothers, the originators and sole producers of Submarine Film Attractions. Mr. Garfield has returned to Cleveland and his temporary address in the Columbia Building. He shortly expects to open up larger offices in a more favorable location which in all probability will be in Keith's Hippodrome.

Press Lauds Mary Pickford

The papers in Philadelphia carried unusually extensive reviews on Mary Pickford's newest Artcraft picture, "A Romance of the Redwoods," which had a pre-release showing at the Stanley Theater. The fact that Miss Pickford's new characterization, under the direction of Cecil B. De Mille, is entirely different from previous efforts and in direct contrast to her last picture, "A Poor Little Rich Girl," and that the little actress proved equally effective in this role resulted in many favorable comments in this connection.

Meighan with Billie Burke

Thomas Meighan, who has appeared opposite Pauline Frederick ever since his arrival in the East from the Lasky studio at Hollywood, has at last transferred his allegiance to Billie Burke and will play the leading role in Miss Burke's first Famous Players-Paramount picture, "The Mysterious Miss Terry."

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

New Carbons Cause a Stir

Several weeks ago the editor of this department received some sample carbons from the National Carbon Company with a request that I give them a trial on alternating current. I tried out part of them at that time and found that they were very good. I received a letter from a brother the other day who was having carbon trouble, so I sent him the balance of the sample carbons that I had with a request that he try them and then report to me as to the result. Here is his letter in answer to that request:

I tried out the carbons that you gave me and here is the result of the test. Light as it looked on the cooling plate—blueish white. On the screen,—white. On 60 amps. carbon needle from 1¾ to 2" but arc is very steady. There seems to be greater depth and clearer definition of picture on the screen. Noise,—like when a crater is being formed on a new carbon. Flicker,—hardly any on low speed.

Used a set of the regular carbons in one machine and a set of the sample carbons in the other machine, and when the change was made to the machine burning the regular carbons the picture looked yellow. With the compensarc set at 30 amps, the carbons formed a good crater and light on the picture was as good as when I used regular carbons on 60 amps.

The manager noticed the difference the minute he saw the picture. When I asked for his opinion he said that there was so much difference in the noise and light that he was at a loss for the words to express it. He gave me to understand that I was to lose no time in finding out the price of them and how soon they could be gotten, so I guess there is no doubt that he is sincere in his opinion.

Just to have a little fun with the other operators here and at the same time get some other opinions other than my own of the carbons, I told the boys after a meeting of our Local last night that I was going to show them a new wrinkle by making D. C. out of A. C. I had them sit downstairs while I ran a picture. It looked so much different to them from what they had been used to seeing they were curious to see what I did in the booth, so I invited them up.

When I struck the arc and burned it for a while, they missed the usual roar of the carbons and started to examine that wiring to find out what kind of a device I had to make D. C. Upon failure to find anything one of them noticed a trifle amount of difference in the smoke of them and said:

"I'm wise to what he does now; he soaks them in oil."

As I wanted to get all the different opinions, I did not explain anything to them.

In conclusion, I think that one word will cover my opinion. I think that they are great. Enclosed you will find a piece of film with 51 punch marks in it that was taken out of a film that I had here Wednesday. Hoping that this may be of some assistance to you with your good work and wishing you continued success, I remain, Fraternally yours,—*Charles H. Hartley, Anderson, Indiana.*

Get This Operator

The film that Brother Hartley refers to is a piece about three feet long, and as he says, has fifty-one punch marks in it. If such a thing is possible, just try and imagine how this piece of film will look when projected on the screen! The punch marks are all made with one punch, and whoever the "operator" (?) is that owns that punch ought to be located, and the exchange that owns the film should prosecute him to the full extent of the law.

I am told by the manager of one exchange that he is using every effort to locate the men that are damaging his goods and will surely prosecute them if they are found. If a few examples were made out of these so-called operators that are punch marking film it would do a world of good.

About Theater Ventilation

I am an enthusiastic reader of Motography and read every department and learn a little more every time. I would like a little advice.

My theater is a converted storeroom in the middle of a block and I realize that with summer coming on the poor ventilation that my patrons will get. I have only been in the business a little over a month but mean to improve the best I can. I have two wall fans and mean to put in two more. I want to know with two extra exhaust fans one on each side of the booth.

Will they cool and freshen the circulation of the air? If not, what would you advise? I am open to any suggestions. Respectfully.—*S. Rubenstein, Photoplay Theater, Elba, Alabama.*

Not knowing the size of your theater or the seating capacity, it is impossible for me to say just what you will need in the way of fans to keep the house cool and properly ventilated. Wall fans will not ventilate a room, but they will keep the air moving, and by doing that they help keep the people cool. I would advise you to get an exhaust fan or two and install it in the theater. Get them large enough to properly ventilate the room.

If you will forward to me the dimensions of the room with the seating capacity I can tell you what size fan you ought to have. Give the width, height, and length of the room. Readers of this department are requested, when writing for information on any subject, to give full particulars. It is impossible to answer a question if this is not done.

Send Your Questions Right Along

I would like to have some information if you can write me. I have a small plant, so I don't think it would help any one else much, so if you will answer the questions it will save taking up so much space in Motography and I will pay you for the bother.—*D. W., Augusta, Montana.*

My Dear Sir: Come on in with your questions. This department is conducted for the benefit of the

readers of Motography, *and* Motography pays me a salary to answer these questions, so you do not need to feel as though you owe me anything for my trouble. I will gladly answer your questions through the columns of this department, but on account of the number of readers who are writing in, asking for questions to be answered to them personally, I will have to refuse all such requests of that nature from now on. My time is taken up with this department, and all queries must be answered through that means. I will welcome all your questions.

State Federation Convention

At the convention of the State Federation of Labor, which was held in Anderson, Indiana, last week, the delegates were addressed by J. H. Mellett, mayor of the city. Mr. Mellett is a baker by trade and has carried a card for a number of years. He turned the key of the city over to President Fox. The committee in charge of the entertaining of the delegates outdid themselves. On Tuesday evening there was a banquet; Wednesday evening, the policemen's ball and an entertainment at both the Starland and Meridian theaters. Thursday the delegates were taken for an automobile ride. At the Starland Theater on Wednesday evening the following program was given for the men delegates:

1. Some real music by real musicians, Robinson Brothers, Starland Theater.
2. The Unfortunate Quartette, an able body of willing fighters who have been rejected by Uncle Sam on account of Vocal Disability, which they demonstrated.
3. Two reels of Max Sennett nut stuff, entitled "Her Nature Dance." This was furnished by C. C. Hite, manager of the Triangle Distributing Corporation of Cincinnati.
4. Some tortures by the Unfortunate Quartette, entitled "Federation Harmony."
5. A reel of pictures announced by a slide that the reel was an art picture and so considered by the Board of Censors.
6. A few comic songs, by J. Russel Robinson.

Closing number, "Star-Spangled Banner," by all delegates assembled, and accompanied by organ.

Second French World Play

The second of the French photodramas purchased by World-Pictures Brady-Made for distribution upon the regular program is called "A Naked Soul," and its publication is listed for June 11. The star of this production is Susan Grandaise, whose old world impersonations of sympathetic roles are very popular.

Miss Grandaise is but twenty-two years of age, and has been acting upon the screen since she was a little more than fourteen. She was first "discovered" in the Gaumont studio. A German director first realized the possibilities of this little French girl. He had seen her performances in several of the Gaumont screen plays and felt sure that she was a prize worth going after.

Miss Grandaise is an orphan—in fact has no living relatives so far as she is aware. She has never appeared upon the speaking stage, and she entertains no ambitions in that direction.

The Pathe Exchange Incorporated, of Texas, has made a change in management at the Dallas office. Owing to ill health, W. G. Underwood has been relieved and C. A. Meade, special representative of Pathe, has assumed charge.

Stage Star with Essanay

The screen has won another big star from the stage. Taylor Holmes has signed up with Essanay. Filming of his first picture under that organization's banner will begin immediately. Mr. Holmes is perhaps the best interpreter of comedy on the stage. "His Majesty, Bunker Bean," was his biggest hit. In this vehicle, he enjoyed a sensational run on Broadway and later played at the Cort Theater, Chicago. for a record-breaking engagement. Then, after a tour of the country's largest cities, from coast to coast, Mr. Holmes returned to Chicago for another long run, which he has just recently completed.

Taylor Holmes doing his first picture work with Essanay.

His Essanay engagement is Mr. Holmes' debut in motion pictures, "Efficiency Edgar's Courtship" will be his first picture. This feature will be an adaptation from the story of that title which was published in the *Saturday Evening Post.* The picture will be a comedy-drama, depicting a very laughable travesty on the wave of efficiency rule which has swept the country. The Kleine-Edison-Selig-Essanay Service will handle all releases.

Artillery Aids Metro Production

The gun crew of the First Field Artillery of the New York National Guard, Colonel Merritt Smith commanding, assisted in the production of Ethel Barrymore's forthcoming Metro wonderplay, "The Greatest Power," directed by Edwin Carewe. These men fired the service charges which demolished by shell-fire the villages especially built for the purposes of the picture by Technical Director E. J. Shulter and his corps of assistants, headed by Patrick Carey and Frank Namczy.

"The Greatest Power," which will be presented by B. A. Rolfe, is replete with patriotic scenes of national importance. A portion of the United States fleet is shown, and there is a view of a naval engagement between two foreign battleships.

"Uncle Sam" Sold

Captain Chas. E. Kimball of the Hanover Film Company has disposed of the Greater New York and New York state rights on "How Uncle Sam Prepares" to the Pioneer Feature Film Corporation, through its president, Nathan Hirsh. Mr. Hirsh, who has made such a success in marketing a number of the big productions of the year, including "Civilization" and "Marvelous Maciste," will handle this on the same elaborate scale and he is already planning to market a number of prints of this throughout the city and state in order to do his "bit" in helping "Uncle Sam" in his great recruiting task.

GRIFFITH FINISHES WAR WORK

Cables Artcraft Pictures Corporation He Will Return As Soon As Possible—"Intolerance" Scores Hit With Londoners

D. W. Griffith, who left the United States for England several months ago to secure motion picture records on the western battle front in France by courtesy of the English War Office, has concluded his work in this connection and is expected back in this country in the immediate future. Upon his return Mr. Griffith will commence activities on his initial production which he will later release through the Artcraft Pictures Corporation. A cable from Mr. Griffith received at the Artcraft headquarters in New York reads as follows: "Have finished all scenes taken in connection with the War Office. Beautiful co-operation. Returning soon as possible."

Although the nature of Mr. Griffith's first subject has not as yet been disclosed, it is understood that preparations are now under way for its production on the West Coast.

Mr. Griffith intends to concentrate his time and energy in such a manner as to create a number of subjects of wide dramatic and scenic scope and it is understood that his producing force will operate wherever necessary to obtain the scenic investitures of the stories which he selects for production.

While in London Mr. Griffith supervised the premier of "Intolerance" at the Drury Lane Theater. The Drury Lane audience fairly gasped for breath at the magnificent realism of it all.

EXHIBITORS ADVISE GOLDWYN

Free Discussion of Exchange Problems Aids Release Plan—Goldwyn Aims to Deal With Exhibitors in Ideal Manner

Although Goldwyn Pictures Corporation is as yet a company without a release, the interest which the announcements of this company have aroused among the exhibitors of the country has been so great that the Goldwyn offices have received thousands of letters from managers throughout the United States.

Many exhibitor's problems have been very frankly stated in the letters to Goldwyn with an expressed desire that the operations of the new concern could be so framed as to eliminate or avoid the friction spots.

Analysis of this constructive criticism reveals the fact that strained relations between exchanges and exhibitors is not only the chief source of trouble, but that this is so universal that the complaint may be said to exist in 100 per cent of the cases where exhibitors are not making good.

Looking closer, we read that delay in shipments of film from the exchange to the exhibitor is a frequent complaint; and the shipment of film in a bad condition is another.

Aside from the complaints over advance deposits with the exchanges, another source of trouble is found in the lack of a hard-and-fast scale of prices for pictures. A man who makes an offer for a picture and is turned down by the distributor, only to find, later on, that the same picture has been sold to his rival at a lower price than the figure he offered has been made into an enemy of the exchange.

With the buyers of regular programs the fighting phrase seems to be "Special Release." Hundreds of exhibitors have written to Goldwyn complaining of the necessity with which they have been confronted of shelving mediocre pictures released on a program, and buying at high cost special releases to take their places.

And allied to this is the great dissatisfaction many exhibitors have voiced with the state rights system. Some contend that the pictures are sold at such high prices as to make the permanent showing of states rights pictures a ruinous proposition for the exhibitors, since regular patrons are driven away by the resulting advance in admission charges. Others complain that the people who exploit state rights usually have no far-seeing policies looking to the good of the business.

Alice Joyce Stirs As Mary Turner

In connection with the presentation of the screen version of "Within the Law," Greater Vitagraph's big production, an interesting question has arisen. It concerns Alice Joyce's interpretation of the part of Mary Turner, which, in the original stage version, was played by many notable actresses.

One critic, in reviewing the screen production after its premiere, expressed thanks that Miss Joyce had not attempted to imitate Jane Cowl, the originator of the part in New York. This writer commented on the distinctive handling of the role by Miss Joyce. On the same day, however, another writer declared that Miss Joyce's work recalled sharply that of Jane Cowl.

The answer is this: Several years ago, when Bayard Veiller's great sociological drama-sermon gripped the hearts of millions of playgoers, Alice Joyce went to see it. She first saw Jane Cowl, who played the role eighty weeks in New York and then toured the Eastern cities.

All of this Miss Joyce absorbed, so that when Greater Vitagraph came to cast her for the role she had a composite mind picture of Mary Turner, "the most wonderful shopgirl in the world" and one of the greatest parts ever produced on the American stage. It is this composite mind picture that is responsible for the divergence of view between the critics, both of whom admitted that Miss Joyce had given the part a womanly touch and a sympathetic glamour that was not possible for the stars of the spoken drama.

Louise Glaum "Vamps" Again

Louise Glaum will be presented soon on the Ince-Triangle program, in "Love or Justice?" by Lambert Hillyear. The "vampire de luxe" is offered in a part that demands the work of a finished artist in every scene. The story deals with the underworld, and holds to view two characters who enact the big moments of their lives while swayed by an over-mastering passion; a passion that fuses their very souls, and ushers them into an atmosphere of peace and contentment.

Miss Glaum, as Nan, a sort of uncrowned queen of the underworld, covets that which she has not within herself—culture and refinement. And when the newcomer to her little world arrives, who possesses these things, her sudden savage interest causes eyes that have smouldered for years, to flash, and the first and only real affection she has ever known is awakened.

Charles Gunn, as the lawyer, who sinks to the lowest depths by the drug route, and Jack Richardson, as Paul

Keeley, the clever criminal and leader of the gang of jewel thieves, ably support Miss Glaum in this drama.

Others in the supporting cast include J. Barney Sherry, Dorcas Matthews and Charles K. French. The extraordinary "settings" are Ince-made—a guarantee of excellence.

Forthcoming Universal Releases

Stuart Paton is the producer of "Like Wildfire," the five-act Butterfly Picture which heads the Universal program for the week of May 21. He is at present engaged in directing the forthcoming serial "The Gray Ghost," a film version of the famous novel "Loot," by Arthur Somers Roche, which ran as a serial in the *Saturday Evening Post.*

"Like Wildfire" is refreshing, novel and entertaining, and the acting of Herbert Rawlinson and Neva Gerber adds to the excellence of the production. It will appear Monday, May 21, and is sure to increase the popularity of Butterfly Pictures. On the same day the Nestor one-act comedy, "Moving Day," with Eddie Lyons, Lee Moran and Edith Roberts, will be released.

The feature for Tuesday, May 22, is the Gold Seal three-act Western drama, "A 44-Calibre Mystery," in which Harry Carey and Claire DuBrey have the leading roles. The other Tuesday offering is the Victor comedy, "Who Said Chicken?" featuring Ernie Shields and Marcia Moore.

"Beach Nuts," an L-Ko comedy in two reels, in which Dan Russell and Gladys Varden provide the laughs, will be released Wednesday, May 23. Gladys Varden was known to thousands of movie fans under the name Gladys Roach. Issue No. 73 of the Universal Animated Weekly will make its regular Wednesday appearance.

Ruth Stonehouse is the star in the Victor comedy drama, "Mary Ann in Society," which appears Thursday, May 24. The Rex drama, "Unmasked," featuring Grace Cunard and Francis Ford, is the other Thursday release.

On Friday, May 25, the Laemmle two-part society drama, "Money's Mockery," in which Douglas Gerrard and Francelia Billington have the leading roles, will be released. Issue No. 20 of the Universal Screen Magazine will also appear Friday.

The Bison two-part comedy drama of Saturday, May 26, entitled "Dropped from the Clouds," is an exceptional two reel release. It is novel in conception and execution. The principal roles are played by Gypsy Hart, Eileen Sedgwick and Kingsley Benedict, supported by the Universal cowboys.

The Joker comedy, "The Boss of the Family," will also appear on this date. Other Saturday releases are the second edition of Universal Current Events and the Laemmle one-act drama, "The Light of Love."

The feature for Sunday, May 27, is the Big U two part war drama, "The Smashing Stroke," and the Powers split reel, "Cupid Gets Some New Dope," an animated cartoon, and "Navigation in China," a Dorsey educational.

During the week the eleventh episode of the great mystery serial, "The Voice on the Wire," entitled "At the Poisoned Door," will be released.

More Triangle Barriscales

Bessie Barriscale will remain on the Triangle program throughout the current year. A number of unusual productions starring Miss Barriscale are being completed at the Kay Bee studios under the personal supervision of Thomas H. Ince, prior to the expiration of her contract. "The Snarl," released May 6, is the most recent of these to be shown. "Bawbs o' Blue Ridge" follows, June 3, and every month thereafter until the end of the year, a Bessie Barirscale feature will be available to Triangle exhibitors.

The fact that Thomas H. Ince has given his personal attention and most mature judgment to the creation of these plays is a guarantee of their superior quality. No expense has been spared to give each story a setting commensurate with its dramatic novelty. In two cases, entire villages were built to create realistic atmosphere, while the costuming of "Miladi of Tags and Tatters," the scene of which is laid in the British Isles during the Gainsborough period, is said to outshine anything of the kind that has previously been attempted at the Culver City studios.

"Womanhood" Billed Nationwide

Motion picture exhibitors all over the United States awakened on May 10 to find that practically over night the entire country had been covered with flaring twenty-four sheets advertising Greater Vitagraph's big preparedness picture, "Womanhood, the Glory of the Nation."

Every automobile road, every main artery of travel east and west, north and south, every city large and small was literally covered with the flaring posters calling upon the country to "prepare."

The big poster campaign was planned by V. L. S. E. to fulfill two uses, the first to be of assistance to the government officials who want the preparedness picture presented in every city, town and hamlet in the country in order to arouse patriotic enthusiasm and the second to bear its share of the advertising expense in order that the exhibitors in the smaller cities and towns will receive the patronage the picture justifies.

The big posters resemble as closely as possible the big recruiting posters of the army and navy. They are in red, white and blue.

Other than the fact that V. L. S. E. is following the wishes of government officials in promoting "Womanhood" with the tremendous poster campaign, it also is looked upon as a business experiment which probably will be followed on big Vitagraph features in the future if the smaller exhibitors endorse the idea and show that the experimental poster campaign has increased their box office receipts.

Art Dramas in Loew Theater

Marcus Loew has contracted to run one Art Drama a week in his New York Theater at Forty-ninth and Broadway, New York.

"The Mystic Hour," the Apollo production starring Alma Hanlon, will be the first picture to be seen there. This will be shown on May 18. Regularly thereafter every release of the program will be screened weekly. Marcus Loew has been showing Art Dramas in his other theaters for some time.

Two William Fox productions will be released on May 21. In one, "Heart and Soul," a super de luxe picture, Theda Bara will star. In the other film, "The Final Payment," Nance O'Neil will play the stellar role.

It's a Very Nice Day

Juliette Day, who has just signed up with the American Film Company to star in pictures released through the Mutual Film Corporation, started her stage career at the age of six years, when she was engaged by Winthrop Ames to play with his Castle Square company in Boston. While under Mr. Ames' management Charles Dillingham was impressed with her acting and signed her to tour in his "Little Princess" company. Following this, she appeared with the Ben Greet Players.

After these dramatic experiences, Miss Day returned to school for a period and at the age of fourteen made a tour of the world. On her return to New York she again went under Mr. Ames' management and created the part of the soul of the unborn child in his production of "The Bluebird."

Following this, Miss Day created the role of Plum Blossom in "The Yellow Jacket," and played leading roles in "Marrying Money," "Snow White," "Chin Chin" and "Twin Beds."

At present Miss Day is appearing in the long run of "Up Stairs and Down," her delightful little mannerisms and cute girlish ways, which have been the talk of stagedom this winter, are the rage among the young people, who try to effect the charm of her personality.

Klaw & Erlanger have engaged the attractive ingenue for next season in their musical production of "Csardas," in which a special part has been created and written for Miss Day by the author, Guy Bolton.

Here's the only picture of half a working week in captivity—three Days. It happens that they're all the same Day, but who will object to that when it is so good to look upon. Her first name is Juliette and she is now an American-Mutual star—one of the brightest in the motion picture heaven.

Screen Players Lose Stage Ability

"I have found out what is the matter with actors who go back to the speaking stage after any considerable stay with the moving pictures," declared William A. Brady, director general of World Pictures Brady-Made.

For a long time I could not fathem it at all. It was entirely clear that there was some detrimental influence at work in the movie studios, for the actors who returned to the theater were never the same.

The first conclusion I reached was that the players, compelled to confine themselves to dumb show, had fallen into the habit of overacting, by way of emphasis. But that turned out to be erroneous.

Not so long ago an actor playing an important and rather vehement part in one of my stage productions found that he must take a rest or break down his vocal machinery entirely. From our studio in Fort Lee I brought an excellent actor who had been appearing in the pictures for about two years, to play this part temporarily.

What happened? Why, after he had been rehearsing for two or three days he found that he had lost his stage voice completely. Of course everybody knows that what appears upon the stage to be the most natural tone in the world is nothing of the sort. It has to be acquired, and is a part of the actors' training.

Well, the leading man I took out of the studio for this temporary occupation was scared clear through. He thought that so far as the spoken drama was concerned, he was done for. But I loaded him into his automobile and sent him out into the country to practice roaring, and he managed to get through the performance creditably.

But he was pretty miserable for awhile—never sure of himself, and when it came to the big scenes, in mortal terror of blowing up. This experience tells the whole story, I believe. The actors who spend any length of time playing for the camera may improve their pantomime, but are crippling their voices and making themselves useless for the stage.

Signal Owns Complete Railroad

Any kind of a railway train from a way freight to a fast mail can be made up on twenty minutes' notice in the private yards of the Signal Film Corporation at Signal, California, out of the private rolling stock of the concern.

For instance, in production of the new fifteen chapter photonovel, "The Railroad Raiders," in which Helen Holmes is being starred, there are in use at one time twenty-five cars, including everything from the latest steel Pullman to the lowliest box car, while three 120-ton Regal locomotives, the private property of the corporation, are kept with steam up and crews aboard, ready for instant use.

The Signal Corporation also has the distinction of being on the railroad map with its own station, and trains engaged in picture productions are dispatched out of its private yards and from its private station by the regular dispatches.

Signal Players Volunteer

The players at the Signal-Mutual studio stand ready to leave their screen profession and join in the fight against Germany when their government needs them.

J. P. McGowan, director, has enrolled in the Los Angeles aviation squad to be held in reserve.

G. H. Wischussen, a former United States army officer, is at work with several men of the Polo Club of Los Angeles organizing a regiment of infantry for service at the front.

F. L. Hemphill, a veteran of the Spanish-American war, is also listed among the reserves.

Jackie Saunders in "Checkmate"

Jackie Saunders, "tomboy of the screen," has a new-fashioned role in "The Checkmate," new Mutual-Horkheimer production, released May 21. In her new play Miss Saunders starts out as a "Ye Hoyden," fighting Filipino cocks in a nice, secluded spot on her father's stock farm, but by this time Miss Jackie is wearing her hair done up for state occasions, and the male species has begun to obsess her spare moments. She is therefore ripe for adventure when the handsome young villain from New York is entranced by her childish charms, and succumbs to the temptations of life along the "Grand Canyon of the Manhattan," as Burns Mantle distinguishes his Broadway.

For those who have imagined that Miss Saunders' must needs be a riotous, rollicking kid in order to hold her public, "The Checkmate" must necessarily prove a revelation. It displays the clever young actress in far more pretentious artistry than do any of her previous offerings, and affords her opportunity for emotional work which serves to emphasize her versatility and enhance her popularity.

The cabaret scenes along Broadway are elaborately staged and very true to life. Some of the scenes in the Rialto "halls of high jinks" would be recognized by any experienced New Yorker.

The farm scenes are certain of popularity. There is a rooster fight in the first chapter that is worth going a good many miles to see even it one doesn't habitually attend cockfights.

Universal is screening Brand Whitlock's story, "The Field of Honor," with Allen J. Holubar, Louise Lovely and Millard K. Wilson.

Glimpses of Jackie Saunders in her latest Horkheimer-Mutual, "The Checkmate."

FILMS IN ITALY

Theaters Seat 600 to 1,400 and Admissions Run from Four to Thirty Cents—Italians Prefer Serious Plays

Motion picture films are rented in Italy by districts, states Consul Roger C. Tredwell of Rome. The number of film theaters in these zones, exclusive of the small towns and villages, in each of which there is always at least one house, is 404. Rome has 43 such theaters, 12 of which are patronized by the best classes of people.

The average seating capacity of these theaters is between 600 and 1,400. The entrance fee varies from 4 to 30 cents. Sometimes, when a notable subject is projected on the screen, the entrance fee exceeds the limit named. Prices also depend in some instances upon the name of the artist in the leading role as well as the theater in which the film is shown. However, a very good film can be seen for an entrance fee of 8 cents.

Slapstick Comedy Fails

Comedy and serious drama are both popular in Italy, but slapstick films do not seem to be appreciated as a rule. Historical films, which depend largely on striking costumes for favor, do not appear to excite much interest. Modern themes, with strong dramatic and realistic plots, splendid scenes, and attractive and well-dressed performers are in demand.

The program usually is made up of one print from 1,200 to 1,500 meters long, consisting of five reels. Those composed of several short-length subjects have gone out of favor, at least in the best houses of the larger cities. The length of the performance is from 2 to 3 hours, with short intermissions.

Italian dealers are said to believe that American films do not satisfy the taste of the Italian public. They prefer to buy high-priced Italian pictures featuring their own popular artists rather than the best American prints. They also find the American films too expensive. In fact, it is the prevailing opinion among buyers here that the American manufacturers make a very large profit.

It is argued in Italy that the pictures American manufacturers wish to introduce into Italy should be sold at a very small profit. In support of this argument they cite the fact that Italian films which are sold for a very high price in Italy are disposed of in America at about 20 cents per meter, with the sole object, they say, of making the Italian film productions known in America. Buyers claim that manufacturers here make most of the profits on their negatives in Italy and on the continent, and that in order to introduce their goods in America they are willing to sell at a large sacrifice.

The duty on films is approximately 16 cents a kilo (2.2 pounds).

In dealing with many renters of films in Italy it should be remembered that they conduct practically all of their business by notes of 90 to 120 days and even longer. Before being exhibited in Italy all films must be sent to the Ministry of the Interior, where they the projected on a screen and undergo the government's censorship. A fixed tax must be paid for this formality. When a film has received the ministery's approval, a stamped permit allowing its exhibition in the country is given the owner. Subjects which are forbidden include hypnotism, ghastly murders, or scenes of cruelty or debauchery.

Pictures Popular in Colon

Motion pictures are so popular in Colon, according to *Commerce Reports,* that another theater seating 1,000 people has recently been opened in addition to the two large ones in operation there for years.

These theaters, which receive the better class of popular films from the United States, do a good business every evening in the week. Most of the films brought to Colon are used also at the two forts near the city, at both of which motion pictures are shown every evening; on the U. S. S. *Charleston,* the mother ship for the submarines stationed there, four evenings a week; and at Gatun, 7 miles south of Colon, three evenings a week. A few weeks ago "The Birth of a Nation" was given in the Y. M. C. A. clubhouse in Cristobal and at many other places in the Canal Zone. In spite of the rather high prices for tickets this play drew large houses. At the Cristobal clubhouse films are shown three evenings a week.

In the Province of Bocas del Toro there are four picture houses—two at Bocas del Toro, and one each at Almirante and Guabito. It is announced that the Guabito Banking and Mercantile Company, recently organized with a capital stock of $100,000, is about to replace the old halls in Almirante and Guabito with new theater buildings to cost about $5,000 each. Almirante is at the terminus of the railway system of the United Fruit Company, where its ships take on cargoes of bananas; Guabito, which is a village of 1,000 people some 20 miles west of Almirante, is in the midst of the great banana plantations of this company.

Serial Recommended by Exhibitors

The box office receipts are what count. Here is what Claude N. York, owner and manager of the Reel Theater, Catlettsburg, Kentucky, has to say about the Mutual-Signal serial "A Lass of the Lumberlands."

"I wish to say in behalf of your new serial 'A Lass of the Lumberlands,' I have played five chapters of the same and my box office receipts are equal to my Saturday nights."

Photoplays Popular in Guatemala

By Consul Samuel C. Reat, Guatemala City.

Motion pictures shows, or "cines," as they are termed here, constitute a popular form of entertainment in Guatemala. There are five such theaters in Guatemala City, one in Quezaltenango, and one in Retalhuleu. During the week performances are given only in the evening; on Sundays there are two exhibitions. The patronage is especially good on Sunday.

The price of admission ranges from 7 to 30 cents United States gold. In case of special films the prices are advanced. Each theater gives one performance of six to eight reels, some three-fourths of the program being a single feature such as "Quo Vadis," "Nero," or an historical incident. The remainder consists generally of a comedy, a section of Pathé's Gazette, or an illustration of some industry. Film titles are almost always in Spanish, though occasionally one is in English and Spanish.

The most popular films are those of dramatic and serio-comic character. The majority of those heretofore shown have been European, the principal marks being Pathé, Gaumont, Itala, Roma, Torino, and Nordesk. Since the European war a few American films are coming in, but they seem, as did the European ones, to have had extremely hard service before being brought here. The average price paid for the European films is 10 to 15 cents gold per meter (meter = 3.28 feet). Very few films are brought from the United States, evidently on account of the cost, as the lowest price quoted was 8 cents gold per foot (equivalent to 26 cents a meter). A few films are rented from Europe at $4 gold per reel, time limit six months.

Films pay customs duty of 1 peso per kilo (2.2 pounds), including weight of inside wrappings, but not that of outside packing case, half of which is paid in American gold and half in Guatemalan currency. The latter money being worth 2½ cents to the peso, the duty paid amounts to 23 cents per pound.—*Commerce Reports.*

[*A list of motion-picture theaters in Guatemala and the addresses of three persons who are also interested in buying films may be obtained from the Washington Bureau of Foreign and Domestic Commerce or its district and co-operative offices. Refer to file No.* 81052.]

Christie Makes Metro Screen Debut

George Stuart Christie, well known to patrons of the drama and light opera, made his screen debut as leading man for Emmy Wehlen, in her Metro production, "The Duchess of Doubt," exterior scenes of which were made in Florida under the direction of George D. Baker.

Mr. Christie plays the part of Walter Gray, who masquerades as a ribbon clerk to hide the fact that he is the possessor of vast wealth, and the doing of which brings him into amusing and dramatic contact with the character played by Miss Wehlen.

Mr. Christie is well known to the patrons of drama and light opera throughout this country.

Milton H. Fahrney has signed a long time contract with David Horsley to continue as director of the Cub Comedies, which are released through Mutual. Mr. Fahrney has written and directed seventy-seven Cub Comedies, in all of which George Ovey was starred. The recent long time contract signed by Mr. Ovey means that the director and star will continue to work together for some time to come.

A couple of unique and interesting scenes from the new L-Ko comedy "Beach Nuts."

L-Ko Comedies Nifty

The progress of L-Ko comedies continues to satisfy exhibitors and is certainly a source of gratification to President Julius Stern. Through the inventiveness of General Director J. G. Blystone the nature of the "plots" are made to lend comic situations of spontaneous interest. Producing comedies is admittedly a more intricate art than any other branch of screen enterprise—a fact demonstrated in the abundance of dramatic sources as compared with the relatively few creators of strictly mirthful subjects.

Director Blystone has built up his company by a process of elimination, finally developing a force that works in perfect harmony under every possible emergency of production. Making a human machine of many composite parts is the acme of directorship, and Mr. Blystone's organization comes as near being a smooth working organization as one might possibly assemble. In the L-Kos that are ready for exhibition "Beach Nuts" will compare with the best comedies this popular brand has ever carried.

Work is progressing in L-Ko's western studio upon further addition to the series, some of the best laugh-makers yet created by Messrs. Stern and Blystone being in store for doing the exhibitor's battle against hot-weather opposition.

ABRAMS HAS BIG "PARTY"

Nearly One Hundred Film People Visit Portland as Paramount President's Guests for Opening of Baseball Season.

On Thursday, May 10, a special train left New York, carrying nearly one hundred people prominent in the motion picture industry to Portland, Maine, to attend the opening of the baseball season there. Hiram Abrams, president of Paramount and also president of the Portland baseball club, was host.

Mr. Abrams comes from Portland, and the city made this day of his return one long to be remembered. The local papers played the story up on their front pages prior to the big day, and consequently, the thirty or forty automobiles lined up at the station to transfer the party to the Congress Square Hotel were banked by an enormous crowd of people eager to see the new owner of the Portland team and his guests.

Members of the Rotary Club pinned guest badges on the New Yorkers shortly after their arrival, and immediately proceeded to show them that Hiram Abrams' endorsement of their presence meant that they were riding on a tidal wave of pleasure.

The formal reception took place at noon on Friday when a parade, composed of Mr. Abrams' party, the Portland and Lawrence baseball teams, and Rotary Club members, was escorted through the business section of the city by a cordon of police and an impressive band. The route covered about a mile, and was through two solid lines of people. Traffic and business were forgotten for the time being, and everyone turned out to do honor to the visitors.

The parade ended at the Falmouth Hotel where the Rotary Club was host at a shore dinner. In the afternoon interest and attendance centered about the raising of the flag at the ball grounds and the opening game of the season. In the evening the Elks gave a banquet for the guests at their home. There the mayor and many others prominent in the civic and commercial life of Portland were present. The party returned to New York Saturday.

The following were Mr. Abrams' guests on the trip:

Adolph Zukor, president, and Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation; Walter E. Greene, president of Artcraft; William L. Sherry, vice-president of Paramount; "Fatty" Arbuckle; Norma Talmadge; Sophie Bernard; Walter Moore, Miner Lithograph Company; Eugene Zukor, Famous Players-Lasky Corporation; Al Kaufman, manager Famous Players studio; Ralph Kohn, Famous Players-Lasky Corporation; Joseph Schenck, president Comique Film Corporation; Lewis J. Selznick, president Selznick Pictures, Inc.; Marcus Loew of Loew Enterprises; Lou Anger, manager Roscoe Arbuckle studio; Jack Eaton, president Town and Country Film Corporation; H. E. Hawkenson; E. M. Gattle; C. F. Zittel, N. Y. *Evening Journal;* C. F. Zittel, Jr.; Julius Steger; Ruben Samuels; Arthur W. Stebbins; Joseph Pincus; Max Spiegel of the Strand Theater; J. Hill and James Kennedy of the Hotel Astor; Millard H. Ellison; Charles E. Moyer of Paramount; Moe Mark of the Strand Theater; J. G. von Herberg and wife, of Seattle; George E. Mooser, Oliver Morosco Photoplay Corporation; Paul M. Herzog; E. A. MacManus and Joseph Engel of International Film Service; John C. Flinn, Famous Players-Lasky Corporation; Marshall Neilan, Famous Players-Lasky director; Joseph H. Finn of Nichols-Finn Advertising Company of Chicago; Edwin Bowes; A. R. Levy; John Considine of Sullivan and Considine; Dr. B. Marco; James Hoff, *Moving Picture World;* T. O. Eltonhead, *Exhibitors' Trade Review;* Lyman O. Fiske, *Dramatic Mirror;* Jack Horan; Meyer Epstein; and Charles R. Condon, Motography.

Writer and Director

By Hampton Del Ruth

Editor and production manager Sennett-Keystone studios.

Directors who have had no experience in character creation either as dramatists or writers of fiction, cannot hope to startle the world with that wonderful line, "Written and directed by So-and-so." The purely mechanical director is dependent on the writer. The average writer is not dependent on the director, as there is a wide field of expression for the writer outside motion pictures. The average director is entirely dependent upon pictures to give expression to any ability he may possess. The writer, having a greater field and being less subject to fixed conditions than the director, is therefore the more important man.

Hampton Del Ruth, Keystone editor and production manager.

We can hear certain objections from the continuity writer and the director. The continuity writer says, "Were it not for me, the story would not flow smoothly." The director emphatically declares, "Were it not for me, the picture would not be produced." The declarations of the continuity writer and director are only true when taken individually. But one cannot judge the form and color of a leopard by one spot. The continuity writer and director proceed from one point—the central idea furnished them by the creative man. He gives them the idea containing all the potentials of the finished picture. The acorn contains all the potentials of a great oak. A perfect central idea contains all the potentials of a perfect picture. Surely, if a man plants an acorn and cares for it until it sprouts, he cannot take the credit of being the creator of that acorn. This is exactly what some directors are doing—taking full credit for the central idea which they did not originate. This tends to make creative men chary of entering the motion picture field.

The continuity writer and the director are the interpreters of the idea of the creative man. An interpreter occupies a secondary position to a creator. This has no bearing on the master director, who can both create and interpret. But master directors are scarce.

The fact that the average director is absolutely dependent on the creative writer should have a tendency to make the former more considerate and with a greater comprehension of his limitations. Unfortunately, there are many directors who do not know their own limitations. They imagine that a knowledge of the mechanics of motion pictures is all that is necessary. A good director or interpreter closely approaches the power of the writer. If he does not comprehend the ideas of the writer, how may he properly interpret them in moving forms? The master director originates the idea and brings it to full expression in the picture. A poor director merely worships footage, says that he cannot get a story to suit him, and looks on the writer as a sort of thorn in his sensitive ego. This latter type of director, however, is fast disappearing. The man who creates the idea is now the important man. Without him the motion picture industry would rapidly sink into a slough of mediocrity and repetition of old stuff.

Producers are becoming chary of the purely mechanical director. They are beginning to see the folly of paying the salary due the creative man to merely a high class mechanic. They are beginning to understand that the man who can create, who has had story experience, makes a better director than the man whose experience has been confined solely to the mechanics. Out of the fog of ignorance and cheap egotism that has obscured motion pictures, emerges the creative director, the man whose ideas would be as interesting and attractive in the columns of any first class magazine as they are when expressed by moving forms on the screen.

Introducing New Vampire

Aileene Roberts is the name of the newest vampire of the screen. She is a native of Kansas and is supporting Hank Mann, the Foxfilm comedian.

Miss Roberts was born on a farm and never got over it. The farm was in Kansas where the Populist and the tornado thrive. The outstanding feature in the memories of those childhood days is her abiding love for things dramatic.

She played several successful seasons of stock in Kansas City, Seattle and Tacoma, and then the virulent motion picture germ attacked her. That was three years ago, and she's still pantomining.

W. W. Hodkinson, president of Triangle, in the center, conferring with Eugene H. Roth, owner of the Portola Theater of San Francisco and general manager of the new California Theater, now being constructed at a cost of $1,750,000, and Thomas H. Ince, during a recent visit to the Triangle-Ince studios in Culver City.

UNIVERSAL SONG PROGRAM

Songs Telling the Story of the Play Will Be Sung as the Play Is Acted on the Screen

The Universal Film Manufacturing Company has prepared for the trade the one new feature in their latest novelty, the motion picture song successes, and exhibitors throughout the country are starting song contests in connection with these films.

Arrangements have been made for the showing of the current song successes and while the song is being sung, the story that the song tells is being acted on the screen for the audience. This is an entirely new feature and opens avenues for competition in the territories of the exhibitors, who will receive the fullest co-operation of the music dealers handling the songs appearing on their programs.

The Universal exchanges are co-operating with the exhibitors and the music dealers and in conjunction with the publishers of the songs selected, a campaign of publicity has been inaugurated that will give to the popular ballad and patriotic song a new and added recitation.

A plan has been adopted whereby the local music dealers, the exchanges and the exhibitors will arrange singing contests, and from among the entrants, a singer will be chosen who will appear at the local picture houses. Aided by window displays and the interest that contests will arouse, the filmed stories of the song, and the novelty of presentation makes an unusual appeal, and the response to the first filmed songs shown by Universal proved this innovation an instant success.

"Popular Song Nights" will be inaugurated by the exhibitors, and prizes are planned for the singers making the most pronounced impressions.

These prizes will be awarded on the greatest number of times that a local singer is chosen to sing the song accompanied to Universal's filmed story of the song, and will localize the interest in favor of each individual exhibitor.

William S. Hart Traveling

William S. Hart is coming east for a month's vacation to renew old friendships in New York and incidentally to settle the final details of his new contract with the Triangle executives.

He will be greeted in the various large cities through which he will pass by local exhibitors, and in Chicago and Pittsburgh extensive plans are now under way for his entertainment.

It is now more than three years since Hart left New York as one of the featured players with Charlotte Walker in "The Trail of the Lonesome Pine" company. At that time he had no intention of becoming a screen actor, and it was not until he reached Los Angeles and came into personal contact with Thomas H. Ince that the possibilities of the pictures aroused his interest. Since that time Hart has taken a prominent part in the development of screen history. He now ranks as one of the greatest box-office attractions in the world, and has done more than any other individual actor to keep Triangle at the head of the procession. It is perhaps not generally known that Hart has directed his own plays for the past year. As a matter of fact, he has no rival in his own particular field of production, and if he retired from the screen tomorrow could earn an equally attractive salary as one of the great directors of the industry.

Prior to his entrance into the films, William S. Hart spent over fifteen years on the legitimate stage. He was leading man for Madame Modjeska during her farewell tour, played the heavy lead in the original company of Ben Hur, and created a veritable furore on Broadway in the part of "Cash Hawkins," with William Faversham when the latter produced "The Squaw Man" for Liebler & Company some years ago. Hart was also co-starred with Theodore Roberts in "The Barrier," when the dramatic version of Rex Beach's popular Alaskan novel was presented at the New Amsterdam Theater.

"The Field of Honor," a Civil War drama, with Allen Holubar and Louise Lovely, is nearly completed at Universal City.

Some eastern members of the World-Pictures business force.
Upper row, left to right: S. Dembow, Jr., Atlanta; George R. Meeker, Philadelphia; S. B. Van Horn, advertising manager; Ricord Gradwell, vice-president and general manager; Fred. A. Salinger, Pittsburgh; Robert Smeltzer, Washington, D. C.; Stanley Hand, Boston.
Lower row, left to right: J. E. Kimberley, Buffalo; G. F. Weaver, Home Office Staff; Felix F. Feist, manager of sales; Emil C. Jensen, special division manager; George J. Schaefer, New York.

Current Releases Reviewed

"Her Secret"

Vitagraph Blue Ribbon Drama, Five Parts. Released April 30. Reviewed by George W. Graves

"HER SECRET" is the kind of a play to make an exhibitor roll the name Vitagraph under his tongue as a sweet morsel and to please his patrons none the less, for it is, from first to last, an absorbing, forceful drama produced in convincing manner from a well worked-out scenario. The film as

This picture is "the kind to make the exhibitor roll the name Vitagraph under his tongue as a sweet morsel."

it stands is nicely finished—well dressed, we might say—not like the man who in his wild hurry to catch a train starts from his home of a bright morning minus a few essentials in his outfit. The picture has real strong situations which are given additional color by the admirable acting of Harry T. Morey and Alice Joyce.

Perry N. Vekroff's scenario calls for the suggestion of an unpleasant sex spectacle and this has been suggested or hinted at without either offending the audience or weakening the dramatic value of the incident, since it bears upon subsequent developments which are both cleverly unusual and gripping. Mr. Vekroff's direction is everywhere satisfying and convincing. A fine piece of direction is seen in the way he cuts back to the causal scene of the plot several times, each time showing a different part of the action of this same scene, a method which proves to be highly artistic as well as refreshing to the audience.

Robert Kelley gives a sincere rendition of his part, and little Kittens Reichert always brings the sunshine with her. Patsey De Forest makes a big impression of realism in a small number of scenes, and Mary Maurice and George Cooper round out the extraordinarily effective cast.

The picture, story, production and acting is well above the program standard, Vitagraph's or anybody else's.

Clara Weston, forced to remain overnight in a rough western hotel, becomes the victim of circumstance, and a drunken engineer, Fenton, who is directed to her room by a mistake of the dance-hall "queen." With only a vague remembrance of the night's proceedings, Fenton seeks to find the woman next morning and offer marriage. She, however, is gone, and the only clue to her identity—her signature on the ledger—has been obliterated by a smear of ink. In later years fate brings the two together again. Fenton asks his stenographer, who is none other than Clara Weston, to become his wife, and she consents without revealing her past. At last, down in health and spirits because the sight of her child is denied her, a way is made clear to bring the child into her presence—as an adopted one. So we have a situation where the child is residing with its parents but knows it not and where the father does not know his own offspring. At last Fenton learns of his wife's past and harshly repulses her, only to rescind his judgment in humility when it is dramatically revealed to him through a scar on his wife's arm that he is the guilty man.

"The Woman and the Beast

Graphic Features Drama in Five Parts Released State Rights. Reviewed by George W. Graves

SPLENDID atmosphere, good acting, able direction, and above all, thrills, are some of the things which characterize this entertaining piece of film. The scene is laid in an Italian quarry workers' settlement and the modes of living, character types and general atmosphere are worthy of praise. While the play is largely one of action and melodramatic thrills, the character work of the cast is not overlooked. The players give splendid portrayals; their work is so realistic and true, that it, combined with the sensational features of the film, constitutes substance worthy of being exploited state rights.

The arrival of the circus in town, the escape of the lion, the long and suspenseful hunt for the animal and his final spectacular finish, will all prove episodes of delight to the child mind, while the amusing bits of character study seen in the easy-going, reticent and pacific Italian grocer, and his quick-tempered, headlong and belligerent wife, will be amusing to the adult mind. These parts are taken admirably by Fred Eric and Marie Shotwell. Alphonse Ethier makes his "Big Frank" a thoroughly convincing "rough-neck" and bully. The others in the cast are Kathryn Adams, J. H. Gilmour and Tula Belle, a little child who proves to be exceedingly brave.

When Big Frank, the murderer, takes refuge from his pursuers in a powder cabin, only to be sprung upon by the escaped lion, we have quite a thrilling scene. This is followed by another when the hero dislodges a rock from the cliff above so that it will fall on the powder house. An explosion follows, marking the speedy end of the man and the beast, or, perhaps, the two beasts, as the story would point out (because Big Frank has proven himself to be not much better).

"The Woman and the Beast" has the character and the sensational elements nicely blended together. It makes an attractive offering.

"The Snarl"

Triangle-Ince Drama in Five Reels Released May 6. Reviewed by George W. Graves

THE ever-welcome Bessie Barriscale is seen in this after a period of absence from the screen in a double role, and she makes her work stand out as one of the best double role per-

"Doctor, I'm still blind."

formances yet to appear in the silent drama. One of the sisters she portrays is a noble, self-sacrificing, pure-minded and honest girl, while the younger sister is self-centered, shallow-minded and even brutal. The star's careful differentiation between the two gives the picture its aspect of character study and tends to pull it up much above the level it would have reached

without this character work, for the story itself is a little extravagant in its ideas and much of the action consists of ordinary movie melodrama. One of the situations has the crippled sister singing behind the scenes in a theater while her twin sister is mouthing the words on the stage and taking the credit. The work of the supporting cast is above unfavorable comment, and Raymond B. West's direction figures as a big factor in the picture's success. The list of players includes such favorites as Charles Gunn, Howard Hickman, J. Barney Sherry and Thomas Guise. Leona Hutton is the author.

The whole offering is to be considered as a worthy box-office attraction. The story certainly doesn't lack action and it does manage to keep one in perpetual interest in spite of some of the overdrawn situations, and Bessie Barriscale's interpretation of the divergent characters of the twin sisters is extremely well handled.

Marion, the younger sister, envies Helen's success on the operatic stage. The elder sister becomes crippled in an accident and is unable to appear on the stage. The impressario hits upon the idea of having Marion, the exact image of her older sister, mouth the words and act on the stage, while Helen sings behind the scenes. The plan works admirably and Marion, with perfect ease, takes all the glory. She attends many dinner parties and good times subsequently, while her crippled sister is left out of everything.

Marion finally contracts a foolish and hasty marriage with Bruce, a young millionaire. Helen is invited, along with a party of others, on the honeymoon, which is to take the form of a trip aboard Bruce's yacht. An explosion of powder injures Bruce's eyes and he becomes blind. Marion proves her worthlessness by deserting her husband in his hour of stress, and Helen her nobleness of character by taking her sister's place at Bruce's side. Marion plans to rob her huband and elope with his secretary. Bruce's affliction heals sooner than expected, but he does not divulge the fact that he can see, as he has become suspicious. He soon learns the facts concerning his wife's treachery. In a tense scene he confronts her and the secretary as they are about to bring their plans to a culmination, accuses them and reveals the knowledge that he can see. At the same time a fire breaks out upon the vessel. Bruce rescues Helen from the flames. It develops that the shock has healed her infirmity and indications are that she will be rewarded for her self-sacrifice, in the future.

"The Primrose Ring"

Lasky-Paramount Offering in Five Reels. Released May 7. Reviewed by George W. Graves.

THIS is what might be termed a "pretty" story. It is simplicity itself, almost without plot complications, but it has that one great requisite—human interest. With its tale about

This "pretty" story holds from the start.

the child-minded, trusting girl whose very faith is a power for good, manifested in her childish way through a profound adoration of the fairies, has aided in lifting her up from the couch of pain and transforming her "incurable" body to soundness, the story holds from the start. After her own restoration to health, Margaret devotes her time to the care of the other little sufferers in the incurable ward, spreading sunshine and hope wherever she goes and combatting the coldness of science which regards the little humans as mere "cases." This same unthinking science, seeing only the technical aspect of things, finally abolishes the incurable ward in favor of surgical research. So it is that the young doctor who never stops to think about the purely human side of things robs Margaret of her cherished children. How the girl runs away, how the doctor is injured and thus led to see patients as human beings rather than "cases" and how he finds the girl whom he has grown to love and springs a great surprise upon her, restoring her to her little incurables on a farm in the country, brings us to the finish of this very charming story.

All throughout runs the theme of the power of the "primrose ring" which calls the legions of the fairy world to do the works of kindness, bringing in many extraordinary double exposure effects. The atmosphere of the play is fine all through, from the incurable ward to the country farm, and the photography is up to standard. Mae Murray was a happy choice for the role of Margaret, for she preserves well the thought of youthful simplicity and innate kindness which characterizes the part. Margaret is a truly delightful character. Tom Moore as the doctor is a splendid opposite, registering finely in all of his scenes. Two more delightful characters of the play are portrayed by Winter Hall and little Billy Jacobs and the others in the cast give good performances.

"The Primrose Ring" is a pleasing, wholesome play, to be enjoyed by any one, but perhaps especially to be appreciated by children. Little bits of comedy, pathos and human touches run all through and the underlying thought is a most wholesome one. Because of the fascinating way in which the story is told and acted the picture can be called a decided attraction.

"Sacrifice"

A Lasky-Paramount Feature Starring Margaret Illington. Reviewed by H. D. Fretz

MARGARET ILLINGTON, the distinguished star of the speaking stage, will make her debut in the stirring and vivid drama, "Sacrifice." Miss Illington is recognized as one of the country's foremost emotional actresses. In this production the star plays a dual role—the daughter of a foreign diplomat and a notorious dancer in an adjacent principality. Today the uppermost thought in the minds of all is the war situation. This engrossing topic is the theme of "Sacrifice."

The story, written especially for Miss Illington by Charles Kenyon, was put into scenario form by Beatrice C. De Mille and Leighton Osmun. The scenes are laid in mythical principalities and attain the Lasky standard through the direction of Frank Reicher. Good exposure is shown in the scenes where Mary and Vesta meet. Miss Illington's work throughout is attractive and cleverly acted. She is surrounded by an excellent cast, including Jack Holt, Winter Hall and Noah Berry. The settings are appropriate and the photography is excellent.

The war department of Zandria plans a quick attack upon Nordhoff. Stephen Stephani and his daughter, Mary, visit Zandria to discover the plans. Stephani appeals to Vesta Boris, a notorious dancer, who is also his illegitimate daughter. For the sake of her country she agrees to secure the maps held by Count Wenzel. She is successful in gaining possession of the papers, but in the struggle Count Wenzel is killed. The same night, at a military ball, Mary meets Paul Ekald, a young Zandrian captain, and he falls deeply in love with her.

Vesta copies the plans on her petticoat, with invisible ink, and leaves for the border. The continued absence of Wenzel causes the authorities to order Vesta back to the capital. At the station she appeals to Mary, and the two, resembling each other, exchange passports. The plans reach Stephani in safety.

Held as Vesta, Mary is humiliated by the insults of the officers. Ekald, realizing that she is not the dancer, comes to her assistance. Knowing that Vesta is now safe across the border, Mary discloses her identity. The young officer is at a loss to know what to do, but Mary forces him to notify the commanding officer, who orders her to be shot as a traitor. Mary is saved by the return of Vesta, through whose great sacrifice the lovers are reunited.

With Myrtle Gonzalez in the leading role, Director Lynn F. Reynolds is filming a five-act photoplay entitled "Back to the Primitive." In the supporting cast are George Hernandez and Jean Hersholt.

"The Millionaire's Double"

A Five Part Metro-Rolfe Drama Featuring Lionel Barrymore. Reviewed by H. D. Fretz

THIS is an amusing comedy-drama in which a young man, in order to baffle the plans of a crook, poses as himself and claims his own property. Lionel Barrymore is seen in the role of Bide Bennington, the young millionaire. A touch of romance is added to the story, and is made doubly pleasing by the appearance of Evelyn Brent in the part of Constance, the unwilling accomplice of the treacherous Glendon.

Many interesting incidents are found in "The Millionaire's Double."

Lionel Barrymore is well fitted to play the part of the rich young man, and does so in a very capable way. Many interesting incidents will be found in "The Millionaire's Double" which will prove excellent entertainment to the average amusement seeker. The story is by June Mathis and was directed by Harry Davenport. Others in the supporting cast are Harry S. Northrup, H. H. Pattee, John Smiley, Jack Raymond and Louis Wolheim.

Bide Bennington's house is robbed while he is away traveling. The thief is killed by two thugs who throw his body into the river and leave the stolen coat on the pier. The clothes are identified as Bide Bennington's, and he is reported dead. Upon reading the account of his supposed death, Bennington is much amused. Later, when he reads that his widow has gone to New York, he decides to return and see what his "widow". looks like.

There he enters into the conspiracy and on account of his "likeness" to Bennington, impersonates himself and claims the property. Constance confesses to Bide the reason of her becoming the accomplice of Glendon, and pleads with him to give the whole affair up. Bide promises to go straight. Glendon attacks Bide as he is telephoning the police to give him into custody. There is a terrible fight, during which the police arrive on the scene.

The two men are arrested and held as prisoners until the arrival of Bide's valet who identifies Bennington. Bide is released, while Glendon is taken away to receive his just punishment. When Constance returns from the death-bed of her father she finds that Bide is the real Bennington. Later Constance becomes his wife in reality.

"The Mirror"

Marjorie Rambeau in Powell-Mutual Feature of May 21. Reviewed by Genevieve Harris

AGAIN the dream plot is used in order to set forth a rather lurid series of adventures of the "vampire" type, and still to provide the happy ending upon which the Great Photoplay Public seems to insist. The result is a fitting vehicle for Marjorie Rambeau and a picture which will hold the interest of most patrons. It seems to have been built to meet popular demand, especially the demand for the sensational. Since the events were only dreamed, we suppose we must overlook inconsistencies of character and plot. Most of the characters are conventional and easily played by the capable cast. Miss Rambeau's role introduces her as a pretty, rather placid wife of a suburban artist, and then takes her through a series of vivid adventures in the higher class demi-monde of a great city. Her acting meets all requirements.

The photography, by William Wagner, is very good, and the settings are distinctive. The direction, by Frank Powell, is good. The supporting cast of players includes Robert Elliott as Bob Merrill, an artist; Irene Warfield as Maizie Goddard, an actress; Paul Everton as Boyd, a theatrical manager; Aubrey Beattie as his stage director; and Frank Ford and T. Jerome Lawlor.

The Story: Bob Merrill, a struggling artist, submits a portrait of his wife to an exhibit where it attracts the attention of Boyd, an unprincipled theatrical agent, who is interested in the original, not in the painting. He manages to meet the Merrills and loses no time in convincing Mrs. Merrill that with her beauty she can win success on the stage. He offers to star her in his next play. She elopes with him and as his mistress becomes the center of a certain theatrical set. She fails as an actress, and becomes very much entangled in a number of love affairs. Then she wakes up and discovers that her wild career was a dream.

"Annie-For-Spite"

Mary Miles Minter-American Play Released Through Mutual, May 14. Reviewed by Genevieve Harris

THE latest Mary Miles Minter offering contains the same sort of appeal which has won favor for her previous plays, and it will probably be liked as well as any of the earlier issues.

Annie explains her philosophy of life.

It has humor and pathos and a love story, and, most important, it has Mary in a fitting role. Miss Minter's admirers will be interested in her playing of Annie Johnson of the Brooms and Mops Department of a store, an unprepossessing little waif who fits the title, the "ugliest girl in town," but who, in her new home, reveals a gift of philosophy and a talent for interior decorating and later develops into a beauty.

Under James Kirkwood's direction, the story is interestingly set forth. The photography and settings are good. The supporting cast is a clever one, and Gertrude Le Brandt is especially good as Mrs. Nottingham, who adopts Annie-For-Spite. George Fisher's role requires little of him. Eugenie Forde, George Periolat and Charles Newton have important parts.

The Story: Mrs. Nottingham, a wealthy but unhappy and crabbed old lady, in a fit of anger at her daughter-in-law, Emily, decides that instead of leaving her money to Emily's son, Willard, she will adopt the ugliest girl in the city as her heiress. Her lawyer selects Annie Johnson, who works in the basement of a department store and who seems to fulfill all requirements. Annie, however, proves a surprise. She wins first the interest and then the affection of Mrs. Nottingham and when dressed in pretty clothes, becomes a beauty. She orders the house redecorated in a more cheerful manner, and makes other changes in the household plans.

Then Mrs. Nottingham dies, and Emily and her son, who are traveling, learn of the adoption of Annie and of the new will. They at once take steps to break the will, and in the meantime Willard, the son, obtains a position, under another name, as Annie's secretary, in order to learn more of this "adventuress." The will is settled in Willard's favor. Then he marries Annie, with whom he has fallen in love.

"The Flashlight Girl"

Bluebird Photoplay With Mystery Plot. Released May 21. Reviewed by Genevieve Harris

A MYSTERY story written by Albert Treynore serves as the basis for this five-reel picture which Ida May Park directed, with Dorothy Phillips and William Stowell in the leading roles. The plot is simple but, skilfully set forth, it holds the interest

Delice and Jack elude their pursurers.

to the last scene. It is a pleasing picture, almost all of the action taking place out of doors in a wooded country. These scenes have been beautifully photographed by Cameraman King Gray. With its flavor of adventure and mystery, and with its refreshing locations, this offering should find favor with any audience which likes pretty plays, well directed and well acted. It is a welcome relief from heavy, morbid dramas.

The continuity of the story is unbroken; the mystery is not revealed until the close and the suspense is well maintained. The acting, by a capable group of players, is good throughout. In addition to Miss Phillips and Mr. Stowell, there are Lon Chaney in a dual role, Alfred Allen and George Berrill.

The Story: Jack Lane (William Stowell), traveling in the forest photographing birds and wild animals, arranges his camera in a trap fashion so that a flashlight is automatically set off by any disturbance near it. In this way he accidentally gets a picture of a girl with a gun apparently coming from the nearby cabin of a hermit of the mountains. . The next day the hermit is found shot to death and Jack himself is accused of the murder and is pursued by a mob of the villagers. Then he meets the girl, who says that she is lost in the forest. The two travel together, and Jack is torn with doubt regarding the girl's part in the murder. At last, moved by sympathy for her, he destroys the picture which would seem to prove her guilt.

Later the two are separated and Jack is captured by the villagers and brought to trial for the murder. The girl, Delice, is an unwilling witness against him. Then she herself is incriminated. But before sentence is passed, the mystery is cleared up by the appearance of Delice's father, who had killed the hermit, his brother, in self defense.

"The Saint's Adventure"

Henry B. Walthall in Essanay-K. E. S. E. Feature of May 7. Reviewed by Genevieve Harris

GOOD acting by Henry B. Walthall and Mary Charleson, who make the leading characters of the story real and sympathetic, is the best feature of this picture. The plot is not an easy one to picturize, for there is not very much action or many dramatic situations. It is a psychological story, and the important changes take place in the minds of the leading characters. Only players as skilled in subtle interpretations as these two could prevent the play from being vague. Instead, it is very human. It will be liked by the average audience because the viewers will like and be interested in the principal people.

It is as a whole a satisfactory offering, with technical details well attended to, in the best Essanay fashion. Its chief appeal as a drawing card will be in Walthall's name, and his followers will not be disappointed. Miss Charleson's work is sincere and pleasing and the supporting cast is capable. Ellis Paul, a child actor, works well and is an appealing figure in the play. The play will appeal to all who enjoy good acting and human stories and who can appreciate pictures not sensational.

The Story: Paul Manson, who succeeds his father as pastor of fashionable church, grows disgusted with the selfishness of his wealthy charges and especially with their treatment of the poor. His efforts to change the situation result in a nervous breakdown and he goes on a hunting trip to recuperate. A

Henry B. Walthall in "The Saint's Adventure."

stranger, who resembles Manson strangely, is accidentally killed in the woods and the body is identified as that of Manson. So Manson is amazed to read of his own funeral.

His distaste for his work in the fashionable parish leads him to stay "dead," and he goes into the slums seeking adventure and knowledge. There he is mistaken for Sid Farley, the man who was buried as Manson. He steps into the dead man's shoes, but of course leads a better life. His gradual reformation of the people around him is set forth. Matters are complicated when he wins the love of the wife and little son from whom Sid Farley had been separated.

Manson, as "Farley," becomes a political as well as a moral influence, and in this connection is recognized by a former parishioner. He confesses his deception, but chooses to remain with his new friends and to marry Mary Farley, whom he has grown to love.

"Brodsky's Trip Through China"

Offered State Rights. Reviewed by George W. Graves.

ONE of the most interesting travelogue pictures ever offered is this fascinating trip through China. The picture is practically complete. It goes minutely into the industrial activities of the country and customs of its people, including everything from religious rites to the ways in which the people amuse themselves. The ten reels of the picture constitute a revelation of life as it is in the commonly frequented as well as the remote parts of this vast nation with its population of four hundred million people. The film combines beauty, educative instruction and novelty in a manner that is seldom matched in travel pictures. People who congratulate themselves on an extensive knowledge of China will find that there are an infinite number of things they didn't know when they view this film. Perhaps the biggest feature of the picture is the visit to "The Forbidden City," into which neither camera nor outsider has penetrated until recently. Among the most beautiful scenes of the picture are those showing the natural fascinations of the city of Hong Kong. A very remarkable view is that of the harbor, taken from a lofty summit back of the city. Among the noted places visited are Peking, Shanghai, Canton, Tientsin and Aberdeen.

The completeness, the practical all-inclusiveness of the picture bespeak the five years consumed in its making. This travelogue is good enough to be welcomed in most any theater as the featured attraction. People have been surfeited with the drama and such a distinct attraction as this should prove a refreshing departure from the usual photoplay bill. The chance for novel, artistic and effective advertising, especially lobby displays, is limitless.

Seven Part Mary Pickford Production Released by Artcraft. Reviewed by G. W. Graves

THE story for this film, by Cecil B. DeMille and Jeanie Macpherson, proves to be another excellent medium through which the dainty star can sway her audiences. Laid in the great redwood forests of California this tale of the reformation of a

Mary Pickford in a splendid new story.

rough, uncouth and even brutal man—by profession a highway robber—by a dainty and demure, yet courageous girl from the East, with all its unique touches and bits of human nature portrayal proves to be highly entertaining from start to finish. Cecil B. DeMille's direction, too, is splendid throughout, being not only a valuable asset but an essential to the picture's complete success. The idea of laying the story in the "big tree" section of California was a happy one. This setting affords all the romantic element that any one could wish for. Superb photography reveals dark backgrounds of underbrush and huge tree trunks, and foregrounds of sunlit gauzy foliage, as one of many artistic scenes. The interior details of the cabin, even down to the dirty frying pan with its burden of the remnants of one or two meals back, are scrupulously looked after, furnishing the required atmosphere as directly as the beautiful out-door scenes. To the direction, both mechanical and of the cast, the picture owes more than it does to the story itself.

The star's role is a true Mary Pickford role; it is as sympathetic as some that number among her best. The part leaves nothing for "Little Mary's" admirers to wish for. Every one by this time is familiar with the star's appealing personality and her histrionic ability, therefore it suffices to say that she is at her brilliant best. Elliott Dexter does fine work in a part extremely "heavy" at first, but becoming lighter with the advancing of the story. Mr. Dexter makes a very convincing "heavy" and a likable hero. Strictly, there is no hero. The heroic glory is all given to Miss Pickford, although the story's ending might have been more convincing otherwise. Charles Ogle pleases constantly as the unlucky suitor. Other good players are Tully Marshall, Walter Long, Raymond Hatton and Winter Hall.

On the decease of her mother, Jenny Lawrence travels all the way from Boston to California to live with her uncle. The time is during the gold rush of '49. Her uncle, however, has been killed by Indians. "Black" Brown, a road agent, finds his body and decides to impersonate the uncle as a cloak for his crimes. Soon after Jenny's arrival he has her in his power, since the girl is obliged to acknowledge herself his niece to escape some ruffians. Little by little the girl forms the rough highwayman anew, beginning with table manners. At last Jack gives up his "profession" and goes to work. But he is not successful in mining and Jenny is obliged to wash miners' clothes to obtain money for the two to live on. To save the girl from this work Jack decides to rob one more coach. But the sheriff has a clue and he is caught. Jenny saves him from hanging by a clever ruse. With the noose already around his neck, she appears on the scene with a dress she has just taken from her doll. The sheriff and his men take this in the significance intended, and out of pity for the girl, whom they deem is approaching motherhood, they let Jack go. Soon after the departure of the two the posse finds the forlorn looking doll. A start is made after the pair, but the sheriff orders the men back, saying: "Boys, I reckon when twenty men have been fooled by one small woman they had better take their medicine." So Jenny and her lover are allowed to escape unmolested.

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Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

Broadway Star Features

D The Gift of Magi (O. Henry Series)..... 2,000
D The Marionettes (O. Henry Series)..... 2,000

Essanay

C The Shooting Star ..... S
T Harvesting the Wheat Crop in Alberta, Canada..... S
D Meddling with Marriage 2,000
T Canimated Nooz Pictorial, No. 28..... S
T Great Lakes Scenery ..... S
T Canimated Nooz Pictorial, No. 29..... S
C Kartoon Komics ..... S

Fortune Photoplays

D Alien Blood 4,000
D Zollenstein 4,000
D Phantom Shotgun 4,000

Kalem

C Bandits Beware (Ham and Bud) 1,000
D Mystery of Room 422 (Grant, Police Reporter)..... 1,000
D The Man from Tia Juan (The American Girl)..... 2,000
D The Secret of Lost Valley (The American Girl)..... 2,000
D The Trapping of Two-Bit Tuttle (The American Girl)..... 2,000
D A Deal in Bonds (Grant, Police Reporter) 1,000
D The Detective's Danger (A Daughter of Daring)..... 1,000

Selig

T Selig Tribune, No. 31..... 1,000
D Two-Dollar Gloves 2,000
C Romance and Roses 1,000
T Selig Tribune, No. 32..... 1,000
T Selig Tribune, No. 33..... 1,000
D The Evil Sag..... 2,000
C Baseball at Mudville..... 1,000
T Selig Tribune, No. 34..... 1,000
T Selig Tribune, No. 35..... 1,000
D A Social Climber 2,000
C Rescuing Uncle 1,000

Mutual Program

Friday.

D 5-11 The Under Dog (Jimmie Dale Series, No. 8), (E. K. Lincoln) .....2, Monmouth 05507–08

Saturday.

C 5-12 A Vanquished Flirt (Rena Rogers).....Vogue 05509–10

Monday

C 5-14 When Betty Bets (Marie Cahill).....2, Cahill 05518–19

Tuesday

T 5-15 Mutual Tours Around the World.....1, Gaumont 05520

Wednesday

T 5-16 Mutual Weekly, No. 124.....1, Mutual 05521
C 5-16 Miss Trixie of the Follies (Billie Rhodes).....Strand 05522

Thursday

C 5-17 Jerry's Finishing Touch (George Ovey).....Cub 05523
T 5-17 Reel Life .....1, Gaumont 05524

Friday

D 5-18 The Alibi (Jimmie Dale Series, No. 9) (E. K. Lincoln) .....2, Monmouth 05525–26

Saturday

C 5-19 Caught in the End (Ben Turpin).....Vogue 05527–28

Monday

C 5-21 Chubby Inherits a Harem (Madge Kirby)..2, La Salle 05542–43

Tuesday

T 5-22 Mutual Tours Around the World.....1, Gaumont 05544

Wednesday

T 5-23 Mutual Weekly .....1, Mutual 05545
C 5-23 Two of a Kind (Billie Rhodes).....1, Strand 05546

Thursday

C 5-24 Jerry Joins the Army (George Ovey).....1, Cub 05547
T 5-24 Reel Life .....1, Gaumont 05548

Friday

D 5-25 Two Crooks and a Knave (Jimmy Dale, Chapter No. 10) (E. K. Lincoln).....2, Monmouth 05549–50

Saturday

C 5-26 Flirting with Danger (Paddy McQuire).....2, Vogue 05551–52

Universal Program

Sunday

D 4-15 Her Primitive Man (Jack Mulhall).....Rex 02332
4-15 No Release This Week.....Imp
4-15 Boomer Bill Goes to Sea.....Powers 02333
On the Streets of India.....Powers S
D 4-15 The Eyes in the Dark (Leah Baird).....Imp 02334
D 4-15 The Purple Mask, No. 16 (Grace Cunard)....Universal 02335
D 4-15 The Voice on the Wire, No. 5 (Neva Gerber).Universal 02336

Monday.

C 4-16 Follow the Tracks (Eddie Lyons).....1, Nestor 02338

Tuesday.

D 4-17 For Lack of Evidence (Tina Marshall)....3, Gold Seal 02339
C 4-17 It Happened in Room 7.....1, Victor 02340

Wednesday.

D 4-18 Chubby Takes a Hand (Wm. V. Mong).....Laemmle 02341
C 4-18 Title Not Decided.....2, L-Ko 02342
T 4-18 Universal Animated Weekly, No. 68..... 02343

Thursday.

C 4-19 The Topsy Turvy Twins (Carter De Haven)....Victor 02344
D 4-19 The Pace That Kills (Claire McDowell).....Big U 02345
4-19 No Release This Week.....Powers
D 4-19 The Sorceress (Cleo Madison and Herbert Rawlinson) .....Rex 02346

Friday.

D 4-20 "The International Spy" (Perils of the Secret Service, No. 7) (Kingsley Benedict) .....Imp 02347
4-20 No Release This Week.....Rex
T 4-20 Universal Screen Magazine, No. 15..... 02348
C 4-20 Tit For Tat (Hobart Henley).....Victor 02349

Saturday.

D 4-21 The Tell-Tale Clue (Molly Malone).....2, Bison 02350
4-21 No Release This Week.....Laemmle
C 4-21 Take Back Your Wife (Gale Henry).....Joker 02351
D 4-21 The Blazing Secret (King Baggott).....Imp 02352

Sunday.

4-22 No Release This Week.....Rex
No Release This Week.....Imp
4-22 Title Not Decided.....1, Powers 02353
D 4-22 Her Great Mistake (Marie Walcamp).....Big U 02354
D 4-22 The Voice On the Wire, No. 6 (Ben Wilson and Neva Gerber) SPECIAL.....2, Universal 02355

Monday.

C 4-23 The Home Wreckers (Eddie Lyons and Lee Moran)... .....1, Nestor 02357

Tuesday.

D 4-24 The Forest Nymph (Bartina Burkett).....Gold Seal 02358
C 4-24 The Thousand-Dollar Drop (Eileen Sedgwick).Gold Seal 02359

Wednesday.

D 4-25 Twixt Love and Desire (Irene Hunt).....Laemmle 02360
C 4-25 Title Not Decided.....L-Ko 02361
T 4-25 Universal Animated Weekly, No. 69..... 02362

Thursday.

D 4-26 Her Wayward Parents (J. Belasco).....2, Victor 02363
D 4-26 The Townsend Divorce Case (Gretchen Lederer and Roberta Wilson) .....Rex 02364
4-26 No Release This Week.....Powers
D 4-26 The Warrior's Bride (Wallace Reid).....Big U 02365

Friday.

D 4-27 The Rogue's Nest (Lee Hill).....2, Imp 02366
4-27 No Release This Week.....Rex
T 4-27 Universal Screen Magazine, No. 16..... 02367
C 4-27 The Woods Are Full of 'Em (Ernie Shields)....Victor 02368

Saturday.

D 4-28 The Trail of Hate (Jack Ford).....2, Bison 02369
4-28 No Release This Week.....Laemmle
C 4-28 The Leak (William Franey).....Joker 02370
D 4-28 A Woman of Clay (Leah Baird).....Laemmle 02371

Sunday

4-29 No Release This Week.....Rex
4-29 No Release This Week.....Imp
4-29 Title Not Decided .....Powers 02372
D 4-29 David Creig's Luck (Matt Moore).....Rex 02373
D 4-29 The Voice on the Wire, No. 7 (Ben Wilson and Neva Gerber) SPECIAL.....2 02374

Special Releases

Released Week of May 21

C Moving Day (Eddie Lyons, Lee Moran).....1, Nestor
D A 44-Calibre Mystery (Harry Carey) .....1, Gold Seal
C Beach Nuts (Dan Russell) .....2, L-Ko
T Animated Weekly, No. 73 .....1, Universal
T Universal Screen Magazine, No. 20.....1, Universal
C The Boss of the Family (Gale Henry, Wm. Franey).....1, Joker
C Cupid Gets Some New Dope (Kartoon).....500, Powers
T Navigation in China .....500, Powers
D At the Poisoned Door (The Voice on the Wire, No. 11) (Ben Wilson, Neva Gerber) SPECIAL.....2 Universal

Regular Releases

C Who Said Chicken? (Marcia Moore).....1, Victor
C Mary Ann in Society (Ruth Stonehouse).....1, Victor
D Unmasked (Grace Cunard, Francis Ford).....1, Rex
D Money's Mockery (Douglas Gerrard, Francelia Billington..... 2, Laemmle
C Dropped from the Clouds (Gypsy Hart, Eileen Sedgwick).2, Bison
D The Light of Love (Jessie Arnold).....2, Laemmle
D The Smashing Stroke (Jack Conway).....2, Big U

Feature Programs

Artcraft Pictures

1-9 Broadway Jones (George M. Cohan)..... 5,000
5-7 In Again, Out Again (Douglas Fairbanks)..... 5,000

Art Dramas

4-30 A Mother's Ordeal .....Van Dyke 5,000
5-7 The Auction of Virtue.....U. S. Amusement 5,000
5-14 Little Miss Fortune .....Erbograph 5,000
5-21 The Mystic Hour .....Apollo 5,000

Bluebird Photoplays, Inc.

4-30 The Clock (Franklyn Farnum)..... 5,000
5-7 Litle Miss Nobody (Violet Mersereau)..... 5,000
5-14 Treason (Allen Holubar) 5,000
5-21 The Flashlight Girl (Dorothy Phillips)..... 5,000

Fox Film Corporation

Released Week of

5-7 A Roman Cowboy 2,000
5-14 His Bomb Policy (Charles Conklin) 1,000
5-14 The Book Agent (George Walsh)..... 5,000
5-14 The Silent Lie (Roaul Walsh)..... 5,000
5-14 The Broadway Sport (Stuart Holmes)..... 5,000
5-21 Heart and Soul (Theda Bara)..... 5,000
5-21 The Final Payment (Nance O'Neil)..... 5,000

Kleine-Edison-Selig-Essanay

Released Week of

5-14 The Lad and the Lion (Vivian Reed, Wm. Machin)...Selig 5,000
5-20 Starlight Sleep (Harry Watson, Jr.).....Kleine 1,000
5-21 Night Workers (Marguerite Clayton).....Essanay 5,000

McClure Pictures

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason) 5,000

Metro Pictures

Released Week of

5-7 Sowers and Reapers (Emmy Wehlen).....Rolfe 5,000
5-7 The Regeneration of Reginald (Ralph Herz).....Metro 2,000
5-14 The Soul of a Magdalin (Mme. Petrova)...Popular Players 5,000
5-14 Her Lesson (Mr. and Mrs. Sidney Drew).....Metro-Drew 2,000
5-21 The Beautiful Lie (Frances Nelson).....Rolfe 5,000
5-21 Nothing to Wear (Mr. and Mrs. Sidney Drew)..Metro-Drew 2,000

Mutual Star Productions

Released Week of

4-30 Whose Wife? (Gail Kane).....American 5,000
5-7 The Frame-Up (William Russell).....American 5,000
5-7 Hedda Gabler (Nance O'Neil).....Powell 5,000
514 Annie for Spite (Mary Miles Minter).....American 5,000
5-21 The Checkmate (Jackie Saunders).....Horkheimer 5,000
5-21 The Mirror (Marjorie Rambeau).....Powell 5,000

Mutual Serials

5-14 The Overland Disaster (The Railroad Raiders, No. 6) (Helen Holmes) .....Signal 2,000
5-21 The Mistaken Identity (Railroad Raiders, No. 7) (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of

5-7 The Primrose Ring (Mae Murray).....Lasky 5,000
5-10 The Silent Partner (Blanche Sweet).....Lasky 5,000
5-14 The Marcellini Millions (George Beban).....Morosco 5,000
5-14 With the Kandy Elepehants.....Burton Holmes 1,000
5-17 The Highway of Hope (Kathlyn Williams).....Morosco 5,000
5-21 Her Better Self (Pauline Frederick).....Famous Players 5,000
5-21 Batavia—The Javanese Capital.....Burton Holmes 1,000
5-24 The Undying Flame (Madame Petrova).....Lasky 5,000

Pathe

Released Week of

5-20 The Candy Girl (Gladys Hulette).....Thanhouser 5,000
5-20 The Hole in the Wall (Mystery of the Double Cross, No. 10) (Mollie King) .....Astra 2,000
5-20 Weakening (The Neglected Wife, No. 2) (Ruth Roland).....Balboa 2,000
5-20 Lonesome Luke's Honeymoon (Harold Lloyd).....Rolins 2,000
5-20 Know America, the Land We Love, No. 9.....Combitone 1,000
5-20 Jumping Jealousy (Harry Myers).....Myers-Theby 1,000
5-20 The Latest French Creations (Fashions)..... 1,000
5-20 Jerry on the Job.....International 500
5-20 Seoul, Korea .....International 500
5-23 Hearst-Pathe News, No. 42..... 1,000
5-26 Hearst-Pathe News, No. 43..... 1,000

Red Feather Productions

Released Week of

4-9 Mr. Dolan of New York (Jack Mulhall)..... 5,000
4-16 The Flower of Doom (M. K. Wilson and Gypsy Hart)..... 5,000
4-23 The Hero of the Hour (Jack Mulhall)..... 5,000
4-30 Birth of Patriotism (Irene Hunt)..... 5,000

Triangle Distributing Corporation

Released Week of

5-6 His Criminal Career .....Triangle-Komedy 1,000
5-13 The Man Who Made Good (Jack Devereaux).....Triangle 5,000
5-13 A Laundry Cleanup.....Triangle Komedy 1,000
5-13 Happiness (Enid Bennett).....Kay-Bee 5,000
5-13 His One-Night Stand.....Triangle Komedy 1,000
5-20 Souls Triumphant (Wilfred Lucas, Lillian Gish)..Fine Arts 5,000
5-20 The Camera Cure .....Triangle Komedy 1,000
5-20 Wild Winship's Widow (Dorothy Dalton).....Triangle 5,000
5-20 Twin Troubles .....Triangle Komedy 1,000

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder.....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

Vitagraph-V. L. S. E.

5-21 Rebellion (Anita Stewart) 5,000
5-21 Gall and Gasoline.....Big U 1,000

World Features

Released Week of

4-23 Darkest Russia (Alice Brady).....World 5,000
4-30 The Page Mystery (Carlyle Blackwell).....World 5,000
5-7 Mothers of France (Sarah Bernhardt).....World 5,000
5-14 Moral Courage (Muriel Ostriche).....World 5,000
5-21 Yankee Pluck (Ethel Clayton).....World 5,000

Butterfly Productions

Released Week of

5-21 Like Wildfire (Neva Gerber) 5,000

Brief Stories of the Week's Film Releases

Universal Program

Money's Mockery—(Two Reels)—Laemmle—May 25.—With William Wayne, Francelia Billington, Douglas Gerrard and M. Titus. Old Jabez Peterson disinherited his son when he married Nancy. Times were hard for Billy and his girl wife. Nancy decides to pawn her wedding ring and have a big dinner, for it is Billy's birthday. Returning home she meets Jabez, who is dressed in old clothes. His heart is touched when he learns the sacrifice the girl has made to celebrate Billy's birthday. Making an excuse, he hurries home. Billy returns. He notices the ring Jabez insisted that the girl put on to hide the absence of her own and recognizes it as his mother's. Old Jabez comes in, hustles the bewildered couple out to his waiting car, and tells them that Billy's birthday celebration will be on him.

Mary Ann in Society—Victor—May 24.—With Ruth Stonehouse. Mary Ann is the daughter of a washwoman. Geraldine decides to bring a little sunshine into the lives of the poor. She invites Mary Ann to spend the afternoon at her home. Geraldine puts her in a riding habit and makes her ride a horse. Mary Ann stands it as long as she can. Rebelling, her clothes are changed to a frock and socks, which embarrass her very much. She has a horrid time until she sees a man with a hose. Mary Ann takes the hose away from the man and proceeds to enjoy herself. They all try to get it away from her and every one is soaked. Mary Ann goes home determined to do without "sunshine."

The Smashing Stroke—(Two Reels)—Big U—May 27.—With Jack Conway. When the war broke out Robert joined the Northern army, while his brother, Jack, joined the Confederates. Helen, the sweetheart of Robert, will not say good-by to him till he changes his mind about the South. Later Jack is captured by the Union army. Randall, who is a spy of the Confederates, though in the Northern army, determines to aid Jack to escape and put the blame on Robert. The escape of the prisoner is reported. Robert is accused of aiding him and is put under arrest. In the meantime Randall is accidentally shot. Dying, he writes a note to say that Robert is innocent, as he alone aided Jack to escape. Helen rides with the note to the Union camp. Robert is freed. Jack is killed in a fierce encounter. Helen and Robert meet over his body and renew their vows.

Navigation in China—(Split Reel)—Powers—May 27.—With Dr. Dorsey. The Chinese have navigated the Yangtze River for thousands of years, but the gorges are so deep and narrow that there is a terrible toll of human life every year. The channel keeps changing on account of the constant rise and fall of the tide. The junks must be towed through the ravines by means of a line from the top of the mast, pulled by from 20 to 150 men. Every available foot of land along the river is cultivated by the villagers of the small towns which line the coast. On the same reel is:

Cupid Gets Some New Dope.—Sammy Johnson finds some love potion. Seeing a colored woman about to wake her lazy husband with a mallet, he squirts some of the potion over her and she kisses the man instead. Then he comes to a man proposing to a spinster. She is about to refuse him, but some of the liquid makes her accept him. Next he sees a policeman going to arrest a nurse. The potion makes him love her instead. Just as he thinks he has reformed the world, Sammy wakes and finds it a dream.

Universal Screen Magazine—Issue No. 20—May 25.—The issue begins with the making of a bronze statue, the celebrated "Hiker," by Allen C. Newman. We see the sculptor working on his clay model for the plaster cast, which is then taken to the foundry for casting. A reproduction of the famous Virginia Dare caverns which has been set up in the American Museum of Natural History, is shown next. The scene changes to New York's harbor police, who maintain a constant surveillance of the river and harbor in their swift craft. Nature studies taken in New York's great Aquarium of the fish of the Seven Seas follow. The reel closes with a "Miracle in Mud," on a patriotic subject, by Willie Hopkins.

Unmasked—Rex—May 24.—With Francis Ford and Grace Cunard. Francis steals a valuable necklace at a masked ball. Meg, another crook, follows him. She goes to his rooms and they see each other unmasked for the first time. To get even she steals his watch. Detectives trace the crook to his home and he is arrested and found guilty. Meg visits him in jail. He tells her where the necklace is hidden. She returns it to Mrs. Montague. Francis is released. The two crooks marry and resolve to reform.

The Boss of the Family—Joker—May 26.—With William Franey, Gale Henry, Lillian Peacock and Milburn Moranti. Pat, a plumber, is in love with Maggie. When she hears that he is heir to a million, she is willing to marry him, but he turns her down. He gives a dinner of celebration to his whole union. In the midst of the festivities he receives a note from his lawyer saying that Maggie is suing him for breach of promise. He decides to marry her. She rules the house and Pat is not allowed to have his friends come to see him. One night she gives a musical. Pat and his friends break up the party with gas pipe for weapons. After this Maggie is subdued.

A 44-Caliber Mystery.—(Three Reels)—Gold Seal—May 22.—With Harry Carey and Claire Du Brey. Believing that Pete is the masked bandit called "Lone Jack," Horton insists on capturing him unaided. Flanders is prospecting in a ravine known as "Echo Canyon." Pete follows Flanders, who is on his way to the mine. Deputy Horton sees Pete and follows him. Flanders, realizing that he is being followed, draws his revolver. Horton and Flanders both fire. Horror-stricken, Flanders believes that he has unintentionally killed the deputy. Pete confronts him and encourages the mistake. Pete agrees to close his lips if Flanders will deed him one-half of the mine and "fix it" for him to marry Kitty. Kitty loves Billy, the sheriff, but bows to her father's wish. Billy decides to examine Pete's gun. He finds that his gun is a .44 steel-jacket, while that of Flanders is a .38 soft-nose. A gun battle ensues and Pete is slain. Billy and Kitty find happiness together.

Light of Love—Laemmle—May 26.—With Jessie Arnold and Thos. J. Crittenden. Louise Morgan does not care to give up the butterfly life for the duty of motherhood. Her husband is very fond of children and visits the orphan asylums, bringing cheer to numberless little waifs. Louise becomes jealous of her widowed sister and her child. One day she dreams that she tries to kill the child. She awakens to find little Amelia with her arms around her.

Moving Day—Nestor—May 21.—With Eddie Lyons, Edith Roberts, Lee Moran and Harry Nolan. Eddie and Edith, a young married couple, are ready to move. Edith goes to the new house to wait for the furniture. The movers induce Eddie to take a drink and he becomes a little muddled. They finally get the van loaded and start. They find what they think is the right house. After the furniture is all moved in, they are informed by the landlord that they are in the wrong house. They move out again, and after further adventures move back into the house from which they started. Edith returns to find Eddie paying off the movers. They start to carry the furniture back to the van.

Dropped From the Clouds—(Two Reels)—Bison—May 26.—With Gispy Hart. A salesman introduces a new drink, Turkish Opal, into the town. The drink wins favor with the boys from the Bar U. Returning to the aeroplane, which they had towed to town, the boys have a wonderful experience. They approach a Turkish city, where they have a very exciting time. They rescue an American girl and are about to escape with her when their dream comes to an abrupt end. Accusing the new drink, they return to the saloon, resolved to run the salesman out of the town.

The Thought Machine—Episode 11 of The Voice on the Wire—May 21.—With Ben Wilson and Neva Gerber. Shirley receives a call from "The Voice," telling him that, though he is very clever, Welsh will die in the Cafe at 12. The lights in the Cafe are turned out. In the darkness, Shirley hurries over to Welsh's table. Welsh screams with fright and the hand disappears. Polly, still in a trance, is seized by Red, who tells her that she must kill Shirley. In the meantime Shirley and Renolds go to the home of the inventor. Shirley sits down before the inventor's "Thought Machine." In the mirror he sees Polly's face. Looking up he notices her standing in the doorway with a gun in her hand. The picture fades as she presses the gun to his body.

Who Said Chicken?—Victor—May 22.—With Ernie Shields and Florence Noar. Ernie's wife is much older than himself. He flirts with Mrs. Lane, whose husband threatens to have his life. Mr. and Mrs. Lane go to Bear Lodge. When Ernie arrives, Lane thinks he has come after his wife and is madder than ever. Mrs. Lane tells Ernie's wife that her husband has sworn to kill Ernie. In the meantime Ernie and Lane have met. They have explained to each other and are friends. The two men come back to the house as Sally and Fatty are picking the chickens, and they are nearly choked with the feathers.

Beach Nuts—L-KO—May 23.—With Dan Russell, Bert Roach, Gladys Varden and Walter Stephens. Ima Knutt is the lifesaver on the beach and the idol of all the girls. Knutt Sunday, the clerk of the soda fountain, is the sweetheart of the beautiful Hazel Knutt. Hazel decides to go in swimming, and Ima is delighted with the chance to teach her. The reel closes with the police rescuing Ima and the girl from the bath-house. Knutt Sunday is drowned.

Universal Animated Weekly—No. 71—May 9.—Patriotic Americans on our West Coast set splendid example for entire country by their immediate response to call to the colors—Los Angeles, Cal. Society debutantes undergo rigorous course of training in aviation school—Houston, Tex. Cadet Corps of Hebrew Orphan Asylum gives annual exhibition drill—New York City. French and British Commissioners make pilgrimage to Mt. Vernon, Va., and place wreath upon tomb of "The Father of His Country,"—Washington, D. C. Naval Reserves and militiamen engage in spirited sham battle on shores of Lake Michigan.—Chicago, Ill. Police seize firearms of unnaturalized Germans and Austrians.—Los Angeles, Cal. Mystic Shriners hold picturesque ceremony in initiation of their members.—El Centro, Cal. Millions of casings are ready for ammunition factories to provide deadly filling.—Norfolk, Va. Speedily constructed craft, designed to meet war emergency, is launched soon after keel is laid.—Chicago, Ill. Thousands of dollars' worth of wheat is destroyed by mysterious blaze.—Chicago, Ill. Led by a thousand (regulars of police department, 17,000 reserve guardians of the peace pass in review before enthusiastic throngs.—New York City. Sea Scrappers of our sister republic are greeted with enthusiasm on arrival in this country.—Norfolk, Va. Dora Rodrigues begins transcontinental walk in effort to enlist 40,000 men for United States army and navy.—New York City. Cartoons by Hy Mver.

Mutual Pictures

Jerry Joint the Army—(One Reel)—Horsley—May 24.—Featuring George Ovey. Jerry is urged by recruiting agents at every street corner to join the army. The young man does not believe he was raised to be a soldier, but the importunities of the recruiting officers get on his nerves

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and he takes the oath of enlistment. The process of training to be an efficient army private, Jerry discovers to be a painful one. He is drilled hard and constantly, and with his proverbial good luck finds friends among the soldiers. When Jerry undertakes to play a trick on the drill sergeant, things begin to happen and the story develops very amusing complications.

Mistaken Identity — (TWO REELS) — SEVENTH CHAPTER OF RAILROAD RAIDERS—MAY 21.—Featuring Helen Holmes. Helen Holmes and Webb try to trap the thieves who are stealing luggage from the station. There is a struggle between Helen and the thieves and they fasten her head in the coupler of a car being switched in the yards. Webb rescues her from this position, throwing her and himself flat on the ground, underneath the wheels of the train. They escape unhurt. Helen is sent on the special to the ball which Lord Melbourne is giving. The thieves have heard of a Chinaman who will give $1,000 for a white wife. They locate Helen at the ball seated near a fountain. The lights are turned out and the woman is kidnaped, but proves to be Lady Melbourne. When she faints they pack her in a trunk and put her on a train bound for the city where the Chinaman lives. Helen gets the number of the automobilt as the thieves escape. and this she gives to the police, who send out a call to watch for it.

Flirting With Danger—(TWO REELS)—VOGUE COMEDY—MAY 26.—Featuring Paddy McQuire. This is a corking funny story in which Harry Huckins, as a gay old blade whose young wife is frequently mistaken for his daughter and his daughter introduced by mistake as his wife. John Oaker, a wealthy young man, and Larry Bowes, the owner of a bowling alley, are both in love with Huckins' wife, whom they believe to be his daughter, a situation that develops its own train of singularities and results in a smashing funny climax, the difficulties being nicely smoothed over by our familiar funny friend, Paddy McQuire.

Chubby Inherits a Harem—(TWO REELS)—LA SALLE COMEDY—MAY 21.—Chubby Huggins lives in a quiet village, a bashful, timid fellow, the exact opposite of his chum, Percy, who lets nothing pass him by. Chubby's father had been a missionary, and one day he receives a letter from the Turkish consul, stating that his old friend, Ali Hassan, is about to be executed and is consigning to his care his "little family." Chubby and his sister prepare a welcome for the "little family" with toys and games, and great is their consternation at the sight of twelve beautiful harem girls in charge of a big servant. Percy now makes it interesting, using Sister to aid him in his scheme of eloping with the whole bunch. Zora, the most beautiful, makes love to Chubby, and the scheme falls through. Percy ends by marrying Sister.

Two Crooks and a Knave—No. 10 of the Jimmy Dale Series—MAY 25.—Featuring E. K. Lincoln. Robbing a safe to get back lost documents from a thief who has robbed his own safe to disarm suspicion in connection with a mining swindle is the job performed by "Jimmy Dale, alias The Gray Seal." The Tocsin sends Jimmy Dale warning of danger that Moriarty and Mittel, underworld harpies, may try to prevent him from receiving the papers, but Jimmie robs the safe, puts the gray seal on it and is away before the police can identify him.

General Program

Much Obliged—BLACK CAT FEATURE—ESSANAY—(SCREEN TIME 29 MIN.)—MAY 19.—A burglar, in order to have free rein in robbing the apartment of Wayne Chisholm, a newspaper reporter, sends him an anonymous note directing him to be at a certain corner at midnight, if he seeks adventure. Through this accidental medium, Chisholm meets with the adventure of his life. Hilda Norwood, daughter of a millionaire, had been kidnaped the day previous. As Chisholm arrives at the designated corner a girl's sidecomb falls at his feet. It bears a note from Miss Norwood announcing that she is a prisoner in the building above him, and pleading for aid. After a series of thrilling experiences, including a desperate battle with Hilda's captors, Wayne succeeds in rescuing her and registering not only a scoop for his paper, but her own sweet gratitude. This more than compensated the reporter for what the burglar got.

Sundaying at Fairview—BLACK CAT FEATURE—ESSANAY—(SCREEN TIME 25 MIN.)—MAY 26.—"The Hellion," as Dick Farragut is known to his friends, looks mild enough, but he has an awful punch. It is the unfortunate experience of "The Rat," a cabaret viper, to learn this fact when he attempts to insult a girl before Dick's eyes in the Moline cafe. Farragut is panic-stricken as he sees his victim fall, apparently lifeless, and escapes from the cabaret. He catches the first train out of the city and lands in Fairview on a Sunday. Here Dick seeks to hide, but meets Ruth Small, daughter of the village pastor. She takes him to church, and by his marvelops execution on the pipe organ makes a decided hit. Thus it is, when friends finally discover him and inform him that "The Rat" was not really injured, that Dick refuses to return to the city, but marries Ruth and remains many more Sundays in Fairview.

K. E. S. E.

The Wonderful Event—"Do Children Count" Series—ESSANAY—(SCREEN TIME 26 MINUTES)—Featuring Mary McAlister. Jane Wilson, aged 7, is very anxious to have a baby brother. For days she wonders where the baby supply is located, and finally asks her mother where she, herself, came from. Mrs. Wilson informs Jane she found her on a park bench. Strolling with her nurse in the park later, Jane finds a baby right on a bench and carries it home. The frantic parents of the baby engage the police, who track the baby to Jane's home. They pacify Jane by informing her that the baby is not a boy, anyway, but a girl baby. Jane is heartbroken, but her wish is soon granted, for the story brings another baby to the Wilson home, and this time it is a boy.

Steps to Somewhere—"Do Children Count?" Series—ESSANAY—(SCREEN TIME 27 MINUTES).—Featuring Mary McAlister. Nonie Kayliss is a very much spoiled child. When her father scolds her, her mother takes her part, and vice versa. This treatment teaches Nonie to disregard the orders of both parents. And it brings about a violent scene between Jack and his wife, which results in the former leaving his home. Nonie's grandparents, who are practical old folk, take a hand, and in punishment of the child tie her to a chair. Nonie has a wonderful dream of going up a long flight of stairs and coming to a beautiful room filled with lovely toys and nice, friendly children. They tell her she cannot enter because she is a bad girl. Nonie awakes and is so much impressed by her dream that she resolves to become a good girl. Her first move is to get her father to effect a reconciliation between him and her mother.

The Saints' Adventure—ESSANAY—(FIVE REELS)—MAY 7.—With Henry B. Walthall and Mary Charleson. Reviewed in this issue.

The Lad and the Lion—SELIG—(FIVE REELS)—MAY 14.—Reviewed on page 1066 of the May 19 issue of MOTOGRAPHY.

The Night Workers—ESSANAY—(FIVE REELS)—MAY 21.—With Marguerite Clayton and Jack Gardner. A story of newspaper life. Reviewed in next issue.

Metro

Sowers and Reapers—(FIVE REELS)—METRO—MAY 7.—Featuring Emmy Wehlen. Annie Leigh is a factory girl who meets and falls in love with a rich man's son. The rich man wants him to marry an heiress and proceeds to work for that end. Annie and the son are married, but when she is on the verge of starvation and in disgrace because the proofs of her marriage have been destroyed, a motion picture director discovers her. She is a pronounced success and soon becomes famous. She turns the tables on dad and buys up his mortgages, etc. She writes a play which is the story of her life, and appears in this for the benefit of the Red Cross. Her husband and his father see it and the husband realizes that his father has tricked him into a false position. The affair ends happily, after several dark clouds have been dispelled.

Sowers and Reapers—(FIVE REELS)—METRO—MAY 7.—Featuring Emmy Whelen. A wealthy and proud man whose son has married a poor factory girl against his will, determines to break up the marriage, give the girl "her price," and marry the boy to another. The son is imprisoned by his father aboard his yacht, and when he (the son) tries to telegraph to his wife that he will come back, the father changes the telegram to read that all is over between John, the son, and his wife. John is later led to believe his wife dead, but such is not the case. She is alive, suffering her "darkest hour" alone. Later the woman rises to fame and position and has a chance to "get back at" the wealthy man and his son, whom she thinks is also to blame. The father finally confesses his wickedness and John and his wife are reunited. Reviewed in this issue.

Paramount

Moving—KLEVER KOMEDIES—MAY 21.—Featuring Victor Moore. Vic and his family live in a city flat and the heat becomes intolerable. He decides to move to the country and get cooled off, and he finds an agent who sells you a bungalow, a dollar down and a dollar every once in a while later. The agent shows him a bungalow on a map. "Swept by ocean breezes, no mosquitoes, and a short distance from the station." He rushes home with the map and his wife is so delighted she insists that they move at once. When the furniture is loaded on the van the family all climbs on, to see that nothing is broken, and the start is made. The trip from the flat to the place where they think the house is is full of funny incidents, and Vic resolves that the next time he buys a bungalow, he will look at the house, not the map.

Undying Flame—(FIVE REELS)—LASKY PARAMOUNT — MAY 24. — Starring Madame Olga Petrova. In the ancient days the daughter of a Pharoah is loved by a humble shepherd, but her father forbids her to marry the man of her choice. The shepherd is bidden to die, since he will not give her up. Before he dies he breaks in two a large scarab and gives her half of it, telling her that when the two halves are brought together, in the ages to come, it will portend the reuniting of the lovers' souls. In the second half, Grace Leslie, the daughter of an English army officer, in charge of the garrison at Wady-Halfa, is in love with a young officer named Paget. One day as she leaves the polo grounds she is stopped by a fakir, who sells her a half scarab. Later she is rescued by Paget, when the two meet in a dance hall, where he is in the company of Aicha, a dancing girl. When Paget is on duty one night he receives a note from Aicha telling him that she is dying and asking him to come to her. Grace's father, the general, has decided upon a general inspection of the post that night, and in spite of her efforts to warn him, Paget is found off duty. Rather than be dismissed, Paget chooses to be assigned to a post which is known as White Man's Grave, located in a fever-ridden swamp, where no white man can live any length of time. Aicha sends him a keepsake just as Grace comes to bid him farewell, and it proves to be the other half of the scarab. When the two parts are put together, Grace and Paget read the inscription about the undying love of the mortal souls, and the girl bravely permits him to go, knowing he will return, even from the swamp of death.

The Highway of Hope—(FIVE REELS)—MAY 17.—Starring Kathlyn Williams and House Peters. Lonely Lou, a maid-of-all-work in a mining town saloon, run by Missouri Joe, is an attractive girl, despite her untidy appearance. Missouri Joe is in love with her and is about to be married to her when Steve King, a cowboy on a nearby ranch, takes an interest in the proceedings, and, being intoxicated, thrusts him aside and marries her himself. Steve is really the son of a good Eastern family who has been ordered from his home after a series of escapades. He wakes up from his drunk to find himself discharged from the ranch and with an ill-mated wife. They decide to make the best of things and start with pack mules for the gold country. They stumble on a rich claim, but Steve soon wearies of the silence and ceaseless toil. He prepares a dose of poison which he intends to drink, but is discovered by his wife, who thinks it is for her. She pretends to swallow it and Steve rushes out of their little hovel, falls and breaks a leg. He is cared for by a miner, and after he regains his health he goes from one job to another. One day he wanders back to his claim, finds a prosperous village surrounding the mine. Lou has risen to wealth, purchased suitable clothing and given some thought to her English. Lou is saved from marrying Missouri Joe by the arrival of Steve, and they come to a mutual understanding.

The Warfare of the Flesh
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Butterfly

Like Wildfire—Butterfly — May 21. — With Herbert Rawlinson and Neva Gerber. Philip Potter keeps the only five and ten cent store in the town. The doctor urges Potter to take a vacation. Nina, Potter's daughter, forces him to follow this advice, and determines to run the store herself. John Buckman sends his son, Tommie, whose one ambition is escaping work, to Winton and report on the advisability of placing a store there. Tommie has a number of exciting experiences, but in the end makes good and also wins the love of Nina.

Christie Comedies

The Milky Way—Christie—(One Reel)—May 14.—Margaret, an heiress from another city, is visiting Ethel. Margaret is a hero-worshipper of the author of the moment, Mr. Arling. Ethel's housemaid is to enter the service in the Arling household, and Margaret, seeing her chance to be near her idol, goes as the maid. Ethel's brother, George, who has never seen Margaret, arrives home. Ethel tells him the joke, and he resolves to go as a plumber and win the maid. At Arling's, Margaret has tidied up the novelist's study, which so irritates him that he has her reduced to kitchen-maid and the kitchen-maid, Stella, promoted to her place. The news has gotten out at the club and the unmarried members rush in a body to win the heiress. Neal, as the milkman, is one of the first to arrive. He thinks Margaret a real maid and loses all interest in the rich housemaid. Meanwhile, the men make furious love to the bewildered Stella. George is leading, when Arling hears the news, and he, too, enters the race. Margaret and Neal have really fallen in love as kitchen-maid and milkman. George gets Stella to the church, but Ethel arrives just in time to tell him the truth and save him from a misalliance. Margaret and Neal are just behind and are married.

World

Maternity—(Five Reels)—Peerless—May 28. —Featuring Alice Brady. Because a number of her forbears died at the arrival of their first-born, Ellen Franklin has a dread of motherhood. The death of her sister and her baby heightens her fears and causes a gradual estrangement from her husband. Her husband overhears another man declaring his love to her, thinks that she loves him no longer, and agrees to make it possible for his wife to marry the other man. Because of his wife's unwillingness to have children, John has some reason to believe she does not love him. At last, through a dream, Ellen's love for children is awakened, banishing her fear of motherhood. She and the little child who has been instrumental in her change of mind are rescued from a burning hospital by John and the two start life again with a new purpose. Reviewed in this issue.

Triangle

Madame Bo-Peep—(Five Reels)—Fine-Arts—May 27.—Featuring Seena Owen. An interesting story of a snob and coquette who meets one of her former "overthrown" lovers again as boss of her ranch in the West. Teddy, having learned by experience, administers to her the right sort of medicine and the result is that she falls in love with him. In pique, however, she discharges him, but he returns in time to save her from the advances of a Mexican employee. Reviewed in viewed in next issue.

Mutual Star Productions

Annie-for-Spite — American — (Five Reels) — May 14.—Features Mary Miles Minter. Reviewed in this issue.

The Checkmate—Horkheimer—(Five Reels)—May 14.—Features Jackie Saunders. Reviewed in this issue.

The Mirror—Powell—(Five Reels)—May 21. —Marjorie Rambeau is featured. Reviewed in this issue.

Blue Bird

The Flashlight Girl—Universal—(Five Reels) May 21.—With Dorothy Phillips and William Stowell. A mystery story directed by Ida May Parks. Reviewed in this issue.

Chicago News

Harry Miller, of the well-known Boston, Rose and Alcazar theaters, last week distributed 10,000 little Douglas Fairbankses. They were in the form of a classy little photographic print of the athletic star, with Rose Theater announcements on the back. Harry and his helper percolated through the resident sections with the souvenirs, which are so attractive that people are mighty glad to keep them for their dresser mirrors.

The American Standard Corporation held a special showing of its eugenics play, "S. O. S.," on Thursday, May 17, at the Playhouse on Michigan avenue.

D. W. Chamberlain, a prominent exhibitor of Minneapolis and the Northwest, was in the city last week on his way to Washington to scrap with the officials on the war tax measures.

L. J. Neiss, formerly with Motography's advertising department, is now engaged in work connected with special colored lobby photographs.

Ludwig Schindler, exposition director for the big show July 14 to 22, can't be held in one city very long. He has been in New York again and will return shortly with another fist full of fat contracts for space in the Coliseum.

George W. Malone and J. H. Margoles, of the Bluebird Minneapolis office, were in the city following the big Swede convention to confer with Carl Laemmle, who was also here for a couple of days.

Photoplay Magazine, whose offices are in the Thompson building at 350 North Clark street, has appointed Frederick J. Smith, former motion picture editor of the *Dramatic Mirror,* New York representative and associate editor.

The Reel Fellows Club held another jolly and successful meeting at its attractive club rooms at 207 South Wabash avenue on Friday night, May 11. A complete story of the meeting will be found in another part of this issue.

Raymond Hitchcock, the musical comedy star, has been hard at work the last week or more in the studio of the Emerald Motion Picture Company in "The High Cost of Living," which the Emerald company is producing for the Follies of the Week Company.

Camera men from the Emerald Motion Picture Company, under the direction of Frederick Ireland were in Milwaukee last Sunday, shooting Troop A of the Wisconsin National Guard. According to Director Ireland, they secured a very fine charge of the troop which they will use in "The Slacker," the big recruiting picture which this company is making under the auspices of the Wisconsin Defense League. Later Mr. Ireland went to Ripon, where scenes were taken on the campus of Ripon College and in the town. It is expected that "The Slacker" will be ready for release within two weeks.

Paramount is continuing the special trade showings of features at its projection parlor on the nineteenth floor of the Consumers' building. It's a good place to sit and see and smoke.

Thomas H. Ince, the Triangle big gun, was in Chicago for a few moments Sunday, May 13, and conferred with R. C. Seery, local Triangle manager. The three-cornered producer was on his way to Manhattan on business said to have some connection with the film industry.

Harry Weiss and F. M. Brockell, the Potash and Perlmuter of the picture industry in Chicago, have come to the parting of the ways. In other words, they dissolve partnership on July 1st; Mr. Brockell leaving the Lewis J. Selznick Productions, Incorporated, on that date to take charge of the Goldwyn Program in Chicago.

Harry Weiss, who remains with Lewis J. Selznick, is leaving May 14 on an extended automobile tour through the states of Illinois, Indiana and Kentucky. This is the second trip that Mr. Weiss has taken this season, the first trip having set a phenomenal record in securing business.

Jack Byrne has just arrived in Chicago to take charge of the scenario department of the Rothacker Film Manufacturing Company. He will act as first assistant to N. J. Baumer, vice-president and studio manager.

Mr. Byrne has had more than six years' experience in moving picture work with the Biograph, Reliance, Majestic, Universal, Keystone, Lubin and Fox companies, and he came directly to Rothacker from the Fox Company at Los Angeles. He has a number of successes to his credit, both as a writer and as a director, and prior to entering the motion picture field he had fourteen years of experience on the legitimate stage, including engagements with Frederick Ward, Donald Robinson, and numerous stock companies.

BRIEF THEATER NEWS

Colorado

A. F. Cherry has the contract to erect a two-story theater building at Pueblo for the Clyves Theater Company, to cost $10,000.

Messmore Kendall will erect a large theater on Fifty-first street and Broadway, New York city. The principal feature of the new building is the tremendous auditorium, which has been designed to accommodate not less than 5,000 persons. The stage is to be the largest of its kind in the city.

Johnson & Moses have plans by James Whitford, Staten Islander building, Tompkinsville, S. I., for a one and two-story theater building at Stapleton.

The Warfare of the Flesh
STILL GOING STRONG
EDWARD WARREN PRODUCTIONS, 1482 Broadway, New York City

Nebraska

J. S. Beermaker purchased the Tom Crawford half interest in the Bijou picture theater at Wahoo.

Herbert Bluchel has purchased the Lyric Theater at Norfolk from Joseph Beckman of Bloomfield. Extensive improvements will be made.

The Majestic Theater at Superior, formerly owned by Charles Garber of Mankato and conducted by E. P. Good, has been sold to W. A. Ricord of Denver, Colorado.

The plan for the new theater to be constructed by J. H. Vaughn for H. A. Dubuque at Alliance have arrived.

Perry Bell has purchased the Electric Theater at Greeley from Mrs. E. E. Crockett.

The Farnam Picture Theater at 1415 Farnam street, Omaha, was damaged by fire to the amount of $1,000.

W. H. Williams has purchased the Lyric Theater at Beaver City.

Edgar Renoit has purchased the Crystal Theater at Mitchell, from A. B. Jones.

Manager Waite has disposed of the Gem Theater at Ord to Gibson and Van Vliete.

Will S. Trites, who has resided at Sutherlin for the past three years, and who has managed the St. John Theater very successfully during that time, has leased the Crescent Theater at Junction City.

W. E. Reeder recently purchased the Star Theater at Callaway.

A deal was closed whereby the Majestic Theater at Superior changed ownership, B. A. Garber having sold the theater to E. P. Good of Esbon, Kansas. Mr. Garber has been retained as operator and will assist in making the Majestic a better show house.

H. H. Dilmitt has taken over Mr. Small's interest in the Lyric Theater at Wymore and will hereafter manage the business himself.

G. A. Emrick, manager of the opera house at Seward, has installed a motion picture machine in the opera house and will give picture shows.

Ohio

The Corono Theater at Prospect avenue and East Eighth street, Cleveland, was destroyed by fire. Plans for rebuilding will start immediately.

Mount Union College, F. E. Dussell, president, 1330 South Union street, have plans by J. W. Yost, 105 West 40th street, New York city, for a one-story theater at Alliance.

Gaiety Theater Company, Mac Lekovitch, manager, 9610 Pierpont avenue, has awarded the contract for the remodeling of their moving picture theater at Cleveland. The improvements will cost about $15,000.

The Cleveland Orpheum Amusement Company, at Cleveland, has been incorporated with a capital of $15,000 by E. G. Schrun, J. E. Surrell and others.

Lloyd M. Salter and Walter Maughman have reopened the Gem Theater at Maysville.

L. G. Mantho has taken over the interests of Peter Tender and William Coucouman in the American Theater at Alliance.

The Dayton Theater Company has closed a long-time lease for the North Main street property which is now being prepared for the construction of a new theater. A $100,000 theater will be erected.

The intense and bewitching Jean Stewart in "God's Man," the recent remarkable Frohman Amusement Corporation production.

The Empress Motion Picture Theater at Kenton has been purchased by H. Conrad of Columbus. A number of improvements will be made in the theater.

Architect R. C. Gotwald has filed plans for more than doubling the present seating capacity of the Lagonda Theater at Springfield, together with new and up-to-date ventilating and lighting systems and redecorations.

The Ball Park Theater, 6900 Lexington avenue, Cleveland, has been sold by C. F. Lockman to Howard Baird, Elyria, for a consideration of $8,000. Arrangements have been made to enlarge the seating capacity of the theater from 500 to 900.

It is announced by Managing Director O. J. Sybert of the C. & M. Amusement Company, which owns and operates the Hippodrome Theater, that it has leased the Putnam Theater at Marietta and will conduct it as a high class motion picture house.

Oklahoma

W. B. Schmucker is having plans prepared for a two-story moving picture theater and store building at Miami, to cost $15,000.

Oregon

Plans are being drawn by Architect Martin Schacht for extensive alterations and remodeling to be made in the Majestic Theater at Portland following orders of the manager, J. J. Parker. Improvements will cost $1,000.

E. E. McClaren has charge of plans for construction of a $12,000 theater that is about to be started at Third avenue and East Third street, Tillamook.

Pennsylvania

The Tuxedo Theater at Main and Jersey street, Easton, has been sold by Coe E. Fuller to James Vondas.

A. R. Boyd will make alterations to theater at 1529-31 Chestnut street, Philadelphia, to cost $1,800.

The theater at Front street and Susquehanna avenue, Philadelphia, has been conveyed by the St. Charles Amusement Company to Emory Bartlett for $500, subject to a mortgage of $76,000.

The Palace Theater at Hazleton was destroyed by fire.

Leroy Smith of Butler, Pa., has the contract to erect a two-story theater and store building at Lyndora for O. V. Lucas, to cost $10,000.

A new $30,000 two-story theater to be known as the Strand will be erected at 14-18 North Eighth street, Allentown. Ritter & Smith are the contractors.

Two moving picture theaters, one at 2217-23 North Twenty-ninth street, and the other at 3235-41 Ridge avenue, Philadelphia, were sold by Samuel Romer to Louis Kepner.

The Empress Theater, on Main street near Carson, Manayunk, has been sold by Alfred Greenfield, through Mastbaum Brothers & Fleisher, to the Stanley Company, of which Stanley V. Mastbaum is the managing director. The price asked for the theater, which was built only a few years ago, was $200,000. It is the largest moving picture theater in Manayunk.

Rhode Island

Emery's new Majestic Theater at Providence has been opened to the public.

South Carolina

J. A. Gardner of Charlotte has contract to erect building for postoffice and moving picture theater at Fort Mill for W. S. Stewart of Charlotte.

South Dakota

The Yankton Theater of Yankton has been leased by J. P. Mathewson, of Rochester, N. Y.

Tennessee

Sam Zerilla let contract to F. A. Cory, Memphis, to erect movie theater to cost $12,650.

Martin Beck, of the Orpheum Circuit, has asked Arthur Lane, local manager of the Orpheum, to begin negotiations at once for a site for a new theater at Memphis to be devoted to vaudeville.

The Warfare of the Flesh
STILL GOING STRONG
EDWARD WARREN PRODUCTIONS, 1482 Broadway, New York City

TELEPHONE HARRISON 4675

ALFRED HAMBURGER, PRESIDENT

SAMUEL M. FRANKLAND, SECRETARY

ALFRED HAMBURGER THEATRICAL ENTERPRISES
207 SOUTH WABASH AVENUE
CHICAGO March 30th, 1917

Editor, Motography,
Monadnock Bldg.
Chicago.

Dear Sir:-

I should like to tell you that I have been watching Motography closely for the past few months and I find that it is stronger than ever before. You give all the news of the industry in a condensed form so that the busy exhibitor does not have to read too much to know everything that is going on and he also gets the valuable helps needed in running his theatre so as to make the most money. And the news departments are presented in a bright and attractive form so that it is a pleasure to pick up Motography and read it.

Another thing I want to congratulate you on is that Motography has always been a clean paper, doing everything possible to build up the industry in the way it should go and doing everything it could to be of service to its exhibitors and to help them to be better showmen and to make more money.

Yours very truly,

Alfred Hamburger Co

This letter, from a theater man who operates fourteen first class houses, merely speaks a truth that exhibitors throughout the country are coming more and more to realize—that Motography *is the cleanest, finest and most useful trade paper for the man "on the firing line."*

Utah

A $10,000 motion picture theater is to be erected on Main street, Bingham, by James Bourgard.

Virginia

The Strand Theater in Granby street, Norfolk, was damaged by fire to the amount of $2,500.

The new Edgmont Theater at the corner of Fourth and Edgmont streets, Chester, is rapidly nearing completion.

N. E. Bartlett has purchased the moving picture theater at 2212 North Front street, Philadelphia, from St. Charles Amusement Company for $76,000. The property occupies a lot 18x100x186 feet, and is assessed at $60,000.

The Colonial is the name of a new moving picture house being constructed on Penn street, Reading, for Carr & Schad.

The Broadway Theater at Hopewell has been incorporated with G. C. Pointdexter as president.

West Virginia

Work has been started on the erection of a new theater at Bluefield for Samuel L. Matz. The building will be of steel and brick and fireproof construction.

Walter Sachs and others are considering plans for the erection of a theater at Petersburg with a seating capacity of 1,100.

Frank R. Moore has let the contracts for his new opera house at Clarksburg, which, when completed, will cost about $85,000.

A $60,000 building permit was issued to A. B. Imhoff, general contractor, for the erection of the Liberty Theater at Sixteenth and Market streets, Wheeling.

A. B. Imhoff, of Woodlawn, local contractor, was awarded the contract for the erection of the new Liberty Theater at Market and Sixteenth streets, Wheeling, the contract price being $50,000.

A new theater to be known as the Strand, will be erected at Jefferson avenue and Fifth street, Moundsville, and will have a seating capacity of 1,500.

Charles Wagner, of Pocahontas, Va., is having plans prepared by Pedijo & Garry, Bluefield, West Virginia, for theater at Kimball, brick and steel construction, practically fireproof; seating capacity 600; cost about $25,000.

Washington

Watson Vernon, architect of Aberdeen, is preparing plans for a new theater building to be erected at Tower avenue and Center street, Centralia, by J. A. Field, George Smith, J. E. Fitzgerald and Albert Smith.

C. M. Phillips has broken ground for a new brick picture theater at Almira.

Wisconsin

P. J. and Harvey Hansen, owners and operators of the Palace Theater at Antigo, have rented the opera house and will open a moving picture theater.

Jerry Jerabek is the new manager of the Majestic Theater at Algoma. Dave Burke was the former manager.

Arthur Klug, manager of the White House Theater at Hartford, has installed a new Danish Diamond Bead curtain in his theater.

J. S. Babcock, who recently purchased the Majestic Theater at Portage from William Helman, expects to reopen the place for business in the near future.

The new Ideal Theater at Stevens Point has been opened to the public. Roy Ennor is the new proprietor.

E. H. Brechler has sold his theater at Fennimore to Andrew Allen.

A. J. P. Lane, who has managed the Electric Theater at Wausau, has purchased the business and will take possession next week.

Clyde Taft has sold his interest in the Grand Theater at Lancaster to his brother, Clifford.

W. J. Stiehl has sold his interest in the picture show at St. Croix Falls to his partner, R. O. Pepper, who will continue the business alone.

Plans are being considered for the erection of a theater at the corner of Fifth street and Grand avenue, Milwaukee, for the Mihlein interests. It will be known as the Hippodrome.

Plans for an immense open air amphitheater on the municipal golf links are being considered in Racine.

Wisconsin

Mr. Dillenbach has sold the Orpheum Theater at Reedsburg to T. C. Johnson of Mount Horeb.

Mr. Gunter, of Palmyra, Wis., has taken over the Orangeville opera house at Monroe and will improve the building.

The Gem Theater at Platteville is being remodeled. Jack De Somers is manager.

Charles Thiessen has purchased the Cosmo Theter at Poynette and will make improvements.

J. P. Walters, Nelson and William Craig, of Milwaukee, who recently purchased the New Grand Theater at Waupaca, will make extensive improvements to the structure.

Author and Associate Produoer of Half A Thousand Comedies

HAMPTON DELRUTH

EDITOR AND PRODUCTION MANAGER

Keystone Studios Third Successful Term Wilf Expire in August

California

A new theater is to be erected at Market and 8th streets, San Francisco, and is to be known as the Turner & Dankin Theater. It will seat 6,000.

A new theater to be known as the Liberty will be erected by the Einstein Investment Company, at Van Ness avenue and Tulare street, Fresno, at a cost of $100,000.

C. Godard, who has been operating the Liberty Theater at Sacramento, has sold his lease and good will in the establishment to J. Distasio.

Connecticut

Ruthenian Greek Church has plans by Clarence C. Palmer, 272 Main street, New Britain, for a one-story auditorium at Hartford to cost $12,000.

Florida

Model Land Company will erect an auditorium at Palm Beach with a seating capacity of 2,600 and costing about $30,000.

Illinois

Marks Goodman will erect a two-story theater building and stores at 2869-79 West Twenty-second street, Chicago, to cost $250,000. Collitt & Sons Constructing Company have the contract.

Harris, Krusel & Company, 110 South Dearborn street, will erect a two-story theater and store building at 2737 West Twenty-second street, Chicago, to cost $50,000.

H. C. Taylor, owner and manager of the Princess Theater, has taken over the management of the Union Theater at Georgetown. A number of improvements are planned.

Indiana

Miss Leah Little has purchased the Lyric Theater at Waterloo of Charles Naughton and will remodel same.

Ezra Rhoades, proprietor of the La Salle Theater at South Bend, has leased the Jefferson Theater at Goshen from the Allardts of South Bend.

Joe Vietti has sold his picture show on North Ninth street, Clinton, to a firm composed of Julius Berto, Alexande Ber-

Iowa

H. M. Sinclair and son will open a moving picture house at Columbus.

Frank Roach has purchased the old Grand Theater at Zearing, and is remodeling it for motion pictures.

George Tess has purchased the Neilsen's interest in the moving picture theater at Spirit Lake.

The Bungalow Theater at Creston has been badly damaged by fire.

C. W. Wesller has purchased the moving picture house at Harris.

E. A. Hunt will build a modern moving picture theater at Rock Rapids.

John Hale has purchased the Crystal Theater at Greene.

Edward Wigton's theater at Findon was destroyed by fire.

The Garden Theater at Iowa City, formerly owned by Buck Hanlon and recently operated by John W. Miller, has been sold to W. H. Englert, owner of the Englert Theater.

R. W. Ridley has purchased the Pastime Theater at West Branch, formerly owned by Delbert Fairall.

Work on the erection of an addition to the Olympic Theater at Cedar Rapids has commenced.

A deal has been closed whereby William Weber, owner of the Pastime and manager of the Olympic, becomes the proprietor of the Orpheum Theater at Maquoketa, having purchased the same from Messrs. Hadley and Morrison.

John Hutt, of Iowa Falls, has purchased the Strand Theater at Conrad, from W. G. Houck, and plans to make improvements to the property.

George W. Williams has disposed of his interest in the Isis Theater at Lake City to I. L. Johnson.

Guy Smith has purchased the Mapleton opera house and plans to make improvements.

James Donnelly and Fred Smith have purchased the J. Q. McConnell Theater at Oskaloosa known as the Orient. The new owners have taken possession.

Louis Hrouek has traded the Princess Theater at Pocahontas for a farm owned by Frank Stegge.

Daniel Ertel has purchased a moving picture theater at Radcliffe and will improve the structure.

D. J. Haagsman has purchased the Lyric Theater at Sheldon from Buntley Brothers and plans to make improvements.

Sioux City Investment Company plans to expend about $3,700 in remodeling its theater building at Sioux City.

Kentucky

A new fireproof theater at Burnside is in course of construction for L. M. Lloyd.

Maryland

Robert L. Byrum has purchased the Princess Theater at Baltimore and will make a number of improvements.

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Price, $3.50 per M.

1400 Film Exchanges $4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

A. F. WILLIAMS, 168 W. Adams St., Chicago

Massachusetts

Plans are under way for the construction of a theater at Codman Square, Dorchester. The owner will be Patrick Bowen and the architect J. McGuinness. It will cost $175,000.

Michigan

Herbert L. Well purchased the Bijou Theater at Port Huron and closed a five-year lease of the Majestic Theater.

Missouri

Tim Spillane, 832 Reserve Bank building, has plans by Madorie & Field, 832 Reserve Bank building, for theater at 39th and Summitt streets, Kansas City, to cost $35,000.

E. F. West has sold the Alhambra Theater at Springfield to the Alhambra Theater Company, composed of local men.

Eugene and Harry Freund, owners of several moving picture houses in St. Louis, are building a new theater at the corner of Gravois avenue and Morganford road. It will have seating capacity of 1,500.

Louis Cella, 705 Olive street, has plans by Charles H. Deitering for the remodeling of his theater and office building at St. Louis and the erection of a one-story addition.

Minnesota

L. Dauplaise, Superior, Wis., has the contract to erect a theater, store and garage building at Eveleth for Charles Jessmore.

Work on the new theater being erected on Leland avenue, Grand Rapids, for Jesse Madsen, of Hibbing, is progressing rapidly.

J. M. Thompson has disposed of his interest in the Palace Theater at Granite Falls to Manager Mike Keegan.

William J. Rezac, manager of the Lyric Theater at Virginia, Minn., and the Princess Theater at Hibbing, has obtained a five years' lease on the Power Theater.

Mississippi

Saenger Amusement Company, W. H. Gueringer and others, will remodel the exterior and interior of the Bijou Dream and Alamo Theaters at Vicksburg.

Montana

Contracts have been let and work will commence shortly on the new Marlow Theater at Edwards and Park streets.

New Jersey

Frank G. Hall has purchased a site at 907-15 Broad street, Newark, from the Third Presbyterian church and will erect a theater thereon to cost $350,000.

The Strand is the name of a new moving picture theater opened at 284-286 Main avenue, Passaic. The house has seating capacity of 1,000. Edward Bizar is manager.

Jacob Cohn, 1139 East State street, is having plans prepared for a two-story moving picture theater and apartment building at Trenton to cost $15,000.

"The Night Workers"

Featuring

Marguerite Clayton and Jack Gardner

The false glamour of night revealed. An exposition of the life artificial, the greater truths of its theme softened by the love of a pure girl for one of the worst disciples of the city's darkness. His gradual elevation, their triumphs together, the final burst of understanding and his return with her to the clean existence of her little town, form a story of distinctiveness from which the interest never strays.

By J. Bradley Smollen *Screen time 55 minutes*

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The Dramatic Foiling of a Crooked Plot That Was Within the Law

Written and Produced by
LYNN REYNOLDS

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVII CHICAGO, JUNE 2, 1917 No. 22

More Splashes of Beauty
They Appear Only
IN
MACK SENNETT-KEYSTONE COMEDIES

Are You Wearing The Keystone Smile?

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

"Welcome, Wholesome Films"

From Exhibitors Herald, May 12, 1917

olume IV MAY 12, 1917 Number 20

Welcome, "Wholesome Films"

THERE has been born into the motion picture world a company committed to the policy of publishing pictures that are scrupulously clean in theme and in presentation.

It is the Wholesome Film Corporation and its plans contemplate interest only in such productions as will be thoroughly consistent with the name of the company—wholesome productions

The birth of this company can justly be acclaimed a great step forward in promoting the best interest of this business as the purveyor of wholesome, inspiring and educational entertainment for the masses.

The logical future of the motion picture is not to be the purveyor of erudite plays for the sophisticated few, nor morbid dramas for the lovers of sensationalism, but to be the purveyor or the clean, wholesome picture to that vast army of amusement-seekers whose own lives are tempered to the dictates of decency and who will not tolerate moral filth in whatever form it may be presented.

The "Exhibitors Herald" has frequently pronounced its conviction that the risque picture is commercial suicide and that the best interests of the business are entirely away from that type of picture and toward the goal of the wholesome film, depending for success not upon cheap sensationalism or the delinquency of society's unfortunate few but upon the ability of its author, the art of its players and the judgment and capability of its director.

Hence, we welcome the Wholesome Film Corporation as a great, potential force for the advancement of the high ideals of this art-industry.

This clean cut, unqualified endorsement, coming from Exhibitors Herald, proves Wholesome Films have met the crying need in the business of motion pictures.

Wholesome Films mean greatly increased box office receipts. Prepare now for the Wholesome landslide.

Watch for our announcements

Wholesome Films Corporation

M. J. Weisfeldt, Manager

Milton Daily, Pres., A. M. Allen, Vice Pres., P. W. Stanhope, Secy. & Treas.

Executive Offices: Consumers Bldg.
222 South State Street, Chicago

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

Scene from "Clover's Rebellion," a new five-part Vitagraph Blue Ribbon release of May 21, featuring Anita Stewart.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, JUNE 2, 1917 No. 22

War Tax Still Undecided

ACTION ON MEASURE DELAYED—EXHIBITORS' ORGANIZATIONS PROTEST

WITH all eyes turned on Washington and more especially on the Senate Finance Committee, which just at present is considering the greatest tax levy the American people have ever had to face, it is little wonder the motion picture industry is listening with ear to the ground for the first definite word as to what their share of the burden will be.

And according to a statement issued by Senator Simmons a few days ago it is probable that the provisions of the Federal War Tax bill will not be definitely decided upon for a month or more. This senator thinks that the bill cannot possibly come out of committee for at least two weeks yet as every clause and detail is being seriously discussed and considered. Further time will be consumed while the Senate argues over the bill after the committee has made its report and recommendation. After the Senate arrives at a decision it has yet to reach an agreement with the House so that the time for the new tax bill to become a law is still off somewhere in the future.

On this account the motion picture industry will be held in suspense for a much longer time than was expected. Nothing definite is being attempted by the trade pending the outcome of the present legislation. The motion picture committee of exhibitors and manufacturers has already offered its suggestions to the Senate Finance Committee but no word as to the recommendation or decision of the latter will be known until they make their report before the Senate.

Wisconsin Exhibitors Protest

Asserting that the proposed war tax of 10 per cent on the gross receipts of motion picture theaters would drive the majority of the houses here out of business, Milwaukee members of the Motion Picture Exhibitors' League of America, at a meeting in the Wisconsin Hotel decided to call a State convention to consider the question on May 31 and June 1.

The imposition of the tax would be oppressive, it was declared. Because of the heavy overhead cost of producing and exhibiting the pictures, a considerable percentage of moving picture houses in this city and state are not now making both ends meet.

The exhibitors declared they are willing to stand a tax of 10 or 15 per cent on the net receipts, but, they take the stand they should not be compelled to pay a special tax on a losing business.

Protest against the proposed assessment will be sent to the Wisconsin members of Congress, to whom it will be represented that the exhibitors are willing to pay any just tax that may be devised.

Carolina Exhibitors Protest

In their appeal to the Senate Finance Committee, the Carolina Exhibitors made the following plea and presentation of their case:

We represent the Motion Picture Exhibitors League of North and South Carolina, the owners or operators of nearly three hundred and fifty moving picture houses. Most of these are small houses, located in small towns and the average seating capacities will not exceed three hundred seats. Our admission charges rarely exceed fifteen cents—in a few instances, where special films are displayed, as much as twenty to twenty-five cents, but in the main our regular prices are five cents for children all day—five cents for afternoon performances for adults, and ten cents for adult evening admission.

Our houses are limited as to patronage because of the strictly local relation, and yet competition is such as to demand the display of the best service; hence our expense for films is in the highest ratio of cost to capacity. In our entire field there is not one single operator who has been more than ordinarily successful—naturally when the capacity of a house cannot exceed fifty dollars a day gross admissions—six days in the week—where excessive summer heat cuts the year to an average not to exceed forty weeks and where the Race Line so complicates the problem of marshaling an audience, the profit at best cannot be large, and on a basis of investment the most successful house merely returns good interest on the money.

The payment of one cent on a ticket in accordance with the terms of the House bill becomes an immediate physical impossibility. Stamping 200 to 300 tickets within twenty minutes and making change in pennies in the same period can only be accomplished by the employment of a stamping-clerk, who, like our present cashiers, would have to be on duty twelve hours a day at twelve hours' pay, in order to render less than an hours' actual service. The other side of the argument, granting that the government would issue tickets, including stamps, reduces the physical problem to "change making," but you must bear in mind that fully half of your patrons come in because the price is "only a nickel," or "only a dime," and they would not "change a coin" in order to "go to the show," which they would have to do if we asked them to pay the tax and which we cannot afford to assume for ourselves.

For instance: the writers are part proprietors of the Piedmont Amusement Company, operating nine houses in Winston-Salem, Greensboro, High Point, Charlotte, Thomasville, Durham, Lexington, North Carolina, and Danville and Lynchburg, Viriginia. In 1916 we lost $26,000.00. This was an operating loss; and had we paid a tax of 10 per cent on admission as here proposed, before earning it, our loss would have been $12,000.00 additional, or $38,000.00 in all.

This was due to the general poor business in our section, coupled with standard expenses, which could not be reduced. The return of prosperity put all of these houses on an earning basis and we are now earning very decent profits, out of which we are paying the indebtedness incurred during the season of loss. To tax us 10 per cent of our gross admissions—our only source of revenue—might be tolerable during six months of the year in 50 per cent of the houses, but impossible for the balance of the time for the best of them, and absolutely impossible in the balance of the houses, which by this process would pay taxes out of our capital.

The twenty-five cent houses or fifty cent houses with a seating capacity of 1,000 to 3,000 might be able to carry this burden,

but even in their case it would be fair to tax their profits after they have earned them.

We recognize, under the extraordinary conditions now facing the country, we must contribute a larger sum in taxes for the uses of the government than at present—and we are willing and ready to do so, but we ask co-operation in the same measure that we offer it. A tax upon our net profits would be fair, just, equitable and sane. Give us the opportunity to make the money before you take it away. Take as much as you need of this—a fair proposition, but do not throw our investment into the "scrap-heap"; do not destroy our livelihood; help us keep it intact until normal times will re-establish normal opportunities for us.

A tax of 10 per cent of the net earnings of our theaters would be enough to start with; if it isn't, come back for more in your next bill, but bear in mind that if you start by taxing us to death, there won't be "any more" to come back for.

MICHIGAN CONVENTION SOON

Grand Rapids to Be Mecca for Michigan Exhibitors This June—Necessity of Collective Consideration Promises Record Attendance

The prospects for the Michigan State Convention of Exhibitors, to be held this year on the 12th and 13th of June, are the best they have ever been, according to a statement issued recently by A. J. Moeller, secretary of the Michigan branch of the Motion Picture Exhibitors' League.

"It looks now," said Mr. Moeller, "as though the Michigan exhibitors have at last awakened to the fact that organization is not only a possibility but a necessity. It is gratifyng to note from the flood of letters I am receving from all parts of the state the assurances that the exhibitors not only expect to attend but to take an active part in the proceedings. The feeling of 'get together and talk it over' seems to pervade the state.

"I am more than pleased at this display of renewed energy and initiative in an organization that has been tottering along on rickety legs now for too long a time. In view of the strenuous period through which we have passed, every exhibitor in the state of Michigan should put all his energy back of the organization. Many things are at stake and in many cases entire businesses. And only through concerted action can any satisfactory and definite conclusion be arrived at. Only by getting together and discussing the vital issues can we arrive at a definite solution.

"You know yourself that when your business is not up to standard you start looking around for the cause. You give your business machinery an overhauling. You go into all angles, you put your whole mind into the thing and finally you solve the difficulty.

"That's just what we have got to do. Only this is not a problem that we can solve individually and each man for himself. If it can be solved at all it will have to be done collectively.

"Petty jealousies must be laid aside. We have business interests to protect and unjust issues to combat. We must make a supreme effort to make the Grand Rapids convention a huge success, and it will be, too."

Uncle Sam at Sea

The Selig Polyscope Company believes that the Selig production, "Uncle Sam Afloat and Ashore," the forthcoming release in General Film Service, is worthy of especial notice. The film shows United States soldiers and sailors at work and at play. The battship fleet, a portion of which is now reported fighting in European waters, is presented in battle line formation in this production.

The jackies are shown working the big guns, drilling, and performing other duties. A division of the Regular Army has been ordered to France. General Pershing and his soldiers are presented in this film. The Infantry are shown in army maneuvers and on the long, dusty hike. "Uncle Sam Afloat and Ashore" is said to be particularly interesting to the parents of the thousand of young men who will soon become soldiers of Uncle Sam. The pictures show the life of the soldier and sailor and proves that the army and navy are schools for the making of men.

Kitty Gordon is putting the finishing touches upon her new World-Picture "The Beloved Adventuress," which is literally Brady-Made, inasmuch as William A. Brady actually directed most of the details, great and small. There are an unusual number of "big scenes" in this play, and it also affords many opportunities for emotional acting, in which Miss Gordon has developed uncommon skill in her recent picture dramas.

Screenshine

By Mel

SERMON

"I ASK every woman as she comes out how she liked the show and chuck every baby under the chin," said a small town exhibitor to Motog. a few days ago.

We did some inquiring about him around the exchange where we met him and found, not to our surprise, that he owns very prosperous houses in five Illinois towns.

It's only another example of the fact that personal attention is the letter A in the A. B. C.'s of any business success.

HERE'S ANOTHER SEX PLAY

"Are women a success as motion picture salesmen?" asks Vitagraph.

It is very seldom that we admit we don't know anything, but we must confess ignorance—complete darkness—on this intricate subject.

They might possibly make good picture sales*women*.

JUST A TICKLER

How long is it going to take you to get ready to come to the big national convention? Better begin to figure *now* on excusing yourself from your wife between July 14 and 22, or a part of that time.

Or bring her along. Lots of 'em do.

MONTANA MAUDE STILL WAITING FOR JOB

Dear Editor:—We have changed our address and are now located on the mesquite pastures of Old Montana. Maude says she got tired waiting for that movie job and has gone back to the place of her birth, the slimy headwaters of the big red raw Missouri river, where we will wait for further orders from the filim editors and loaf, till the spring roundup begins. Do filim folks no a good thing when they see it?

Yourn truly,—*Tumbelbug Thompson, Niobrara Ranch House, c/o Grub Shack.*

A swimming pool forty feet wide, sixty feet long and ten feet deep is being installed at the Lasky studio. It will serve the double purpose of cooling the temperaments of the stars and the fevered imaginations of the scenario writers.

"Fishin' season's open!"
Cried the eager fishing fan.
"G'wan, it never closes,"
Said the film promotion man.

The letter that was addressed "M. J. Weil, Castle Theater, Motography, Chicago," is only another squint from an original viewpoint at the fact that motion picture theater and Motography are one and the same.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

THE DERELICT, with Stuart Holmes (Fox)—"A pretty fair picture which went over fairly well."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Derelict, with Stuart Holmes (Fox)—"A poor box office attraction. The star should not be featured. The story is good, the title bad."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Man Who Made Good, with Jack Devereaux (Triangle)—"A fairly good picture, a little better than 'Might and the Man.'"—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Man Who Made Good, with Jack Devereaux (Triangle)—"Picture, inferior. Business, same as picture."—Martin J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Man Who Made Good, with Jack Devereaux (Triangle)—"This wasn't much of a picture and had no drawing power. The star is unknown."—W. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Wild Winship's Widow, with Dorothy Dalton (Triangle)—"Picture, very good. Dorothy Dalton's comedy was unsurpassable."—Martin J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Wild Winship's Widow, with Dorothy Dalton (Triangle)—"A good picture which brought good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Valentine Girl, with Marguerite Clark (Famous Players-Paramount)—"An excellent production which played to excellent business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Valentine Girl, with Marguerite Clark (Paramount)—"A very good picture which drew fair business in spite of bad weather."—Martin J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Bottle Imp, with Sessue Hayakawa (Paramount)—"A fair picture which brought fair business."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

The Bottle Imp, with Sessue Hayakawa (Paramount)—"This star is very unpopular here. Patrons took the trouble to complain on this picture. It might go well in Tokio or the Hawaiian Islands."—J. E. Alford, Jacobs Theater, McComb, Mississippi.

As Men Love, with Myrtle Stedman (Paramount)—"We ran this on Saturday. It went over big. Everyone liked it; I even liked it myself."—J. E. Alford, Jacobs Theater, McComb, Mississippi.

As Men Love, with House Peters and Myrtle Stedman (Paramount)—"A well produced picture but not much of a drawing card. Business fair."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

Broadway Jones, with George M. Cohan (Artcraft)—"An excellent production. Brought excellent business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Broadway Jones, with George M. Cohan (Artcraft)—"A splendid picture. Cohan is some actor. The picture pleased my patrons and proved to have good drawing power."—A. L. Brown, Gem Theater, South Dakota.

The Witching Hour, with J. Aubrey Smith (Art Dramas)—"Full of intense action and realism. Star and support very good. Better entertainment than the stage version. Photography averages good. Good stuff for any audience."—George V. Booth, Bridgeport Theater.—*In middle class neighborhood.*

The Witching Hour, with J. Aubrey Smith (Art Dramas)—"This deals with telepathy, but the title gives a transient patron a different idea of its story. It did not prove a money maker. The cast has no big star."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Great Bradley Mystery, with Alma Hanlon (Art Dramas)—"The star is very good. Brought pretty fair business considering the bad weather."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Moral Courage, with Muriel Ostriche (World)—"Story fair. The star is not strong enough to draw. Picture was run on our first warm day. Business fair."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Womanhood, the Glory of the Nation (Vitagraph)—"During wartime this picture, although praised by the critics, was not praised by the audience. This is because it shows too many battle scenes, with people being killed, scenes which at this time do not appeal to the

people, especially not to women and children. The picture itself is nothing to scream about, although it is a fair sermon. It ought to be shown to the Kaiser! We ran it two days with fair results."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

Happiness, with Enid Bennett (Triangle)—"A very good picture."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Money Mill, with Dorothy Kelly (Vitagraph)—"A pretty good picture. The people liked it."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Yankee Pluck, with Ethel Clayton (World)—"A very good picture. Miss Clayton shows very much versatility."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

Villa of the Movies, with S. Summerville (Keystone)—"Best burlesque on the Mexican muddle ever made. Went over big."—Robert Sparks, Mission Theater, Amarillo Texas.—*In high class neighborhood.*

In Again, Out Again, with Douglas Fairbanks (Artcraft)—"A regular Douglas Fairbanks picture, right up to snuff."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Trufflers, with Nell Craig (Essanay-K. E. S. E.)—"Owing to the large advertising campaign, this picture drew fair business."—Martin J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Sapho, with Pauline Frederick (Famous Players-Paramount)—"A well played picture. Went over well."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

Those Without Sin, with Blanche Sweet (Lasky-Paramount)—"A splendid Civil War production. Star does fine work in the last two reels."—Robert Sparks, Mission Theater, Amarillo, Texas.—*In high class neighborhood.*

Indiscretion, with Lillian Walker (Vitagraph)—"Everyone was well pleased with this one, but the star doesn't draw very well."—Robert Sparks, Mission Theater, Amarillo, Texas.—*In high class neighborhood.*

Back of the Man, with Dorothy Dalton (Triangle)—"A splendid story with a corking finish. Drew big against strong opposition."—Robert Sparks, Mission Theater, Amarillo, Texas.—*In high class neighborhood.*

War Brides, with Alla Nazimova (Selznick)—"A good picture. Great acting. Fair business."—A. L. Brown, Gem Theater, South Dakota.

Marvelous Maciste (Itala Films)—"The picture is wonderful. One of the best comedy dramas we've ever had. Maciste is a coming star. Business was big and the audience was pleased."—James Poro, Casino Theater, Astoria, L. I., New York.—*In middle class neighborhood.*

The Soul of a Child, with Em Gorman (Eclipse Feature Film Co.)—"A very good picture. Ran two days

What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your last week's program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

....

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Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

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Address ..... City and State .....

Name of Theater ..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

to very good business. Sure a repeater. Pleased the audience very much."—Alfred M. Bartlett, Juneau Theater, Milwaukee, Wisconsin.—*High class audiences.*

Man's Woman, with Ethel Clayton (World)—"A splendid picture. Miss Clayton has drawing power. The audience was pleased and business was very good."—James Poro, Astoria, L. I., New York.—*In middle class neighborhood.*

Darkest Russia, with Alice Brady (World)—"The star is fine. The picture drew well. Although a Russian picture, it was liked by our patrons."—J. E. Alford, Jacobs Theater, McComb, Mississippi.

The Dark Road, with Dorothy Dalton (Triangle)—"This star is becoming very popular. Patrons were well pleased, although some said it was 'too vamp-y.'"—J. E. Alford, Jacobs Theater, McComb, Mississippi.

The Golden Eagle Trail, with Marin Sais (Episode of the "American Girl," Kalem series)—"Very exciting and sensational. The beauty of the settings enhances the tone and the interest in the series among the higher class patronage, while the sensational action captures the lower. As a whole, very good."—George V. Booth, Bridgeport Theater.—*In middle class neighborhood.*

The Conquest of Canaan, with Mabel Taliaferro (Art Dramas)—"A very good picture."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

A Poor Little Rich Girl, with Mary Pickford (Artcraft)—"Mary Pickford at her best. All the people liked it."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

God's Law and Man's, with Viola Dana (Metro)—"A very good production which was well liked by our patrons."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Pardners, with Charlotte Walker (Mutual)—"The star is not popular here. Picture good. Has a strong punch and plenty of action."—George E. Murphy, Lyric Theater, Muskegon, Michigan.

A Roman Cowboy, with Tom Mix (Fox comedy)—"A 'regular' comedy."—George E. Murphy, Lyric Theater, Muskegon, Michigan.

"Her" New York, with Gladys Hulette (Pathe)—"A pretty little story which pleased everyone."—George E. Murphy, Lyric Theater, Muskegon, Michigan.

All Man, with Robert Warwick (World)—"This has drawing power. It was the second time it had run here and it went over big. Very good, as a whole."—George E. Murphy, Lyric Theater, Muskegon, Michigan.

The Alibi, with James Morrison (Vitagraph)—"This is a good picture and gave excellent satisfaction."—W. A. Peterson, Scenic Theater, Mt. Vernon, South Dakota.

The Million Bid, with Anita Stewart (Vitagraph)—"This re-issue went over big. Patrons were well pleased. We want more like this one."—S. P. Skourey, Pagent Theater, St. Louis, Missouri.—*In high class neighborhood.*

The Hawk, with Earl Williams (Vitagraph)—"This broke all house records."—S. P. Skourey, Pagent Theater, St. Louis, Missouri.—*In his class neighborhood.*

Souls Triumphant, with Lillian Gish and Wilfred Lucas (Triangle)—"A good production. Good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Lonesome Chap, with House Peters (Paramount)—"A very ordinary production. Business poor." S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Girl Phillipa, with Anita Stewart (Vitagraph)—"This feature is some attraction. They don't make them much better. Acting, photography, direction and production are excellent, with much stress to be laid on detail, locale and the scenes of mobilization."—Manager Jones, Isis Theater, Pensacola, Florida.

An Old Fashioned Young Man, with Robert Harron (Triangle)—"The title is against this. Some liked it; others didn't. Business only fair."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Power of Decision, with Frances Nelson (Metro)—"Not enough action. Star is not very popular. The title will attract. Average business."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Sin Ye Do, with Frank Keenan (Triangle)—"Great drawing card. Pleased our patrons."—Everhart, National Theater, Greenville, Ohio.

The Cure, with Charlie Chaplin (Mutual)—"A good comedy but not Chaplin's best. Played to capacity business."—Everhart, National Theater, Greenville, Ohio.

Dulcie's Adventure, with Mary Miles Minter (American-Mutual)—"Very pleasing. Mary Miles Minter at her best."—Everhart, National Theater, Greenville, Ohio.

The Matrimanic, with Douglas Fairbanks (Triangle)—"Fairbanks gets them. A good comedy, no slapstick."—Everhart, National Theater, Greenville, Ohio.

The Devil's Prize, and A Price for Folly (Vitagraph)—"I do not consider either one of these two features up to the Vitagraph standard of excellence. Patrons were disappointed."—W. A. Peterson, Scenic Theater, Mt. Vernon, South Dakota.

The Girl Phillipa, with Anita Stewart (Vitagraph)—"A fine picture. Drew well and pleased the patrons."—P. C. Estee, Star Theater, Alexandria, South Dakota.

Faith, with Mary Miles Minter (Mutual)—"Mary Miles Minter is one sweet little girl. 'Faith' is a remarkable picture. There seems to be little, if anything, lacking. The world is general and the silent drama in particular would be immensely benefited by the production

of more of the same kind."—H. W. Barnes, Forum-Orpheum Theater, Hillsboro, Ohio.

The Railroad Raiders, with Helen Holmes (Signal-Mutual serial)—"This serial opened well, more than filling the house and sending people away pleased."—P. G. Estee, Star Theater, Alexandria, South Dakota.

The More Excellent Way, with Anita Stewart (Vitagraph)—"Miss Stewart seems to draw better all the time. This was well liked by the patrons and brought good business both days."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhod.*

God's Law and Man's, with Viola Dana (Metro)—"A well produced picture but it did not draw very good business."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

The Spirit of Romance, with Vivian Martin (Paramount)—"The public does not seem to care for pictures like this. Only a fair drawing card."—B. A. Nomikos, De Luxe Theater.—*In high class neighborhood.*

My Fighting Gentleman, with William Russell (Mutual)—"This picture is what I and my patrons call 'one fine picture.' All of the new Mutuals are very good, but this is an exceptionally good one."—H. Hoffman, Lyric Theater, Moline, Illinois.

Motoy Comedies (Motoy)—"These comedies worked out with animated toys are very novel and should please any audience."—M. J. Weil, Castle Theater.—*Downtown house.*

Sunny Jane, with Jackie Saunders (Mutual)—"I always give credit where credit is due and will say 'Sunny Jane' is a real comedy drama, a good, clean, funny picture, as full of laughs as a prairie dog is full of fleas."—John C. Green, Temple Theater, Galt, Ontario, Canada.

A Lass of the Lumberlands, with Helen Holmes (Mutual)—"I ran the first episode of 'A Lass of the Lumberlands' last night and it was fine, had a packed house and every one was well pleased."—H. J. Walrad, Moran, Kansas.

Sacrifice, with Margaret Illington (Lasky-Paramount)—"This first Illington picture is drawing fair attendance but the people are not very enthusiastic about it. For one thing, this scenery is too artificial. One would expect better and more elaborate settings for the first picture appearance of so well known a player."—M. J. Weil, Castle Theater.—*Downtown house.*

Paddy O'Hara, with William Desmond (Triangle)—"Very good. The star plays his part exceedingly well. It is a comedy drama. The patrons thought it a strictly military picture on seeing the one-sheet, but it is a little of everything."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Mystery of the Double Cross, Chapter two (Pathe serial)—"Nothing very great about the second part in the way of exciting events but the interest is kept very much alive by good production and acting. They are eager for the third chapter. Photography, stars, settings and direction, perfect."—George V. Booth, Bridgeport Theater.—*In middle class neighborhood.*

Our Navy (Zenith)—"These are pictures showing scenes at the Great Lakes Naval training station and proved very popular. A great many people who had relatives and friends at the station visited the theater to see these pictures."—M. J. Weil, Castle Theater.—*Downtown house.*

The Butcher Boy, with Roscoe Arbuckle (Paramount)—"A clean comedy which the women like on account of Fatty's female disguise in the second reel. A fill-in comedy but not a box office attraction."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Aladdin From Broadway, with Edith Story (Vitagraph)—"A costume play. Why do producers make them? I have not talked to any one yet who liked them, no matter what star is in them."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Uncle Sam's Defender's (Mutual)—"These in my estimation are the best reels on patriotism that I have ever seen. I have run all six of them and wish there were more of them. They brought forth many rounds of applause."—H. B. French, The Grand, Mankato, Minnesota.

Be My Best Man, with Edward Arnold (Essanay "Black Cat" Feature)—"An unusual detective story, which keeps them guessing. Went over fine. The ending is a surprise for everybody. Cast very good. Photography and settings perfect."—George V. Booth, Bridgeport Theater.—*In middle class neighborhood.*

In Again, Out Again, with Douglas Fairbanks (Artcraft)—"I cannot help but say how pleased I was with Douglas Fairbanks' first picture, 'In Again, Out Again.' The huge crowds that tried to get into the theater and couldn't, the great enthusiasm of those who were in the theater, made it not alone an event to be long remembered but it created new moving picture history. Never in my career have throngs, who persistently waited in line four and five deep for fully two blocks that I had to call out reserves to keep the crowd in line, shown such patience and determination to get in as they did during the engagement of this picture. We did well over $17,000 with it, and had our house been twice as large we doubt if we could have taken care of them. Our anniversary bill has been acclaimed the finest moving picture bill that was ever given in any moving picture house in the world, and when I say that Fairbanks' picture, 'In Again, Out Again,' is fit for this house, I think it is sufficient."—S. L. Rothapfel, Rialto Theater, New York City.

Files Exhibitor Reports

Motography, Chicago:

Permit me to congratulate you upon your pages devoted to the department, "What the Picture Did For Me." They surely afford exhibitors an opportunity to profit by the mistakes or the good fortune of fellow-managers. It surely is more conservative information regarding the drawing power of features than a "feature-buyer" can procure from a naturally enthusiastic salesman selling his wares. I file these opinions for future reference. Trusting that more exhibitors will, through this commendable medium, spread the news to each other, I am respectfully yours, *F. F. Woodhull, manager, the Baker Theater, Dover, N. J.*

Industry Aids Liberty Loan

PICTURE INTERESTS TO ABSORB $1,000,000 OF UNCLE SAM'S BONDS

REPRESENTATIVES of the motion picture industry met last week to aid in the floating of the United States Liberty Loan Bonds. William A. Brady was appointed by the assembly, sitting as a committee of the whole, to act as their chairman with power to appoint a committee of fifteen or more to devise plans and means for giving the loan publicity.

The meeting was called at the request of Robert W. Wooley, formerly director of the Mint and at present in charge of the publicity of the loan. Following Mr. Brady's election as chairman, he asked for a motion giving him power to appoint an Honorary National Committee. This was immediately granted. He laid particular emphasis upon the fact that it was of the greatest importance for the whole industry to feel its responsibility at this time and to aid the government in every way possible to give the Liberty Loan publicity. Mr. Brady declared it was the first time in history that the trade had an opportunity to become a great national institution on the same basis with the newspapers, and it was up to them to make the most of it.

It was made clear at this meeting that the publicity offered was not merely in the hands of the National Association of the Motion Picture Industry, but was a matter in which those out of it as well as those in it were equally concerned.

Lasky Corporation Takes $100,000

In order to set a good example to the trade and show folks how much water the film industry draws The Famous Players-Lasky Corporation has just subscribed to $100,000 worth of the bonds. The bonds are to be subscribed for through the Broadway Trust Company, the president of which is Fredrick G. Lee, who is also a director of the Famous Players-Lasky Corporation and has been ever since its inception.

Adolph Zukor, head of the film concern, has been made chairman of the National Association committee to promote subscriptions to the Liberty Loan within the industry itself. It is the aim of this committee to raise at least $1,000,000 for the loan among producers, exchangemen and those in the various branches of the industry.

Committee Members Chosen

Mr. Brady's committee is as follows:

Walter W. Irwin, vice chairman; William L. Sherrill, treasurer; Frederick H. Elliott, secretary.

Arthur S. Friend, Famous Players-Lasky; Walter N. Seligsburg, Triangle Film Corp.; Richard A. Rowland, Metro Pictures Corp.; Walter W. Irwin, Vitagraph V. L. S. E., Inc.; William L. Sherrill, Frohman Amusement; David W. Griffith, D. W. Griffith Entrprises; Harold Bolster, General Film Co.; E. A. McManus, International Film Corp.; J. T. Berst, Pathe Exchange; P. A. Powers, Universal Film Mfg. Co.; William Fox, Fox Film Corp.: Lewis J. Selznick, Lewis J. Selznick; Leo O. Ochs, Exhibitors' League of America; L. F. Blumenthal, Exhibitors' League of America; Samuel H. Trigger, Exhibitors' League of America; Louis L. Levine, Brooklyn Exhibitors' League; Jules E. Brulatour, Eastman Films; Walter J. Moore, H. C. Miner Litho. Co.; J. H. Hallberg, J. H. Hallberg; Joseph Coufal, Novelty Slide Co.: William A. Johnston, *Motion Picture News;* John Wylie, *Moving Picture World;* W. Stephan Bush, *Exhibitors' Trade Review;* Tracy H. Lewis, *The Morning Telegraph;* Lyman Fiske, *Dramatic Mirror;* P. P. Shullberg, Associated Motion Picture Advertisers; Fred Hawley, Motion Pictures Directory Co.; I. E. Chadwick, Ivan Film Corp.; Carl Laemmle, Universal; Adolph Zukor, Famous Players-Lasky; J. Stuart Blackton, Vitagraph Co. of America; Frank H. Hitchcock, Vitagraph Co. of America; H. T. Edward, United Theatrical Equipment Co.; H. E. Aitken, Triangle Film Corp.; J. J. McCarthy, D. W. Griffith Enterprises; Theodore Mitchell, D. W. Griffith Enterprises; William Brandt, Brooklyn Exhibitors; Sam L. Rothapfel, Rialto Theater; H. Edel, Strand Theater; Marcus Loew, Theodore Wharton, Inc., Herbert Brennon; A. M. Du Mahut; Ricord Gradwell, World Film Corporation; William Wright, Kalem Co.; Mitchel H. Mark, Strand Theater; Albert E. Smith, Vitagraph Co. of America; John J. Whitman, El Dodaro Theater; Edgar Selwyn, Goldwyn Pictures Corporation; Archie Selwyn, Goldwyn Pictures Corporation; Samuel Goldfish, Goldwyn Pictures Corporation; Joseph A. Golden, Crystal Film Corporation.

Trailers and Slides

The new motion picture committee met for the first time on Thursday at the headquarters of the National Association of the trade. Owing to the short time left in which to give publicity to the loan, the idea of making a one-reel film devoted to the cause has practically been abandoned, but trailers and slides will immediately be sent to every film house in the country. It is planned to send with each consignment of publicity matter a letter requesting the use of the slides signed by Secretary of the Treasury McAdoo and also a personal note from Mr. Brady as president of the National Association. It is proposed to have throughout the country a Loan Week, one day of which will be devoted to the film interests, when subscription blanks will be distributed in every theater.

Sub-Committees Appointed

Thursday's meeting was chiefly taken up with the selection of sub-committees, which are:

Finance Committee—Arthur S. Friend, chairman; William L. Sherrill, J. E. Brulateur, R. H. Cochrane, E. A. McManus.

Publicity Committee—Associated Motion Picture Advertisers, Arthur James, president and chairman. Representatives of each of the motion picture trade papers.

Committee on Trailers—Walter W. Irwin, chairman; P. A. Powers, B. N. Busch, Lee A. Ochs, Lewis J. Selznick.

Committee on Securing Subscriptions to Liberty Loan—Adolph Zukor, Lee A. Ochs, N. T. Edwards, Lewis J. Selznick, Walter J. Moore.

Committee on Slides—Joseph F. Coufal, Fred J. Hawley, and B. F. Shulberg.

President's Advisory Committee—William L. Sherril, I. E. Chadwick, Arthur S. Friend, Louis F. Blumenthal, William A. Johnston.

Committee on Proclamation—Arthur S. Friend, William A. Johnston.

These committees were instructed by Mr. Brady immediately to start work.

The Pathe Company's aid to the loan is seen in the fact that J. A. Berst, vice-president and general manager, has offered to receive subscriptions for the bonds from employes, giving each subscriber the privilege of paying for them at the rate of $5 per month for each $50 of the purchase price.

George Archainbaud has "signed up" with World-Pictures Brady-Made to direct a new series of photoplays. He has just completed "The Brand of Satan," in which Montagu Love makes his first appearance as a star, to be published June 18. Mr. Archainbaud's next World picture will be "Partnership," in which Arthur Ashley, Gerda Holmes and Edward Langford have the leading roles.

New Motography Men

Two additions have been made to MOTOGRAPHY's staff. C. J. Ver Halen has been put in charge of advertising and L. M. Albright has been added to the editorial department. Charles R. Condon continues as eastern representative of the magazine.

C. J. Ver Halen, experienced film and advertising man, who has been appointed MOTOGRAPHY'S *advertising manager.*

Through his various connections with the film industry, Mr. Ver Halen is well known as one of the most active young men in the business. He was for a number of years Chicago representative for the *Billboard*. He also opened the Chicago office of the *Motion Picture News* and was for two years connected with that publication. Among his other activities were connections with the publicity department of the Universal Film Manufacturing Company and director of publicity with Harry R. Raver. Before joining MOTOGRAPHY Mr. Ver Halen was asistant manager of the Famous Players Star Feature Film Service of Minneapolis and editor of *Brass Tacks,* the striking little Paramount organ of the northwest.

Mr. Ver Halen was an organizer of the Reel Fellows Club of Chicago and is well known by practically every film man in the Zephyrous Village.

Mr. Albright, who is now one of MOTOGRAPHY's reporters and rewrite men, is a graduate of Northwestern University and was formerly a reporter on the *Chicago Herald* and assistant advertising manager of the Cable Piano Company.

GENERAL FILM'S RECORD

Nearly Five Hundred Million Feet of Product Handled Within Six Years and Statistics that Bring Those Figures Home

At a recent directors' meeting of the General Film Company, Harold Bolster, vice president and general manager, presented a summary of the operations of the company which graphically expresses the wide scope of this film marketing company. Since its incorporation General Film had received from various manufacturers affiliated with it a total of 494,614,976 feet of positive film for distribution. This was for six years ending December 31, 1916. The 1917 product is not included. The figures show General Film to be the world's most extensive dealer in film product.

The object of the discussion of the figures was to plan for future efficiency in handling the huge bulk of film that is expected again to pass through the selling machinery of the company. The great number of short length features now being distributed by General Film is to be greatly augmented, to bring the business up to its former highest records. Handling vast quantities permits of net economies of immense proportions when applied to each separate transaction. Plans were laid to adopt the most modern methods to avoid preventable waste of product and delays in service. To direct the machinery of the big enterprise along the most efficient lines is Mr. Bolster's particular task.

Incidentally, some astonishing comparisons are available with the mere bulk of General Film's record of business to build upon.

For example, the nearly 500 million feet of film handled from the manufacturers since and including 1910, represent a screen time, to run the film just once, of 140,000 hours—each foot requiring a second.

The 494,614,976 feet of film represent in round numbers 500,000 reels. Each reel of film weighs about 5 pounds—over 1,200 tons altogether. Reduced to this term the quantity does not sound so great, but its immensity can be got at in other ways. Each reel in its tin container has a thickness of two inches. When piled one on top of the other they would make a stack 82,436 feet high, 110 times the height of the Woolworth tower—or if one chooses to pile them another way, 110 stacks as high as the tallest skyscraper in New York.

The length of film, end to end, also presents staggering proportions. It could be wound nearly four times around the earth. It is 26 times as long as the River Amazon, with perhaps the River of Doubt thrown in.

In conclusion, if all men were 6 feet tall it would take 82,435,829 of them laid end to end to equal the length of General Film's total product—a bigger army than even Germany would want under any circumstances.

STATE RIGHTS MEN MERGE

Sol L. Lesser, Prominent Western Independent Exchange Man, Promoting Big Combine of Exchanges—Final Plans Come Later

Word has just come to hand that a big national organization of the leading exchange men of the United States is being promoted by Sol L. Lesser of San Francisco.

Mr. Lesser announces that the organization has been perfecting its plans for many weeks, and that the final plans are practically complete, there being but few remaining details to be consummated. The organization will consist of big representative buyers from all portions of the country, a list of same to be announced at an early date.

Thousands of dollars have already been pledged by the various members of the new organization. Investigation shows that it will also carry with it groups of leading theaters in the various territories, that are also already pledged to the organization. Although definite details will not be announced until a later date, it is understood that the plan of operation will be the purchase of big feature productions for the United States, fixing a definite percentage of the cost on each territory, which will be assessed to the individual theaters that are pledged to the combination.

From all information that can be gleaned at the present time, it will be safe to say, that, backed by Mr. Lesser's reputation and his enterprising genius, this organization promises to be the biggest of its kind operating in the country.

The New Orleans office of the General Film Company is now under the management of A. S. Parker, according to an announcement by General Sales Manager Sidney R. Kent. He succeeds F. E. Garner, who has been transferred to the Dallas office. Mr. Parker was formerly office manager at Memphis.

The Neighborhood Idea

AN INTERVIEW WITH BRUCE GODSHAW, COSMOPOLITAN THEATER, CHICAGO

By Genevieve Harris.

THERE is an eternal fascination in doing something which apparently "can't be done." It is a challenge to adventure in any field. To Bruce Godshaw, a prominent Chicago exhibitor, now manager of the Cosmopolitan Theater, one of the Ascher string of picture houses, this challenge takes the form of a theater which can't be managed profitably. That is the kind of house which interests him. To it he gives all his attention, until the thing that "can't be done" is accomplished and the theater that was losing money becomes under his magic a money-maker.

Mr. Godshaw's methods with children's programs have already been set forth in Motography. His most recent and most ambitious "stunt," the filming of a picture containing the children of the neighborhood, had attracted the writer's attention and, in search of a story, she visited the Cosmopolitan Theater. As a result of the interview, the account of one "stunt," however original, seemed less important than the glimpse of the "big idea" back of everything Mr. Godsaw does.

Seven Years of Success

Mr. Godshaw's success as a theater manager is founded on "the neighborhood idea." For seven years Mr. Godshaw has been working out this idea as a Chicago exhibitor. Seven years ago he came to Chicago with scarcely money enough to pay street car fare across town, and secured a position managing a West Side theater owned by the Ascher Brothers, a house considered hopeless and about to be abandoned as a picture proposition. Under his guidance, the fortunes of the theater took an upward turn. It became so prosperous that Mr. Godshaw turned his attention to "booming" another failing theater. When that was built up, he turned always to the weakest of the string.

"I believe that the success I have had is a result of winning the confidence of the people," says Mr. Godshaw. "Speaking from my own experience, the first bit of advice I would give to a theater manager, especially of a neighborhood or small town theater, is, 'Study your people. Be in the lobby of your theater as much as possible, and know your patrons personally. Listen to their comments. Get their ideas on the pictures, the music and the theater.'

"The only way to run a theater successfully is to spend all your time and energy and enthusiasm on it. Oh, of course there are houses that will almost run themselves, but I could never be interested in one like that. It is the theater with a handicap that appeals to the real exhibitor.

"And right here I have something to say to the theater owner in the small town. If managing the picture theater is a 'side line' with you and your main interest is in your grocery store or other business, then hire some young chap as your house manager. Get a young man who is of the friendly, wideawake kind. He will attend to all the details about the theater, little things you overlook, ways to please your patrons, to overcome conditions they dislike, to think up 'stunts' and advertising schemes.

Managing Is a Matter of Personality

"I believe that managing a theater successfully is a matter of personality. If your theater is fine and well ventilated, your pictures and music good, and still your patronage not what it should be, perhaps you yourself are to blame. Are you a friend of your papatrons? Do they like you? Do they feel free to talk to you about your offerings? Do they feel that you are trying to give them their money's worth, to please them? Do the children and the young people know and like you? Are your own employes loyal? The picture theater is becoming so intimately a part of the neighborhood life that all these are vital questions.

"Besides pleasing the people when they come to your house, there is the question of getting them to come—a question of advertising. And this is one way, in which your effort is to enlarge your 'neighborhood.' I have always believed in advertising widely. The money always comes back. You can figure up the number of increased admissions you will need to pay for it and you will find that you usually get them. And many of these mean new regular patrons for your house, and wider publicity. We advertise the Cosmopolitan Theater in the daily papers and in the neighborhood papers, as well as by circulars and a large mailing list. Then we give special attention to the wording of our programs.

Honest Advertising

"This is another point at which the 'neighborhood idea' comes in. You must know what kind of pictures your patrons like so that you can recommend the ones sure to please. There is no value in using superlatives about each attraction. Pick out the one you know they will like best. Give them as much definite information about the picture as you can.

"When I have to run a picture that I know will not appeal, I turn my attention to the other features of the bill. I select unusually attractive short length additions. I state frankly in my program that the bill is pleasing because of these short length pictures. Another method I sometimes use when I am scheduled for a feature which will not draw is to run with it, in place of the short subjects I book, some re-issued feature that I have not formerly run and which contains stars especially well liked in my neighborhood. The expense is not greatly increased and is usually met by the increased attendance.

Win Confidence of Patrons

"My patrons have come to rely on my statements in the programs so confidently that when I tell them a feature is unusually good and that everyone should see it, the house is packed. With the usual recommendations, the usual business results.

"We take the children into consideration in writing the programs. As you know, we give special matinees for children and this lessens their attendance in the evening. Also, we frequently refuse to admit children unless with adults to plays which the censors

have not labeled a 'no children admitted' play. We state in the program that we do not believe the play suitable for children and that parents may use their own judgment in bringing them. And when a play is very sensational, we sound a note of warning to this effect in our program. In this way, those who might be offended can avoid the play and those who want sensational pictures will find what they like. We also include in our programs any unusual stories about production or players, anything to interest the people. Some of them may not read these, but many do.

"In short, managing a theater successfully is a matter of personality, of personal contact with your patrons. Be the center of your neighborhood, the friend of your neighbors."

Mr. Godshaw just at present has his neighborhood very much interested in the making of a picture with "local talent." An account of this clever entertainment as well as advertising stunt will be given soon in MOTOGRAPHY.

NEW CHICAGO FIRM

Originator of Prison "Honor System" Forms New Chicago Film Corporation—Plans New Theater in "Loop" District

An announcement of big interest to the trade comes from the recently formed Edmund M. Allen Film Corporation of Chicago.

It is disclosed that plans and specifications for a theater seating 2,800, to be used exclusively for motion pictures, have been prepared for the new company. The new theater is to be located in Chicago's "loop" district, and is to be immediately adjacent to the Randolph street "Rialto" zone.

The Allen Company, which was formed both for state right exploitation of features and for exhibition purposes, states that it already has obtained an option for a long term ground lease on a very desirable location, and plans commencing work on the new theater building as soon as general business conditions permit.

The president of the new company is Edmund M. Allen, well-known Chicago business man and former warden of the Illinois state penitentiary. Mr. Allen is credited with being the originator of the "Honor System" for the care and discipline of convicts in penal institutions.

Associated with Mr. Allen are Joe M. Harris, a prominent figure in theatrical activities both in New York and Chicago; Harry J. Ridings, Chicago manager for Cohan and Harris, and manager of Cohan's Grand, Chicago; Fred Aitken, formerly connected with the General Film Company and others. It is stated that the Allen company represents a number of men connected with big Chicago business enterprises, who have determined upon becoming identified with the film industry.

In connection with its state right activities the Allen company has taken over Illinois and Michigan rights for Selig's "The Garden of Allah." The company plans releasing this production in the near future and, immediately following, announcement will be made of another feature based on a big dramatic success.

The temporary executive offices of the Allen company are located at 121 N. Clark street, Chicago.

The Universal Joker company is making a one-act comedy, "A Sleuthy Pair," featuring Gale Henry.

Charlie Gets Rough with Kaiser

La Baionnette, a French magazine, of March 22, devotes all its pages to a series of facetious interviews which Charlie Chaplin is supposed to have had with the manager of a big canning factory, the captain of a submarine, and the Kaiser.

The front cover carries a three color caricature of Charlie as correspondent of war—and the pages are profusely illustrated showing enthroned Charlot and the adventures of Charlot as an interviewer.

In his interview with Wilhelm, the emperor objects to the way in which Charlot wears his mustache. He says the ends should turn up and not down, and taking off his own presents it to Charlot. He further decorates Charlot with his helmet. There appears a two page portrait of Charlie adorned with Wilhelm's mustache and Wilhelm's helmet, and an immense mallet in place of his usual cane.

The emperor then becomes playful and offers his crown to Charlot for a plaything but Charlie grows rough in his frolic with Wilhelm and ends by placing the crown on the Kaiser's head, wrong side up, and with his immense mallet pounds the spike down into the head of Guillaume Empereur D'Allemange.

Summer Bluebirds Ready

Nobody around Bluebird is worrying about features—there are enough made and ready for distribution to last until the new season begins. Meanwhile Bluebird directors are working on future releases, going at a leisurely pace to make sure that in all particulars the standard of excellence Bluebird requires is fully maintained.

Here are the Bluebirds for June and three issues in July: "Bringing Home Father," with Franklyn Farnum and Brownie Vernon, June 4; Miss Phillips, in "A Doll's House," June 11; Ella Hall, in "The Little Orphan," June 18; Rupert Julian and Ruth Clifford, in "A Kentucky Cinderella," June 25; Miss Phillips, in "Fires of Rebellion," July 2; Franklyn Farnum and Brownie Vernon, in "The Car of Chance," July 9, and Lynn F. Reynolds' production of Chas. Wilson, Jr.'s story, "The Code of the Klondyke," July 16. This last mentioned feature was made at Truckee, amid the peaks of the Sierras, last winter.

Century Comedies

Following the announcement of a different title for the Alice Howell comedies, Julius Stern has decided to affix a different trade-mark to the product and has decided to adopt Century Comedies as the permanent name of the series. In all Century plays the star will be Alice Howell, a young lady who has established an enviable reputation for her work as a screen comedienne in several season's past.

"Balloonatics," the first Century offering, was shown at the New York Strand on pre-release, an immediate recognition of Miss Howell as a lone-star as well as establishing Century productions in the best field of exhibition.

New Sherman-Elliott Officials

A change in the officials of the Sherman-Elliott Company of Minneapolis, has been announced. Edward Nelson was elected president to fill the vacancy caused by the resignation of H. A. Sherman. F. H. Peterson was made secretary-treasurer in place of John Elliott, secretary, and Edward Nelson, treasurer, who, upon his appointment as president, resigned his old position. The offices of the company are in the McKnight Building, Minneapolis.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

From $25 a Week to $568 for One Day

BY A. R. M. SUTTON.
Special Representative for MOTOGRAPHY.

R. K. DUNHAM has in his office at the Rex Theater, Mt. Vernon, Washington, many queer souvenirs of interesting events in which he took part when deputy sheriff of his county, but the tales he tells of those "wild and woolly" days are no more interesting than those with which he occasionally favors particular film friends about the beginning of his career as a pioneer exhibitor in his county.

It was back in 1910 that it came to a showdown between the sheriff and deputy sheriff, and it became very evident that one of them must get out. As Mr. Dunham had for some time had a "hankering" to try the motion picture business, then little known in that vicinity, he decided that this was a good time to begin; so he bought an old saloon in Mt. Vernon, had the bar removed and the front remodeled. Then he went up to Seattle to see about furnishings and equipment.

First he bought 250 plain folding chairs and ordered them shipped to Mt. Vernon. Then he went around to the old General Film Company's office to see about a projector and film service. A. T. Lambson, who died recently in Seattle, was then manager of the General office. The question of films was soon settled at a rental of $35.00 a week; then they began discussing machines.

"What kind of current have you got down there in Mt. Vernon, alternating or direct?" asked Mr. Lambson.

"I don't know," answered the would-be exhibitor. "What's the difference between them?"

After that the manager of General concluded that his Mt. Vernon customer needed someone on the spot who knew something about running a picture theater, so he went down and opened the newly christened "Rex" for its owner. That was on the night of June 30, 1910.

Mr. Dunham was not long in learning the difference between direct and alternating current, nor any of the finer points of running a motion picture projector, and he soon taught it to his older son; so, while he attended to the business part of operating the theater, his son looked after the mechanical part, and Mrs. Dunham sold the tickets. With such a family combination they managed to clear enough that first year to encourage the "business manager" to add space for one hundred more seats to the Rex, and various other improvements were made.

Business continued to improve until the "business manager" began to look about for "other worlds to conquer" and, as there were only 1,300 people in Mt. Vernon, he thought he could hold that territory with the one house; so he went over to Burlington, four miles distant, and bought the old Grand theater, remodeled it, and started a first-class motion picture show. By this time the younger son had learned to operate a projector and he took charge of the new Grand.

In the meantime Mr. Dunham had not stopped trying to learn things about the picture business after he had found out the difference between direct and alternating current, nor even after he thoroughly learned the mechanics of operating. Every time the film salesmen came around to see him he talked to them about new and live ways of presenting pictures

Manager Dunham didn't know "direct" from "alternating" when he opened the Rex (on the left) at Mt. Vernon, Washington. Later he captured $568 in one day at his Grand,, in Burlington, on the right.

and the best methods of advertising, and when he went to Seattle he talked to the film managers and to the successful exhibitors of the city about bringing his business up to a higher standard, and always he read the trade journals, finding in them inspiration to do bigger things and concrete suggestions for attaining them. He became ambitious to give his patrons the chance to see in their own small towns the biggest and best shows that could be seen in Seattle.

Some of his well-meaning friends advised against this, saying that he would be sure to lose money; but he had confidence in the work he had done in trying to cultivate the taste of his patrons for good pictures and in what he could do by putting big things before them in a big way.

At length he made the plunge and booked the first big super feature of his career, "The Birth of a Nation," for one day, the sixth of last January, at the Grand. He did not, however, depend upon the people in the small town of Burlington alone to make his venture pay. He advertised in the newspapers in the neighboring towns of Mt. Vernon and Sedro Woolley, as well as in that of Burlington, and he began two weeks before the showing.

He also arranged with one or two store managers to fix up window displays, and by the night of January 6 everybody in the surrounding countryside knew about the wonderful picture to be shown at the Grand. Nearly everybody must have gone, too, for the receipts for those two shows, the matinee and evening performances, were $568.00, a great deal more than the average daily receipts of the "Birth of a Nation's" seven-day run in the neighboring city of Bellingham, which boasts 14,000 inhabitants.

Mr. Dunham has arranged for "The Birth of a Nation" to be shown at the Rex soon, and he says he will not be afraid to trust any of the biggest films to the mercy of his patrons after this; he is going to give them the best that is to be had.

Put Personality Into Your House

That the little things in life and in business are the ones that count most in the long run, is forcefully pointed out by Harry Day, editor of *Paramount Progress,* the exhibitors' weekly house organ of the Paramount Pictures Corporation, when, in an editorial which will appear in a forthcoming number, he tells the members of the Paramount family that they should talk in terms of quality pictures and make their theaters a place that the most fastidious would desire to visit regularly. In this editorial is stated that:

"We have heard the story recently of a salesman, possibly one of the greatest in the United States today; his name is Harry Campbell and he is selling more Overland cars a week than any four Overland salesmen.

His method—though, of course, such success also depends upon the personality of the man—is to enlarge upon the pleasure of owning an automobile—to tell of the pleasures one may have by motoring through the country, to picture a man's wife and family enjoying such a car—to outline the influence it would have on the people around him—in fact he draws a complete illustration of the profitable pleasure of owning an Overland car.

He does not point out this or that mcehanical feature, he does not as a general thing give a demonstration of the car. He does not say this is the best and only car on the market. In fact, he rarely mentions the car itself. But he does draw such a picture of the pleasures and profits of motoring that it is practically impossible for the prospects to get along without the car he is selling to them. Salesman, showman or adman, whatever you wish to call it—the same applies.

If, by a careful use of your lobby you sort of draw a picture, a half-finished picture of the greater pleasures, the more interesting entertainment to be seen on your screen, then people cannot very well help going on into your theater.

Do the same in your newspaper or program advertising. Draw a word picture; draw such a picture that it will be practically impossible for the reader not to come to your show. Tell about the comforts of your theater, the courtesy of your employes, and last but not least, the pure enjoyment to be gotten from seeing Paramount Pictures on your screen.

Did you ever realize that the man or woman in your box office, the ushers and other employes of your theater stand between you and your public?

That if they are alive, alert, on-the-job it increases your profits and builds permanent patrons?

Whereas if they are dopy, sleepy, careless about their dress and appearance, it means that your theater is just that much lower grade and is losing—bound to be losing money on this account.

Jack them up. Have their clothes pressed and freshly laundered.

Remember your patrons notice these things. You can't wear a sweater at the theater and expect your patrons to come in evening clothes. It isn't being done,

Looks like an auto show, doesn't it? But it's only a few of the cars used by Universal actor folk, parked out by the studio while the owners are inside immortalizing themselves.

"Mary Pickford Waltz" Appears

The screen activities of Mary Pickford and George M. Cohan, both Artcraft Pictures stars, are being accompanied by special songs written about and by these famous artists, "The Mary Pickford Waltz," by Leon Bennett, offers a captivating tune that bids fair to take a great hold upon public favor, particularly among the vast army of Pickford admirers. Copies of these songs are being furnished Artcraft exhibitors at five cents a copy.

"There's Only One Little Girl," by George M. Cohan, who has just made his screen debut in "Broadway Jones," is another hit published by the William Jerome Company, and which will be used by exhibitors in connection with the showing of the initial Cohan picture. This song is also on sale at the Woolworth stores in every city where the film is being exhibited.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

BILLS proposing state censorship of pictures were introduced in the legislatures of twenty-five states during the past winter. We are glad to report, however, that as yet not a single one of these bills have become a law. Michigan, New Jersey, Delaware, West Virginia, Florida, Vermont and Missouri appeared in opposition to legalized censor.

Each of the high schools of Cleveland will be equipped with a motion picture apparatus the coming fall. The students of each school have agreed to raise the funds for the purchase of machines and films.

The Strand Theater of Louisville, Ky., is now charging 20 cents admission without difficulty. Another exhibitor of the same city reports that he has had no more difficulty in getting 10 cents admission than he did in securing 5.

A chamber of commerce of exhibitors is possible in eastern Pennsylvania following the recent luncheon of the theater men held at the Hotel Columbia in Harrisburg. Another meeting is to be held soon to consider further plans for such an organization.

The exhibitors' league of Iowa will hold a convention at Des Moines in June. Besides electing officers and directors, the league will choose delegates to represent it at the national convention to be held in Chicago 14 to 22. A picture ball will also be a part of the Des Moines convention.

There is to be a new Screen Club in Cincinnati, which will include exhibitors, film men, members of the press and any others connected with the business, as well as the public. Various women's clubs and civic organizations will also be represented in the new club.

The Strand Theater, New York, baseball team played a game with the Mutual Welfare League team last week. Two years ago when the Strand boys went to play the Welfare League team in the prison yard, they beat the prison team badly. As the Sing Sing team could not arrange to come to New York to play, the Strand boys went to Sing Sing to play again this season.

An audience of 800 last week viewed the children's matinee, given by the Visual Library of St. Louis, which is a branch of the National Committee on Films for Children. The performance was held at the Delmar, one of the Cornelius chain of theaters. The league has worked out a plan of co-operating with exhibitors in giving a regular children's matinee, with proved films from the newly created Visual Library.

According to the honest press agent, F. C. Burhans, Pittsburgh manager for V. L. S. E., has started a school for motion picture theater ushers as a result of having visited a Pittsburgh theater to find patrons packed in the back of a house unable to reach their seats owing to the demoralization of the ushering staff. Mr. Burhans helped straighten out the mixup and then proceeded to give some free lessons on the proper manner of showing patrons to their seats.

When Colonel W. S. Butterfield completes his new Palace Theater at Flint, Michigan, he will be the owner of 3350 seats in that city. He owns two vaudeville houses besides the Garden Theater, which shows pictures exclusively.

W. R. Howat, manager of the Airdome, Plainville, Kansas, has arranged to give a series of benefits for the boy scouts. These to take place every Thursday night.

The musicians and exhibitors of Cleveland are not harmonizing very well at present. The unions have raised their scale of wages by two to three dollars a week. Some of the smaller houses may put in automatic instruments. However, the matter is still being threshed out.

Here is an oldtimer dead. The Knickerbocker Theater, the oldest picture house in Rochester, N. Y., passed out of existence as its last foot of film flickered off the screen last week. The house was always very prosperous but was inadequate as it seated but two hundred.

When the recent fire broke out in the Empire Theater at Dunkirk, N. Y., the audience of several hundred walked safely out of the house, due to the fact that they were assured by the manager and employes that there was no danger. The film had been ignited and the fire spread to other films.

The theater, however, was not damaged. The operator and Manager Brooks controlled the fire by means of hand chemicals and were aided later by the fire department.

Can your pianist play for 52 hours without stopping? If he could, would anybody want to hear it that long? This record was set by A. Crain of the Crystal Theater, West Toronto, Ontario. Shifts of attendance aided Mr. Crain in the test and he was given the required food and refreshment.

The patrons of the Isis Theater of Indianapolis were immensely pleased last week when Barton & Olson, the owners of the house, arranged for the personal appearance of W. S. Hart, the notable good-bad man. Hart was on his recent trip from the film coast to Manhattan.

The last report of the Bureau of Foreign and Domestic Commerce shows that the United States leads the world in the manufacture of motion picture film and in the production of film plays; also the control of distribution of films has become centralized in this country. This, of course, due to a great extent to tne European war.

Theoretically, the ordinance for Chicago, requiring all film used in the city to be non-inflammable, came up for hearing on May 17. The hearing was, however, only theoretical as the subject did not come up at all.

The exhibitors were represented by Fred Hartman and George Laing and the operators' union, local 110, by G. C. Anders, of the Kenmore Theater. M. S. Mayer, of the Sosman Landis Scenery Company, was present, as was also a representative of MOTOGRAPHY.

Exhibitors of Memphis, Tennessee, are still having a great deal of difficulty with the Sunday closing law. They have been keeping open on Sunday in spite of the city ordinance which forbids it. Public sentiment is said to be strongly in favor of the recreation day pictures.

The exhibitors league of Cincinnati is aiding the local Red Cross movement by means of taking subscription at the box offices and running slides on the screens. Chicago houses are also running slides to aid the movement, as are also theaters in various cities throughout the country.

In Ontario, Canada, the law requires that no film can be run through a machine at a speed faster than 65 feet per minute. This means about 15 minutes for each reel. The idea of the government is to prevent the danger of fires. That will, of course, mean better performances for the spectators.

Another Ontario ruling is that no exhibitor can alter a film after it has once been passed by the censors.

How would you like to have your theater inspected three times by a woman's club? The exhibitors of Omaha have just gone through such an ordeal and the medicine has proved to have been valuable treatment. The women gave the verdict that theaters were found in good condition and the nature of the film was good. Fifteen cases of poor ventilation were reported but these were promptly remedied.

Los Angeles is still having trouble in connection with allowing minors to attend theaters unescorted. Tht city has a ruling which makes it necessary for every child to have a chaperon. The question is now being investigated by the Public Welfare Committee of the city council and by the representatives of various of the city's social organizations.

Manager Patch of the Pitt Theater of Pittsburgh has again resorted to living players to get around the censor's ruling. The players enact certain portions of "Twenty Thousands Leagues Under the Sea" which were ordered deleted by the film vivisectors. When it comes time for the objectionable scenes the screen is raised and the players present the tragic parts which the screen is not allowed to show.

In "Films and Foot Lights," the elaborate little magazine issued by the Royal Grand Theater at Marion, Indiana, has been reprinted several of MOTOGRAPHY's editorials. These have been found to be not only of value to the exhibitors but instructive and of interest in many cases to patrons of the films. Various stories from MOTOGRAPHY have also been used on the program with good effect. This is a word to the wise as to where to get good material.

Through the enterprise and initiative of Manager Harold Edel of the Strand Theater, New York's largest motion picture theater, the Strand was able to show on their screen the departure of the American destroyers for European waters on the same day their arrival at Queenstown was announced in the newspapers. The negative, which had been specially taken by a camera-spondent of the Cinema War News Syndicate, was released by the censor when the story was given to the newspapers. A print and title were immediately made and rushed to the Strand, where it was probably the first intimation of the event to be received by most of their patrons.

A splendid and dainty little sepia colored picture of Alice Joyce, about the size of a business card, is used by E. O. Weinberg, Manager of the Elmwood Theater at Elmwood, N. Y. He enclosed this in his vest pocket program for the week of May 20, on the back was an announcement of the coming play, "Her Secret," in which Miss Joyce is featured. It is safe to say that the picture was held on to by everybody who secured one, as it is very attractive.

Exhibitors of Philadelphia were recently made jubilant by the decision of Judge Patterson to permit the showing of "The Easiest Way" with Clara Kimball Young. Only a few subtitles were eliminated. Stanley V. Mastbaum, managing director of the Stanley chain of theaters, was one of the witnesses for Selznick. "We consider this decision a victory for picture interests," said Mr. Mastbaum.

A convenient little folder, distributed to patrons by the Mystic Theater, Petaluma, California, announces the weekly list of showings. Metro and Paramount features are supplemented by program comedies and educational subjects. World and V. L. S. E. in connection with news films complete the weekly run. These small vest pocket folders are very efficient as result getters, for they are carried easily, and if the cover is attractive and set with some catchy phrase, such as "Yours for Amusement," which is on this one, then they always attract attention at first glance.

Kansas motion picture exhibitors in a meeting at Hutchinson have voted to notify exchanges that after a certain date they will not pay deposit money in advance for film service. Charles Barron, of Augusta, was elected secretary. The following delegates to the national convention in Chicago were chosen: Merrit L. Beeson, Dodge City; Lee Gunnison, Atchison; Fred Savage and C. B. Yost, Hutchinson; William Mein, Kansas City, Kansas; W. H. Willey, Mulberry; J. J. Marshall, Manhattan; C. E. Glaman, Wellington; Stanley Chambers. Wichita. The next meeting of the state convention will be held at Wichita June 4 and 5.

Motion picture house managers of North Dakota are meeting in Fargo for a two-day session, during which matters of interest to the business will be threshed out. The process of conducting film exchanges is up for consideration at this time as well as other problems confronting moving picture houses. Sunday programs in the motion picture houses, which it was reported were made legal by the law passed by the recent legislature, have been abandoned, according to local theater managers. An investigation of this law, it is said, has disclosed that picture houses cannot operate on Sunday in North Dakota and the proposed attempt to test it in court has been dropped, it is said. Representatives from virtually all the theaters in the state are attending this convention.

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Putting on a Real Show

EVERY exhibitor considers himself a showman, because he owns a show. The man from whom you buy your oatmeal is a grocer because he runs a grocery store. Nowadays the grocer never sees the oatmeal, because it stays in the original package. The exhibitor cannot sell the film in the can; but to all intents and purposes he does pass it on to his customers in the original form. It goes on the screen just as it went on the screen in the manufacturer's testing room. The exhibitor usually adds nothing to it. He practically sells it over the counter.

It is the business of a showman to entertain the people. That is not the business of the film manufacturer. The producer merely supplies the exhibitor with the materials for making a show. It is up to the exhibitor to make the show.

A hall with a door at one end and a screen at the other, with somebody to take in money and somebody to turn film through a machine, does not properly constitute a show. Running such an establishment is not showmanship. Even if the room is nicely decorated and the film is carefully selected, it is merely selling goods in a pretty store, and that is not showmanship.

True showmanship can make a great deal out of opportunities that are pretty small. A mighty poor film can be presented so cleverly that the people think it is the best show they ever attended. We have already cited Lyman Howe's case; everybody knows his program was made up of old stuff that would have emptied an ordinary house. Yet he never had any trouble getting twenty-five cents admission, because he didn't just flash his stuff on the screen—he put on a show. The film was only part of Lyman Howe's entertainment.

Lots of exhibitors wonder how "Roxy" Rothapfel gained his reputation as the king of picture showmen. A good many criticize his methods, and lay his success to "luck," which is the sort of credit that most successful men get from the mediocre. But Rothapfel never allows the film to be the whole reason for people to like his shows, and he is very successful. Thousands of exhibitors offer practically nothing to please their patrons but the film on the screen, and they are not successful—not in a big way. That argument is unanswerable.

Any dub can show a film on a screen and get another dub to beat a piano. It requires no brains to rent service, turn a machine and sell tickets. Yet people who do just that and practically no more, expect to be called showmen, and complain because they don't get rich at it.

The film supplied by the producers to the exchanges, and rented by them to the exhibitors, is just so much raw material out of which entertainment must be manufactured, with several other ingredients added to make it real entertainment and not just pictures on the wall.

In this whole industry there is too much inclination to regard the producer as the entertainer. He isn't. He cannot give entertainment any more than the manufacturer of cars can give transportation. It is up to the exhibitor to do the entertaining, and to use his ingenuity in making it the best possible entertainment.

The word "ingenuity" is really the keynote of showmanship. Showmen who have it will know just what we mean. Exhibitors (note the distinction) who do not have it will probably think we are talking nonsense.

But the records we print of the things a few bright minds are doing prove that there is such a thing as applied ingenuity in the picture show business, and that those who have it, and use it, are successful. Even those who lack show ingenuity of their own original brand can still profit by the ideas of others—which course has been pursued by some of the most successful men.

The well rounded picture showman today must know a lot of things that were not necessary ten years ago when film of any kind was a complete show. For the biggest kind of success he must know human nature, and advertising, and the possibilities of lighting effects, and music, and decoration, and most of all must be master of that intangible, unexplainable quality that throws a glamour over some shows that is totally missing in others.

Lots of exhibitors get by without any of those qualifications. That is because the picture show business is so very good—in spite of reports to the contrary. The exhibitor who simply puts on a picture, as any human being could do, is overlooking his greatest opportunity.

Time to Repeat the Call

JULY 14 still seems a long way off, with a hint of frost still in the air and folks throwing their wraps around them when they take the quarter mile walk from home to the nearest show.

But time passes swiftly. This has been said before, and we claim no new discovery in it. But we have to say it, because most people don't seem ever to realize the truth of it. You think of the big convention at Chicago, six weeks from now, and you say "Oh, Shucks! Why, we've got all kinds of time to think about that."

But if you are like most mortals, your thirty or forty or fifty years of experience has not taught you how astonishingly short six weeks are, especially if, as we hope, you are very busy.

Now the busy ones are just the people who should go to the League convention—and generally just the ones who "haven't got time." A busy exhibitor is generally a successful exhibitor, and that kind always wants to be more successful. When a man has to spend all his time running one house, it is kind of hard to see how he could find time to run a dozen houses.

Yet men are doing it every day. Those men, you can bet, will come to Chicago July 14; and if you are here to meet them you can see how it is done.

The exhibitors who are not busy, on the other hand, not only have time to go, but they had better go while they still have their houses, and find out what is the matter. It is possible, you know, to run a theater without being busy—at least for a while. You can rent a house, install an operator and a doorman and a cashier, and just loaf around. It's pretty soft while it lasts, but it doesn't last long enough. If you are that kind of exhibitor, don't let anything keep you away from the convention. It doesn't need your attendance, but you need it—decidedly.

On the other hand, if you are the busy, hustling, ambitious sort of exhibitor, as most of our readers are, the convention needs you as much as you need it. Get a bunch of fellows like that together and there is always something stirring. Not one of them is satisfied until he knows all the other fellows know. And so they all go home about a hundred per cent richer in wisdom than when they came. You have heard men of that kind grumble because they HAD TO go to a convention, but you never yet heard any of them say they were sorry they went.

And that is the point of convention-going; the successful men feel that they have to go. It isn't a case of vacationing or pleasure jaunting; it is just a necessary part of the business. They figure that man who would avoid a convention because an excuse was handy would be pretty apt to avoid some other part of his business that was necessary for success.

Practically all the separate branches of the industry have pledged themselves to make the League convention at Chicago a big event. With the individual producer and accessory men the National Association, the F. I. L. M. Clubs and the League itself each giving all it has to insure the magnificence of the affair, there is no doubt at all about the desirability of being there.

And particularly the country exhibitor, the small town fellow who knows he is behind the times and thinks nobody is interested in him—particularly the exhibitor from the little places should be in Chicago on July 14.

It will do him a lot of good to find out just how important he is to the industry, and how many of him there are, and how the manufacturers want to cater to his wants, and how his fellow exhibitors want to help him.

Altogether there is so much to think of about this convention that it is none too early to start thinking and planning for it right away.

Vitagraph has produced a steady schedule of remarkable productions during the past weeks, and not the least of them is "The Sixteenth Wife," the new feature built around the charming Peggy Hyland. These pictures give a hint of the play's unique appeal.

VITAGRAPH INNOVATIONS

Albert E. Smith, President Greater Vitagraph, Glad to Get Back from West—Makes Plans for Bigger and Better Vitagraph

Albert E. Smith, president of Greater Vitagraph, after the first vacation he has taken in five years, is back at the big Brooklyn studio of the company, brown as a berry, and with more dynamic energy than ever. During his absence the contracts with several of his stars expired but no person in authority at the studio would attempt to usurp the duty of the president, and for a few days the stars were without their renewal contracts. So sure were the stars of the treatment they would receive at the hands of President Smith that they agreed to work without a contract. As a result immediately upon his return these renewal contract matters were adjusted and Greater Vitagraph's big family of stars remains undisturbed.

Several weeks ago Mr. Smith started for California on what he called a vacation but which resolved into making an exhaustive study of the western studio of Greater Vitagraph at Hollywood. Just after arriving in California Mr. Smith was taken ill and was confined to his hotel suite for several weeks during which time his physician forbade him to receive any callers.

Upon his recovery Mr. Smith investigated the affairs of the Western studio and before he finished he had awarded contracts for the rebuilding of much of it and for enlarging the plant in many ways.

"I desire to make the Western studio the Pacific Coast monument of Vitagraph," Mr. Smith said in explaining the improvements, "the same as our Eastern studio is the monument on the Atlantic Coast."

While stationed at the Western studio President Smith did one thing that never has been even dared by the executive head of a motion picture corporation before. He caused to be posted on the studio bulletin board a notice that he would be in his office every day between noon and one o'clock for the purpose of hearing complaints from any employe.

"This applies to the day laborer, drawing the smallest wage, to the extras, both men and women, and to the highest paid star," the notice explained.

For eight days President Smith remained at his office awaiting complaints and he did not have a single caller. President Smith declared that he purposed to install his "complaint hour" at the Brooklyn studio just as soon as he had finished with the accumulation of work caused by his absence.

"I want every Greater Vitagraph employe to feel that I can be reached at a certain hour each day and I wish to share their business troubles with them. If there is the slightest friction in any business concern I believe that it may be eliminated by a good heart to heart talk between the person in authority and the employe."

"We have our purchasing departments, our scenario departments, our advertising departments, etc.," said Mr. Smith, "and we have men at the head of each of those departments to run things. They should run those departments and be held responsible for their dealings with outsiders, but when it comes to our employes they are entitled to a heart to heart talk with the head of the concern and with Greater Vitagraph—that is just what they will have."

Mr. Smith said that he saw absolutely no reason for the air of despondency that appears to be hovering over plants of many of the producing companies and the headquarters of some of the distributing companies.

"Insofar as I can see," he said, "there is no reason for despondency among the producing companies that started to put their affairs in shape when they should have sensed the storm clouds gathering several months ago. I am glad to say that Greater Vitagraph was one of those companies that realized that safe and sane business methods could be applied to the motion picture industry, and that these methods have been applied. For that reason I and my associates know we are absolutely secure and that our business will suffer to no appreciable extent from upheavals caused by the war."

SECOND FAIRBANKS PICTURE

Title of "A Regular Guy" Changed to "Wild and Woolly"—Story of the Western Plains—Released June 17

The second Douglas Fairbanks-Artcraft offering will be released on June 17. The title of this production, originally "A Regular Guy," has been changed to "Wild and Woolly," and as its new name would indicate, the picture offers a story staged chiefly in the atmosphere of the great plains.

The real west is being used as the background, most of the scenes having been screened in Arizona and California. In his new role "Doug" performs many new athletic stunts which he has been practicing for months, such as leaping into the saddle of a galloping horse, bulldozing a steer, riding a bucking broncho, throwing the lariat, etc.

The story has to do with a city youth whose wild fancies of the great west eventually get the better of him. Clad in an immaculate cow-boy attire such as is worn at a masque ball, he travels to the land of his dreams only to find that his outfit is as unique as it appeared to be on Fifth Avenue in New York. Many incidents of typical Fairbanks variety are disclosed together with various thrilling situations such as confront the young man from the East, who soon learns the ways of the rough cow-boy.

Supporting the smiling comedian in this picture are Eileen Percy, who recently deserted the Broadway footlights for the screen, Sam de Grasse, Joseph Singleton, Tom Wilson, Doc Lytell, Ruth Allen, all well known among patrons of the photoplay. As in the case of the initial Fairbanks-Artcraft picture, "In Again—Out Again," Director Emerson has succeeded in obtaining various remarkable types for "Wild and Woolly." Ed Burns, a dyed in the wool ranger, who was foreman of Col. Cody's Wyoming ranch for seven years, is one of the most pronounced of these types. Anita Loos, the petite scenarioist of the Fairbanks organization, prepared the story for the screen. Victor Fleming is supervising the camera work.

Mary and Doug. had a little game with Al Lichtman, manager of Artcraft, and Arthur Kane, western district manager, when these officials visited the Lasky studios. M. H. Lewis, Los Angeles Artcraft representative, was also in on the fun.

Public Likes Fixed Stars

By William A. Brady
President World Film Corporation

"We have been quietly working out a plan for some time past which seems to have been very cordially favored by the public, said William A. Brady, director general of World-Pictures Brady-Made. "This plan calls for associating certain players continually, even in the leading support of our stars. I have reason to be sure that audiences attracted by the name of a star of whom they have grown fond in the artistic sense also like to see the same players in the supporting company.

For example, we have been casting June Elvidge for the biggest female role in each of Carlyle Blackwell's plays for several months now. Others of our favorite actors and actresses also appear from time to time with Mr. Blackwell, such as Dion Titheradge, Arthur Ashley, Evelyn Greeley, Johnny Hines, etc., but Miss Elvidge is always there, and expecting her has become a habit with the Blackwell following.

In the case of Alice Brady I have tried out the same idea by appointing John Bowers her leading man in all her plays since "Darkest Russia," in which he had the main masculine part. These picture dramas include "Maternity," just issued, and "The Divorce Game," "A Self-Made Widow" and "The Spurs of Sybil" for future publication.

I had fully intended to form a similar combination by featuring Montagu Love with Ethel Clayton, but he came along so rapidly that I had to give up the notion and star Mr. Love by himself. He will have his own productions from now on, beginning with "The Brand of Satan."

In this picture he has the assistance of Gerda Holmes and Evelyn Greeley, and quite possibly we may make this alliance permanent—dependent upon the manner in which the public takes to it.

One thing is certain, at any rate: We have gone far enough to see that established stars, each with his or her regular and well known associate player or players, provide a great help toward that absolute dependability for which we have been striving in our output.

Preparedness Productions

The following are timely Bluebird productions:

"Eagle's Wings"—written by Rufus Steele, featuring Herbert Rawlinson, supported by Viola Smith, Grace Carlisle and Charles Mailes; 5 reels. "The Bugler of Algiers"—produced by Rupert Julian from the famous novel, "We Are French," by Perley Poore Sheehan and Robert H. Davis. Five-reel production featuring Rupert Julian, Ella Hall, with Kingsley Benedict. "Behind the Lines"—featuring Harry Carey, supported by Edith Johnson, directed by Henry McRea; 5 reels. "Treason"—written by Lee Weigert, Allen Holubar, Lois Wilson, Joe Girard and Dorothy Davenport; 5 reels.

BOOST THEATER LICENSES

Would Have Chicago Down Town Theaters Pay on Seating Basis and Raise Licenses from $1,000 to $1,500

If a plan submitted during the past week is adopted by the Council loop theater licenses in Chicago will be increased from $1,000 to $1,500 a year.

The proposal, submitted by George F. Lohman, deputy city collector, would also make motion picture theaters pay for their licenses on the basis of their seating capacities. The new theater license program would swell the city's revenue by $36,000 a year, according to Mr. Lohman.

The plan was devised to make up for a $200,000 loss in revenue in saloon licenses this year. Action was postponed for two weeks and theater owners were invited to appear before the committee.

City Collector Forsberg has sent notices to Chief of Police Schuettler to close forty saloons whose owners have not yet made application for new licenses. "Last year we issued 7,000 saloon licenses," said Mr. Forsberg. "From what I am told by brewery agents we will lose 200 this year or a loss of $200,000."

The present fee for theaters charging 20 cents or under is $300 a year. Mr. Lohman said that last year the city lost revenue from eighty-three motion picture theaters which had a seating capacity of 300 or less.

Under the proposed new rates forty-three picture theaters which have a seating capacity between 300 and 1,000 will have their fee raised from $300 to $500. There are twenty-three motion picture theaters which have a seating capacity of more than 1,000. Their fee will be raised an additional $450.

Last year's revenue from all theaters was $102,000.

A second hearing on the proposed ordinance will be held on June 1.

Charles Ray is fast learning that his athletic training will stand him in good stead in his screen work. During the production of the latest Ince-Triangle drama, "The Millionaire Vagrant," by J. G. Hawks, in which he is presented as star, Ray was called upon to run over tenement house roofs, vault yawning apertures, clamber down water spouts and balance himself on window ledges, during his efforts to escape pursuing officers.

Can You Answer These Questions?

(Editor's Note: If you can give the inquirer any information concerning the subjects mentioned, kindly send it to Motography, *Chicago, and it will appear in the regular "What the Picture Did for Me" department.)*

I am very much pleased with Motography. I like "What the Picture Did for Me." I am sending in my reports.

Please give me all the information you can on the following pictures: "Carmen," a four-reel Chaplin feature, released by K. E. S. E.; also "Buffalo Bill," released by the same exchange. How do the "Seven Deadly Sins" go over? I would also like "dope" on "The Chaplin Review," released by Reliable Film Company. What about the five-reel feature "Unborn," released by Unity Sales Corporation? Yours.—*E. L. Schoepski, Manager, Star Theater, 215 S. State Street, Belvidere, Illinois.*

Foreign Films in Japanese Theaters

The Kobé consular district has between 50 and 60 motion picture theaters. Their supplies are obtained from two exchanges—the Tennen Shoku Katsudo Shashin Kabushiki Kaisha (Natural Color Moving Picture Corporation), with the head office at Suyeyoshibashi 3 chrome, Shinsai-bashi, Nishi-iru, Osaka, and the Nippon Katsudo Shashin Kabushiki Kaisha (Japanese Moving Picture Corporation), with the head office at Kamimaki-cho, Nihonbashi-ku, Tokyo. These two firms import all the foreign films used in this district, and control the sale of films manufactured in Japan. They also import and sell the projectors and other instruments used in exhibiting moving pictures.

Show Both Foreign and Domestic Films

There are no low-price, continuous-performance motion-picture theaters in that district. Ordinarily only one performance of 6 to 8 reels, lasting about three hours, is given each day. The prices of admission vary from 5 to 30 cents, depending upon the seats taken. Some of the theaters show a complete program of Japanese films and others a complete program of foreign films, but the great majority of the houses combine the two classes in about equal proportions. The theaters which cater to the laboring class make a specialty of native films, while those patronized by the better class of Japanese and by foreigners exhibit either a combination of foreign and domestic films or only foreign films. The program is changed every week or 10 days.

Most of the foreign photoplays are French, Italian, or English dramas or American comedies. Very few of the better grade of American plays have been seen here. The exchanges explain this fact by stating that European films are cheaper, and that they can not afford to pay the high rates charged for the Japanese rights to good American plays. A tendency to exhibit the serial adventure films so popular in America has developed recently, however.

Plays of Adventure with "Thrills" Popular

Detective plays with plenty of hidden staircases, airships in action, "slap-stick" comedies, and plays of adventure with many "thrills" are demanded. The "sob plays" also are well patronized by the Japanese women. Society and problem plays are not in demand.

American exporters will not be likely to succeed in any attempts they may make to sell films direct to the theaters. The motion picture houses are usually controlled by the film exchanges, and they must take the films that are given them. Tht fact that titles, subtitles, leaders, and inserts in the foreign films are printed in English results in a demand for translations and explanations of the action. These are made by men in the exchanges, and are read by a sort of lecturer who, standing beside the screen, translates the action as the play proceeds. It would be impossible for each small theater to employ a man conversant with English and with foreign customs to interpret each play.

Export Business Possibilities

The films manufactured in this district are not likely to find appreciative audiences in America. The photography is often poor, and the action is slow, on account of long intervals during which the actors converse. Films produced there under foreign supervision, however, probably would prove acceptable, as the beautiful scenery and many charming customs of the Japanese could be utilized to great advantage.

As the exchanges do not stick to any one film service, but buy their films all over the world, it would not pay

to advertise heavily in the local papers for the sake of the one or two films that might be sold each month. Advertising posters for use in front of the theaters are of little value, as the exchanges furnish with the films hand-painted posters in the Japanese language. Photographs of the actors and of scenes in the play are used to some extent. No projectors or other supplies for the exhibition of motion pictures are produced there.

The import duty on films is $3.10 per pound, including the inner packing, if developed. The duty on moving-picture projectors and on moving-picture cameras is 50 per cent ad valorem.—*Commerce Reports.*

See China in New York

"A Trip Through China," which opened at the Eltinge Theater, New York, May 21, is a ten reel art motion picture that required five years of time and 100,000 feet of film to complete.

The Militia of Mercy will receive the proceeds from this engagement of the picture at the Eltinge Theater.

The picture shows a number of scenes, the first ever permitted to be taken in the "Forbidden City." It takes you through all the principal cities of the Celestial Empire and holds a glass over the life and customs of the people.

Industries and commercial pursuits, agriculture, games, sports, amusements and the various forms of labor of these 400,000,000 people are faithfully shown.

A wedding ceremony, a funeral and views of Chinese theaters and dramatic companies are among interesting scenes shown that are not the work of a motion picture director. Games, sports, Sacred Gods with temples and historic tombs mingle with remarkable scenic pictures through the entire ten reels of "A Trip Through China."

China Preparing is an important section of the picture, providing the first views of the present day Chinese army in its drills and exercises.

The motion picture as an educational factor is strongly exemplified in this picture as it is an animated geography and history as well as a screen newspaper of current events in the wonder country of the world so little known and understood.

Zeppelin Attack Pictured

What would happen if New York were attacked by a fleet of German Zeppelins is pictured in "A Zeppelin Attack on New York," a one-reel production manufactured by Rothacker for release by Mutual May 21.

S. S. Hutchinson, president of the American Film Company, and Juliette Day, the newest American-Mutual star.

Clever photography was used to make the picture realistic to a startling degree. The advance of the Zeppelins off the coast and their bomb dropping flight over Manhattan, the defense of the aerial rifles from the top of Brooklyn bridge and the ensuing conflagration which sweeps north from Battery park are vivid and thrilling.

The picture shows the activities of the American aviation squad and the hasty preparations of the United States naval forces to repel invasion by both air and water.

Ella Wheeler Wilcox in Films

That honesty and integrity in the film business is the biggest possible asset, has been proved by the culmination of the contract between A. and H. M. Warner and Ella Wheeler Wilcox. Involving over $200,000, this arrangement brings to the screen the fertile field of the mind of one of the most wonderful women of the last century.

Only after the most scrutinizing investigation and the most careful inquiry, would Mrs. Wilcox consent to ally herself with the motion picture. The past reputation of Warner Brothers and the willing co-operation of leading bankers in their enterprise was all that finally enabled Mrs. Wilcox to determine upon the photoplay as a medium for the dissemination of her beautiful thoughts to the world.

Long life to any proposition that brings to the film the brain of "the poet of the people," Ella Wheeler Wilcox.

Children Pictures Liked

That there is a general demand for photodramas featuring children is indicated by the strong pre-release bookings of Essanay's new series, "Do Children Count?"

Manager Jenner of the Chicago branch of the Kleine-Edison-Selig-Essanay Service, which is releasing these films, reported last week that already he had booked the series for two hundred theaters in his territory, and expected to double that number before the end of the month. Equally glowing reports have come in from Kansas City and San Francisco exchanges as well as the Eastern offices. Viewers of "The Guiding Hand," the first unit, were highly pleased. It appears June 6.

Recruiting Film

The leading roles of "The Slacker," the five-part production which is being produced by the Emerald Motion Picture Co., which will be ready for release shortly, are filled by Ed. Arnold, who has the title role of Frank Allen, the slacker, Berdine Zuber, Rhea Catto, Laughlin, Gustave Kleman and Oscar Briggs.

Work on this picture which is to be used to assist in the recruiting movement in Wisconsin under the auspices of the Wisconsin Defense League, and throughout the country, under similar organizations, is being rushed and it will be ready for screening within a short time.

The Scandinavian rights for King-Bee Billy West Comedies have been acquired by E. Mattson, Times Building, New York. The territory embraces the countries of Denmark, Sweden and Norway.

"The girl with a thousand faces," Mae Marsh has been called. We will show the rest of them in succeeding issues.

Huge Cast with Mae Marsh

Mae Marsh's third Goldwyn Picture will be one of the most spectacular screen productions of the past five years in picture annals.

In her first picture, finished in January but not to be released before fall, the drama is confined to a few persons with but two resorts to so-called "mobs" or numbers for the big scenes. This picture is the work of Irvin S. Cobb, and is from one of the most popular stories the big Kentuckian ever wrote for the *Saturday Evening Post.*

The second Goldwyn Mae Marsh production, the work of Mary Ryder, identified in the past with several of the most successful Mary Pickford stories, is even more compact, in that the principals are fewer and the drama confined to Miss Marsh and Bobbie Harron, as lovers; to the screen father of Mae Marsh and a wayward brother.

When the time came to take one of Margaret Mayo's most popular stage successes for conversion into a motion picture, Miss Mayo saw pictorial possibilities in her work that could never have been attained even on the largest stage in the world. So, for the first time since her appearance in "The Birth of a Nation" and "Intolerance," Mae Marsh will now have the leading role once more in a picture of Hippodromic proportions.

One of the incidentals of picture-making is travel to distant points, and Miss Marsh and her company are expected to do more than 3,000 miles of traveling principally in the state of Michigan to achieve the results that the picture calls for.

In the cast of this production are:

Vernon Steele, Lucille Laverne, Wellington Playter, Charles Eldridge, George S. Trimble, Lucille Satterthwaite, Isabel Vernon, Dick Lee, Jennie Weathersby, Mary Kennevan Carr, Stephen Carr, John Carr, Helen Salinger, Viola Compton, Charles Riegel, Maury Steuart, Jr., Mary Herrlich, Mrs. L. Myles, Mrs. Sophie Call, Louis R. Grisel, Mildred Call and J. B. Hollis.

Forum Aids Exhibitor

C. S. Nordlie, a practical and efficient sales specialist, advertising and service man, has just been appointed general manager of the New York Exchange of Forum Films, Inc., to carry out the unique plan of distribution instituted by W. W. Hodkinson.

The whole policy of the distribution of Forum Films under Mr. Nordlie's direction will be to combine clean pictures and a direct appeal to the large class of people in every community who want clean, amusing entertainment in the motion picture theater.

Productions such as the Edison Conquest Pictures, which will be distributed by Forum Films, Inc., will be free from those features which have caused the reformers of motion pictures to regard them as a menace to the morals of the young. Where local or state censorship exists the exhibitor who takes the service of Forum Films, Inc., will not have to worry over the possibility of having his bookings interfered with by some arbitrary action of the board. Schools, churches, women's clubs and civic and social organizations of all kinds interested in the movement for better films have endorsed these programs and the plan of distribution worked out by Mr. Hodkinson and Mr. Nordlie.

Beban, bear and bees—shake thoroughly and serve hot—that is the recipe for the Pallas-Paramount picture, "A Roadside Impresario," in which George Beban stars under the direction of Donald Crisp.

"A Roadside Impresario" offers a delightful combination of comedy and of real heart interest, supplemented by swiftly moving dramatic incidents such as the final meeting between Guiseppe and the little daughter for whom he has searched many years.

SPECTACULAR PICKFORD SCENE

Al Lichtman, Artcraft's General Manager, Describes Thrilling View that Held Lasky Studio Spellbound—Ten Cameras Used

The largest and most spectacular scene ever staged at the Lasky studios in Hollywood was produced last week under the direction of Cecil B. De Mille for the new Mary Pickford-Artcraft picture, "The Little American." The scene depicted the luxurious ballroom of the Lusitania when the famous liner was torpedoed and has created considerable interest among film producing circles around Los Angeles.

Al Lichtman, general manager of Artcraft, upon his return to New York from California, where he viewed the presentation of the scene, expressed great enthusiasm over the spectacular effect of this offering. He said:

"Mary Pickford's patriotism burst into eloquence at a recent patriotic rally in California." Anyway, it's a pretty picture.

Never have I seen staged such a spectacular bit of realism. The entire Lasky studio ceased activities to view the big scene in which some two hundred extras were used. Among the spectators were Douglas Fairbanks, Geraldine Farrar, John Emerson, Mrs. Pickford and other well known motion picture people.

The set was built in an immense water-tank measuring 50x100 feet and showed the wonderful ballroom of the Lusitania with all its lavish furnishings and crowded with fashionable people in evening dress. At the command of Director De Mille, the ten cameramen began to grind, a large orchestra started to play a lively dance and soon Miss Pickford was in the midst of a scene of great merriment. Just as the festivities were at their height an explosion that to my mind seemed only too realistic, but which as the film will show had the desired effect, shook the entire set and immediately one end of the floor rapidly began to sink into the water. Chairs and tables toppled over and slid down the floor to where men and women fought and screamed. Waist high in water Miss Pickford was picked up by a sturdy young fellow who struggled toward the stairs with her in his arms just as the immense grand piano crashed into the corner where they had been standing. Gowns were torn from backs, men fought with each other and women screamed in actual terror as parts of the heavy mirrors, walls and ceiling tumbled down upon them. No one thought that the scene would turn out to be one of real danger to this extent and even the spectators were screaming with excitement.

Through it all Director De Mille kept a cool head. He seemed to be everywhere and to know just what would happen during every minute of the scene. Above the din his quick commands were given at close hand to those for whom they were intended. Time and again he saved an actor from real injury. With one end of the floor pointing toward the ceiling and the other deep in the water where hundreds of people struggled to save themselves, the scene was brought to an abrupt end. The floor was quickly raised through a mechanical device and the players hurried to their dressing rooms to patch up cuts and bruises that could not be taken off with a little grease paint, and to remove what was left of gorgeous evening gowns and immaculate dress suits. Several ladies had fainted in the turmoil and had to be treated by the studio physician, and one young actor had his arm broken by a falling chandelier.

Miss Pickford and various other members of the company had to discontinue activities for the day after this ordeal. Mary held up well during the excitement but after it was all over it was found necessary to rush her home for quiet and rest. When the affair was all over the sentiments of everyone present was expressed by Douglas Fairbanks as he resumed work on his forthcoming Artcraft picture, "Wild and Woolly," also being staged at the Lasky studio: "If that scene don't pull a fellow right out of his seat," said "Doug.," "it will be because he is nailed down."

Art Dramas Bustling

The Erbograph, Apollo, Van Dyke and United States Amusement studios are the centers of unusual activity these days. All four companies are working on pictures far in advance of schedule time, besides completing the unfinished productions of the next two months.

As many of the male actors are anxious to take part in carrying on the war, the directors realize that time is more than valuable now, and they are getting the utmost work out of all their players.

Alma Hanlon, who is just finishing "The Golden God," the Apollo release for June 14th, is practically exhausted with her season's work. As soon as this picture is completed she intends to leave the city for a two week's rest, after which she will return to work again on the late summer and fall productions.

At the United States Amusement Studios in Fort Lee "House of Cards" is in its final stages, and preparations are already being made for the production of a new picture, whose nature will be announced next week.

At the Erbograph studios work is progressing on two pictures, one of which goes under the working title of "Charity Castle," while the other is untitled.

At the Van Dyke studios scenes are being made by Walter Edwin on "A Mute Appeal," starring Jean Sothern. His company has just returned from Pennsylvania, where the exteriors of this picture were taken.

This last picture is due for release some time in June.

Reel Fellows Meet

That energetic social organization, the Reel Fellows Club of Chicago, held another fine meeting at its attractive club rooms at 207 South Wabash avenue on Friday, May 25.

It was "Sunshine" night, the meeting being dedicated to the Sunshine Film Corporation, and a number of the representatives of that growing firm were present and made informal addresses. A buffet lunch was served, a la cabaret.

The All Star Features Distributors recently completed the removal of their San Francisco office to 191 Golden Gate avenue at the corner of Leavenworth street.

Big Stars at Exposition

NATIONAL SHOW AT CHICAGO BOOMING—SEND IN YOUR SUGGESTIONS

EVEN though the national convention and exposition at Chicago is nearly two months in the future, the main arrangements and the completion of detailed plans have reached an unusual state of advancement.

Managing Director Ludwig Schindler has been exerting all his energies toward a successful show for the last several weeks and his managerial abilities are beginning to show results. He has again been in New York City the past few days crystalizing the interest in the big show there. His faithful committees are also back of him at every step handling the work which is impossible to be brought to his personal attention.

Many Stars to Be Present

Exhibitors and film men in all branches of the industry, as well as the public, are always of course particularly interested in the stars who are to be present at the exposition. The management has arranged to make every day at the show a particular star day. Mary Pickford, Charlie Chaplin, Mary Garden, Douglas Fairbanks, Clara Kimball Young, W. S. Hart, and a number of other screen celebrities will be present. Illinois exhibitors have estimated that, due to the meeting and greeting between stars and fans at last year's exposition, the drawing power of the various stars in Chicago was increased at least twenty per cent. Naturally all of the fans who met a certain personage wanted to see him in the next picture that appeared in the neighborhood theater. A national exposition thus tends not only to stimulate business throughout all of the channels of the industry but also does a great deal toward cementing the interests of the public with the picture business. This is one of the most valuable phases of the big event.

Contracts for Space Closed

Although the Chicago coliseum is one of the largest buildings in America, the space already sold for the coming exposition, July 14-22, makes a big hole in it. Among the contracts which have already been O. K'ed and the space alloted are the following:

Chicago Herald, Motography, Goldwyn Pictures Corp., World Film Corp., *Exhibitors Trade Review,* Typhoon Fan Co., *Moving Picture World,* National Carbon Co., Pathe, *Chicago Daily News,* Enterprise Optical Co., Fox Film Corp., *Amusements,* Universal Film Co., Westinghouse Electric Co., *Motion Picture News,* Selznick Pictures Corp., Cahill Igoe Co., *Morning Telegraph, Exhibitors Herald,* Tom Phillips.

Send Delegates' Names

A large number of the exhibitors' organizations throughout the country have already elected delegates to send to the convention. The management is desirous of having the number and names of these representatives. If the reader is connected with an organization which has elected delegates, he will confer a favor upon the management if he will aid in seeing that this is done. If your branch of the league or your local exhibitors' organization has not yet taken up the question of the convention, please urge it to do so at once, as the progress of the various sections of the country and the various theater men is shown by the number of men sent to the national exposition and convention, where all the latest developments of the industry are displayed and where legislation is conducted affecting vitally every phase of the business.

Send in Your Suggestions

Remember that exhibitors and film men throughout the country are invited to send in ideas for making the exposition attractive and unique. Cash prizes are offered. Aaron Cohn of St. Louis, Missouri, has sent in several valuable suggestions. One is that the convention should consider ways and means whereby the exhibitors would be allowed to operate on Sundays in the states that now bar Sunday performances. This question affects a great many localities at the present time.

Chicago Newspaper Boosts Exposition

H. C. Holah, formerly manager of the Chicago Pathe office and who is now manager of the motion picture department of the Chicago *Herald,* is a great booster for the coming exposition. He has mailed 1,000 special letters to exhibitors and manufacturers throughout the United States calling attention to the big July Show.

Remember the time and the place: July 14 to 22 at Chicago.

NO ADVANCE DEPOSITS

R. C. Cropper, President Standard Film Corporation, Announces Abolition of Deposit System in Answer to Appeal of Exhibitors

Another film corporation struck a blow last week at the deposit system which has proved so obnoxious to exhibitors. R. C. Cropper, president of the Standard Film Corporation, in answer to the appeals of the Kansas State Exhibitors' League and the Northwest Exhibitors' Association, has decided to abolish the deposit clause henceforth from his contracts.

In announcing the change in policy Mr. Cropper sent telegrams to the associations notifying them that henceforth they would be able to purchase art drama pictures without paying the deposit in the territories which include Missouri, Kansas, Iowa, Nebraska, North and South Dakota, Minnesota, upper Wisconsin, and southern Illinois.

"This action," Mr. Cropper said, "is costing us thousands of dollars in immediate outlay that we have to post before we have a chance to get a cent back in rental from the exhibitor.

"We are willing to make this great investment because we believe in the honesty and integrity of the exhibitors as a whole. And we must trust on being able to drive the unscrupulous, dishonest business man who operates a theater from the field. We are throwing the responsibility of fair dealing square upon our customers.

"This decision on our part involves no little expense and it certainly shows that the Standard Film Corporation is not in any sense dependent upon the exhibitors' money in order to continue operating."

Mary Pickford's recent Artcraft release, "A Poor Little Rich Girl," was shown by Rev. George Savary of the North Congregational Church, Haverhill, Massachusetts, in serial form and proved a great inspiration for church-going.

The fishing season is open and in this costume Edith Valk of the Mack Sennett-Keystone Company should be very successful. We have always fished in Michigan. Hereafter it will be the San Gabriel canyon for ours.

Motion Pictures in Honduras

There is not a playhouse for the spoken drama on the north coast of Honduras, and in the Ceiba consular district the only public amusements are motion-picture shows, of which there are two, one in Ceiba, the other in Tela. The house in Ceiba gives three shows a week—Thursdays, Saturdays, and Sundays.

Both of these houses secure their films from Guatemala City. The Ceiba theater presents from 5,000 to 8,000 feet of film at each performance—French and Italian, and occasionally one from the United States; in the latter case usually a "wild west" film with cowboys and Indians, always popular with local audiences and provocative of boisterous applause. All comic and western films go well there. The foreign films are frequently of the society-drama type, which are less favored.

Refreshments Served in Ceiba Theater

The Tivoli Theater in Ceiba seats 1,000. The entire front of the frame structure is occupied by the "cantina," where soft drinks, beer, wines, and liquors are served, as well as sandwiches. On the first presentation of a film the admission prices are 1.25, 1, and 0.50 pesos, local currency, equivalent in United States gold to 51.25, 41, and 20.5 cents. On the second presentation of a film the scale of admission is 1, 0.75, and 0.25 peso (41, 30.75, and 10.25 cents). When the lower scale prevails the house is often filled to capacity.

Usually the show begins at 8 o'clock and lasts until 11, with an intermission, which gives an opportunity to visit the "cantina," although drinks are served to patrons in their seats. Outside several little carts dispense popcorn, which meets with a ready sale, and the street venders also sell native cakes and sweetmeats and "frescoes," or cool drinks, consisting mostly of shaved ice and fruit sirup. The local American population contributes but little to the attendance.

Expenses are comparatively heavy. Frequently the box-office receipts do not meet them, but the bar makes up the deficiency. The cost of the films is $18 gold a night. The proprietor (Mr. J. Figols) says that if he obtained his films from the United States they would cost him $23 a night, but he has had an offer from the Cuban office of an American concern to supply him with films for a period of three months at 1 cent per foot. As his contract for the Guatemala films has six months to run, he has not been able to close with this offer.

Theater Negotiating for American Films

Dr. R. H. Wilson is lessee of the theater in Tela, which seats 400 persons and does a good business one night a week. Formerly it gave four shows a week, but now it is open only on Sundays. Like the Tivoli Theater, in Ceiba, it is on the Guatemala circuit, and therefore it has to use French and Italian films, although the American films are more popular. The price paid is $4 per 1,000 feet for 30 days.

Dr. Wilson has been in negotiation with the manager of the cinematograph in San Pedro Sula for the use of that theater's films, which are procured from the United States, but the best terms offered him, he says, are 50 per cent of the gross receipts. The Tela theater presents 8,000 feet of film at a performance, which lasts an hour and a half, and the admission price is 1, 0.50, and 0.25 peso (41, 20.5, and 10.25 cents).

There is no duty on rented films.—*Commerce Reports.*

Selznick Tightens Hold

Since Lewis J. Selznick announced that he would no longer permit exchanges where "junk pictures" were handled, to distribute Selznick-Pictures, five branches of the Selznick Enterprises have been formed in as many cities to carry out this policy.

Under the direction of Ben S. Cohen, one of the Selznick division representatives, the following branches of the distributing system were organized on the Pacific coast: San Francisco, 985 Market Street; Los Angeles, 736 South Olive Street; Seattle, 1215 Fourth Avenue.

In Atlanta, Georgia, and Detroit, Michigan, similar action has been taken, and from time to time, wherever it is found necessary in order to maintain control, other branches of the head office will be established.

Marcus Loew, who recently purchased the New York state rights to "The Whip," has turned them over to Mr. Selznick and is marketing this picture through his exchanges.

Heeding the appeal made by the Secretary of the Treasury, William G. McAdoo, Miss Theda Bara, the world-famed William Fox screen artiste, has subscribed a large amount for the purchase of the Liberty Loan Bonds, the proceeds of which are to go towards helping our Allies in the war with Germany.

Pictures such as this are sure to be popular right now. This one is from "The Field of Honor," one of Universal's June Butterflies. It features the lovely Louise Lovely.

Bessie Barriscale in "Milady of Tags and Tatters," Triangle-Ince, and the nurses' class formed at the Ince studios. Enid Bennett, Olive Thomas and Sylvia Bremer are taking charge of the work. Below are Bills Farnum and Hart, chumming together a bit in the open.

Nurses at Ince Studios

That the patriotic spirit shown by Producer Thomas H. Ince in offering his personal services and the facilities of his mammoth motion picture plant to the government has permeated the whole staff, may be gathered from the announcement that a class has been formed at his Triangle studios to learn something of Red Cross nursing.

The class is being instructed in the elements of hospital work by Dr. R. S. Moore, a former army surgeon, now permanently located at the studios.

Dr. Moore numbers Enid Bennett, Sylvia Bremer and Olive Thomas among his star pupils. They are being trained according to American Red Cross requirements in the use of anesthetics, various methods of bandaging wounds and general practice of administering first aid.

The prospective nurses have had little difficulty in obtaining willing "subjects" upon which to demonstrate their skill since the personnel of their staff was announced. The extremely fortunate—though seemingly battered up—man in the photographs is Lambert Hillyer of the scenario staff. We know of no more effective stimulant to recruiting than the announcement that these young ladies will offer their services to Uncle Sam if needed.

Bessie Barriscale, Scullery Maid

Some of the most beautiful costumes and sets that have been seen since the establishment of the Ince studios, will be shown in the production of "Miladi of Tags and Tatters," a forthcoming Triangle feature in which Thomas H. Ince will present Bessie Barriscale.

The opening scenes of this play are laid in an old castle on the isle of Saint Mary, near the mainland of Scotland. The time is during the American revolutionary war. Word is brought that Paul Jones in his famous Bon Homme Richard is hovering off the coast, and the inhabitants of the castle, from the Lord and Lady on down, with the exception of one little scullery maid, played by Bessie Barriscale, all flee. Then the courageous mistress of the pots and pans has a glorious time masquerading in the fine Gainsborough silks and satins of the castle guests, and is mistaken for the Lady of the Manor by both the British troops sent from a nearby garrison, and the landing party from the Bon Homme Richard, who drive the redcoats back. And Bessie finally trips lightly down to the shore and sets sail for American with Paul Jones and his famous ship.

Julia Sanderson Capitulates

Julia Sanderson, who has capitulated to the lure of the screen, and signed with Mutual to appear in the productions made at the Empire All Star studios, needs no introduction to theater goers. Her name blazing forth in electric lights in front of Broadway houses is a familiar sight. Her success on the legitimate stage is well known.

The daughter of an American actor, Albert Sackett, Miss Sanderson made her stage debut in Philadelphia, playing child parts with the Forepaugh Stock Company. She remained with this company five years, concluding in important roles in extensive drama repertoire. Abandoning drama she appeared in chorus roles on tour in 1902-1903, scoring successes as Mrs. Pineapple in "A Chinese Honeymoon," and as Mataya with De Wolf Hopper in "Wang."

In 1907 she appeared in vaudeville for a brief tour, and later returned to musical comedy, her most recent successes being in "Kitty Grey," "The Arcadians," "The Siren," and "The Sunshine Girl."

Griffith Returning

D. W. Griffith, now in Paris, after a month in the trenches, where he has made some special pictures for the French Government, cabled his office last week that he was hurrying home to make a special picture for the Liberty Loan campaign in this country. He will handle a new subject showing what this mammoth loan means to this country in carrying out its part of the world war.

"Black Beauty" Filmed

"Your Obedient Servant," a three-part dramatic story suggested by Anna Sewell's justly famed book, "Black Beauty," will be the next feature Edison Conquest Picture to be distributed by Forum Films, Inc. With three other subjects, it will be released on the Forum program May 21.

Like "Black Beauty," the story is the autobiography of a horse, told in such a way that one's interest in the human characters making up the background is as strong as, or stronger than, that in the career of the steed itself. Through the story told by Black Beauty runs a wide thread of romance concerning Black Beauty's master and the girl whom he loves better than anything else in the world except—his country. The short subjects on this fifth Forum program consist of the following short Edison Conquest Pictures: "Robinson Crusoe," a silhouette version of the book; "Feeding Birds in Winter," a short nature study, and "Struck Out in the Ninth," a two-reel baseball comedy.

Marjorie Rambeau Starts New Play

Marjorie Rambeau, under the direction of Frank Powell, has started work on the sixth of the features in which she is appearing for Mutual.

This is a screen adaptation of "Mary Moreland," the story by Marie Van Vorst, which attracted wide attention when it was published serially in *Harper's Bazaar*. Following its appearance as a serial Miss Van Vorst's story had wide circulation in book form. "Mary Moreland" has been described as the story of a wonderful woman and its picturization affords a splendid opportunity for Miss Rambeau to display her talent.

Mr. Powell has surrounded Miss Rambeau with a cast which includes Robert Elliott, Augusta Burmester, Agnes Ayre, Aubrey Beattie, Gene La Motte, Frank Ford and Fraser Tarbutt.

"Freckles" Coming May 28

The Lasky adaptation of Gene Stratton Porter's popular novel and play "Freckles" has been scheduled for release on May 28 by Paramount. It presents Jack Pickford and Louise Huff as co-stars for the third time, their previous appearances having been made in the Famous Players' adaptation of "Seventeen" and "Great Expectations."

Harold Lockwood in Metro's unusual story, "Hidden Children."

Among those in the supporting cast is Hobart Bosworth, who once again reverts to the powerful type in the role of the head of the MacLean Lumber Company.

"Freckles" is regarded by producers as being a type of story which is particularly adaptable to motion picture purposes because of the fact that nearly the entire action transpires in exterior settings. After a few scenes in the orphan asylum in which the one-armed Freckles is goaded to fury by the jokes of the other orphans, the boy runs away and we follow his experiences as a fugitive until his strong personality and heroism arouse the interest of MacLean, the lumber man. By MacLean he is given the position of watchman of the valuable Limberlost, the swampy forest which contains almost priceless trees. Practically all the action from this point on takes place in either the lumber camp or in the Limberlost, where Freckles and the Angel have their remarkable romance that so nearly terminates fatally for the youthful hero.

Review Board Lauds Film

A stirring and forceful exposition of one of the greatest problems confronting the human race—a picture millions will wish to see, and yet by its careful and intelligent treatment of a delicate subject there is not one line, scene or situation which could possibly offend the most fastidious.

Such was the unanimous verdict of the National Board of Review, a committee of whose members recently sat in judgment of Edgar Lewis's new nine-reel photodrama of race equality, "The Bar Sinister," which will begin an engagement of indefinite length on May 27 at the Broadway Theater under the direction of Frank G. Hall.

Not a single objection, not a suggestion was made by the censors who reviewed the production, but all complimented Mr. Lewis for his able handling of a theme which, under the guiding hand of a less efficient director, might easily have been marred by scenes that would be apt to offend those who have extreme views on the mooted question of race equality. The race question has been handled with superlative skill by Mr. Lewis, whose experience acquired in the making of such productions as "The Nigger" and "The Barrier" paved the way for his latest success.

Featured Players in "Gray Ghost"

The full cast for the new Universal serial, "The Gray Ghost," based on the story written by Arthur Somers Roche—which appeared originally in the *Saturday Evening Post,* as a serial story, is herewith announced:

Hildreth, Emory Johnson; Morn Light, Priscilla Dean; The Gray Ghost, Harry Carter; Hildreth's secretary, Eddie Polo; Morn Light's maid, Gypsy Hart; Jerry Tyron, Lou Short; John Ormstead, Richard La Reno; Jack Ormstead, J. Morris Foster.

The first episode will be in three reels, instead of two. The first seven episodes are entitled as follows: Episode 1, "The Bank Mystery"; Episode 2, "The Pearl Necklace"; Episode 3 has not yet been chosen; Episode 4, "What Happened at Bishops"; Episode 5, "Jerry Tyron Goes to Headquarters and Leaves"; Episode 6, "What Happened at Arabin's"; Episode 7, "Jerry Tyron Obtains His First Clue."

Mary MacLaren and Eddie Polo are featured in a Butterfly release, "Money Madness," issued on May 28. Mary MacLaren is a new star to Butterfly pictures. Her work will be remembered in that Bluebird production, "Shoes." Eddie Polo is known for his work in the Universal serials, "The Broken Coin" and "Liberty," and is also featured in the forthcoming Universal serial, "The Gray Ghost."

Goldwyn Pictures Set New Standards

In an address delivered before the committee on motion pictures of the Federation of Women's Clubs at Hotel Vanderbilt last week, Edith Ellis, playwright and play producer, and chief of the literary staff of Goldwyn Pictures, told her audience of some phases of artistic advancement in motion picture play-production. A brief presentation of Miss Ellis' remarks follows:

By Edith Ellis.

My association with the Goldwyn Picture Corporation has been quite as complete a surprise to myself as to my friends and acquaintances, who are aware of my long-standing conviction that the pictures are far from the artistic influence that has been claimed for them. When Edgar Selwyn, Margaret Mayo and Samuel Goldfish told me of their plans for picture-making, however, I was glad to become a part of an organization that was taking the whole question seriously, from an art standpoint.

I am not speaking of the stars alone nor even of the plays. To have secured such artists as Mary Garden, Mae Marsh, Maxine Elliott, Jane Cowl and Madge Kennedy was an extravagant but legitimate pledge of the firm's desire to offer their public the best of stellar acting. To film the play successes which have been produced by Selwyn and Company, and to employ their judgment in the selection of dramatic material, were long steps toward bringing the art of the theater into the productions of the screen world. These, however, were but the high points in the public view. My own experience as a member of the Goldwyn staff has been a satisfying revelation of the tremendous pains and expense to which they are willing to go in order to assure themselves of real art quality in every department.

All the forces marshalled in the Goldwyn service are unique and praiseworthy yet perhaps the most important way in which the public will benefit from this company's productions will be in the wonderful treatment of the settings, in the backgrounds and properties used in screening the plays.

"The Will O' the Wisp"

Mabel Taliaferro, screen and stage star, has returned from Boston, where she starred in Hall Caine's play, "The Woman Thou Gavest Me," and has resumed work at the Metro Rolfe Studio. The first of a series of new plays purchased for this popular star is "The Will o' the Wisp," a delightful story of Ireland today. It was written by Katherine Kavanaugh and will be directed by Tod Browning, who recently came east from the Fine Arts studio to become a Metro director.

Miss Taliaferro will play the role of Sheila Desmond, an Irish lassie, the daughter of Magistrate Anthony Desmond, landlord of an impoverished estate. Her beauty attracts, rich and poor, from all parts of the Emerald Isle, who fight for her hand in marriage. The part is a very difficult one and affords Miss Taliaferro an excellent opportunity to display her acting ability.

New Enid Bennett Play

Enid Bennett, the charming bit of femininity who is fast entwining herself in the hearts of the amusement loving public, will soon be seen again on the Triangle program when she is presented by Thomas H. Ince in "The Girl, Glory," by C. Gardner Sullivan. This is a story of a simple village girl and other kindly folks, that will revive the cherished memories of our own home town. It presents, in a pathetic manner, the one failing of Jed Wharton, a Civil War veteran, and the unselfish efforts of his granddaughter, Glory, to wipe out the evil that has mastered him.

Helen Holmes Saved from Death

Knocked unconscious in a fight with a gang of bandits, dragged across the railroad yards, propped up against the front end of a baggage car with her head between the couplers while an oncoming train approaches, Helen Holmes is saved from horrible death in Chapter VII of "The Railroad Raiders," new Signal-Mutual photonovel.

The scene provides the most hair raising thrill of the sensational moving picture serial. Helen's plight is discovered by Thomas Lingham, who plays opposite her in the picture, just in time to pull her to the ground. He throws himself flat on the ties and the train passes over them.

More than a score of Chinamen, in native costume, take part in Chapter VII.

Chapter VII reveals again the superb lighting effects which Director John P. McGowan arranged for "The Railroad Raiders." Trains rush through the night, their blazing headlights, the glow from the firebox and the light from the windows of the coaches forming a most wonderful scene. Much the same effects are obtained for the automobiles which take the guests to the garden party at the home of Lord and Lady Melrose. The garden party scene is beautifully illuminated.

These two striking scenes from chapter seven give you an idea of what "The Railroad Raiders" is like.

VITAGRAPH PLAY SCORES HIT

"Within the Law" Takes New York by Storm—Plays to Sixty Theaters at One Time and Packs Them All

More than sixty theaters, all within a radius of twenty-five miles with New York's city hall as the hub, on May 21 displayed tremendous electric signs announcing that "Within the Law" was being presented. All of these theaters are under the direction of the seven big New York City motion picture circuits, consisting of Marcus Loew, B. S. Moss, B. F. Keith, Mayer and Schneider, William Fox, F. F. Proctor and Sylvester Z. Poli.

The non-competitive booking of all these big circuits is the direct work of Walter W. Irvin, general manager of V. L. S. E., and of George Balsdon, manager of the V. L. S. E. New York Exchange. "Within the Law" is a masterpiece produced by Greater Vitagraph after Bayard Veiller's record-breaking stage success which played to more than four thousand audiences to the tremendous box office receipts of just less than three million dollars.

Some of the theaters in which "Within the Law" opened in the New York City territory on May 21 are:

Orpheum, New York; Delancy, New York; De Kalb, Brooklyn; Palace, Brooklyn; Fulton, Brooklyn; Bijou, Brooklyn; Royal, Brooklyn; Murray Hill, New York; 116th Street, New York; Loew's, New Rochelle; Proctor's 125th Street, New York; Proctor's 23rd Street, New York; Boulevard, New York; Square; New York; Seventh Avenue, New York; Avenue B., National, New York; Lincoln Square, New York; Greeley New York; American, New York; Lyric, Hoboken; West End, New York; Circle, New York; New York, New York; Broadway, Brooklyn; Sixty-sixth Street, New York; Warwick, Brooklyn; Loew's, Newark; Proctor's 58th Street, New York; Proctor's, Mt. Vernon; Proctor's Portchester; Proctor's, Plainfield; Proctor's, Elizabeth; Hamilton, New York; Jefferson, New York; Keeney's, Brooklyn; Flatbush, Brooklyn; Prospect, New York; Regent, New York; Prospect, Brooklyn; Greenpoint, Brooklyn; Fox Bay Ridge, Bay Ridge.

The contracts with these big city circuit motion picture theaters call for the showing of "Within the Law" for one hundred and twenty days in the week beginning May 21. Several of the big booking agents have obtained options which allow them to extend the runs and it appears as if the picture may be shown indefinitely in several of the houses.

The showing of the same picture for more than three or four days in any of these big circuit houses is the exception rather than the rule. Most of them have a change of program twice a week but in the case of "Within the Law" they have been forced to place their program pictures on the shelf in order to obtained the increased box office receipts as a result of showing "Within the Law."

L-Ko's Ready for June

Julius Stern makes the anouncement that L-Ko's for June are ready for distribution to exhibitors, through the unusual channels—Universal exchanges.

"Dry Goods and Damp Deeds," the L-Ko for June 6 will have Phil Dunham as the featured comedian with Lucille Hutton, Myrtle Sterling and Chas. Inslee in the supporting company. "Chicken Chased and Hen Pecked" will be released June 13 with Mr. Dunham also featured. Miss Sterling, Al Duffy, Mr. Inslee and Katheryn Young will be in the company. These two releases were directed by Vin Moore, under Mr. Blystone's supervision.

"Where Is My Che-ild," June 20, will feature Dan Russell, with Gladys Varden his chief assistant. "A Mexican Mix-Up," in which Sammy Burns will be the featured one, will be distributed June 27 and "A Baby Mix-Up," directed by Noel Smith, and featuring Dan Russell will be the succeeding release.

KERRIGAN TURNS PRODUCER

Noted Screen Artist Heads Corporation Which Will Begin Producing About June 5 in Conjunction with Paralta Plays, Inc.

J. Warren Kerrigan, about June 5, will begin his career as an independent producer at the studio of his own company in Hollywood, Cal.

On the expiration of his contract with Universal, several months ago, he took up the organization of a company to make productions on lines laid down by himself, assisted by his own directors and employees.

Mr. Kerrigan has been appearing on the screen for eleven years and in that time has accumulated a very comfortable competency. Beyond the spur of monetary requirements, his ambitions naturally turned to work which would more fully enhance his standing as a screen star by identifying his name and personality with picture productions of greater magnitude and higher artistic excellence.

Professional friends, producers and exhibitors, believing in his proved dramatic ability, attractive screen personality and popularity, volunteered to help him finance his company by taking the stock which he might desire to allot to them. From his own purse and that of his friends, Mr. Kerrigan, in a few weeks, found himself at the head of his own corporation with a bank account of $200,000 in real money to put into big productions. With this cash in bank, preparations for the work of production were taken up.

While Mr. Kerrigan was at work forming his company, he came in contact with Carl Anderson, Herman Fichtenberg, Nat. I. Brown, Robert T. Kane and Herman Katz, who were then making a nation-wide investigation of conditions in the moving picture industry as a basis for the formation of Paralta Plays, Inc., and the launching of a new co-operative system of booking productions. Learning the details of their plan, Mr. Kerrigan arranged with them to release his new photoplays on the Paralta Plan.

The organization of his staff and the equipment of his studio at Hollywood was placed in the hands of Robert T. Kane, vice-president of the Paralta company.

Oscar Apfel will be the supervising director. Mr. Kerrigan hopes to produce from eight to ten big productions a year. All the plays will range from five to nine reels, in accordance with the importance and merit of the stories.

Paul Powell with Fox

Paul Powell, probably the only recognized photoplay director of genius who has not a long career of acting behind him, either on stage or screen, is announced by William Fox as his newest filmmaker. Mr. Powell will join the directorial forces in Hollywood, California.

Mr. Powell will screen the subjects starring gingery George Walsh and Otis Turner. He has had charge of "Smiling George" for the last eight months, and will take Gladys Brockwell under his direction, immediately he finishes "Some Boy!" the picture in which Walsh is working at present.

Paul Powell began his screen career in 1912.

EVELYN NESBIT FILMED

Appears With Russell Thaw, Her Son, in Big Feature Production, "Redemption," Showing at Cohan Theater, New York

The George M. Cohan Theater, Forty-third street and Broadway, New York, became the home of motion picture productions for the first time on May 21, when "Redemption," the big film spectacle with Evelyn Nesbit and her son, Russell Thaw, opened there. Hundreds were turned away on the opening night, and if the effect of the film on the audience is any criterion of its worth it is one of the most magnificent productions of the present season.

The story is based on the former life of Evelyn Nesbit, yet is distinctly away from it. The audience came to see the initial performance without knowing what to expect and without knowing how closely the film would follow the life of Evelyn Nesbit. Never before in the pictures has a situation of this kind arisen, in which the actual life of the player was used as a basis upon which to build a story.

The outstanding feature of the production, which was conceived and executed under the direction of Julius Steger and Jos. A. Golden, is the magnificent work of Miss Nesbit herself. After a trade showing she received several offers from big producers to tie herself up with a contract, indicating the estimation in which she is held by the makers of pictures. Having no previous screen experience, and practically no dramatic stage experience, she did wonderfully well, handling a difficult part with a charm of manner and strength which became more evident as the picture progressed. Below are two scenes from the play.

It is not known what disposition will be made of the film. The run at the Cohan Theater is indefinite, and if the enthusiasm of the opening night audience is any criterion it will remain there for a long time. It represents something absolutely new and unique in the field of photoplays.

Distribution of the feature will be announced in MOTOGRAPHY later.

Earle Williams, star of Greater Vitagraph's Blue Ribbon productions, has just received word that he was declared the winner of a popularity contest conducted by the Minneapolis Journal.

Car Rolls Down Embankment

Helen Holmes, daring young heroine of the screen, manages to roll down a railway embankment in a Pullman car and escape without a scratch, in Chapter VI of "The Railroad Raiders," Signal-Mutual photonovel. Chapter VI is entitled "The Overland Disaster" and is released May 14.

Helen Holmes has never been seen to better advantage than in this latest chapter of "The Railroad Raiders." Miss Holmes is everywhere in the picture, flipping cars on fast moving trains, boarding engines and remaking train schedules after cutting into the train dispatcher's wire from all sorts of remote mountain way stations, fording rivers up to the neck in icy water and holding up members of the raiding gang at the point of her trusty automatic.

Tourneur Directs Elsie Ferguson

Elsie Ferguson has arrived in New York following the conclusion of "Shirley Kay," one of the season's most successful theatrical offerings, and has commenced her picture activities for Artcraft Pictures. Miss Ferguson's first picture, "Barbary Sheep," by Robert Hitchen, will be staged under the direction of Maurice Tourneur, producer of the Mary Pickford pictures, "A Poor Little Rich Girl" and "The Pride of the Clan," as well as various other recent film successes.

The story of "Barbary Sheep" is laid in Algeria and as a book proved Robert Hitchen's greatest seller since "The Garden of Allah." Mr. Tourneur several years ago spent many months in the northern part of Africa and his familiarity with the country will prove a great asset to him in the production of this picture.

Carlyle Blackwell, June Elvidge and Evelyn Greeley will appear as the leading personages of "The Price of Pride" early in July. In this World-Picture Brady-Made Mr. Blackwell plays two half-brothers who are so much alike that one is convicted of a train hold-up committed by the other. This hold-up, by the by, is said to be a remarkably realistic affair, particularly in the phase showing the bandits "going through" the Pullman sleeper and relieving the startled passengers of their money and jewelry.

Two of the scenes from "Redemption," which opened at the George M. Cohan Theater in New York on May 21, and Evelyn Nesbit, who is the star of the production.

You Should Know This

MOTOGRAPHY, Chicago:

Old reliable MOTOGRAPHY has scored again! She calmly stood by and watched all the picture papers swallow hook and all—first, on the Essanay-Doris Kenyon story, and then on the Sunday question in Indiana. These are but two examples in which MOTOGRAPHY got the authentic dope and got it first.

And by the way—MOTOGRAPHY's editorials hit their mark.

MOTOGRAPHY is one of life's necessities. It is determined in its purpose to depict faithfully the various phases of motion picture life.—Very truly yours, *Chester W. Cleveland,* 410 *East John Street, Champaign, Illinois.*

Coming Universals

"Money Madness," a five part Butterfly Picture, heads the Universal program for the week of May 28. This is an unusually strong film production in which Mary MacLaren and Eddie Polo have the leading roles. The action throughout is rapid and the situations thrilling while the suspense is maintained from the very opening of the picture. The story tells of the attempt to wreck a strong financial institution by an unscrupulous official who places the guilt on an innocent man.

The feature for Tuesday, May 29 is the Gold Seal, three part society and mountain drama, "The Stolen Actress," with Ruth Stonehouse in the stellar role. The Victor one act drama, "The Gunman's Gospel," featuring Jack Mulhall is the other Tuesday release.

Heading the releases on Wednesday, May 30, is a two part L-Ko comedy, "Roped Into Scandal." The regular issue of the Universal Animated Weekly will also appear on this date.

"An Eight Cylinder Romance," a two part comedy drama featuring Rena Rogers and J. M. Foster, will be released Thursday, May 31. Margarita Fischer in the Big U drama, "Defiance," is the other offering of this date.

Little Zoe Rae, the child actress, has the principal role in the Victor comedy drama, "By Speshul Delivery," which will appear Friday, June 1. The Imp drama, "The Puzzle Woman," with Grace Cunard and Francis Ford and Issue No. 21 of the Universal Screen Magazine are the other Friday releases.

A drama of railroad life in two reels is offered Saturday, June 2, under the Bison brand. It is entitled "No. 10 Westbound," and features Eileen Sedgwick and Kingsley Benedict. The third issue of Universal Current Events and the Joker comedy, "Uneasy Money," with William Franey will also be released on Saturday.

"The Purple Scar," a two act human interest drama, featuring Constance Johnson and the Powers split reel "When Noah's Ark Embarked," a comedy cartoon, and "The Perils of the Yangste," a Dorsey educational, are the offerings for Sunday, June 3.

The twelfth episode of the Universal msytery serial, "The Voice on the Wire," entitled "The Fifth Victim," will be released during the week.

"The Impostor," is the title of a five-act drama being filmed at Universal City and featuring dainty Molly Malone.

Mary Garden—the Remarkable

From *The Little Review.*

Mary Garden! She brings a sharp, new ecstasy of life, an inexorable sadness of love; she brings an energy that is grace, and the calm that is energy; she brings a frankness that is mystery.

I don't know where to begin to write about Mary Garden's art. There is art within art—and then there is Mary Garden. I wish I could tell beautifully what a great creative artist Mary Garden is. It is one thing for the artist to create a character within the outlines drawn by the composer; to put himself in the place of the character and act as he would act. But the creative artist takes the character to himself, and then creates from his imagination in his own image—the image of his soul. The more universal the artist, the greater his power to reveal his soul in different images. What an infinite thing Mary Garden has shown her soul to be: Thais, Carmen, Tosca, Salome!

Mary Garden is a great decorative actress. She can give you the whole spirit and atmosphere of an historical costume by a mere silhouette of its lines. And she can draw in the whole psychology of a scene with one line of her body—the line of her walk. If she is to dominate a situation with her intellect or her beauty, she walks from the center of her intelligence which is the head, giving a length of line that makes the slightest step a stride; if it is a matter of the soul, she walks from the center of her presence, which is

The remarkable Mary Garden. Read the accompanying story of her unique gifts. She is now a Goldwyn star.

the top plane of the chest, moving like a Presence—not like a being; when it is love she walks straight from her heart, with a line that repeats a pain; when it is passion she sinks the line to a point lower than the hip, and prowls destructively.

Mary Garden is the biggest thing on our horizon today. To think that flesh could be so intelligent! She gives as generously of her undraped body as a Rodin statue, and the audience gives her back their applause, grudgingly, not knowing the great art of her.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

Ventilation and War Tax

I am writing you in regard to ventilation. Now I want to know if one 18-inch exhaust fan will be sufficient to ventilate a building 75 feet long and 23 feet wide with a 14-foot ceiling. There are 202 seats in the house.

There are five openings 18 inches square above the front doors, also two windows and one door in the back of the building. I have nine wall fans, two 16-inch and seven 12-inch fans. Please let me know at once, as I have a chance to buy an 18-inch exhaust fan but I do not want to make any mistake in ventilating my room.

In regard to the war tax. Do you think that the exhibitor will be taxed a cent a foot on every foot of film that he runs?

Please let me know at once about the above questions.—*Wm. T., Carlisle, Indiana.*

In regards to the size fan for your theater, I would advise you to buy a 24-inch fan. According to the size of the room and the seating capacity you should have that size fan to do the work properly. Of course you could use the 18-inch fan and it would help considerably in the ventilation of the room but it would not be large enough to ventilate the room properly.

Install the fan at the rear of the room, that is over the rear door if possible. To get results from the fan, you will have to keep the rear door and rear windows closed. With the wall fans that you have and a 24-inch exhaust fan you should be able to keep the patrons of your house very comfortable and at the same time have good ventilation.

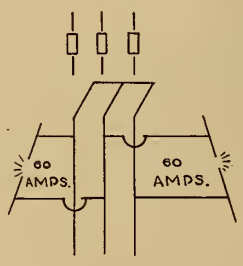
Regarding the war tax on theaters. As near as I can find out, I am told that there will be no tax on houses charging five cents admission and that ten per cent of the gross receipts will be charged on houses charging ten cents or more and that the ten per cent will be added on the admission in the way of a stamp. At the present time I do not believe that anyone knows exactly just what the tax will be or how levied but the above information was given me by one of the attorneys for the Exhibitors' League and I take it for granted that he is pretty well posted on the subject.

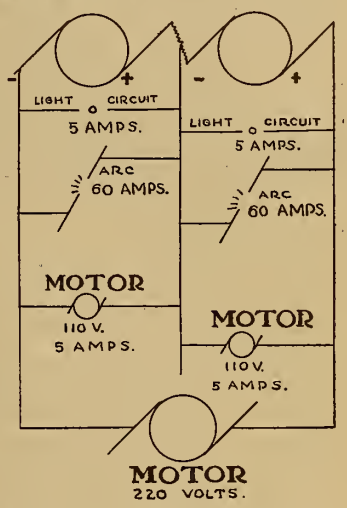
What Do You Think About It?

I am learning to be an operator and would like to have you answer the following simple questions for me. I saw an answer that you gave to an operator in MOTOGRAPHY as follows: The question was: "If you were working on the three-wire system and you were drawing 60 amps. off of one side of the line and 60 amps. off of the other side of the line and the neutral fuse was blown or removed, what would be the effect?"

I saw your answer and it seems to me that it would cut the arc off completely, instead of throwing the two lamps in series. Have I got this diagram connected up right? If I wanted to leave the 220-volt motor off could I run on a single line instead of the three-wire system? What is the difference between the positive and negative wire? Why is it imperative that the positive be the top carbon in the arc?—*Robt. Cummins, Harrisonburg, Virginia.*

Below are the two diagrams referred to.





In regard to the question and answer in reference to the fuse blowing or being removed with two 60 amp. lamps on a three-wire circuit, I think that you will find that the question stated that both lamps were supposed to be burning when the fuse blew or was removed.

Take it for granted that both lamps are burning when this happens. Then the two lamps will be in series and both will continue to burn as long as the length of the two arcs are equal. Whenever either one of the lamps are shorted through the carbons, then the other lamp will be thrown on 220 volts and the fuse on that line will be blown out. If the carbons on either lamp are separated far enough apart so as to lose the arc, then the other lamp will go out too.

I think that if you will read the question over again and then study the diagram with the above explanation you will understand it.

The diagram of the three-wire system is all right except you do not show any switch or fuses on the mains, but it is understood that you intend for them to be there. I do not quite understand what you mean by running on a single wire. I suppose that you mean on a two-wire circuit. If you do, then you could use a two-wire circuit, providing you did not use the 220-volt motor.

You could even run on a single wire, by grounding one side (negative side) of the line and pulling the fuse on that side. Ground it between the fuse box and lamps and motors, but this is not allowed by the board of fire underwriters nor the electric light companies, so do not try it.

I am merely telling you this to answer your ques-

tion. Positive electricity expresses the condition of the point of an electrified body having the higher energy from which it flows to a lower level. Negative electricity is a reverse condition of the above. The reason that it is imperative that the positive wire be connected to the top carbon is this.

The crater of the arc always forms on the positive carbon when using D. C. and therefore the entire energy of the current is used toward the forming of a crater of ample dimension on one carbon, the positive; and for that reason it is imperative that the positive wire be connected to top carbon.

About Rheostats

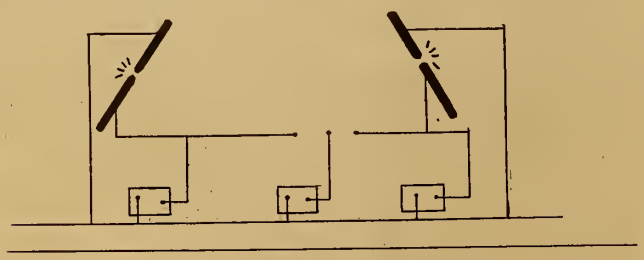
I am using two machines in the booth and have been using one rheostat on each machine, but the ampereage is not high enough and I want to use one extra rheostat that I have in the booth in multiple with the one that I have on each machine now. Can this be done?

The idea is this: I want one rheostat connected so that I can use it in multiple with either rheostat on either machine, and at the same time have the other machine with one rheostat in series as before. If you can figure this out, will you please give me a diagram of it in the near future? Thanking you in advance, I am, Yours—*Harry F. Caplin, Great Falls, South Dakota.*

I will be frank with you. I never attempted to use one rheostat in multiple with another and then switch it to another but I will give you a diagram on it and I am sure that it will work all right.

You will have to use a single pole, double throw switch and connect one contact of the extra rehostat to the center contact of the switch. Then run a line from one end connection of the switch to the connection that feeds to the lamp on one rheostat and then run a line from the other end connection to the connection that feeds to the other lamp from the other rheostat.

All three rheostats must be connected on the same main feed. The following diagram will explain the above directions. When connected up you will have one lamp in series-multiple with two rheostats and the other lamp will be in series with one rheostat, and by leaving the switch open, both lamps will be just the same as you are using them now.



Are Women Good "Roadmen"?

"Are women a success as motion picture salesmen?"

This question answered in the negative last week by the publicity department of V. L. S. E. has caused such a furore in several motion picture booking centers that several women have issued a challenge to any of the men now booking pictures to prove that men are better bookers than the women.

Miss Edith Sullivan and Miss Josephine Hernon, assistants to George Balsdon, manager of the New York branch of V. L. S. E. are two of the young women ready to place their abilities in competition with any men salesmen in the business. Both have had a long experience in booking pictures and both point to their records with pride.

When V. L. S. E. answered the question "Are women a success as motion picture salesmen?" in the negative, the answer was not meant to apply to young women who administered to the wants of the exhibitors in the offices of the different film distributing concerns. The answer applied only to traveling salesmen.

"Punch" Scenes in Selznick-Picture

While most melodramas, both stage and screen varieties, depend for their success upon one big "Punch" scene, Herbert Brenon's production of "The Lone Wolf" for Selznick-Pictures contains three big incidents, any one of which would be sufficient to establish the piece as a supreme thriller.

The first of these is the burning of Troyon's, a Paris hotel. This, in the story, is done by a gang of criminals to conceal a murder which they have committed. When Mr. Brenon produced the scene, in the grounds of his studio on the Palisades, opposite Riverside Drive, it created a sensation on that aristocratic thoroughfare. It was one evening in the course of the festivities attending the visit of Marshal Joffre and Viviani, and thousands gathered along the parkway speculating upon the cause of the conflagration. The curious blue lights of the studio added a touch of mystery to the scene.

Jane Grey in New Play

"Her Fighting Chance," produced by Arthur L. Jacobs and starring Miss Jane Grey, was given a trade showing at the Broadway Theater, New York, and was pronounced a success. Replete with red-blooded situations, all of which were deftly handled by Edwin Carewe, the director, "Her Fighting Chance" will rank among the best six reel productions of the season.

A photodrama in the creation of which are linked together the names of three persons so eminent in their respective fields as Miss Grey, James Oliver Curwood, from whose novel "The Fiddling Man," the photoplay was adapted, and Mr. Carewe, offers a combination of star, author and director of unusual interest to devotees of the silent drama, and already there has been spirited bidding for the territorial rights.

Norma Talmadge in "Poppy"

Norma Talmadge in "Poppy," an adaptation of Cynthia Stockley's charming novel of South African life, is the next Selznick-Pictures release. Director Edward Jose has finished cutting and assembling the picture and it will be shown for review this week.

Joseph M. Schenck, president of the Norma Talmadge Film Corporation, Mr. Selznick and all his executive staff attended a private showing of "Poppy" last week and all enthusiastically pronounced it by far the finest production in which Miss Talmadge has yet appeared. The central role affords the talented young star an extraordinary chance to display the versatility that has made her famous, a gift that enables her to make the transition from childhood to maturity with remarkable ease.

Miriam Cooper will soon appear in another production by R. A. Walsh, William Fox's famous director who produced "The Honor System." The picture will be known as "The Innocent Sinner."

Perhaps you wouldn't guess from this meditative likeness that Madge Kennedy is one of the stage's best comediennes, but she is. Comedy is serious business, you known—it takes brains to be funny.

Praise for Madge Kennedy

Madge Kennedy has youth, freshness and beauty. Her smile has won the friendship of a nation. She is rated as the finest and ablest comedienne in the entire world of the theater and she will for a long period of years be starred exclusively in Goldwyn Pictures. She has left the stage, where she earned a very large salary for herself and made enormous profits for her managers, to devote all of her time to the screen.

Here are some of the things the critic says of her:

Cleveland Plain Dealer: Goldwyn can well afford to announce Madge Kennedy as "the girl who makes friends." She will be America's most popular screen comedienne.

Jackson, Mich., Patriot: Madge Kennedy is a noteworthy addition to the Goldwyn collection of stars.

Boston Journal: Madge Kennedy has had the most sensational success of any of the younger actresses. . . . If there is anyone quite like her we know three managers who will give a fortune for her services. . . . Madge Kennedy is matchless.

Chicago Examiner: All hail Madge Kennedy of Goldwyn Pictures. She is the greatest popular favorite among comediennes and the only one of her type.

Philadelphia Ledger: And now Goldwyn has captured Madge Kennedy, a star of immense appeal and nation-wide popularity. Who next?

San Francisco Examiner: Madge Kennedy is a California native daughter and the ranking comedienne of the American stage.

N. Y. Morning Telegraph: Goldwyn has robbed the stage of another great favorite by signing Madge Kennedy.

Rocky Mountain News: Goldwyn is fortunate in signing Madge Kennedy. . . . No other comedienne can touch her.

New York World: Madge Kennedy is considered the best farce actress in America. . . . She is a Goldwyn star.

Atlanta American: Madge Kennedy has been starred in "Over Night," "Little Miss Brown," "Twin Beds" and "Fair and Warmer"—the last two being America's greatest farces.

Managers Tour South and West

Jules Burnstein, general manager of the Monmouth Film Corporation, has returned to New York from an extended tour of the West in the interest of his organization. W. E. Kesting, his assistant, returned the week previous from a similar tour in the South. They visited the various Mutual Branches in order to acquaint the Branch managers with their product, the "Jimmie Dale, Alias the Grey Seal."

Harry McRae Webster, president and director of the company, has just finished another production called "The Devil's Playground," which promises to be a great success. It is also understood another big production is under way in the studios of the Monmouth Film Corporation. Details, however, are lacking on this new feature.

To assist in the taking of the military census in the City of New York, the Universal Film Manufacturing Company have offered space on the seventh floor of the Mecca Building, 1600 Broadway, for the purpose of maintaining a place of registration.

Patriotic Preparedness Film

Every angle of the movement of the United States to enter the great war as a determining factor is shown in a new film "Uncle Sam Afloat and Ashore," issued by Selig and distributed through General Film Company.

All the activities of the American navy and army are presented—dreadnaughts, submarines, torpedo boats, aeroplanes, hydroplanes and coast defense batteries, being shown in battle practice, while every detail of army preparedness is reviewed graphically, with a great deal of attention also to the manufacture and transport of munitions. Altogether the aim has been to present in a concise and forcibly interesting form the more picturesque military preparations of the country. Besides having the popular appeal so much desired in the film houses, the film has especial use as an educational subject adapted to display in schools and colleges. It is expected to stimulate enlistments greatly and to promote an ineradicable patriotic spirit.

Mine Plot in "Jimmie Dale"

The story of "Two Crooks and a Knave," the tenth of the Mutual series of pictures, "Jimmie Dale Alias the Grey Seal," revolves around the plots and counterplots to gain possession of the chart of a mine in Alaska.

The adventures of the said chart are many:

It is given to Mrs. Breen, a charwoman, by her husband.

Mrs. Breen entrusts it to Mittel for safe keeping.

Mittel robs his own safe of the paper and reports to the police that someone has robbed him.

The head of the underworld offers a crook $10,000 to get the paper out of Mittel's safe.

The Tocsin warns Jimmie Dale of both these schemes for securing the chart.

Jimmie Dale looks for the paper in Mittel's safe and finds it gone.

Jimmie Dale surprises Mittel and forces him to give up the chart.

Jimmie Dale is chased by the police as the safe robber.

Jimmie Dale returns the chart to Mrs. Breen with a warning to use the banks in the future.

The Monmouth-Mutual, "Jimmy Dale" series, episode 10, "Two Crooks and a Knave."

Triangle Releases for June 10

William S. Hart and Louise Glaum are the stars of the Triangle feature releases for June 10. Hart is starred by Thomas H. Ince in "Wolf Lowry," a smashing drama of the wild desert country, written by C. T. Dazey, and personally directed by Hart. Louise Glaum has a vehicle well suited to her vivid personality in "Love or Justice?", written by Lambert Hillyer, and directed by Walter Edwards, under the supervision of Ince.

As "Wolf Lowry," William S. Hart takes the part of a ranchman, a grim, taciturn man, who is a virtual king of his vast domain. The story is woven about the one big love adventure of this solitary man's life. Hart's realistic characterization is worked out against a background of typical western color. Many of the scenes show life as it is lived on a big cattle ranch with all the old-time "pep" and strenuous romance incident to the handling of wild "longhorns" and an equally untamed band of Mexican and American knights of the saddle. Hart is capably supported by Margery Wilson, who has one of the most sympathetic roles of her screen career.

In "Love or Justice?" Louise Glaum takes the part of a beauty of the underworld, who, despite her environment is gifted with brains and a sense of single-hearted devotion to the one who has aroused her love. Like many women of her type, she does not flinch from making a supreme sacrifice when convinced that it will add to the prestige of the man she has become attached to. Unusual photography and a strong supporting cast, including Charles Gunn, Jack Richardson, J. Barney Sherry and Dorcas Matthews, raise this production far above the average.

Helen Gibson Joins Universal

Helen Gibson has joined the Universal forces, and is now at Universal City looking over scripts for forthcoming productions in which she will be featured.

President Carl Laemmle, upon his arrival at the Coast last week, signed a contract with Miss Gibson to appear in a series of two reel pictures of railroad life, a type of photodrama that has brought fame to the adventurous heroine of more than a hundred thrilling pictures, in which sheer nerve and absolute fearlessness were the dominating requisites of the role played.

Wholesome Stories Coming

The literary works of Miss Clara E. Laughlin are to be presented on the motion picture screen by the Wholesome Films Corporation, the newly organized Chicago producing and distributing company, headed by Milton Daily, A. M. Allen and W. P. Stanhope.

Miss Laughlin, known to millions of American readers for her popular fiction, is contributing a remarkable series of daily articles to metropolitan newspapers. The subject matter of these articles, as well as Miss Laughlin's novels, will be presented to the screen.

"We believe that the film presentation of Miss Laughlin's novels will bring to the vast American picture loving public, a new standard of screen wholesomeness," declared M. J. Weisfeldt, general manager of the Wholesome Films Corporation. "Miss Laughlin's works are typical of what we shall offer on the Wholesome Program."

Among many other stories, Miss Laughlin wrote "The Penny Philanthropist." A unique feature in connection with this work is the fact that a certain Minneapolis capitalist purchased 1,000 copies, which he distributed among his friends.

Other stories of Miss Laughlin's pen are: "Stories of Authors' Loves," "The Evolution of a Girl's Ideal," "The Gleaners," "Everybody's Birthright," "When Jay Begins," "When My Ship Comes Home," "The Work-a-Day Girl," etc. There are two more books by Miss Laughlin now on the presses.

It is the plan of the Wholesome Film Corporation to begin production on some of Miss Laughlin's writings as soon as she can put them in scenario form. Other "Wholesome" announcements are expected soon.

Goldwyn in Canada

Simultaneous with the releasing of its productions in the United States and elsewhere in September, Goldwyn Pictures Corporation will enter actively into the Canadian field through the medium of Goldwyn Pictures, Ltd., a company just organized as the distributing medium for the Dominion.

Goldwyn offices will be in active operation in six important Canadian cities in June, by which time the American offices will also be opened for business.

The head offices of Goldwyn Pictures, Ltd., are already in operation at 37 Yonge street, Toronto, Ontario, and correspondence with Dominion exhibitors is all handled from that city.

The five other cities in which Goldwyn offices will be operated are Montreal, St. John, N. B., Winnipeg, Calgary and Vancouver.

Publications will be begun at once from Toronto for the "Goldwyn Pictures Bulletin," a Canadian news and service sheet for exhibitors, to fully acquaint them with the pictures of this rapidly expanding organization.

Music for "The Mirror"

The special music suggested in the cue sheet of the Mutual star production, *"The Mirror,"* featuring Marjorie Rambeau, the Broadway favorite, is selected with a view of emphasizing and pointing some very intense and characteristic action.

The love theme for Blanche (played by Marjorie) and Bob, the artistic husband, is an appealing, tender melody, "Told at Twilight," of Huerter, and depicts the true and tender love of Blanche.

In her dream, induced by the alluring description drawn of the delights of the great white way, by the theatrical manager who tries to persuade her to forsake the domestic life for that of the stage, she is transported to the hectic and riotous life of cafes, which affords the opportunity for introducing some of the latest popular hits, such as "Allah's Holiday" by Friml, "You're the Girl," from the great musical comedy success, "Go to It," "Jazz" Fox Trot, and others.

Married Flirts' Difficulties

The difficulties which beset a flirting husband when he sought to "keep a date" with a woman other than his wife are pictured in "Two of a Kind," the Strand-Mutual comedy which is released May 23. The troubles which the wife met when she attempted to carry out a similar affair furnish an interesting contrast and add to the amusement of the photoplay.

Both affairs end in a double raid on a gambling resort in the slums and Billie Rhodes, the wife, and her husband, are both arrested.

NEW ESSANAY PROGRAM

Schedule to Be Devoted Mainly to Comedies and Comedy Dramas to Dispel Depression Caused by War

Essanay has re-arranged its entire program for this summer, and probably for the winter to come. Anticipating a depression which will sweep the country as a result of the war, George K. Spoor, president of that organization, has announced that practically all future Essanay feature releases will be of the straight comedy or comedy-drama type. To make people laugh and forget their trubles—the suffering of their relatives in the war zone—will be the one and only aim of these pictures. Acting along that line, Mr. Spoor announces he has purchased the rights to many fiction stories written in the light vein. These will be picturized and put on the market as soon as possible.

Among the noted stars, both of the screen and stage, who will appear in these productions will be Taylor Holmes, late of the stage success, "His Majesty, Bunker Bean;" Bryant Washburn, creator of the famous Skinner of the screen; Jack Gardner, one of the best known of musical comedy celebrities, who already has been launched in a series of screen comedy-dramas of far Western life; Marguerite Clayton and others.

"Moving Pictures will play an essential part in this great war in which our country is now engaged," said Mr. Spoor. "The sooner exhibitors come to a realization of this fact, the better they will be enabled to meet the demands of their patrons.

I have just received elaborate reports from our offices in London and Paris. These reports cover the changes which the war has wrought in pictures in those countries. Whereas photo-dramas which tore at the heart and unfolded the depressing conditions of life were in vogue prior to the opening of the war, the fact is just the reverse now. The people have enough to depress them with the suffering which their kinsmen are undergoing on the battlefields. They demand pictures which will ease their minds momentarily. Comedy-dramas and straight comedies are what they want, and are about the only pictures they will patronize.

It will be up to motion pictures to do in this country the major part in stemming the swelling tide of depression which in all probability will seek footing in this country, because motion pictures reach the greatest number of people in the widest range of territory. In fact they come within reach of all.

Therefore exhibitors should be forewarned to provide their summer and fall programs with pictures of the lighter vein—pictures which will make their patrons laugh away their tears and fears of what may be happening to their loved ones across the seas.

It is for that reason that Essanay will give preference in their productions to comedy-dramas and straight comedies—pictures which will make the women and children forget the butchery going on in the outside world.

"Filling His Own Shoes," presenting Bryant Washburn in a screen version of a novelette by Henry C. Rowland, is the first of Essanay's program thus outlined. This comedy-drama of the adventures of an American shoe clerk in a Turkish harem, will be released June 11.

The first of the Essanay-Westerns, featuring Jack Gardner, will follow. "Land of Long Shadows" is its title. The release date will be June 18. "The Man Who Was Afraid," a feature with Bryant Washburn in the lead, will be next.

Following these at the rate approximately of two per month will come "Efficiency Edgar's Courtship," presenting Taylor Holmes in his debut on the screen. This feature will be a picturization of the story by Clarence Buddington Kelland in the *Saturday Evening Post,* then "Skinner's Baby," the third of the famous Skinner pictures with Bryant Washburn, supported by Hazel Daly and the original company; "The Range Boss," the second of the Essanay-Westerns; "The Golden Idiot," "Lost Paradise," and others.

The Kleine-Edison-Selig-Essanay Service will release all these films, and already has opened its bookings on them.

"Daughter" in England

The premiere performance in England of William Fox's beautiful million-dollar fantasy, "A Daughter of the Gods," in which Annette Kellermann is starred, took place at the famous London Opera House in the metropolis on Monday night, May 21. A symphony orchestra of fifty pieces played the elaborate musical score.

New Gail Kane Drama

Gail Kane's second production for Mutual under her contract with American, "The Serpent's Tooth," has been scheduled for release May 28. It follows closely the release of "Whose Wife?", which won the general approval of reviewers and exhibitors, and has been heavily booked.

In "The Serpent's Tooth" Miss Kane is a Puritan maid, the sweetheart of the village doctor, the bride of a wealthy New Yorker, the suffering wife of a drunken husband, the unconscious victim of morphine and eventually again the sweetheart of her first love.

Gail Kane was pronounced by dramatic critics one of the most fascinating of Broadway favorites, and her success in "The Hyphen" resulted in a literal bombardment of offers to enter motion pictures. She left Broadway in January for Santa Barbara, and has been hard at work at the American studios ever since.

Gail Kane as ministering angel in her second screen production for Mutual. Not so bad to be saved by a woman like Gail Kane, eh?

PARAMOUNT PROGRAM

"Freckles" and "Unconquered" the Pictures Par Excellence to Be Released by Paramount Week of May 28

Louise Huff and Jack Pickford in "Freckles" and Fannie Ward in "Unconquered" are the two featured pictures which Paramount will release the week of May 28.

Surrounding these features will be the 68th edition of the Paramount Pictographs, the magazine-on-the-screen; the 69th of the series of weekly trips around the world, conducted by Burton Holmes, in which he takes his fellow-journeyers on a trip through Java, and a Black Diamond Comedy entitled "Susie of the Follies."

"Freckles," a story by Gene Stratton Porter, is one of the greatest fiction successes of the generation. It has already succeeded admirably as a play. The opportunities offered the Lasky Company for picturesque outdoor settings and speedy, thrilling action, make the success of this picture inevitable. It is one of the big love stories that "gets" you right from the start.

There is no stronger theme in all the dramatic roster than motherlove, the main subject of "Unconquered," in which Fannie Ward plays the leading role. The story is vital, big and gripping.

In the 68th edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, there are three tremendous subjects dealt with; the story of "The Awakening of America," a cartoon, which is a remarkable piece of animation, is sure to receive a patriotic response from any audience. "The Training of an Eight-Oared Crew," is another interesting subject, dealing with the rowing races, a sport that can be compared in popularity, with no other taken up by the universities and colleges. These pictures show how the young giants pull the shells to victory, how they are trained, the story being told in a very interesting manner.

Another "Picto Puzzle" by Sam Loyd, is also contained in this week's magazine.

Burton Holmes, that ever interesting traveler, takes his travelers on a trip through Java in this week's picture. This journey might well be called a trip through the Netherlands' India, where everything is different from what you have ever seen anywhere else.

The Black Diamond Comedy for this week is entitled "Susie of the Follies," and tells the story of how a husband, being given a short vacation by his dutiful wife, goes back to his old life and takes a flier at the Follies and meets one of his old flames; the story tells of a little escapade which follows, and how he gets himself into all sorts of trouble.

Vitagraph Plays Break Records

"The Girl Philippa" and "Womanhood, the Glory of the Nation," two of Greater Vitagraph's Blue Ribbon features, have broken all booking records of the motion picture industry in the United States, according to Albert W. Goff, assistant general manager of V. L. S. E., the distributing company for the Greater Vitagraph product.

"The Girl Philippa" was released on February 12th last and has been booked in every city in the United States of more than one hundred thousand population, with the exception of Omaha, and in ninety-two cities with a population of between twenty and one hundred thousand.

"Womanhood, the Glory of the Nation," was released on April 9 last and has been booked in every city in the country with a population of more than one hundred thousand, with the exception of Boston, Cincinnati and Pittsburgh. Like "The Girl Philippa," it has been booked in hundreds of smaller cities..

Since February 12 the V. L. S. E. sales force has closed 792 bookings for "The Girl Philippa," very few of which were for less than two days following the V. L. S. E. idea of persuading the exhibitors of the country to do away with the daily change of program and run a picture just as long as it proved to be a money maker.

Philip O. Gross, Jr., manager of the Strand Theater, Milwaukee, Wisconsin, appeared to have voiced the sentiments of the great majority of the exhibitors who have run "The Girl Philippa" when, under the date of May 13, he wrote:

"'The Girl Philippa' is one of the greatest productions I have ever shown, with Anita Stewart, at her best, supported by an all star cast. My audiences were amazed at this stupendous production; and I can truthfully say all box office records were broken."

A postscript to the letter of Mr. Gross reads:

"Impossible to handle the crowds. Hundreds turned away but I am sure they will return during the week."

TO HAVE OWN COMPANY

Bessie Barriscale Will Begin First Independent Production in June Upon Expiration of Present Contract with Triangle Corporation

Robert T. Kane, vice-president of the Paralta Plays Corporation, who has established offices in Los Angeles, has taken over the studio of the Clune Company for one of the Paralta subsidiary producing concerns.

This studio, located at Melrose avenue and Gower street in Hollywood, is one of the best equipped in that center of the industry. The grounds cover an area of about 18 acres.

As soon as Bessie Barriscale finishes her contract with the Triangle Company in June she will begin work on one of her own plays in this new studio. Robert T. Kane, acting for the Bessie Barriscale Feature Company, has already engaged James Young as one of the three directors who will supervise the dramatic side of Miss Barriscale's productions.

In the next twelve months she expects to produce eight or ten seven to nine-reel features. Mr. Young is now in Los Angeles conferring with Miss Barriscale in relation to the details of the first story to be filmed, which is founded on Grace Miller White's novel, "Rose O' Paradise."

Pending the completion of Miss Barriscale's own studio, which is now well under way, she and her company will work at the Clune establishment.

New honors are coming to Anita Stewart, the dainty star of Greater Vitagraph. At the recent Actor's Fund Fair in the grand Central Palace, New York, Miss Stewart, acting as auctioneer, introduced the dainty pajama style that has since been called the "Anita Stewart Pajama." About the same time, a big store in Seattle named a gown after her, and now a song has been dedicated to her; it is entitled, "My Mother's Lullaby," the words being written by Charles Louis Ruddy and the music by Harold Brown Freeman. Her picture appears on the cover and the dedication reads: "To Miss Anita Stewart, the Sweetest Star in Filmdom."

COMING MUTUALS

Gail Kane Makes Second Appearance on Schedule of May 28—Serial Chapters and Good Comedies Appear

"The Serpent's Tooth" is Gail Kane's second American feature production, and will be released through Mutual on May 28. It is a melodramatic story which affords Miss Kane opportunity for heavy emotional acting.

Gail Kane firmly established herself in the favor of the public in her first Mutual production and this second feature will therefore be doubly valuable. There are a variety of points which can be used for advertising which will be sure to appeal to all tastes.

It is a sermon against the drug evil and shows the way in which the habit will break down health and morals. It shows how money and fast friends will change a man's whole life.

It shows how a woman can use her love to make or break a man's life. It shows that there is nothing more despicable than a false friend.

Added Thrills in "The Railroad Raiders"

"A Knotted Cord" is the title of Chapter VIII of the photo-novel "The Railroad Raiders." Play up the fact that in this chapter Helen Holmes performs one of the most daring "stunts" she has ever attempted. In an auto, she makes a leap of twenty feet between the pier and a moving vessel, and lands right side up with care, on the deck of the boat, with the engine still running.

Manufacturers, salesmen and owners of automobiles will be interested in seeing this spectacular feat performed in a machine, and a special invitation sent to all of these in your town will undoubtedly bring a record crowd.

Eleventh "Jimmie Dale" Story

As the title of the story, "A Rogue's Defeat," suggests, Jimmie Dale, as the Grey Seal, foils the attempt of a scoundrel to force a man to make him a payment of $50,000 which is not yet due. This two-reel featurette is released on June 1.

Comedy Offerings

On May 28 will come to the screen the second of Marie Cahill's comedies, entitled "Patsy's Pardner," in which the fun centers around Miss Cahill's pardner, "Judge Barker," her bulldog.

The Strand comedy of the week, ready May 30 and featuring Billie Rhodes and Jay Belasco, is "Bluffing Father."

"Jerry's Master Stroke," with George Ovey playing the lead, is the Cub comedy for May 31.

One Reel Topicals

"Mutual Tours Around the World," scheduled for May 29, shows views of Notre Dame, the great church of Paris and intimate views of its gargoyles, expensive Gothic structure and the clock gallery. Another section shows Teneriffe, one of Spain's Canary Islands; and still another, a pretty Bavarian lake, Koenigsee.

"Mutual Weekly," released May 30, contains the latest news of the world as well as fashion pictures.

"Reel Life," ready May 31, shows the making of barrels by the natives of Barbados. A patriotic section advocates the conservation of all resources during wartime by the saving of tin cans and using them again. How to camp out while touring in an automobile is an interesting section. How 80,000 pounds of dynamite acts when it is moving 400,000 tons of rock is a spectacular feature.

Military Film Praised

"Our Fighting Forces," a special two-reel Pathe release, prepared under the direction of high military officials, is praised by the Los Angeles *Examiner* as "A novelty from a dramatic standpoint, while pictorially it is a surpassing work."

"It will flash its message to millions of Americans over the country," says the *Examiner.*

The predominating principle of "Our Fighting Forces" is an argument for enlistment.

At the film's termination, an inspiring picture of "Liberty," garbed in the symbolic colors of the Union, calling the sons of America to her defense, is flashed upon the screen.

"The Fall" Crowds House

The drawing power of "The Fall of a Nation," the timely preparedness spectacle, released through Vitagraph-V. L. S. E., has again been strikingly demonstrated by the recent experience of the management of the Lona Theater, Sedalia, Missouri.

"The Fall of a Nation" was booked by the Lona Theater for one day and long before the opening of the performance the sidewalk and street in front of the theater were jammed. The theater was unable to accommodate all who wished to see the picture, even though four performances were given, so the management booked it for an additional day.

Bachelor Inherits Twelve Wives

A bashful, small town bachelor, afraid of all women, suddenly is bequeathed a ready made harem of twelve beautiful wives. This is the situation which causes all the fun in "Chubby Inherits a Harem," the La Salle comedy released through Mutual on May 21.

The sudden deluge magnifies Chubby's natural terror of women until he is about in a position to make his will and pass on the little family to his next of kin. His chum, Percy, however, is made of different stuff. He thinks nothing could be nicer than a harem of this kind, and plans to elope with the whole harem. Chubby tricks him, however, and is finally left with one wife, the beauty of the family.

"Chubby Inherits a Harem," a new LaSalle-Mutual comedy.

NEW VITAGRAPH BRAND

Clara Kimball Young, Sidney Drew, Anita Stewart and Other Stars to Appear in "Favorite Film Features"

V. L. S. E., under the trade name of "Favorite Film Features," is preparing to release numerous of Greater Vitagraph's short reel subjects, a great many of which are the comedies that caused packed houses three or four years ago and for which there has been an insistent demand by exhibitors ever since they were withdrawn from the market.

The casts of these re-issues read like the roll of honor in the performing branch of the motion picture industry. They include Clara Kimball Young, Sidney Drew, Anita Stewart, Harry Morey, Edith Storey, Rose Tapley, Josie Sadler, E. K. Lincoln, Ralph Ince, Charlie Edwards, Harry Northrup, Herbert L. Barry, Hughie Mack, Templar Saxe, William Shea, James Young, Kate Price, Naomi Childers, Bobby Connelly, James Lackaye, Ned Finley, Flora Finch, Etienne Girardot, Helen Connelly, Louise Baudet, L. Rogers Lytton, Alberta Gallatin and Ethel Lloyd.

"Why don't you give us some of those wonderful pictures you made years ago, as an increased service?" one of the largest motion picture exhibitors of the Northwest recently asked Walter W. Irwin, general manager of V. L. S. E. As an example of just what he meant the exhibitor cited the two reel comedy, "A Regiment of Two." The cast of this comedy consists of Sidney Drew, Anita Stewart, Harry Morey, Edith Storey, Rose Tapley, Josie Sadler, E. K. Lincoln, Ralph Ince and Charlie Edwards.

"That," said the big northwestern exhibitor," is probably the greatest all star cast ever brought together in one picture."

As a result of the suggestion by this big northwest exhibitor, who is given the credit of being one of the best judges in the entire country of just what an audience wants, an inventory was taken by the Vitagraph Company of the pictures in the vaults at the big Brooklyn studio. The inventory showed something more than eight hundred two and three-reel comedies and dramas, every one of which has an all star cast, and every one of which may be rehabilitated, re-edited, and made the same big money makers for the exhibitors today as they were years ago.

Clara Kimball Young was the star in many of these short reel subjects at the time when she was considered the "prettiest woman in films," and in a great many of them she is co-starred with Sidney Drew.

Eight of the re-issues already are ready for release but the date for the new service has not been announced as V. L. S. E. wishes productions to be so far in advance of release that an exhibitor may figure on his service for several weeks, if not for three or four months ahead. The pictures ready for release, the release dates of which will be announced shortly, are: "A Regiment of Two," "Beauty Unadorned," "Jerry's Mother-in-Law," "The Late Mr. Jones," "The Violin of M'Sieur," "The Test," "Goodness Gracious," and "When Women Go on the Warpath, or Why Jonesville Went Dry."

Another and most important reason for these re-issues is that V. L. S. E. branch managers all over the country have ascertained that a great many of the exhibitors desire to do business with one exchange. With the new release footage of V. L. S. E. this is impossible as it is practically confined to one five-reel feature a week and one short reel subject. With the addition of the re-issues to the stocks of the V. L. S. E. exchanges, the service shortly will be increased to twelve reels a week, consisting of one five-reel feature, one Big V comedy, one three-reel part of a fifteen episode serial and three reels of the super re-issues. This will increase the weekly footage of releases available at V. L. S. E. exchanges to twelve thousand feet and make a service so diversified that every exhibitor who has realized the fallacy of daily changes of program can deal exclusively at V. L. S. E. exchanges.

NEXT PICKFORD PICTURE

"The Little American," a Patriotic Photoplay Presenting "America's Sweetheart," Staged by De Mille to Appear July 4

Walter E. Greene, president of the Artcraft Pictures Corporation, last week announced that the next Mary Pickford picture following "A Romance of the Redwoods," now scoring another triumph for Mary in first run houses throughout the country, would be released July 4. "The Little American" is the title of the forthcoming Pickford vehicle now nearing completion under the direction of Cecil B. De Mille, at the Lasky-Hollywood studios in California.

Said Mr. Greene:

We decided to release this production on Independence Day, in that it presents "America's Sweetheart" in a powerful, patriotic appeal, making it a most fitting presentation on this day. The photoplay will offer a stirring theme that will strike a responsive chord in the breast of every American and will, without exaggeration which is so often the tendency in such subjects, bring home effectively the duty of every citizen in the country. Miss Pickford in a role of such great appeal is in her element, as will be appreciated by every one of the many thousands who are acquainted with her talents.

For the first time in many months "Little Mary" will be seen in this picture as a grown-up American girl in modern gowns. As the young society girl of the U. S. A. she is caught in the terrible tide of the German invasion of France. Many thrilling scenes of spectacular nature have been staged under the personal direction of Cecil B. De Mille and it is readily felt that as a popular success, this picture will prove Miss Pickford's greatest achievement on the screen.

Lichtman Dines Artcraft Stars

Upon his arrival in California, on his cross-country tour, Al Lichtman, general manager of the Artcraft Pictures Corporation, recently tendered a dinner to the Artcraft celebrities now appearing before the camera at the Lasky-Hollywood studios. The affair was held at the Alexandria Hotel and a sumptuous repast was served. Among those present were Mary Pickford, Douglas Fairbanks, Geraldine Farrar, Mrs. Pickford, Edward Hemmer, Kenneth McGaffey, Anita Loos, John Emerson, Eileen Percy, Arthur S. Kane, M. H. Lewis, Ben Schulberg and Bennie Zeidman.

Farrar to Commence Work

Geraldine Farrar, the famous operatic and screen star has just arrived in California and is now busy househunting. On her transcontinental trip Miss Farrar was accompanied by her mother and father and at Los Angeles was greeted by her husband, Lou Tellegen.

Live New Producer

The offering to state rights buyers of the new Jane Grey feature, "Her Fighting Chance," calls attention to the latest activities of Arthur H. Jacobs, well known in picture circles as the head of several producing corporations. Mr. Jacobs made his debut as a producer in Chicago with the Cosmos Feature Film Corporation. Later he came to New York as president and general manager of the Triumph Film Corporation, and was soon also identified with Crystal Films, Inc., as vice president.

A. H. Jacobs, of A. H. Jacobs Productions, Inc., who has produced a new play starring Jane Grey.

It was not long before he decided to establish himself in the business on a larger scale and started "A. H. Jacobs Photoplays, Inc.," to produce special pictures under contract with Hearst's International Film Service. His first notable success under his new company was Jane Grey in "The Flower of Faith" to be followed shortly by a dramatization of the well known story by Gouverneur Morris, "When My Ship Comes In," which was a stage vehicle for the same popular little star.

"Her Fighting Chance," which is a picturization of James Oliver Curwood's novel, "The Fiddling Man," is Mr. Jacobs' latest important achievement as a producer and is to be followed by a new special picture in the near future.

The world rights for "Her Fighting Chance" were purchased by Frank Hall who recently bought the much discussed Edgar Lewis feature, "The Bar Sinister," and is offering both attractions to state right's buyers from his new headquarters in the Longacre Building, New York.

Edna Goodrich in "Reputation"

Miss Edna Goodrich, beauty of the drama, is to be starred in "Reputation," one of a series of feature productions in which she will appear for release through the Mutual Film Corporation.

Miss Goodrich, whose successes in big New York productions have made her name known from one end of the country to the other, is perhaps most widely celebrated as one of the original sextette in "Floradora," though her best work was done as Nell Ruthen in "The Gilded Fool," and as leading woman with Nat Goodwin in "When We Were Twenty-One." With Charles Frohman as her mentor Miss Goodrich created a sensation as Felicia in "The Rollicking Girl" and as Nell Graham in "The Genius and the Model." She was equally successful as Madge Kederly in "What Would a Gentleman Do" and as Grace Morton in "The Easterner."

Miss Goodrich's plays are being directed by John O'Brien, who has had a lifetime of experience in stage direction.

The cast supporting Miss Goodrich in "Reputation" is a distinguished one, including, as it does, some of the best known men and women of the screen.

William Hinchley, leading man in "Reputation," is a Chicago man, and a graduate of Northwestern University. His best known motion picture successes were in "Lilly and the Rose" and "Children in the House."

Nellie Parker Spaulding, who plays "Mrs. Williams" in "Reputation," made her fame in "The Governor's Lady," "The Vicar of Wakefield" and "The Pillory," though her stage career included many parts of equal prominence.

Esther Evans and Carey Lee are both performers of considerable note, as also is Frank Goldsmith.

The stage settings of "Reputation" are sumptuous to prodigality. Few productions have been more splendidly equipped with all the dramatic accessories.

Photographically the production serves to illustrate the perfection to which the motion picture has been brought.

"Reputation" is a big play with a big star and its appeal is of the sort that cannot be resisted—it is a pretty love story with a happy ending.

CONTEMPLATE NEW EXCHANGE

Harry A. Sherman, at Present Engaged on New Ten Reelers—May Release Through Own Exchange System

Harry A. Sherman, of the Sherman-Elliott Company, is rushing back and forth from coast to coast, working over time on two big features, which he expects to have ready for release about September. What they are, he will not say, other than that they are two big pictures with a kick in them. In commenting upon them recently, Mr. Sherman said:

I am preparing for two big pictures—ten-reelers at least, which are now being adapted from well known books. They are stories that have appealed to millions—stories that will never die. I expect to start producing very soon in order to have these pictures ready for release early in the fall—probably in September. They will cost a fortune, but they will be worth it.

Just at present, I am contemplating an exchange of my own, with offices in the leading cities of the country, say in Chicago, Minneapolis, Portland, San Francisco, Denver, St. Louis, New Orleans, Cincinnati, Pittsburgh, New York, Boston, etc.

If I produce several big features each year I shall want some means of properly releasing them. I hardly think I will want to sell them all on the state rights basis, so I am considering an exchange system of my own. If I do organize my own exchange system, I shall go into the open market and purchase all the big features that I think are good, and release them myself. I will not tie up any exhibitor to take the full series of pictures that I contemplate producing myself; neither will I tie him up to a program of pictures that I buy. I believe in buying on the open market myself, and I also believe in selling that way.

There are far too many exchanges today, and I doubt very seriously if any of them are making any real money, and several, I am certain, are on the ragged edge. This condition must stop. There should be only two or three exchanges, and they should be big ones, competing with one another. This would stop the production of poor or mediocre pictures. An exhibitor can make more money with a picture he pays $100 a day for than any $10 picture.

The film game is somewhat like the newspaper service game was a few years ago. Then, there were several news associations, each giving a poor and incomplete report of the day's happenings in the world. Then the Association Press was organized, taking the place of many of the minor organizations. Today it is the greatest news gathering organization in the world. It has eliminated the cheap news stories, and deals only with real, big, live stories. So it should be with the film industry, and I am confident that it will be so in a few years.

Motion Pictures and Eyestrain

BY GORDON L. BERRY

Acting Secretary, National Committee for the Prevention of Blindness.

Editor's Note: The following article, which appeared in a recent issue of the "Monthly Bulletin of the Department of Health of the City of New York," is interesting to the exhibitor and will aid him in instructing the picture-going public.

"WILL frequent attendance at pictures affect my eyesight?" Probably no question has been put to oculists and physicians generally, so many times during the past decade, as has this. That such has been the case is not strange when we realize that from a very modest beginning this industry has become almost within ten years the fifth greatest business in the United States, with billions invested, with more than twenty-five thousand theaters devoted to it, and with an average daily attendance at these theaters of more than twenty million men, women and children.

To that question, there are two answers: First.—"Motion pictures with defects of photography, manufacture and projection apparent, *may* prove injurious to eyesight" and second—"Eyestrain caused by viewing motion pictures may indicate a subnormal condition of the eyes which should demand immediate attention on the part of your physician."

There has never been an extensive study made of the subject, but occasional investigations by interested oculists, illuminating engineers, et al., have developed conclusions which time is proving logical, and which are coming to be generally accepted. Their studies have been in large part based on a few well known principles relating to illumination and eyestrain, and proceeding on the theory that motion pictures *may* be a source of eyestrain, let us see what may be the causes, and the methods of prevention. The chief points involved are:

Effect of glare from a poor screen or as the result of improper radiation from the screen. There are two distinct types of screen, one consisting of a smooth surface dressed with aluminum powder and lacquer, the other of plate glass, the back of which has been painted with the whitest and most opaque paint obtainable. The first of these is, of course, the least expensive, and unless the surface is pebbled or roughened, the picture thrown thereon is not entirely discernible to a spectator sitting at one side, without the angle of incidence. Furthermore, color distortion may be produced due to the metallic tint which usually obtains, and unless the screen has been properly mounted in a perfectly flat plane, there will result a serious glare. The plate glass screen is the ideal reflecting surface, and is productive of far better pictures, without glare, and with the minimum of distortion.

Radiation of light from the surface of a glass screen should not, in itself, prove any menace to vision, as the intensity of illumination on the average screen is far less than is generally supposed. Through the lens system generally in use, a 10,000 candle power brilliancy at the point of contact of the carbon arcs back of the film in the projecting machine transmits but .0022 candle power of light upon the screen itself.

The general surrounding illumination of the auditorium. The auditorium should be as light as may be consistent with securing satisfactory detail in the picture. All sorts of light sources which might cause glare should be eliminated, especially chandeliers, wall brackets, orchestra lights, etc., which may fall within the spectators' range of vision. Illuminating engineers recommend that the intensity of illumination should be graduated from the screen outward toward the rear of the auditorium with the greatest amount possible at the back, and that the indirect system of lighting should be used, as it best prevents glare. In spite of the fact that the light intensity on the screen is, in itself, small, yet in contrast with the surrounding illumination, it may appear very great. A good example is provided by comparing the apparent brilliancy of an incandescent light seen (1) in a room painted black throughout, (2) in a room where light walls prevail, (3) in broad daylight—each surrounding condition providing the reason for the decrease in glare from the light source.

The position from which the spectator views the pictures is also a matter of considerable importance. Make it a rule to sit in the center of the house, never nearer to the screen than twenty feet, and the further back the better. Seats placed far to the side should always be avoided, as the pictures are almost certain to appear distorted, when seen from these outside seats.

Unsteadiness in the pictures due to bad "direction" in acting, poor photography, film blemishes and poor projection are all causes of eyestrain, and are inexcusable, because entirely preventable. The rapidity with which changes occur on the sscreen, producing rapid, jerky motions of the picture, may call for a greater agility in the process of focusing the eye than Nature can possibly produce. Inexperience, or lack of care on the part of the camera man, may result in certain sections of a photodrama being out of focus, which always proves most trying to the spectator. Films should not be used after they have become scratched and "rainy." The life of a film in constant use is but a period of a few months even under best conditions, and it is likely to show deterioration after but a few showings, if operators are not careful in handling, packing, shipping, etc. The showers of light spots produced by scratched and worn out films cannot help but cause eyestrain, which may show up in headaches the following day, or even result in permanent injury to the eyes. "Poor projection" is responsible for many deleterious eye conditions, chiefly caused by the unsteadiness of the picture as thrown upon the screen. In order to produce that steadiness which is most desirable, and which should be demanded by every "movie fan," the projecting machine should be mounted on a concrete, or some other equally rigid, foundation.

More serious than any of the foregoing possible causes of eyestrain, and one which is most generally apparent, is the *flicker,* which will be readily noticeable in most of our motion picture houses. It is due partly to faulty mechanism of the projecting apparatus, and again to the failure of the operator to properly adjust his machine. Unless the shutter is properly adjusted to the finest point so that the tiny segment of film which separates the little pictures is accurately cut out at the proper instant, *flicker* will result. It is a fault which involves the basic principle of motion picture projection, both mechanical and including the personal equation. However, if the intermediate section of film were not thus cut out, we should have an unendurable succession of contrasting light and dark thrown on the screen.

Finally, *the effect of constant, prolonged concentra-*

tion must be considered as a possible cause of eyestrain from the motion picture. The statement has occasionally been made that motion pictures should be no more productive of eyestrain than viewing the constantly changing panorama of country from a train window. Such a statement is doubtless based upon the belief that if our eyes do not tire when watching scenery change at the rate of about 3,500 feet per minute (the train's speed being forty miles an hour) they should not tire in watching a picture change at the rate of but seventy feet per minute (the average speed at which films are run). The theorist has evidently failed to take into consideration that the foreground of Nature is in colors least apt to tire the eyes, and moreover and more important, there is a constant unconscious relaxation of the muscles of the eyes. On the other hand, in order to follow the rapidly changing story of the motion picture, it is essential to miss nothing. Resting the eyes for even a minute may lose an important clew in "The Mysteries of Mary." As many of the popular films of today are run in five reels, each reel of a thousand feet, there is demanded constant concentration of the eyes upon a flickering surface for a period of from an hour to an hour and a half. To offset the fatigue caused by this concentration, every spectator should demand, and theater owners should make every attempt to provide, the best in screens, surrounding illumination, seating arrangements, film and projection. Otherwise there can be no doubt but that the "movies" will be an increasing cause of affections of the eye. Very few people have perfectly normal eyes. The rest are either far-sighted, near-sighted, or astigmatic, and many have muscular defects as well. Bearing this, also, in mind it may readily be seen that the element of continued intentness in large measure prevents a complete muscular relaxation—so essential to the well-being of the eyes.

It is not the purpose of the author of this article to frighten the habitue of the popular picture house, but rather to reassure him to the effect, that if all conditions are as nearly ideal as it is possible for them to be, there is not much danger of serious fatigue resulting from a moderate attendance at the silent drama. If, under such suggested conditions, however, there are evidence of eye fatigue, such as headache, smarting or itching of the lids, sensitiveness to light, excessive flow of tears, or if circles of light seem to appear on the screen—one should lose no time in consulting an oculist. The trouble evidently is not with the pictures, but with the individual, and Nature is sounding her tocsin of alarm in time to make it possible for him to remedy the trouble if he will but give it attention. Indications of serious diseases of the eye, like glaucoma, which will result in blindness, if neglected, may thus be recognized and treated in time.

The National and State organizations which are devoted to the Conservation of Vision and Health are endeavoring to develop ideal conditions in moving picture theaters and should have generous support. The general public can have practically everything they demand, and if a popular theater is operated under poor conditions, complaint should be made to the management. Competition in this new business is too keen for requests of that nature to be ignored and better service will be the result, with better eyesight the final outcome.

The Frohman Amusement through Jesse J. Goldburg sold the New York state rights to their super-feature, "God's Man," to Harry A. Samwick, one of the controlling princapls of the Ivan Film Productions, and whose enlarged offices are in the Godfrey building. "God's Man" is released in seven parts.

FILMS IN SALOONS

English Government Picture Shows in Munition-Making Sections a Failure—Doubled Liquor Consumption—An American Minister's View

The English Government Liquor Board is adding motion pictures to its saloons in the munition-making areas in the north of England and south of Scotland, with the thought of adding to the comfort and pleasure of the workers. Temperance reformers in England, however, are very critical of the experiment and point out that since the innovation the consumption of liquors in these saloons has doubled.

This fact justifies the regulation in force in many American cities prohibiting the showing of motion pictures in saloons and drinking places. The motion picture is the natural enemy of the saloon and should not be allowed to become an ally.

The Rev. Dr. Frederick Betts of Syracuse, New York, in recently discussing the film and the saloon, Sunday observance and similar matters said: "No one believes that moving pictures are evil. It is the Sunday question which is at issue. If I could legally close one saloon on Sunday and on the other six days of the week and send the crowds to the movies, I would do it with a firm conviction that it would make for moral betterment. Let us close up the abominable road houses where prostitution, gambling and drunkenness are going on every day and every Sunday. When we have healed these raw sores there will be time enough for us to quarrel over many less important questions of our moral and spiritual life."

The late Robert Grau, dramatic critic and writer, in reviewing the history of the motion picture recently said: "Around 1908, which was the year of amateuring in filmdom, it had just been discovered that moving pictures could be utilized as a vital factor in the life of the people. In that year Edgar Strakosch, one time impresario, suggested the title 'photoplay' to describe the product of the screen because, he, with a truly fine perspective, had observed that already the film was worthy of something more important than to be used as 'chasers' to create an exodus of the seated audiences, as was the case in that year.

"Twelve years after the dawn of the industry, which is now the sixth in importance in all the world, the very sight of the big white sheet would almost create a stampede for the door of the playhouse. Why it took so long to discover the real future hidden amidst the phenomena of the camera man's new born art will be related by the moving picture historian when the effort is made to describe the evolution and growth of a great industry which is even now merely in the primitive period as far as artistry is concerned."

Five hundred feet of the funniest and cutest "Dog Cartoon," covering the history of seven little puppies, will be released by the Universal about the end of May. Each takes its turn in getting into all sorts of mischief—and there is a riot of fun in their antics from beginning to finish.

Roping an unruly bronco from a "flivver" is William S. Hart's latest accomplishment, and was performed while he was in Calexico, on the Mexican border, filming scenes for the latest Triangle drama, "'Wolf' Lowry," by Charles Turner Dazey, in which he is presented as star by Thomas H. Ince.

Current Releases Reviewed

"The Night Workers"

A Newspaper Story Is Essanay-K. E. S. E. Release of May 21. Reviewed by Genevieve Harris

THE many sided and always interesting newspaper profession provides the material for this story. J. Bradley Smollen, the author, formerly a newspaperman, has taken as his theme the effect of night work, especially the nervous, intense work of the

Ethel and Clyde go back to the home town paper.

newspaper profession, upon those who come under its fascination. The idea is a good one and the picture, because of its subject, should be a box office attraction. It offers excellent opportunities for special advertising.

The average patron will not be disappointed in the play, which is interesting throughout, although it does not quite measure up to the high standard set by previous Essanay features. The reason is that the story is not very clearly told. The viewer cannot tell whether it was the fault of the author, who has put so many incidents into his plot that some of them are vague, or of the director, or whether the trouble is in the cutting and assembling of the film. But there are parts of the story which are confused and the continuity is broken.

The acting, photography and settings are up to standard. The night effects show clever camera work. The cast of players includes a number of Essanay favorites, and Jack Gardner, who is a recruit from the speaking stage and who makes his first appearance on the screen in this play. His acting of the leading man's role conforms to all picture requirements. Marguerite Clayton plays the girl reporter, and others who do good work in important roles are Julien Barton, Mabel Bardine, Arthur W. Bates, and two clever child players. J. Charles Haydon is the director.

The Story: Clyde Manning, when a youngster, had run away from an orphan asylum and had been given a job in a newspaper office in a small town. Later he went to the city and became an office boy on a metropolitan daily. Years later we find him a reporter, clever but beginning to yield to dissipation. Then a young girl is added to the staff of the paper. This girl, Ethel Carver, is the granddaughter of the country town newspaper editor who had first befriended Clyde. She recognizes in the reporter her former playmate and aids him in getting a number of stories, one of which wins him the position of managing editor.

But Clyde's growing fondness for drink causes him to neglect his new position and he loses it. Just at this time, the girl's grandfather dies and she goes back to the little town. Before she leaves, she learns of the identity of Clyde's parents and of their tragic story, which confirms her opinion that night work, though fascinating, is dangerous to health and morals, and she persuades Clyde to leave the city and to aid her in managing the newspaper she has inherited. In the little town, under more normal conditions of life, Clyde overcomes his evil tendencies. The fascination of the city yields to his love for the girl. He marries her and remains as manager of the paper.

"The Candy Girl"

Gladys Hulette in Thanhouser-Pathe Five-Reel Play. Reviewed by Genevieve Harris

THIS is a pleasing play, presented in a clean-cut, workmanlike fashion with no weak points. It is up to the standard set by the preceding Gladys Hulette pictures which have come from the Thanhouser studios to delight audiences generally. Exhibitors whose patrons have enjoyed the earlier releases can promise an equally fine entertainment in this. Like Miss Hulette's other pictures, it will find its most appreciative audience in the neighborhood house catering especially to women and children.

The story, by Philip Lonergan, is interesting and well told, and forms an excellent vehicle for Miss Hulette. Her role is very pleasing and as usual in the Hulette characterizations, humor and human touches counteract any tendency toward too much sweetness. The supporting cast is consistently good. Little Helen Badgley and her numerous pets add to the fun. William Parke, Jr., plays well his role of Jack Monroe, the wealthy youth who marries "The Candy Girl." J. H. Gilmour and Thomas Curran play important roles. Settings and photography have been well taken care of.

The Story: Nell (Miss Hulette) and her little sister (Helen Badgley) live with an aunt who runs a poultry farm in a small town. Nell has a reputation in the village for the excellence of her fudge, and when the poultry farm proves unsuccessful, she decides to go to the city and open a candy shop. So the family moves to the city and after a number of adventures the candy shop is opened. In spite of Nell's ability to win friends, the candy project is not very profitable. Then Nell wins the love of Jack Monroe, a wealthy youth, whose father opposes the romance. The two are married and then Nell learns that her husband is an opium fiend. She sets out to cure him, aided by his father. After a number of discouragements, she succeeds, and the story ends happily.

"Southern Justice"

Bluebird Photoplay of May 28 an Enjoyable Offering. Reviewed by Genevieve Harris

"IT WAS springtime in Kentucky," so a subtitle states, when this story occurred, and the refreshing springtime atmosphere seems to have been imprisoned in the film, to be given back by the screen wherever this picture is shown. The photography, the beautiful outdoor scenes, and a number of quaint characters contribute to the enjoyment of the offering quite as much as do the story and the leading players. In fact the plot seems to have caught something of the southern languor and its progress is leisurely, but enjoyable, nevertheless.

The title refers to the foiling of a swindling scheme by a threat to "tar and feather" its instigator when legal methods fail. There is quite a bit of action toward the finish of the pic-

To the mountain boy, the automobile was a puzzle.

ture, and the pleasingly presented incidents, humorous and pathetic, throughout the story, maintain the interest and prevent dragginess. The acting of the entire cast is good. Included are Myrtle Gonzalez, George Hernandez, Jack Curtis, Jean Hersholt, Charles H. Mailes, Fred Church, Elwood Bredell, Maxfield Stanley and George Marsh. Lynn F. Reynolds directed.

The Story: The scenes are laid in and about a small southern town. Ray Preston comes to the town and arouses much interest in the sleepy community. He buys a large tract of swamp land, to the amazement of the villagers. He also wins the interest of Carolyn Dillon, who had been engaged to Wallace Turner. Then comes the announcement that oil has been discovered in the swamp land; then Preston offers to sell the land back at an increased price to the villagers. But through a little detective work on the part of Turner and Daws, Anthony, a young lad who had been adopted in the village, Preston's "planting" of the oil is discovered. Preston is given his choice between returning the money to the purchasers and leaving town or being given a coat of tar and feathers. He returns the money and leaves. And the engagement between Caroline and Turner is renewed.

"Her Better Self"

Famous Players-Paramount Drama in Five Parts. Released May 21. Reviewed by George W. Graves

A POOR story well presented and acted about describes the most recent picture in which Pauline Frederick appears. The story is both conventional and unconvincing, but with an

Thomas Meighan and Pauline Frederick in "Her Better Self."

actress of Pauline Frederick's appeal, supported by Thomas Meighan, Alice Hollister, Frank De Rheim and others, it has a mainstay of interest that keeps the offering from sinking into the lowest depths of the commonplace in photodramas. Thomas Meighan has a part towards which considerable sympathy is directed and his playing of it gives more pleasure than has that of any of his recent roles. Miss Frederick's role lacks that certain individuality which her best roles have had, and in sympathy it does not surpass that of Thomas Meighan, yet the star has a few scenes in which she registers big. But "Her Better Self" does not make a powerful story medium through which Pauline Frederick may really stir an audience and it is not to be numbered among Margaret Turnbull's best scripts. In the capacity of director Robert G. Vignola has done all that he could do, perhaps, to make the picture more real. His sets are realistic. In fact, one of the court room sets is said to be a replica of the Supreme Court in New York.

Vivian Tyler, a wealthy girl with a longing to do something worth while, makes a proposition to young Dr. Keith that she come and work in his sanitarium which dispenses comfort to the poor. Contrary to the doctor's expectations she makes good and a latent love interest springs up between the two. But Aggie May, a girl whose life has been wrecked, comes under their roof. While relating her story to Vivian the latter discovers that Aggie has a picture of the doctor in her locket. The girl explains this, saying that while Keith was at college he boarded with her mother and he pacified her romantic mind one day by giving her the picture. Aggie then proceeds to relate the story of her downfall, but in some way mystifying to the audience doesn't make it plain that Keith and the man who caused her fall were two different men.

Vivian, bitterly disappointed, renounces her work among the poor, but finally decides to return and verify her beliefs as well as give the doctor a chance to explain. She arrives in time to witness the suicide of Aggie May and flees in horror. Soon we see Keith on trial for murder. At the last moment, when things are looking black for the doctor, Vivian, who has been suffering an illness, happens to read in the paper of the trial. Her automobile speeds to the courthouse at 60 m. p. h. or so (a puncture being resorted to for suspense) and arrives in time to have her testimony accepted. The ease with which it is accepted is rather mystifying, but then, the movie fan has a flexible imagination. As the story ends, the count, who has been encouraged for spite, is jettisoned for good, and Vivian marries the doctor without having evidence palpable to the audience that he is innocent of the crime she first imputed to him.

"Her Fighting Chance"

A. H. Jacobs Drama Released State Rights by Frank Hall. Reviewed by George W. Graves

WITHOUT wasting any time getting at the meat of the matter the exhibitor can count on this picturization of James Oliver Curwood's novel, "The Fiddling Man," as a feature of exceptional merit, a live, red-blooded story of the land of deep snows, rough and free mannered people, sledges and "huskies." There is action, plenty of it, and it is all well defined and convincing. The director, Edwin Carewe, has taken the big, tense situations of the book and told them in screen language with a constant, consistent punch. With snowy backgrounds, dark woods, sledge trails, etc., the atmosphere of the great Northwest is finely preserved. The characters have real character—they are entirely away from the puppet class.

There are three principal characters: Jan, a timber-man, Marie, his wife, and Corporal Blake, a corrupt officer of the mountain police. The latter, after Jan for a murder which he really never committed, makes an agreement with the wife to let his prisoner go the next morning if she will give herself up to him. The woman cleverly gets the officer into a besotted state through tempting him with liquor and Jan makes his escape. On returning to soberness, Blake, furious at the double-cross, sets out from the cabin telling Jan that her husband will pay the price for her refusal to play fair. Thrilling incidents follow which culminate in the death of Blake and the establishment of Jan's innocence.

Jane Grey is hugely appealing as the dainty, courageous wife. In any number of tense scenes she registers big and allows no sympathy to slip from the part. She is an emotional actress of marked ability. Thomas Holding as the husband and Percy G. Standing as Corporal Blake, both give excellent renditions. Other players in a cast which presents no weak spots are Fred Jones, Edward Porter and William Cohill.

The picture is worthy of being "state righted." It is way and above the average five-reel program offering. It stands the test in the three big essentials, story, acting and production.

"A Hole in the Ground"

Two-Reel Selig Comedy Released by K-E-S-E May 28. Reviewed by Lapearl Waggoner

THE dear public will welcome a really funny comedy in which there is no throwing of blueberry pies, no chasing of a "Weary Willie" and no policemen of odd dimensions that move as if pulled by strings. Such a comedy is a "Hole in the Ground," one of the series Selig is making in two reels for release on the Kleine-Edison-Selig-Essanay program. There is a refreshing absence of stock antics, and silly gestures usually found in funny films. If the story were more closely knit, some of us would like it better, but the usual audience will be amused at the clever turns and never miss the thread.

The Story—The station agent at Twilight Sleep does his very best to care for company property. When a stranger awaiting the train which is four hours late, endeavors to make himself at home he incurs the enmity of the agent. The lunch girl waits on the stranger who finds himself unable to devour the food offered. A tramp appears and he and the stranger and the agent enjoy a card game. The poor stranger encounters a string of misfortune and rigs up a "swear room" where he may swear without disturbing the others. Finally when the stranger is in the basement of the depot changing his shirt, the train, detained by a hole in the ground, rolls into the yard, and the stranger arrives in time to see the rear car disappearing around the curve.

"Sowers and Reapers"

Five-Reel Metro-Rolfe Photoplay Released May 7. Reviewed by George W. Graves

THE story of this is that of true lovers parted by pride, prejudice and misunderstanding, an intolerant father, cold and unfeeling as his hordes of money, being at the root of the trouble. The girl, forsaken by her husband, through both his and her ignorance of the facts, is left in "her darkest hour" alone, with no proof that her child has a father. She swears to her dying

Emmy Whelen in "Sowers and Reapers."

mother that she will some day prove her right to her husband's name. The story then proceeds to relate in interesting fashion how the woman wins her way to a point from which she can attack the men who have caused all her suffering, one willfully and the other ignorantly. In a novel way she makes the stone-hearted millionaire see his own cruelty and the son the awful result of his father's deception. As the film ends husband, wife and child are brought together, while the father, his pride brought low, and punished by the pangs of remorse, rejoices in the happiness that he denied himself long before.

With its story of pride, misunderstanding, heart-aches, revenge and remorse, the picture gives its star, Emmy Whelen, a good part and one which she never ceases to make deeply sympathetic. The star's work truly is a vitalizing influence in keeping the spectator absorbed. She is given splendid support by George Stuart Christie, Peggy Parr, Frank Currier and others. The acting to be seen in the picture is of a good quality throughout. The story itself, while it has plenty of tense situations and a novel development at the end, presents the fault of "old stuff" in the maneuvers of the scenario. Some of the subtitles are amateurishly over-emotional, tempting one to laugh when he should be gloomily long-faced. But the work of Emmy Whelen enlivens the interest constantly. She lends her striking individuality to the story and makes the whole a good piece of entertainment. George D. Baker's direction includes a well handled thrill or two. He has injected a deal of telling realism into his picture. The photography, by Joseph Shelderfer, averages high.

"The Highway of Hope"

Morosco-Paramount Offering in Five Parts Released May 17. Reviewed by George W. Graves

THE distinguished work of both the stars, House Peters and Kathlyn Williams, in this, intensifies the interest immeasurably and keeps the spectator entertained in a way that the conventional story, unaided by this talented work could hardly effect itself. One is tempted to get a little nearer the edge of his seat, if anywhere, in the first reel or so and the last reel. There is a slump in the action and the interest in the middle because of a long drawn out situation.

Director Howard Estabrook has plugged for realism and created the proper Western atmosphere with fine effect and his work is no small item in making this story of the desert solitude register. In support of the stars are Jim Farley, as the heavy and Harry De Vere. Willard Mack is the author.

Outside of the acting of House Peters and Kathlyn Williams there is nothing particularly impressive about the picture, which averages on the whole as luke-warm entertainment—at least for those with whom the movie theater is a habit.

Steve King, a cowboy, enters the saloon of Missouri Joe just as the latter is trying to force his pretty maid-of-all-work to marry him. Steve, under the influence of liquor, knocks the bully down and marries the girl himself as a mere favor. The following morning, in full realization of the gravity of his position, he takes his wife and goes into the desert solitude to search for gold. Almost at the end of his endurance, Steve finds traces of the precious metal. The solitude of the desert tells upon both, who cannot understand each other, and aggravates their condition. The real cause of the husband's lack of interest in his wife is the sloppy attire in which she dresses. Steve takes to drink and is finally reduced to the level of committing suicide. Lou's arrival prevents his quaffing the poison. Thinking he intended the cup for her she pretends to drink it and die.

Steve leaves the hut and goes to other parts. In the months following Lou's mine is recognized for its worth and she becomes rich. She comes to the East and acquires polish. On returning to her mine she is attacked by Missouri Joe, who is bound to have her this time, but she is saved by Steve, who has come back to the scenes of old. The truth about the poison cup is revealed and the two are reunited, Steve, a refined man himself, happy now in the wife whom clothes and gentle manners have transformed.

"Madame Bo-Peep"

Five-Part Triangle-Fine Arts Offering Released May 27. Reviewed by George W. Graves

ADAPTED from the story by O. Henry, "Madame Bo-Peep of the Ranches," this film starts in to agreeably entertain from the first scenes and doesn't cease performing this estimable function until the end. The story has action, enjoyable situations and interesting, true-to-life characters. Beginning with the thoughtless escapades of a young society girl whose chief ambition seems to be to see how many proposals she can get, the spectator does not lose interest in what fate has in store for her until her pride and coquettishness has its fall. Coming to the West to take charge of a ranch she thinks belongs to her she finds that one of her former lovers, Teddy Westlake, is in charge. With all the pride and willfulness at her command she tries to make Teddy realize how she can "lord it over" him when he refuses to be "old friends" with her and sticks coldly to business.

Teddy finds that in reality Octavia does not own the ranch and he buys it for himself, thinking later to present it to "Madame Bo-Peep," as the ranchers call the girl. Alvarez, a Mexican employee, secretly loves Octavia and plans to get her. Juniata, a Mexican girl, loves Teddy. Together they plot to bring Octavia and Teddy to a break. They are successful, and Teddy leaves. But Octavia, learning that the ranch is not hers, starts after the man she really loves, only to be hindered by Alvarez, who "means business." In a thrilling episode, in which Teddy chases on horseback the train on which is Octavia and Alvarez, and

A very entertaining Triangle.

boards it, Teddy saves the girl from the hands of the ruffian, and all ends happily.

Chester Withey's direction is that of a skilled hand. He has produced his picture with realism first and last. He has selected as members of the cast some fine types for the parts. Seena Owen as the pampered daughter of the rich, does admirably and A. D. Sears as the ranch boss is manly and convincing. Sam De Grasse and Pauline Starke take the parts of the Mexicans, while

James Harrison offers some good comedy. He is Willie, the indefatigable lover who tages around after Octavia with a bouquet in his hand. Willie finally breaks his serenading ukulele in disgust.

"Madame Bo-Peep" is all in all a pleasant, wholesome picture, dealing with interesting characters, with a good share of comedy and a thrill or two in the last reel. Good direction and good acting are noticeable throughout the play, which should prove an up-to-the-standard but not exceptional box-office attraction.

"The Marcellini Millions"

Five-Reel Morosco - Paramount Offering Released May 14. Reviewed by George W. Graves

IN THIS film George Beban is again seen in one of his vivacious, inimitable Italian characterizations in a story which he

wrote for his own use. The story is not remarkable in any other way than that it provides the famous exponent of Italian character work with a chance to appear at his individual best. It is a simple affair, rather draggy at times, but containing some excellent spontaneous comedy, telling the tale of a simple truck gardener who acquires an enormous fortune and who is imposed upon by social parasites. The poor farmer longs for the simple life, but his wife, easily influenced by the two glib mentors in her home, tries her best to become a lady. She is led to see her husband in the wrong light. At last, when the latter unceremoniously ousts a throng of drunken merry-makers from his house, Antoinetta decides—or rather, it is decided for her—that she will get a divorce. Guido, her husband, returns to his little farm. Then it is found that the millions really belong to some one else and it is not long before the little misguided wife returns to her Guido and the simple life.

The interior sets used in this picture are the most tasteful and solid looking that we have ever seen in any picture. There is nothing canvassy about any of them. The reception hall set with the staircase on the right and the archway leading to another room in the back on the left, is one of the many convincing parts of the mansion shown. In other parts of the house are shown panelled paintings on the walls and other indications of money lavishly spent. The "House Palatial" of John Wanamaker's New York store will have to look to its laurels if the film people start building interiors like these. The designer of these sets evidently knows something about interior decorating.

Helen Jerome Eddy looks the part as well as acts it—that of the Italian farmer's wife. Her performance is excellent, making the story just so much more real. The supporting cast, including Eugene Pallette and Adele Farrington, as the crooks, is strong.

"Heart and Soul"

William Fox Drama Featuring Theda Bara Released May 21. Reviewed by George W. Graves

THERE is excitement all through this, which as a melodrama with thrills and surface action is very passable. Daring horseback riding, thrilling rescues, violent scenes, villainous brutality and the like are all there and the audience, or those members of it who are able to fancy the proceedings as real and logical, will be kept on edge by the very swing of the action. But the story itself fails to register as a thoroughly prepared, logical sequence of dramatic events. The villain is so villainous that he is practically blind to reason. In fact, he has more ambition than reason. He sets about to conquer an island under the government of the United States and set up a little republic of his own, doing his operating not far from a strong U. S. Army post, but although he is successful for a time and has the governor up before the firing squad at sunrise for declaring he "would rather die under the Stars and Stripes than live under a traitor," his (the villain's) operations are put to an end then and there by the arrival of the U. S. troops, who have been summoned by the heroine. In the fray at the troops' arrival the heroine is shot, making the last of a long list of sacrifices for her sister and consigning the latter to the care of the man she (the heroine) really loves.

Miss Bara's part as the self-sacrificing sister certainly does not stand out as the featured role. The story proper would still be intact without her at all. It could have been made a bigger part by subordinating some of the others but this was not done and as conditions stand the Theda Bara fans will feel disappointed. Walter Law as the rabid villain has the most dominant part. His wild moral madness carries the picture through with breathlessness on the part of the spectator. Mr. Law makes the villain detestable. He constantly carries a leather lash in his hand ready to strike man or beast that crosses his path. Harry Hilliard is acceptable as a rather negative hero, and Madelaine Du Nard is pleasing as the heroine's younger sister.

The settings, mostly outdoors, and taken in a very beautiful section of the South, lend a great deal of charm to the picture. To make the melodramatic effect more certain a raging fire is staged and it has its effect.

The picture will make a big hit with those who enjoy theatrical melodrama but it will be rather empty entertainment for the discriminating.

"Maternity"

Peerless-World Drama in Five Parts Released May 28. Reviewed by George W. Graves

FEAR of motherhood, inculcated through the experience of her forbears, several of whom died at the birth of their children, is what keeps the principal character of this story, interpreted by Alice Brady, from leading a natural life and provides the basis for dramatic developments. The latter have the full measure of action and are generally well produced, but neither they nor the characters concerned convince sufficiently to provide intelligent, sustained interest. Things happen, but the reasons therefor are left more to the imagination than anything else. Alice Brady makes the character she portrays an interesting one, in spite of its want of conviction, and lends a distinct note of grace and beauty to the picture. There are one or two good dramatic scenes in which she, as well as other members of the cast, score. David Powell, as the husband, Marie Chambers, John Bowers, Florence Crane and little Madge Evans, all give good performances, the latter proving herself among our best child players.

explosion and gutting by fire of a hospital full of people, this part of the action was necessarily produced on a large scale.

The climax furnishes some rapid-action melodrama—a fire

Alice Brady in "Maternity."

scene with falling walls, leaping flames, thrilling jumps into fire With the good characterization of the star, the rapid action nets, etc. All of these scenes are highly realistic. Being the throughout and the melodramatic finish, the picture will probably prove popular with those who do not stop to question causes or motives actuating the movements of the story's characters. The direction and photography are entirely acceptable. Shannon Fife is the author of the story, which is not up to a number of his previous conceptions.

"The Checkmate"

Jackie Saunders Plays Dual Role in Mutual Release of May 21. Reviewed by Genevieve Harris

THIS production is an odd mixture of material, its predominating element being comedy. As one of twin sisters, Miss Saunders enacts her well known tomboy role, and as the other sister she handles an emotional part very skillfully. Clever

Ida prefers her adventures in country settings.

double exposure work is shown in several instances in the play. The story is well produced, the plot cleverly set forth, the directing, acting and photography good.

The subject chosen is not one adapted for comedy, however, and the more fastidious patrons may find the story unpleasant, in spite of its good points. However, its improbable plot holds the interest and Jackie Saunders is entertaining.

Frank Mayo plays opposite Miss Saunders. Others in the cast are Daniel Gilfether, Mollie McConnell, Henry Grey, Margaret Landis, Julien Landis and Edward Jobson. Sherwood MacDonald directed.

The Story: Ida and Claire Morley are twin sisters, daughters of a farmer. Ida is a tomboy and likes country life. Claire longs for the gayer life of the city. At last she goes to the city to work in a department store. There she meets Roy Vangrift, a wealthy youth, and trusting to his promise of marriage, becomes his mistress. He soon tires of her and she goes sadly back to the country.

Roy Vangrift, on a hunting trip, meets Ida, the tomboy. He persuades her to elope with him. But Claire learns of the romance and recognizes Roy. She plots to outwit the elopers. She drugs Ida and goes in her place to meet Roy. The country minister, who aids Claire in her plot, marries them before Roy learns of the deception. He forgives Claire and Ida marries her country sweetheart.

"The Neglected Wife"

First Three Episodes of Balboa-Pathe Serial. Reviewed by Genevieve Harris

A HUMAN interest story by Mabel Herbert Urner has been worked into photoplay form by Will Ritchie as a basis for this latest Pathe serial, which Balboa produced with Ruth Roland in the leading role. Miss Roland does not play the title but appears as "the other woman," a young writer. Corene Grant plays the neglected wife and Roland Bottomley is the husband.

A simple version of the "eternal triangle" situation is set forth at the beginning of the story and the characters and their problem clearly and carefully worked out. There are several thrills of the serial order, but these are subservient to the human problem. The acting, the settings and photography are good. The story progresses rather slowly for a serial.

These stories of Mrs. Urner's were very popular when they were published in a magazine, and there seems to be general interest in themes of this sort, which promises well for the drawing power of the serial. It will be liked by audiences which prefer society and problem plays to the more spectacular adventure serials. The story of the first three episodes follows:

The Story: Horace Kennedy is a brilliant young lawyer. He and his wife have drifted apart because Mrs. Kennedy has failed to progress with her husband. Kennedy becomes interested in Margaret Warner, a young magazine writer who aids him in a series of legal articles. Margaret is having a hard time getting a foothold in the literary world and is at the end of her resources financially. Kennedy and Margaret are together on a train which is wrecked and Kennedy saves the girl's life. He realizes that he has grown to love her.

In the second episode, Mrs. Kennedy has gone into the country for a vacation and Margaret accepts Kennedy's invitation to take dinner with him. They are seen together by a political enemy of the lawyer's and by a rejected suitor of Margaret's. Both of these plan to use the knowledge against Kennedy and Margaret, and later they receive anonymous letters. In the meantime, in the country, Mrs. Kennedy meets an editor friend who tells her he is going to buy a story written by Margaret Warner. Mrs. Kennedy reads the story and discovers that it is based on the home life of the Kennedys.

In the third chapter, before Margaret receives the check for the story, she is forced to leave her boarding house and to seek employment in a department store. Her rejected suitor, now a bitter enemy, is a shipping clerk in the same store. This clerk shoots a fellow worker who tries to save Margaret from annoyance and Margaret is accused of the crime and arrested. She is in prison when this chapter ends and has decided to request Kennedy to act as her lawyer.

"The Sixteenth Wife"

Vitagraph Blue Ribbon Feature Released May 14. Reviewed by George W. Graves

IN this unusually amusing comedy-drama, written by Molly E. Seawell, we have serious, even melodramatic action "kidded along" as it were by clever substitles, the latter being a distinctive feature of the picture. They poke fun at the dramatic action in a way that wipes out all possibility of taking the story seriously and provides humor of a very rare sort. In passing, the subtitles show the modus operandi of movie plots in general in a funny light, predicting in spots what is going to happen—what must happen in a story of this kind. Peggy Hyland as the beautiful dancer with an erratic temperament, the latter being a part of her press agent's scheme for monopolizing newspaper space, has a part more suited to her by far than any of her recent roles. Wearing pretty gowns amid beautiful distinctive settings she is ever a charming figure and she catches the spirit of the comedy in a very praiseworthy manner. Marc MacDermott as the indefatigable Turk makes that character shine forth in all its obstinate purpose and wicked determination cloaked in eastern suavity, and Templar Saxe does great work as the ingenious press agent. One more character, that of Warburton, the "boy journalist" taken by George J. Forth, completes the extra fine cast.

"The Sixteenth Wife," an unusually amusing comedy drama.

Director Charles Brabin's sets are unusually distinctive. They range from everything from a harem in Turkish Byzantine architecture to an ultra-modern set in pure white. This latter, and some others of like bizarre character are the manifestations of the dancer's temperamental changes. Mr. Brabin deserves a good deal of praise for the way he handled Miss Hyland's dancing scenes. Few among the spectators will question that the star executed all of these—the effect is that she did, at any rate.

"The Sixteenth Wife" is a clean, humorous, tastefully produced play straight through. It is high class in every particular and will cause many a movie theater-goer to walk out on the street "a pleased patron."

"Unconquered"

Fannie Ward in Lasky-Paramount Feature for May 31. Reviewed by H. D. Fretz

"UNCONQUERED" is a Fannie Ward picture, with mother-love as the theme. Miss Ward is seen as the wife of a relentless millionaire who devotes all of her time to her little son Billy. Hobart Bosworth, as Mr. Jackson, the husband, and who is infatuated with another woman, tricks his wife into a compromising position, thereby winning a divorce and the

Fanny Ward's work is very effective in "Unconquered."

custody of the child. How the child is won back by the mother willing to sacrifice her own life is shown in an unusual manner.

At all times Miss Ward is effective in her part and she is as captivating as ever. Tully Marshall gives an excellent characterization of Jake, the half-crazed negro who is in mortal fear of the Voodoo Woman. Little Billy Jacobs plays the role of the small son in a very clever way. In the support of Miss Ward are Jack Dean, Hobart Bosworth, Mabel Van Buren and Jane Wolfe. Some beautiful exterior scenes were taken in the fashionable district of Florida. The settings and photography are appropriate. The story from the pens of Beatrice DeMille and Leighton Osmun was directed by Frank Reicher.

Mrs. Lenning is clever enough to turn Mr. Jackson against his young wife by intimating that she is winning the love of their son Billy. He tries to win the boy's love with toys and candy. Jackson commands his wife to invite Mrs. Lenning to visit them at their Florida home, threatening to take only Billy with him if she refuses.

Richard Darcier, a writer, is ordered to Florida for his health, and he and Billy become great friends. Jake, a half-crazed negro, is frightened into making a sacrifice to the Voodoo and is about to kill Billy when the boy is rescued by Richard and Mrs. Jackson. A wonderful friendship grows up between the two.

In the meantime Mrs. Lenning is slowly winning Jackson, who demands a divorce from his wife. They purposely allow Mrs. Jackson to overhear a conversation which will induce her to run away with Billy. Mrs. Jackson leaves with Billy and goes to Richard's home for help. There she is found by her husband. He secures a divorce and Billy.

Jackson realizes his wife's mother-love for Billy when she is about to sacrifice her own life to save that of her child's. He allows Billy to go to his mother. Mrs. Jackson finds additional joy in her new-found love for Richard.

"Chris and His Wonderful Lamp"

Edison Conquest Comedy-Drama and Shorts Released by Forum. Reviewed by George W. Graves

"CHRIS AND HIS WONDERFUL LAMP" is one of the most entertaining and original little plays that has come along in some time. According to the custom of the Conquest features the picture is in four reels but as far as the field for endless development along its particular theme is concerned it could be stretched into a serial. The story tells of the adventures of a modern day boy into whose hands falls a sort of a second edition to Aladdin's lamp. All he has to do is to rub the lamp and an obedient genie appears ready to do his bidding. Chris orders the genie to take his form and go to school in his stead, take his punishments, win honors for him on the athletic field, beat up the village bully and do a long number of deeds just as gratifying to the mind of a young schoolboy. This theme certainly opened up the way to a long number of really comic and dramatic incidents, but we would not say that it could have been successfully carried for more than four reels—that is, in one release. This was a good stopping point and as it is the film is just so many feet of constant enjoyment. The picture will make a wild hit with all boys the age of the little leading man, Thomas Carnahan, and will make pleasant entertainment for those who can remember the feelings and experiences of this particular period of their youth.

Thomas Carnahan proves to be an exceptionally clever boy actor. His style would be a credit to a person of greater years. Joe Burke, as Professor Cipher, provides plenty of laughs, and the other members of the cast do their work convincingly. Among them are William Wadsworth, P. J. Rollo and Nellie Grant. The telling of the story entails a number of double exposures, which being effectively handled by the director, Alan Crosland, constitute a very notable part of the picture.

The third program of Edison Conquest short subjects includes the following: "South African Sea Birds" (200 ft.); "On the R. F. D.—10,000 B. C." (855 ft.); and "Story of the Willow Pattern" (986 ft.). The first of these combines scenic beauty and instruction in showing us glimpses of a desolate, rocky island off the coast of South Africa where annually for a certain period hundreds of thousands of large water birds congregate. The number of birds caught in one sweep of the camera is spectacular, to say the least. Glimpses of bounding waves beating their fury on the dark rock ledges gives the picture a high value in art.

"On the R. F. D.—10,000 B. C.," is a manikin comedy which to explain is made by photographing consecutive poses of manikin forms, apparently made of plaster. The weird effects aid the comedy considerably. This sketch is all about the adventures of a prehistoric letter carrier and the dinosaur that hauls his wagon.

The "Story of the Willow Pattern" is an artistic Japanese phantasy. The picture is framed inside a china platter where the willow pattern is found. With miniature gardens, etc., for backgrounds, a romantic love story is unfolded before the spectator's gaze entirely calculated to hold his interest for the short period of its duration.

A very entertaining and original play.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

Broadway Star Features

D	The Third Ingredient (O. Henry Series)	2,000
D	Friends at San Rosario (O. Henry Series)	2,000
D	Past One at Rooney's (O. Henry Series)	2,000
D	The Marionettes (O. Henry Series)	2,000
D	The Green Door (O. Henry Series)	2,000
D	The Guilty Party (O. Henry Series)	2,000
D	The Cop and the Anthem (O. Henry Series)	2,000
D	Vanity and Some Sables (O. Henry Series)	2,000

The Black Cat Stories

C	Much Obliged (Virginia Valli)	2,000
D	Local Color (Webster Campbell)	2,000
C	Be My Best Man (Edward Arnold)	2,000
C	Pass the Hash, Ann (Marguerite Clayton)	2,000
D	The Clock Struck One (Marguerite Clayton)	2,000
D	Sundaying at Fairview (Mark Ellison)	2,000
C	The Quarantined Bridegroom (Mark Ellison)	2,000

The American Girl Series (Kalem)

D	The Tyrant at Chiruachua	2,000
D	The Man from Tia Juana	2,000
D	The Secret of Lost Valley	2,000
D	The Trapping of Two-Bit Tuttle	2,000
D	The Vanishing Line Rider	2,000
D	The Man Hunt at San Remo	2,000

Ham and Bud Comedies (Kalem)

C	Hard Times in Hardscrapple	1,000
C	Bandits Beware	1,000
C	The Menagerie Mix-Up	1,000

George Bickel Comedies (George Kleine)

C	The King of Cooks	1,000
C	Love, Luck and Loot	1,000
C	A Mixed Color Scheme	1,000
C	A Suit and a Suitor	1,000
C	Nearly a Husband	1,000
C	Some Statue	1,000

Selig

D	Two Dollar Gloves (Bydine Zuber)	2,000
D	The Evil Day (Casson Ferguson)	2,000
D	A Social Climber (Casson Ferguson)	2,000
D	The Prodigal's Return (Casson Ferguson)	2,000
D	The Last of Her Clan (Virginia Kirtley)	2,000
D	The Love of Princess Olga (Louizette Valentine)	2,000
D	Won in the Stretch	1,000
D	The Framed Miniature	1,000
D	The Return of Soapweed Scotty (Robyn Adair)	2,000
C	Romance and Roses (John Lancaster)	1,000
C	Baseball at Mudville (Lee Morris)	1,000
C	Rescuing Uncle (John Lancaster)	1,000
C	Movie Stunts (Tom Mix)	2,000
T	Uncle Sam Afloat and Ashore	2,000

Mutual Program

Monday

C	5-21	Chubby Inherits a Harem (Madge Kirby)..2, La Salle	05542–43

Tuesday

T	5-22	Mutual Tours Around the World.....1, Gaumont	05544

Wednesday

T	5-23	Mutual Weekly .....1, Mutual	05545
C	5-23	Two of a Kind (Billie Rhodes).....1, Strand	05546

Thursday

C	5-24	Jerry Joins the Army (George Ovey).....1, Cub	05547
T	5-24	Reel Life .....1, Gaumont	05548

Friday

D	5-25	Two Crooks and a Knave (Jimmy Dale, Chapter No. 10) (E. K. Lincoln).....2, Monmouth	05549–50

Saturday

C	5-26	Flirting with Danger (Paddy McQuire).....2, Vogue	05551–52

Monday

C	5-28	Patsy's Partner (Marie Cahill).....2, Cahill	05560–61

Tuesday

T	5-29	Mutual Tours Around the World.....Gaumont	05562

Wednesday

T	5-30	Mutual Weekly, No. 126.....1, Mutual	05563
C	5-30	Bluffing Father (Billie Rhodes).....Strand	05564

Thursday

C	5-31	Jerry's Masterstroke (George Ovey).....Cub	05565
T	5-31	Reel Life .....Gaumont	05566

Friday

D	6-1	A Rogue's Defeat (E. K. Lincoln).....Monmouth	05567–68

Universal Program

Sunday

D	4-15	Her Primitive Man (Jack Mulhall).....Rex	02332
	4-15	No Release This Week.....Imp	
	4-15	Boomer Bill Goes to Sea.....Powers	02333
		On the Streets of India.....Powers	S
D	4-15	The Eyes in the Dark (Leah Baird).....Imp	02334
D	4-15	The Purple Mask, No. 16 (Grace Cunard)....Universal	02335
D	4-15	The Voice on the Wire, No. 5 (Neva Gerber).Universal	02336

Monday.

C	4-16	Follow the Tracks (Eddie Lyons).....1, Nestor	02338

Tuesday.

D	4-17	For Lack of Evidence (Tina Marshall)....3, Gold Seal	02339
C	4-17	It Happened in Room 7.....1, Victor	02340

Wednesday.

D	4-18	Chubby Takes a Hand (Wm. V. Mong).....Laemmle	02341
C	4-18	Title Not Decided.....2, L-Ko	02342
T	4-18	Universal Animated Weekly, No. 68.....	02343

Thursday.

C	4-19	The Topsy Turvy Twins (Carter De Haven)....Victor	02344
D	4-19	The Pace That Kills (Claire McDowell).....Big U	02345
	4-19	No Release This Week.....Powers	
D	4-19	The Sorceress (Cleo Madison and Herbert Rawlinson) .....Rex	02346

Friday.

D	4-20	"The International Spy" (Perils of the Secret Service, No. 7) (Kingsley Benedict) .....Imp	02347
	4-20	No Release This Week.....Rex	
T	4-20	Universal Screen Magazine, No. 15.....	02348
C	4-20	Tit For Tat (Hobart Henley).....Victor	02349

Saturday.

D	4-21	The Tell-Tale Clue (Molly Malone).....2, Bison	02350
	4-21	No Release This Week.....Laemmle	
C	4-21	Take Back Your Wife (Gale Henry).....Joker	02351
D	4-21	The Blazing Secret (King Baggott).....Imp	02352

Sunday.

	4-22	No Release This Week.....Rex	
		No Release This Week.....Imp	
	4-22	Title Not Decided.....1, Powers	02353
D	4-22	Her Great Mistake (Marie Walcamp).....Big U	02354
D	4-22	The Voice On the Wire, No. 6 (Ben Wilson and Neva Gerber) SPECIAL.....2, Universal	02355

Monday.

C	4-23	The Home Wreckers (Eddie Lyons and Lee Moran)... .....1, Nestor	02357

Tuesday.

D 4-24 The Forest Nymph (Bartina Burkett).....Gold Seal 02358
C 4-24 The Thousand-Dollar Drop (Eileen Sedgwick).Gold Seal 02359

Wednesday.

D 4-25 Twixt Love and Desire (Irene Hunt).....Laemmle 02360
C 4-25 Title Not Decided.....L-Ko 02361
T 4-25 Universal Animated Weekly, No. 69..... 02362

Thursday.

D 4-26 Her Wayward Parents (J. Belasco).....2, Victor 02363
D 4-26 The Townsend Divorce Case (Gretchen Lederer and Roberta Wilson) .....Rex 02364
4-26 No Release This Week.....Powers
D 4-26 The Warrior's Bride (Wallace Reid).....Big U 02365

Friday.

D 4-27 The Rogue's Nest (Lee Hill).....2, Imp 02366
4-27 No Release This Week.....Rex
T 4-27 Universal Screen Magazine, No. 16..... 02367
C 4-27 The Woods Are Full of 'Em (Ernie Shields)....Victor 02368

Saturday.

D 4-28 The Trail of Hate (Jack Ford).....2, Bison 02369
4-28 No Release This Week.....Laemmle
C 4-28 The Leak (William Franey).....Joker 02370
D 4-28 A Woman of Clay (Leah Baird).....Laemmle 02371

Sunday

4-29 No Release This Week.....Rex
4-29 No Release This Week.....Imp
4-29 Title Not Decided .....Powers 02372
D 4-29 David Creig's Luck (Matt Moore).....Rex 02373
D 4-29 The Voice on the Wire, No. 7 (Ben Wilson and Neva Gerber) SPECIAL.....2 02374

Special Releases

C Tell Morgan's Girl (Eddie Lyons, Lee Moran).....1, Nestor
D The Gunman's Gospel (Jack Mulhall).....Victor
C Roped Into Scandal (Harry Lorraine).....2, L-Ko
T Animated Weekly, No. 74.....1, Universal
T Screen Magazine, No. 21.....1, Universal
C Uneasy Money (William Franey).....1, Joker
C When Noah's Ark Embarked.....500, Powers
T Perils of the Yangtse .....500, Powers
D The Fifth Victim (The Voice on the Wire, No. 12) (Ben Wilson, Neva Gerber) .....2, Universal

Regular Releases

D The Stolen Actress (Ruth Stonehouse).....3, Gold Seal
C An Eight-Cylinder Romance .....2, Victor
D Defiance (Margarita Fischer) .....Big U
C By Speshul Delivery (Zoe Rae) .....Victor
D The Puzzle Woman (Grace Cunard, Francis Ford).....Imp
D No. 10 Westbound (Eileen Sedgwick, Kingsley Benedict)....Bison
D The Purple Scar (Constance Johnson).....Rex

Feature Programs

Artcraft Pictures

5-7 In Again, Out Again (Douglas Fairbanks)..... 5,000
5-28 A Romance of the Red Woods (Mary Pickford)..... 7,000

Art Dramas

5-21 The Mystic Hour .....Apollo 5,000
5-24 Song of Sixpence .....Van Dyke 5,000
5-31 House of Cards .....U. S. Amusement 5,000

Bluebird Photoplays, Inc.

5-7 Litle Miss Nobody (Violet Mersereau)..... 5,000
5-14 Treason (Allen Holubar) 5,000
5-21 The Flashlight Girl (Dorothy Phillips)..... 5,000
5-28 Southern Justice (Myrtle Gonzalez, George Hernandez).... 5,000

Fox Film Corporation

Released Week of

5-14 The Book Agent (George Walsh)..... 5,000
5-14 The Silent Lie (Roaul Walsh)..... 5,000
5-14 The Broadway Sport (Stuart Holmes)..... 5,000
5-21 Heart and Soul (Theda Bara)..... 5,000
5-21 The Final Payment (Nance O'Neil)..... 5,000
5-28 Cleopatra (Theda Bara)..... 5,000
5-28 Suds of Love (Hank Mann)..... 2,000

Kleine-Edison-Selig-Essanay

Released Week of

5-28 The Telltale Step (Shirley Mason).....Edison 5,000
5-28 Musty B. Young (Harry Watson, Jr.).....Essanay 1,000
5-28 A Hole in the Ground (Selig)..... 2,000

McClure Pictures

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason) 5,000

Metro Pictures

Released Week of

5-14 The Soul of a Magdalen (Mme. Petrova)....Popular Players 5,000
5-14 Her Lesson (Mr. and Mrs. Sidney Drew).....Metro-Drew 2,000
5-21 The Beautiful Lie (Frances Nelson).....Rolfe 5,000
5-21 Nothing to Wear (Mr. and Mrs. Sidney Drew)..Metro-Drew 2,000
5-28 The Duchess of Doubt (Emmy Wehlen).....Rolfe 5,000
5-28 The Black Hand (Ralph Herz).....Metro-Rolma 1,000

Mutual Star Productions

Released Week of

5-7 The Frame-Up (William Russell).....American 5,000
5-7 Hedda Gabler (Nance O'Neil).....Powell 5,000
514 Annie for Spite (Mary Miles Minter).....American 5,000
5-21 The Checkmate (Jackie Saunders).....Horkheimer 5,000
5-21 The Mirror (Marjorie Rambeau).....Powell 5,000
5-28 The Serpent's Tooth (Gail Kane).....American 5,000

Mutual Serials

5-21 The Mistaken Identity (Railroad Raiders, No. 7) (Helen Holmes) .....Signal 2,000
5-28 A Knotted Cord (The Railroad Raiders, No. 8) (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of

5-14 With the Kandy Elepehants.....Burton Holmes 1,000
5-17 The Highway of Hope (Kathlyn Williams).....Morosco 5,000
5-21 Her Better Self (Pauline Frederick).....Famous Players 5,000
5-21 Batavia—The Javanese Capital.....Burton Holmes 1,000
5-24 The Undying Flame (Madame Petrova).....Lasky 5,000
5-28 A Journey Through Java.....Burton Holmes 1,000
5-28 Freckles (Louise Huff and Jack Pickford).....Lasky 5,000
5-31 Unconquered (Fannie Ward) .....Lasky 5,000

Pathe

Released Week of

5-20 The Latest French Creations (Fashions)..... 1,000
5-20 Jerry on the Job.....International 500
5-20 Seoul, Korea .....International 500
5-23 Hearst-Pathe News, No. 42..... 1,000
5-26 Hearst-Pathe News, No. 43..... 1,000
5-27 The Iron Heart (Edwin Arden).....Astra 5,000
5-27 Mystery of the Double Cross, No. 11.....Astra 2,000
5-27 The Neglected Wife, No. 3.....Balboa 2,000
5-27 Rusticating (Harry Myers) .....Myers-Theby 1,000
5-27 Know America, the Land We Love, No. 10..... 1,000
5-30 Hearst-Pathe News, No. 44..... 1,000
6-2 Hearst-Pathe News, No. 45..... 1,000

Red Feather Productions

Released Week of

4-9 Mr. Dolan of New York (Jack Mulhall)..... 5,000
4-16 The Flower of Doom (M. K. Wilson and Gypsy Hart)..... 5,000
4-23 The Hero of the Hour (Jack Mulhall)..... 5,000
4-30 Birth of Patriotism (Irene Hunt)..... 5,000

Triangle Distributing Corporation

Released Week of

5-13 His One-Night Stand.....Triangle Komedy 1,000
5-20 Souls Triumphant (Wilfred Lucas, Lillian Gish)..Fine Arts 5,000
5-20 The Camera Cure .....Triangle Komedy 1,000
5-20 Wild Winship's Widow (Dorothy Dalton).....Triangle 5,000
5-20 Twin Troubles .....Triangle Komedy 1,000
5-27 Madam Bo Peep (Seena Owen).....Triangle 5,000
5-27 His Social Rise.....Triangle Komedy 1,000
5-27 The Millionaire Vagrant (Chas. Ray).....Kay Bee 5,000
5-27 Love and Fish .....Triangle Komedy 1,000

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder.....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

Vitagraph-V. L. S. E.

5-21 Gall and Gasoline.....Big U 1,000
5-28 The Soul Master (Earle Williams)..... 5,000

World Features

Released Week of

4-30 The Page Mystery (Carlyle Blackwell).....World 5,000
5-7 Mothers of France (Sarah Bernhardt).....World 5,000
5-14 Moral Courage (Muriel Ostriche).....World 5,000
5-21 Yankee Pluck (Ethel Clayton).....World 5,000
5-28 Maternity (Alice Brady).....World 5,000

Butterfly Productions

Released Week of

5-28 Money Madness (Mary MacLaren) 5,000

Brief Stories of the Week's Film Releases

Mutual Pictures

Jerry's Master Stroke — Cub Comedy — (One Reel)—May 31.—Featuring George Ovey. Jerry and "Boston Bill," the latter a high class crook, seek to impersonate an East Indian potentate, who has been chosen by Father as the husband for Daughter and the potential purchaser of the family jewels. "Boston Bill" decides to have his pal, "Flash Jack," impersonate the prince, but Jerry, seeing him receive his costume, switches bundles and gives "Flash Jack" a costume that "plants" him as an international spy, and then informs against him. Jerry then calls on papa-in-law, disguised as the prince, and foils the other worthy, "Boston Bill," in his attempt to steal the jewels. When the police arrive and arrest Bill they unmask Jerry and disclose him as the bogus prince.

A Rogue's Defeat — Eleventh Story "Jimmy Dale, alias the Grey Seal."—Featuring E. K. Lincoln. The Tocsin warns Jimmie Dale that a scoundrel named Merkel is forcing his friend, Henry Wilbur, to meet a demand note for $50,000 or forfeit rights to some valuable mining property. Merkel has presented a presumably valuable diamond necklace to his wife, for which he has obtained a great deal of publicity, but the gems are really paste. The Grey Seal visits Merkel, takes the necklace and also the demand note, which latter he returns to Wilbur just in time to save him from suicide, making Wilbur promise to pay Merkel the $50,000 as soon as possible, and agreeing that when it is paid the Grey Seal will return the necklace to Merkel. To save himself the humiliation of having it known that the jewels are paste Merkel promises to keep quiet.

Patsy's Partner—(Two Reels)—Marden—Mutual.—Featuring Marie Cahill. Patsy (Marie Cahill) attempts to be a lawyer, but only bill collectors call. She installs her bulldog in a connecting office, and all bill collectors are referred to "Judge Barker," but it is always impossible to secure an interview with him. Growing impatient, the bill collectors force an entrance into Judge Barker's office and find him missing. The clues point to his murder at the hands of Patsy. At the trial things are getting hard for Patsy when the real Judge Barker—the bulldog—drops into court room and Patsy is freed.

Bluffing Father—(One Reel)—Strand Comedy.—Featuring Billie Rhodes and Jay Belasco. Father, who had promised $5,000 dollars to Jay, his son-in-law, as soon as he has furnished a home, writes that he is coming for a visit on the very day the unpaid for furniture is being taken away. Mr. and Mrs. Smith are moving and the truck driver inquires the way of Jerry, who directs them to his own house. The furniture is delivered, father arrives and is just about to present the young couple with the promised five thousand when the Smiths come in and have all the furniture removed. Father understands, and, admiring the nerve of Jay, promises the newly-weds to buy them the furniture they will be able to keep.

Universal Program

No. 10 Westbound — (Two Reels) — Bison — June 2.—With Eileen Sedgwick and Babe Lawrence. Jim McLaren is the oldest and most trusted engineer on the White Rock Division. At the end of the run he is met by his daughter, Edith, and her sweetheart, Jack Shannon. Jim favors Pete, his assistant, but does not like Jack. The superintendent of the road is being harrassed by hold-up men. "Handsome" Harry, a hobo, arrives in the town and makes his way to the saloon. Pete and the bandits plan to rob the express containing a shipment of gold. The robbery works out as planned, but they soon find themselves covered by Harry's gun and under arrest. Jack and Edith arrive at the station just as "No. 10" comes in on time and the handits are turned over to the authorities. "Handsome" Harry is unmasked as the chief special agent of the road.

The Stolen Actress — (Three Reels) — Gold Seal—May 29.—With Chester Bennett and Ruth Stonehouse. Robert Carleton spends his last money to see Margory Manning, a famous actress. He is inspired by her acting and at once starts to write a play for her called "Little Miss Moonshine." When it is finished her manager refuses to read it as the actress wants a society drama. In despair Robert accepts a job as a revenue officer and leaves for Kentucky immediately. Jimmy, a reporter and friend of Robert's, kidnaps Margory and forces her to read the script. She is delighted with it and leaves for Kentucky to absorb the necessary atmosphere. While there she meets Robert and is unaware that he is the author of her play. Later, on the night of the first performance, Margory and Robert meet again. At the end of the play she finishes her dance in his arms, as he stands waiting in the wings.

Roped Into Scandal — (Two Reels) — L-Ko — May 30.—With Harry Lorraine, Eva Novak and Bert Roach. Mr. Wildcherry flirts with the wife of Samson Hercules. His daughter Eva has two suitors, Mr. Beer and Mr. Buller. They both come to call at the same time, and while they are there Papa goes over to see Mrs. Hercules. Hercules comes in and throws Wildcherry out. Later Eva receives a note from Beer asking her to elope with him. Buller reads it and makes a plan with Wildcherry to circumvent them. Many exciting incidents occur but in the end the lovers are reunited.

An Eight Cylinder Romance—(Two Reels)—Victor—May 31.—With J. Morris Foster, Billy Human, Rena Rogers and Perry Banks. Ethel thinks that her brother's chum, of whom he is always talking, is really a pretty girl. She decides to find out the facts. When Jim goes out that night she wears the chauffeur's clothes and drives the machine. Jim, however, is aware of what Ethel is doing. When Jack hears the story he joins the plot. They plan to scare Ethel. Jack commands Ethel to hold up her hands. Getting into the car she drives according to his directions. After many adventures, Ethel is finally rescued by her father. The next day she learns that Jack is her brother's chum. He tells her that he stole her picture two years ago and has been in love with her for a long time, even though he had never met her.

Universal Screen Magazine—Issue No. 21—June 1.—The first subject of this issue is the State Hospital for the Insane at Kingston, N. Y., and shows modern methods in the care of the patients. Pretty girls costumed in the laces characteristic of Italy, Spain, Belgium, Ireland, France and other countries which formed a part of the famous "Century Girl," are next shown. The next shows the diligence of the New York Department of Health in confiscating and destroying any food which is unfit for consumption. A hospital for disabled ships, photographed in one of the drydocks of the latest type, is a timely and interesting bit. The reel closes with a study of "Bobv," the Universal lion, who poses for his portrait, modeled by Willie Hopkins, the sculptor. The statue comes alive before our eyes.

Defiance — Big U — May 31.—With Margarita Fischer. The scenes of this picture were taken at the famous San Gabriel Mission, built in 1771. Don Enrique Carillo has a pretty daughter Rosa, who falls in love with George Curdy. Carillo does not want his daughter to marry an American, and opposes the match. Rosa and George elope. The monk at the mission has just finished the ceremony as the angry father arrives. He attacks George and the two men fight. The monk interferes, and Rosa and George ride away.

The Fifth Victim—Episode 12 of "The Voice on the Wire"—May 28.—With Ben Wilson and Neva Gerber. This episode is as exciting as the last. "Red" Warren and the gang of crooks receive word from the "voice" that Polly has failed to get Shirley. After many attempts the gang are successful in causing the death of Welsh, who is the fifth victim. Polly is again kidnaped by Warren's men. The reel is brought to a close with the capture of the crooks by Cronin and Shirley. "Red," however, makes his escape.

By Speshul Delivery—Victor—June 1.—With Zoe Rae, Gertrude Aster, Val Paul and Frankie Lee. Zoe is visiting her aunt. She and Tom play post office with some old letters they find in the attic. Zoe sees a man on horseback, and writes a note asking God to send her a horse like the one she has just seen. She tells Tom to send it by "Speshul Delivery." John Watkins stops to see an old friend. Tom takes the horse and leads it to Zoe. John comes out and Tom tells him what he has done with the horse. He follows her, and on the way picks up the letters, which are strewn over the grass. John recognizes them as his own. Years before he had left town on account of a quarrel with Muriel. Entering the house he confronts Muriel. Reading her face, John tells the child that he thinks they can arrange to keep the horse.

Uneasy Money—Joker—June 2.—With William Franey. Bill is the editor of the country paper and Suza is his assistant. Suza is sent to interview Lil and Milt. Bill sees an ad offering $500 for the return of a diamond ring. He buys a diamond ring from Milt for $200. Suza thinks it is for her. She shows it to a jeweler who tells her it is worthless. The two rush to the depot to catch Lil and Milt, but are too late. Suza consoles Bill by telling him that it is worth $200 to her and places it on her engagement finger.

Tell Morgan's Girl—Nestor—May 28.—With Eddie Lyons, Lee Moran, Edith Roberts and Fred Gamble. Clarence leaves home in the country to seek a musical career in the city. He secures a job as piano player in a dance hall. His music is awful. He is about to be thrown out by Bill, the bouncer, when "Two-Step" Sadie takes his part. Bill drags Clarence to the bar. A drink fires him with pep. After a few more drinks he "cleans out" the place, compelling the toughest of them to drink buttermilk with him.

The Gunman's Gospel—Victor—May 29.—With Jack Mulhall and Ann Kromann. Having a reputation of a gunman causes Larry Donovan to leave for Tombstone Flat, a small and notorious Western town. Parson Brown and his daughter Betty are on the same stage. They become friends. The Marshal, owner of the only saloon in town, persuades the boys to send the Parson back on the next stage. Larry thinks differently. He goes to the Mayor and is appointed in Bill's place. Larry locks Bill and his deputy in the jail. When the Mayor goes to the saloon he finds a prayer meeting in progress, with Larry leading the singing with his gun for a baton.

The Purple Scar—(Two Reels)—Rex—June 3.—With Page Peters, Constance Johnson, Eugene Pallette and Jill Woodward. Van Sant rescues Teresa from drowning. In the struggle she scratches his face so deeply that it leaves a permanent scar. Years later, Van Sant has become the head of the Vice Commission, and is on the track of the men higher up in the "Dope Trust." Unknown to him, the head is Jeffrey Deane, the father of his sweetheart. Grip has become a paid gunman, and lives with his sister, Teresa. Deane wants to dispose of Van Sant, so Grip is hired to do the job. He sees the scar on Van Sant's face and recognizes him as the man who saved his sister from drowning. He goes to Van Sant and tells him all. Then he leads the way to Chin Loo's, where Deane is. In the struggle that follows Deane is killed. Later we see Miriam, still the happy wife of Van Sant in ignorance of her father's life, and Teresa and Grip as their near neighbors in the country.

Perils of the Yangtze—(Split Reel)—Powers—June 3.—With Dr. Dorsey. The Yangtze courses through a great plain of material deposited by floods, therefore its perils consist largely of shifting channels. The approach to the gorges is not difficult, but the current becomes very swift and treacherous. In some parts the river is quite safe, while in others there are dangerous whirlpools and currents which engulf the unwary captain. At the end of the gorges we see the ancient river town of Wanshien. On the same reel is:

When Noah's Ark Embarked.—Noah has completed the ark, and calls the animals to go on board. The monkey gives him a lot of trouble. The other animals all go below, but the monkey runs around the decks. Finally the animal leaps ashore and Noah goes after him. Then he jumps back again, undoes the rope which secures the ark. Noah realizes that they are going without him, and he plunges into the water and swims after it.

General Program

The Quarantined Bridegroom—(Screen Time 29 Mins.)—June 2.—Essanay—Black Cat Feature.—On the eve of Dick Ross's wedding to Lillian Clay, he is made the victim of a practical joke. Arthur Lyons and other friends kidnap Dick, bear him to the Lyons home and there, by prearrangement, a servant informs him that the house has just been quarantined for smallpox. Dick attempts to force his way out but is halted by policemen. Night breaks into dawn, and as the hours quickly turn into minutes until the wedding time, Dick becomes frantic. Finally he escapes through a coal chute and reaches the altar a few moments before noon, but still in time for the ceremony. His bride gets revenge, however, by having the same motion picture "cops" arrest Arthur for speeding off with her husband-to-be.

Movie Stunts—Selig—(Two Reels)—Featuring Tom Mix. In this production we see Tom Mix at his best. He performs deeds of courage and skill in horsemanship and marksmanship, as well as in roping. The long series of sensational film exploits by Tom Mix have been assembled in this production, and are given as a convincing

presentment of the hazards that necessarily accompany the work of a motion-picture "stunt" actor.

Selig World Library—(ONE REEL)—The world of Wonders; the Wall of China traced; Things you should know about bees; Bees loyal to their queens; Moving Day for the bee family; Architects design the honeycomb.

The Framed Miniature—SELIG—Eric, an artist, loves Rosalia Dale, the beautiful one, but Arnold Dale, her father, does not approve. Therefore some obstacles. A stable boy, working for Dale, seeks revenge for fancied wrongs and steals a pearl necklace and a framed miniature of Rosalia. He throws away the miniature and keeps the pearls. When the theft is discovered, Dale thinks Eric has stolen them both. Eric has found the miniature, which he thinks is a token of Rosalia's love. After some months Dale and Rosalia visit Eric's studio and the father sees the framed miniature of Rosalia, from which Eric has painted a portrait. He touches a hidden spring and the real pearl necklace is found, the one stolen by the stable boy being but paste. Dale then makes no further objections to the courtship of the artist and his daughter.

Uncle Sam Afloat and Ashore—(Two REELS)—MAY 28.—SELIG—Details of life in the navy and army are interestingly shown in this picture, showing the soldier boys at drill, in line of battle and in camp. The cavalry is shown in activity and the artillery is presented in action. Battleships are also shown in formation and otherwise. The marines are drilled and the handling of the big naval guns is presented.

Feature Programs

Paramount

Her Better Self—(FIVE REELS)—FAMOUS PLAYERS — MAY 21. — Featuring Pauline Frederick. Vivian, a society girl, tries to prove her worth to a doctor she admires by working in his sanitarium which cares for the desperate poor. She is well on the way to demonstrating that she is something but a drawing room flower when an unfortunate circumstance pops up and she misinterprets a street walker as intending to say the doctor caused her downfall. Vivian abdicates the sanitarium without waiting for explanations, but some time later returns and witnesses the unfortunate woman's suicide. The doctor is about to be found guilty after a tedious trial when Vivian, who has been ill and who has just in time learned of the trial, arrives, gives her testimony and saves the man she loves. Reviewed in this issue.

Freckles — (FIVE REELS) — LASKY — MAY 28.—Featuring Louise Huff and Jack Pickford. Freckles is the butt of all the jokes at an orphanage. Finally his splendid little spirit rebels and he runs away. Faint with hunger, he makes his way into the lumber camp owned by John McLean. Liking the manner of the lad, McLean appoints him watchman of the Limberlost, a valuable timber swamp. There Freckles meets the "Angel," and her guardian, the "Bird Woman." It is the Bird Woman who finds and rescues the boy when timber thieves bind him and throw him into the swamp. Although exhausted from his hard fight with Black Jack, he protects the Angel from a falling tree. The tree falls with the greater part of its weight across Freckles' chest. When the news of his inheritance reaches him, making him feel on the same social scale with the Angel, he rejoices. Soon he recovers and the young couple are married. Reviewed in this issue.

Unconquered—(FIVE REELS)—LASKY—MAY 31. Featuring Fanny Ward. Mrs. Lenning, a designing widow, tells Jackson that his wife is weaning Billy's affection from him. Jackson commands his wife to call upon Mrs. Lenning and invite her to visit them at their Florida home, threatening to take only Billy with him if she refuses. In Florida Mrs. Jackson and Billy meet Richard Darcia, a writer, and become very friendly with him. In the meantime Mrs. Lenning is gradually winning Jackson, who demands a divorce from his wife, asking for the custody of Billy. They purposely allow Mrs. Jackson to overhear a conversation which will induce her to run away with Billy. They surprise her in Richard's home. Jackson secures a divorce and the boy. Jackson realizes his wife's mother-love for Billy when she is about to sacrifice her life for the boy. Mrs. Jackson is made doubly happy by the return of Billy and her new-found love in Richard. Reviewed in this issue.

Triangle

A Royal Rogue—MACK SENNETT—KEYSTONE—MAY 20.—With Juanita Hansen and William A. Armstrong. One of the most laughable comedies of this renowned brand yet to appear. With a zestful, efficient cast and a snappy, full-of-action story, produced with an endless number of tricks in photography and ingenious directorial conceptions, the picture gets over with a bang that exceeds that of even the average Keystone. Other actors who help to make the picture register as a whirlwind of fun are Ray Griffin, Hal Cooley, Raymond Russell and Martha Trick. Outlining the action of one of these comedies gives only a faint idea of the situations. The latter, of themselves clever and humorous, need only to go through the inimitable process of Mack Sennett's Keystoning to come out laughing pills which will not fail to work. Suffice it to say that the action is all about the escapades of two rival lovers who are after the hand of the beautiful heroine, and a count who is laying for her moneyed aunt. Mistaken identities offer complications aplenty, and the count is finally exposed as a low-down jewel thief. Everybody gets what they are out after and some more when the picture ends.

Vitagraph-V. L. S. E.

The Sixteenth Wife—(FIVE REELS)—VITAGRAPH BLUE RIBBON—MAY 14.—Featuring Peggy Hyland. Olette is a faucy dancer enjoying success in Russia, thanks to the energies of her press agent. Kadir Il Raschid, a wealthy Turk, influences the latter to cancel the Russian engagement and bring Olette to Turkey. Once she is inside his harem the Kadir tries to keep her there as his sixteenth wife, but the dancer escapes in spite of his well-laid plans and comes to America, where the harem story finds space in all the papers. Kadir follows her to America with the intention of securing the beauty at all costs, but Olette, in league with a young reporter lover, sets a neat trap for him and the Turk sails back to the other side, a complete loser in the game. Reviewed in this issue.

Pathe

The Candy Girl—THANHOUSER—(FIVE REELS)—MAY 2.—Features Gladys Hulette. Reviewed in this issue.

War News Syndicate

No. 3.—Marshal Joffre visits New York; the hero of the Marne receives Manhattan's welcome at City Hall; he is present at the unveiling of the Barteau Memorial to Lafayette, receives honorary degree from Columbia University and pays tribute to memory of U. S. Grant; French officers drill Harvard students; Major Azan of French army prepares college regiment for service; armored cars defeat motorcycles in sham battle at New Rochelle, N. Y.; West Point cadets visit Columbia University as guests of students in Officers' Reserve Corps.

No. 4.—President Wilson pays homage to the noble spirit of American womanhood by presiding at the dedication of the new headquarters of the American Red Cross, in Washington, D. C.; U. S. Flying Service is shown in action patrolling coast from Pensacola, Fla., to New Orleans, La.; our destroyers in Europe, shown leaving an Atlantic seaport for overseas warfare against U-boats; Marshal Joffre receives $175,000 gift from Massachusetts school children to orphans of France.

Butterfly

Money Madness—UNIVERSAL—(FIVE REELS)—MAY 28.—Featuring Mary McLaren. George Fuller, the president of the Grand National Bank, is presiding at a meeting of the directors when there is a run on the bank, due to the failure of two other financial institutions. He calls for the cashier and receives assurance that there is money enough to stop the run, and wishes to give the depositors their money, but the other directors tell him it is not good business. His daughter, Ethel, is interested in the cashier, Tom Williams, and he in her. His uncle, "Whispering Smith," is a famous detective, and he it is that solves the mystery of the stolen bank funds, after Fuller has taken the money home with him and put it in his wall safe, thinking to force the directors to his way of thinking. One of the directors, Simmons, turns out to be a crook, with a gambling house on the side, and after Tom has been arrested for the theft, Simmons is found to be the real culprit. There are some exciting scenes when Simmons and Dr. Mercer are mixed up with a train crew when they attempt to get away on a locomotive. Simmons confesses and the lovers are reunited.

Blue Bird

Southern Justice—UNIVERSAL—(FIVE REELS)—MAY 28.—Featuring Myrtle Gonzales. Reviewed in this issue.

Christie Comedies

His Last Pill—CHRISTIE—(ONE REEL)—MAY 21.—Hubby is the prey of imaginary ailments, and it keeps his wife, Betty, busy remembering pills for twenty different ailments. The doctor and Betty consnire to cure him. About this time Mr. and Mrs. Newlywed arrive. Betty takes them into her confidence and Mrs. Newlywed drops out of sight. That night Betty has a few friends over to dance and Newlywed makes violent love to her, Hubby thinking him a single man. Mr. Newlywed takes them for a boat ride the next morning and Hubby is dumped in the lake, but is rescued and taken home to bed. He sees wifey slip out in a heavy coat and veil. He follows but is too late to see Betty give the coat and veil to Mrs. Newlywed. When he comes in sight Newlywed is kissing "the veiled lady." Hubby forgets about being an invalid and gets into a fight with Newlywed. At the police station the veil is lifted and Mrs. Newlywed disclosed. Hubby makes the apologies, and when he goes home to Betty throws pills and nostrums out of the window.

FOX

Suds of Love—(Two REELS)—MAY 28.—Featuring Hank Mann. Rolin Stone quits his job as laundry foreman and becomes a handsome waiter. Sophie Waters, proprietress of the Taremup Laundry, seeks to lure him back to the suds, for in her spare time she practices plain and fancy vamping. Her business partner, Willie Washer, a screen scoundrel, determines to foil Sophie. Rolin refuses to return to the mangles, but unintentionally comes back feet first down a chute. With him comes a wallet filled with money lost by a lawyer in Rolin's old restaurant. Complications begin. Rolin cheerfully becomes involved in arguments with driers, mangles and other laundry appliances, and the villainous Willie Washer and his gang seek to obliterate him. Rolin and Willie battle for the wallet and literally tear the landscape to pieces in their efforts to get away with it.

K. E. S. E.

The Night Workers—ESSANAY—(FIVE REELS)—MAY 21.—A story of newspaper life, written by J. Bradley Smollen. Marguerite Clayton and Jack Gardner have the leading roles. Reviewed in this issue.

The Tell-Tale Step—EDISON—(FIVE REELS)—MAY 28.—Features Shirley Mason. Reviewed in next issue

A Hole in the Ground—SELIG—(Two REELS)—MAY 28.—With James Harris and Amy Dennis. The experiences of a stranger while waiting for the train at Twilight Sleep. Reviewed in this issue.

Mutual Star Productions

The Checkmate—HORKHEIMER—(FIVE REELS)—MAY 21.—Features Jackie Saunders in a dual role. Reviewed in this issue.

Chicago News

DOROTHY DALTON, the Ince-Triangle luminary, is in Chicago to visit her father, who is seriously ill.

Max Goldstine, local Artcraft manager, was in Minneapolis last week on business.

Stanley J. Roberts, formerly of Essanay, is in the city negotiating with various film concerns.

Terry Ramsaye hearkened to the call of the wild last week and made a trip to his old haunts in Manhattan. He was accompanied by his wife.

"Ted" Mead of the *Motion Picture News* office, has gone into the military training camp at Fort Sheridan. W. C. Estey, II, is taking his place.

H. E. Belford, of the Lea-Bell company, has been spending a few days in Minneapolis in connection with the company's remarkable "Modern Mother Goose" pictures.

Omer F. Doud, general manager of the Frieder Film Corporation, is now handling the territorial rights on "A Bit of Heaven," from Kate Douglas Wiggins' "The First Christmas Carol."

Albert Hale, who has directed features for a number of the old concerns, is in the city. He arrived from California a short time ago. He has also journeyed to Buffalo and other points east since coming here.

Colin Campbell, the dean of the Selig directors, has arrived in Chicago from the Selig studios, Los Angeles, for a consultation with William N. Selig on the forthcoming production, "The City of Purple Dreams." Mr. Campbell expects to take

a number of special scenes called for in the story in Chicago and his players will arrive here later.

Edward Arnold, lately with Essanay, and now playing the lead in a patriotic picture at the Emerald studio, has accepted a position on the speaking stage with a St. Paul stock company.

On Wednesday afternoon, May 16, a number of exhibitors saw the first three of the Selig feature comedies, written by Charles Hoyt. The comedies were presented in the Selig projection rooms in the Garland Building.

Toto, clown of the New York Hippodrome, with his sister, a dancer at the Hippodrome, and their mother, passed through town last week with Hal Roach, of the Rolin Film Company, on their way to Rolin's Pacific coast studios, where Toto will appear in the Lonesome Luke comedies which Rolin is making for Pathe.

Louis B. Goulden, representative of the General Feature Film Company, has returned from a successful five weeks' trip through Illinois, booking the six-reel production "It May Be Your Daughter," and also all other pictures which his company handles.

Mr. Goulden has booked the "Daughter" picture for ten weeks solid and placed it, among other houses, in the West Theater, Galesburg; Vaudette, Springfield; Empress, Peoria; Chandler Opera House, Macomb, and the Marquette, La Salle.

BRIEF THEATER NEWS

Arkansas

R. T. Compton will erect a theater building at Plainview.

California

The Lodi Investment Company will erect a new theater at Lodi.

Fred Dowell purchased the Klondyke Theater at Clearfield from James Beatty and has renamed it the Princess.

Idaho

Contracts for the erection of a modern theater at Burley have been let by the promoter, S. Grover Rich, cashier of the Burley State Bank, and J. Osika, proprietor of the Burley Theater. The new structure will cost $30,000 and have seating capacity of 700.

A. C. Gordon has started construction of a new, modern theater at Weiser.

Indiana

The Bankers & Brokers Association will erect a new vaudeville and picture theater on the site of the old Varieties, in Terre Haute, to cost $65,000.

W. H. Rupright of Ossian has become the owner of the Star Theater at Buffton.

Iowa

A. A. Beguhn sold the Lyric Theater at Strawberry Point to H. H. Fish of Emmetsburg, who has taken possession.

Dr. Ahrens has made definite arrangements to rebuild the opera house recently destroyed by fire at Atalissa.

C. P. Dischler and W. F. Richter have purchased the equipment of the Scenic Theater at Rick Valley, and have taken over the lease of the Opera House from W. W. Crofoot.

Work has been begun on the addition to the Olympic Theater at Cedar Rapids.

The Willard Theater at Creston will be reopened to the public as a picture theater and under the management of W. H. Hoffman.

John Hale, of Clarksville, has purchased the Crystal Theater at Greene from Lloyd Gates and will take possession.

A contract has been let for the New Grand Theater at Estherville, and the price is named at $64,125. The old theater was destroyed by fire in January.

The picture theater at Portsmouth is open to the public again.

Fire destroyed the theater at Redfield.

A new theater is being built by T. S. Martin Company at Sioux City. The cost is estimated at about $150,000.

The Merrill Opera House at Merrill has been purchased from Robert Crouch by a number of local men.

Doris Kenyon, the film beauty who spent eight weeks amid the snows of Saranac Lake making the big eight-reel production, "The Great White Trail," being produced by the Whartons. The unique play will soon be seen at a Broadway theater.

R. W. Rifley has purchased the Pastime Theater at West Branch from Delbert Fairall.

Marlin Powell is remodeling the front of the Empire Theater at Storm Lake.

Jim Heste is now the proprietor of the Dyme Theater at Lake Mills.

A deal was closed whereby Wm. Weber, owner of the Pastime Theater and manager of the Olympic Theater at Maquoketa becomes proprietor of the Orpheum Theater, having purchased same of Messrs. Hadley and Morrison.

W. H. Hoffman, manager of the Lyric Theater at Sac City, has purchased the Willard Theater at Creston.

E. M. Ehlers has purchased the Wonderland Theater at Paulina from B. E. Phinney.

A. A. Beguhn sold the Lyric Theater at Cedar Rapids to H. H. Fish of Emmetsburg.

Fred Powell has purchased the Klondyke Theater at Clearfield from James Beatty and has renamed it the Princess.

The Opera House at Atalissa is to be rebuilt. Dr. Ahrens is the owner.

The Opera House at Marathon is to be remodeled, but the plans are not yet completed.

Kansas

Chas. A. Bull of Tulsa, Oklahoma, has purchased the Holland Theater at 118 East Douglas avenue, Wichita, from Joe Fox.

The Royal, a new $10,000 theater owned and managed by E. J. Hollister, has been opened at Kensington. It has a seating capacity of 374.

The Wichita Theater Company has purchased at site at 308-10 East Douglas avenue and will erect a three-story theater.

Kentucky

The Grand Theater at Frankfort, which has been closed for several months, will be reopened by R. L. McLean, formerly manager of the Capitol Theater.

Michigan

The Crown Theater at Calumet was destroyed by fire with a loss of $10,000. It was owned by John C. Vogel, who lost his life in the fire.

Charlotte is to have a new theater.

Wm. Olds has secured the former Temple Theater, which he is to have redecorated.

The Rialto Theater at Ironwood has been opened to the public.

Minnesota

A modern fireproof theater is to be built at Austin. The cost is between $50,000 and $60,000. F. F. Latta is to be the owner.

William Dominick has purchased the Grand Theater at Biwabik from E. T. Sanberg.

William J. Rezac, proprietor of the Princess Theater at Hibbing, has taken over the management of the Power Theater at that place.

A new theater is being built at Adams. Mike Schneider is the owner.

A new theater is being built at Moorhead, in the Rasmussen Building, which is being remodeled. Sam I. Field is the owner.

E. H. Phillips has purchased an interest in a theater at Stillwater.

The Grand Theater Company at Northfield has purchased the Gem Theater from F. W. Boll.

John Campbell of Swea City, Iowa, has purchased the Star Theater at St. James.

The Triangle Company at Howard Lake is building a new theater.

Henry Klaus has purchased the Joy Theater at Winsted.

H. J. Breilien will start a 10-cent moving picture and vaudeville theater at 825-7 West University avenue, St. Paul.

Missouri

Maurice V. Joyce will erect a theater at 11-13 South Main street, Collinsville, to cost $10,500.

C. L. Martin, who recently closed his old theater at Pierce City, has opened a new house, which is named the Princess.

Monte Crews, manager of the Alamo Theater at Fayette, is issuing a monthly house organ of eight pages.

The Melba Amusement Company, with offices in the Farmers & Merchants Trust Building, in St. Louis, announced that contracts have been signed for the erection of a vaudeville and motion picture theater at Grand avenue and Miami street, St. Louis, to cost $50,000. Dr. O. T. Upshaw, president.

Montana

Louis Johnson has been given the contract for excavating for the new Marlow Theater on Edwards street, Helena. Work will commence at once.

Peter Slustrop has purchased the interests of Walter Bolmgren in the Princess Theater at Culbertson and is again proprietor.

A syndicate of Butte men are planning to erect a theater at Roundup.

Herbert Riley has taken over the Liberty Theater at Anaconda.

L. A. Garver is planning to open a theater at Broadview.

J. C. Buzzetti has purchased the Fromberg Opera House at Fromberg.

A new, large theater is contemplated for Roundup. Preliminary plans have been drawn. The cost is to be about $40,000.

The Grand Theater at Saco has been purchased by F. J. Gath of Glasgow.

Mr. and Mrs. L. A. Carver are to open a theater at Brockton.

Contracts are to be let for the New Marlow Theater to be built at Helena.

A new theater costing $125,000 will be built at Missoula this summer by Jensen & Von Herberg, owners of big theaters in Seattle and Portland.

Contract for a $10,000 opera house was let by H. M. Gehlert of Ronan.

Nebraska

H. Hendrickson has purchased a new moving picture machine for the Opera House at Cordova.

C. W. Bartlett has closed a deal for the purchase of the Majestic Building at Fairbury from Robert Talbot.

Brick work on the addition to the Pastime Theater at Ravenna is now under way, the work being in charge of John Bayes.

A new, up-to-date theater building is being built at Amherst.

The Strand Theater at Cook has been opened to the public.

J. C. Jordan of Sioux Falls, South Dakota, has succeeded J. R. Jackson as manager of the Overland Theater at Nebraska City.

Colonel Joe Harper is now owner of the theater at Shubert, and besides showing good pictures will give the public a chance to see vaudeville and other attractions.

Mr. Kingsbury of York has purchased the Giltner Opera House at Aurora.

M. I. Hall has purchased a theater at Bloomington.

Henry Boak, proprietor of the Palace Theater at Syracuse, has purchased a new machine for his theater.

The Potash Company of Hoffland is erecting a new theater.

Allen Nelson has purchased a theater at Diller from Mr. Nickelson.

O. K. Brown has purchased the Farnam Theater at Farnam from W. E. Callaham.

H. G. Wilson, owner of the Opera House at Hebron, is remodeling the interior of his theater.

Lee Snee has leased the Franklin Opera House at Franklin for five years.

Hunt & Son have turned over the Garland Theater at Loop City to Thos. Daddow.

A new modern theater is to be built at Sidney. The cost is estimated at about $25,000.

The new Wonderland Theater at Hastings has been opened to the public.

Wm. Moore is entirely remodeling his

The Palace Theater at North Platte has been badly damaged by fire.

E. S. Nesbitt has purchased the World Theater at Falls City.

R. L. Ruby has purchased the Ed. Mayer picture house at Orleans.

Joseph Harper is the new owner of the motion picture house at Shubert.

Ed. Mayers has purchased the movie house at North Bend.

Ed. Sietken and H. M. Palmer have taken over the lease of the opera house at Petersburg and will show motion pictures.

An airplane view of Triangle-Fine Arts studios, Thomas H. Ince now has charge of this plant as well as that of Kay-Bee.

John Beermaker has purchased the Bijou Theater at Wahoo.

Herbert Bluechel has purchased the Lyric Theater at Norfolk.

Fred Coach, of Randolph, has purchased the Wonderland Theater at Newman Grove and plans to make improvements.

Gibson & Van Vliete, of Kensington, Kansas, who recently purchased the Gem Theater at Ord, will make a number of improvements to the house.

Charles Johnson has purchased the old People's Bank building at Upland. The structure will be razed and a handsome new theater building will be erected on the site.

Dr. J. G. Smith plans to erect a moving picture theater at Wahoo.

E. B. Woods has plans by Fiske & Meginnis, 529 Bankers Life building, Lincoln, Nebraska, for a two-story moving picture theater at York to cost $20,000.

building at Alma and expects to occupy the same with the Crescent Theater about July 1.

The Ideal Theater at Bertrand has changed hands, having been purchased from J. H. Hruza by Gale Bailey and Emil P. Nelson.

Mrs. Edith Hartwig has purchased the Grand Theater at Geneva.

New York

Brevoort Holding Company will erect a two-story store and theater at 1122 Cary Court, Brooklyn, to cost $22,500.

A new theater is being erected at Monroe street and Washington avenue, Endicott, to be known as the Lyric Theater. It will seat 1,500. Benjamin Dietrich is the manager.

Leon Dolan, son of Major P. J. Dolan of Odgensburg, is rapidly pushing to completion a commodious new theater on Main street, Sussex.

Miss E. Angiola has purchased a site at 159-61 Bleecker street, New York City, and plans to build a theater to seat 800 persons.

The Strand Theater in St. Paul street, Rochester, has been leased by the owner, Mrs. Kate C. Curtis to the Linwood Amusement Company.

Adolph Nathanson has plans by Finberg & Rica, 26 Court street, Brooklyn, for a two-story theater building at Corona, to cost $75,000.

The George Bockhaus Company has sold for the Evelyn Building Company the Garden Theater at 2755 Webster avenue, New York City, to Jacob H. Koch.

North Carolina

Messrs. H. G. Parks and Howard Flora have bought the interest in the New Theater at Elizabeth City which formerly belonged to J. A. Spence.

North Dakota

Odin Erickson expects to open the new theater in the Opera House at Maddock.

Mrs. Wm. G. Ray has leased the Ray Theater at Dickinson to S. J. T. Davis.

The Beach Opera House at Beach has passed into the hands of W. L. McKibbin and W. O. Fletcher.

Rolf Prom has sold his moving picture outfit at Milton to C. W. Plain, owner of the Opera House, and will retire from the management of the Star Theater.

J. B. Stolt and Glen Robinson have opened a theater at Werner.

O. Krippner has purchased a theater at Lidgerwood.

Bill Dahlheimer is building a new, modern theater at Belfield.

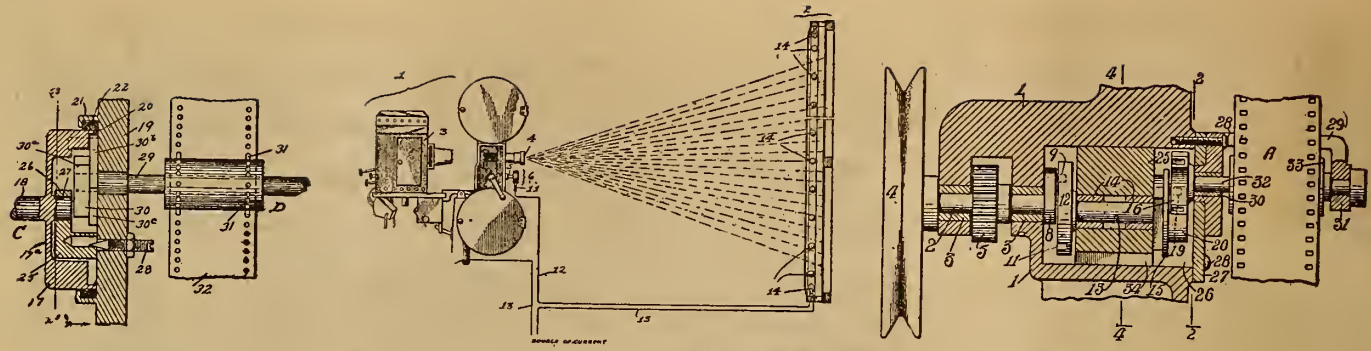
Architect W. F. Kurke of Fargo is preparing plans for a new moving picture house for Moorhead to be owned by Sam F. Field. It will be located in the Rasmussen building on Front street.

McCarthy Brothers, owners and managers of the Isis Theater at Fargo, closed a deal for the Strand Theater leasing it from Edward Nelson.

Ashelman & Gage have nearly completed the plans for an up-to-date picture theater to be built for A. L. Halverson at Hillsboro.

Otterstrom Brothers are considering the erection of a new opera house at Carson.

M. Hughs, manager of the picture theater at Deering, is making extensive improvements to the house. The theater is being remodeled and redecorated and made into one of the finest picture houses in North Dakota.



Patent No. 1,177,970 (at left), intermittent; 1,180,655, flicker reduction; 1,174,249, film feed.

Recent Motion Picture Patents

BY DAVID S. HULFISH

WE GIVE here brief reviews of some of the recent patents in motion picture apparatus. It is understood, of course, that we make no statements one way or the other in regard to the practicability of the devices mentioned.

No. 1,173,212. Cleaning Attachment. Issued to I. B. Parker, Dallas, Texas. Brush fingers rest upon the film to clean it of foreign particles before it passes into the film gate.

1,173,521. Method of Producing Motion Pictures. Issued to T. H. Hunter, New York, N. Y. By staging dramatic action upon a black stage, the background and floor and side walls, if any, being a dead black and photographically invisible, the projected picture becomes wholly dramatic and illusory in any way. This patent actually covers in its claims the dead-black stage and subsequent projection.

1,173,898. Continuous Printing. Issued to J. E. Thornton, assignor to J. O. O'Brien, Manchester, England. The negative strip is wound upon roller guides in a cabinet and the ends joined to form an endless belt. The sensitive stock then is fed upon the negative belt at one point and is fed from the belt at another point, the printing being done while the two are in contact.

1,173,899. Developing Apparatus. Issued to J. E. Thornton, assignor to J. O. O'Brien, Manchester, England. (Application filed June 21, 1911.) Two pairs of rollers are provided, and the film is wound in a spiral upon them. The four rollers are so arranged that the film is dipped alternately into two solutions. The method is suitable only for processes of long-time development.

1,174,144. Process of Making Color Films. Issued to A. Hernandez-Mejia, New Rochelle, N. Y. The process of making a color film which comprises the following steps: (1) Making simultaneously two color negatives through screens of complementary colors, one of the negatives being "directionally reversed" as may be done by a mirror or prism, (2) printing from one of the color negatives upon one side of a single transparent positive film sensitized upon both sides, (3) printing from the other negative upon the other side of the same positive film, with the images matched, (4) developing and treating one side of the positive film so that the image will appear thereon in color and (5) developing and treating the other side of the positive film so that the image will appear thereon in the complementary color.

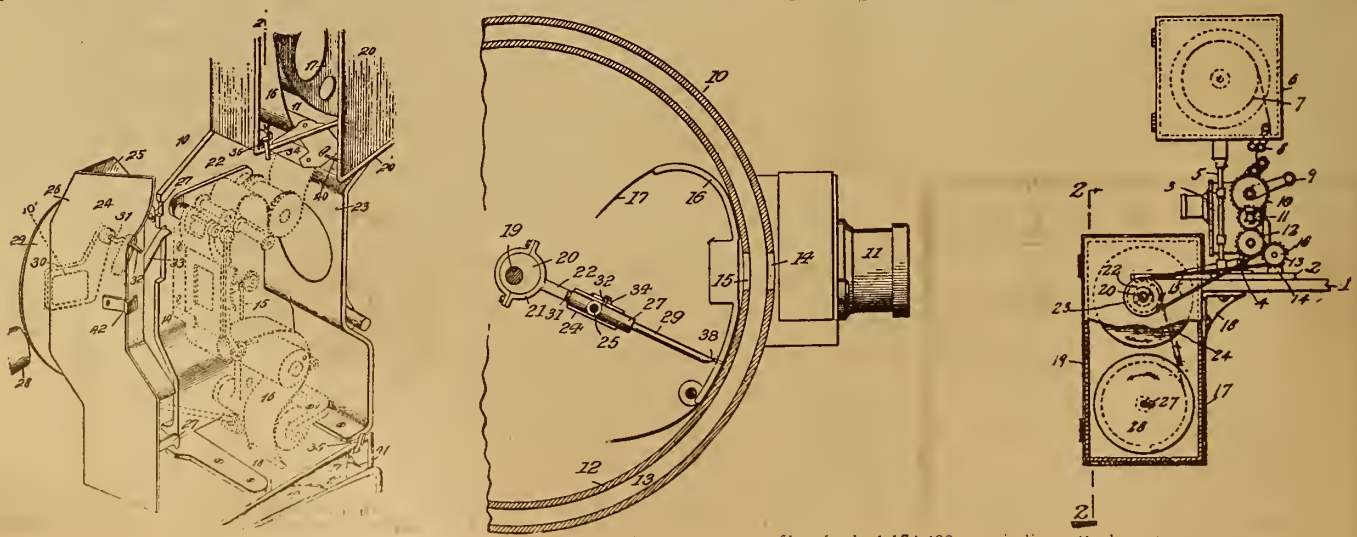
1,174,249. Film Feed. Issued to A. F. Gall, assignor to New Jersey Patent Co., West Orange, N. J. Between shaft 13 and intermittent shaft 32 is an ordinary Geneva movement, but shaft 13 revolves irregularly by means of an auxiliary movement. Pin 9 on plate 8 on drive shaft 2 projects into a slot in wheel 12 on shaft 13. Shaft 13 is out of alignment axially with shaft 2 so that sometimes pin 9 is nearer the axis of shaft 13 and thus once in each revolution shaft 13 moves at a higher speed than its average speed. By engaging the Geneva at the period of high speed, the time of shift is reduced.

1,174,499. Rewinding Attachment. Issued to A. F. Hetherington, Franklin township, Somerset county, N. J. The take-up spindle holds two spools and as the spindle turns to take up the film from the motion head upon one spool, it also turns the second spool to rewind the reel previously projected.

1,175,281. Producing Illusion. Issued to C. R. Macaulay, New York, N. Y. The illusion of a picture drawn by invisible hands is produced by covering a drawing with a transparent sheet, then painting out the lines gradually by white paint upon the transparent sheet, and running the resulting print reversed. By using the transparent sheet, the drawing is uninjured.

1,175,961. Color-Focus Corrector. Issued to W. H. Kunz, Boston, Mass., assignor to Kunz-Garniss Co. In red-green color projection with a non-achromatic or uncorrected lens, the focus of the green image is shorter than the focus of the red image. To adjust this difference, a compensator for images of one color only is carried upon the revolving ray filter of the projecting machine.

1,177,137. Film Feed. Issued to Enoch Rector, New York, N. Y. The intermittent device is of the claw type and comprises several co-operating levers with revolving pivots and sliding movements to produce



Patent No. 1,177,928 (on left), fire shutter; 1,177,163, camera film feed; 1,174,499, rewinding attachment.

Author and Associate Produoer of Half A Thousand Comedies

HAMPTON DELRUTH

EDITOR AND PRODUCTION MANAGER

Keystone Studios Third Successful Term Will Expire in August

just the movement desired at the film-claw of the projector.

1,177,163. Camera Film Feed. Issued to C. E. Akeley, assignor to Akeley Camera, Inc., New York, N. Y. The film feed is mechanically simple. Pivot 25 is fixed in position and carries a rocking guide for the intermittent-claw carrier 22. Drive shaft 19 and cam 20 then advance part 22 and claw 38 to engage the film, rock the claw upon pivot 25 to shift the film, withdraw 22 and 38 to release the film and then rock the parts upon the pivot 25 to enable the claw 38 to engage the film at the next picture position.

1,177,165. Camera Mounting. Issued to C. E. Akeley, New York, N. Y. A tripod head especially designed for a camera having a round, flat body, and arranged to give rocking and panoramic movements.

1,177,697. Developing and Treating Apparatus. Issued to Leon Gaumont, Paris, France. (Application filed Feb. 17, 1909.) A row of tanks with different solutions has a system of rollers for carrying the film to be developed or toned. The film passes over the rollers and passes in loops through the different solutions in the tanks, the loops having the emulsion face outermost. An alarm sounds in case a film should break.

1,177,928. Fire Shutter. Issued to J. A. Cameron, New York, N. Y., assignor to Cameron Picture Machine Co. A fire shutter shuts light from the film gate and may be released to admit light by the act of closing the feed magazine door.

1,177,970. Intermittent. Issued to William Stevens, assignor of part to S. M. Barnes, Santa Ana, Calif. A much modified Geneva. The striker member is cup shape with the cup edges against a wall plate. The Star member is within the cup cavity and the engaging surfaces thus are protected from dust.

1,178,062. Projector. Issued to Thomas A. Edison, assignor to New Jersey Patent Co., West Orange, N. J. (Application filed June 6, 1910.) A device for tinting the projected light is controlled automatically from the film so that only predetermined portions are tinted when projected.

1,179,068. Method for Animated Cartoons. Issued to John Randolph Bray, New York, N. Y. The fixed objects or stage setting is drawn upon opaque paper and trimmed out. The moving objects are drawn in successive positions and placed behind the fixed "cutout" which thereby obscures parts. A third sheet of transparent material may be used for additional moving objects.

1,180,255. Coating Film. Issued to F. M. Cossitt and L. D. Castor, assignors to Ansco Co., Binghamton, N. Y. The process patented requires the sensitive coating to be spread upon the celluloid in a vacuum and dried while in the vacuum.

1,180,655. Flicker Reduction. Issued to Isidor Kitsee, Philadelphia, Pa. A row of lamps around the edge of the screen, and shielded from the eyes of the audience, give the screen a partial illumination while the lamps are flashed. Projection is made without a shutter and the lamps are flashed during the film shift. The patent appears to be based upon theory rather than the result of experiment or observation.

EDWARD EARLE—STUDENT

IN "The Beautiful Lie," the Metro-Rolfe screen version of Ella Wheeler Wilcox's poem, "A Reverie in a Station-House," starring Frances Nelson, Edward Earle plays Paul Vivian, an artist.

Edward Earle gets under the skin of every part he plays.

Of interest in this connection is the fact that Mr. Earle is himself an artist, having studied with Clarence Underwood, Lester Ralph and other well-known illustrators, and artists who witness the picture will be delighted to observe that he does actually paint with actual colors. As a rule, motion picture artists do their painting with a dry palette, which invariably causes artists in the audience to smile.

Mr. Earle is a studious young man, who takes his work seriously, and he makes a point of looking up details in connection with the professions and characteristics of the parts he plays. In "The Light of Happiness," a Metro feature with Viola Dana as star, he had to play a blind youth. Not only did he study the Braille system of raised lettering, used by the blind in reading, but he spent hours watching the walk and actions of blind persons, in preparation for playing the part. The average player might consider it too much trouble, but "Eddie" Earle's large following of screen admirers testifies to the fact that a little trouble pays in the long run.

Mr. Earle likes to "get inside the skin" of any part he plays. He does not like to play parts—he likes to be them. That is probably one reason for his increasing popularity.

Among this leading man's previous Metro productions have been "The Gates of Eden" and "The Light of Happiness," starring Viola Dana, with whom he appeared in a number of pictures at the Edison studio. He has also played for Famous Players and for Pathe. Among his best known productions have been "The Innocence of Ruth," "The Phantom Thief," "The Lost Melody," and "The Unopened Letter." Mr. Earle has had valuable experience on the dramatic stage, having played with Henrietta Crosman, Bertha Galland, Mary Mannering, and William H. Thompson, and in musical successes with James T. Powers, Marie Cahill and De Wolf Hopper. His first stage experience was gained in the Valentine stock company in his home city of Toronto, Canada.

ATLANTIC COAST NOTES

Billie Burke and **Douglas Fairbanks** are said to be the most popular screen stars with picture patrons in Australia.

May Allison is again in New York. Miss Allison announces that her withdrawal from the Metro Company was due to the impossibility of securing suitable co-starring vehicles in which she and **Harold Lockwood** had an equal division of the story.

Norman S. Rose, publicity manager of the Triangle Company, states that the Triangle features made at the Triangle Yonkers studio, of which "Her Father's Keeper" was the first, are not to be called

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FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - NEW YORK

Fine Arts features. The Eastern studios under the supervision of **Allan Dwan** are not Fine Arts studios and the productions made here will be known as Triangle Productions.

An English marriage certificate and a French cable blank were among the necessities in the filming of "The Millionaire's Double," a Metro-Rolfe play starring **Lionel Barrymore. P. Thad Volkman**, delegated to get them, wrote to England and France. He got the cable blank, but the authorities in England refused to send the marriage blank. Volkman obtained one from the New York Public Library and a satisfactory reproduction was made.

"The Ruby of Kishmoor," a story which is to be filmed soon by Thomas A. Edison, Inc., was written by the late **Howard Pyle**, the noted artist.

The latest vaudeville artist to enter pictures is Don Fulano, a wonderful performing horse which is to play the leading role in "Your Obedient Servant," a film version of "Black Beauty," which the Edison Company will make for release through Forum Films, Inc.

Pauline Frederick is already beginning to commute to her country place at Mountain Lakes, New Jersey, the "commutation" being accomplished in her new Stutz runabout. Miss Frederick has begun a series of week-end parties, the guest of honor at her latest one being **Robert Vignola**, her director.

PACIFIC COAST NOTES

The fifth offering of the Pollard Picture Plays, directed by **Harry Pollard** at the studio on the Fair grounds in San Diego, is a light comedy-drama. **Marguerita Fischer** is the star of these features, which Mutual is releasing.

Virginia Pearson, who is starring in Fox Films and who is one of the finest types of womanhood on the two-dimension stage.

Grace Cunard, who recently left the Universal Company and is taking her first vacation in several years, states that she does not wish to direct pictures again for several years, but will continue acting, with some scenario writing.

Roberta Arnold, who in private life is the wife of **Herbert Rawlinson**, the Universal actor, intends to spend her summer vacation on the west coast. She has been playing in "Upstairs and Down" in New York City this winter.

Alan Forrest, after completing an engagement with the Fox Company, is again with the American Company at Santa Barbara. Forrest appeared opposite **Mary Miles Minter** in one of her American pictures, and also played in the **Kolb** and **Dill** comedies.

Agnes Vernon, Universal star, will be known in the future as **"Brownie" Vernon.**

Carol Halloway has the distinction of being the only woman playing in **William Duncan's** Vitagraph serial, now in the making at this company's Hollywood studio.

Helen Holmes, the Signal star, let her adopted baby go away to her ranch for two weeks; at the end of the time she sent for the child and says she will never let her go away again.

Paul Willis made his long-trouser debut in the Yorke-Metro feature, "The Promise."

DO YOU REMEMBER WHEN?

By Ralph Thomas Kettoring

General Representative for Jones, Linick & Schaefer, Chicago.

Do you remember when—

George D. Baker starred in "Graustark"?

James Durkin was leading man at the College Theater?

Francis J. Grandon played heavies at the Bush Temple?

Paul Scardon played the devil in "The Soul Kiss"?

"The Night Workers"

Featuring

Marguerite Clayton and Jack Gardner

The false glamour of night revealed. An exposition of the life artificial, the greater truths of its theme softened by the love of a pure girl for one of the worst disciples of the city's darkness. His gradual elevation, their triumphs together, the final burst of understanding and his return with her to the clean existence of her little town, form a story of distinctiveness from which the interest never strays.

By J. Bradley Smollen *Screen time 55 minutes*

Trademark Reg. U.S. Pat. Off. 1907

ESSANAY

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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

KATHLEEN CLIFFORD
BALBOA—PATHE

Vol. XVII CHICAGO, JUNE 9, 1917 No. 23

TRIANGLE

Sincerity in Film Plays

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Largest Ever—All Under One Roof

The beautiful Maxine Elliott in a classic scene from her second Goldwyn picture.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, JUNE 9, 1917 No. 23

Film Men Convene

MEET AT WASHINGTON TO FIGHT FOOTAGE AND ADJUST AMUSEMENT TAX

IN answer to a summons sent out by William A. Brady, president of the National Association of the Motion Picture Industry, representatives of every branch of the trade expected to assemble June 1 at the Belasco Theater, Washington, to register a vigorous protest against that clause of the federal tax bill placing a levy on one cent a foot on all positive prints and one-half cent a foot on raw stock.

It was the opinion of the National Association, which authorized Mr. Brady to call the convention, that if the business was to be saved from much hardship that clause would have to be left out when the bill was finally passed.

Many Film Men Working

Mr. Brady named every member of the National Association on the committee to seek with him a hearing before Senator Simmons, chairman of the finance committee. The film men did not ask any diminution in the tax on admissions, seeking rather to make it more drastic in order to eliminate the footage tax. Suggestions were made as to the best methods of collecting and placing the admission tax, but the fight centered against the levying of the footage duty on the producers. The claim was made that this tax would force a large number of concerns out of business and, furthermore, that it is unfair, being the only tax on production levied against any form of amusement. The film interests feel that if they are taxed on the cost of production, theatrical and other entertainments should bear a similar burden.

The Washington convention was called to impress the legislators with the seriousness of the purpose of the industry. Only a small committee, headed by Mr. Brady, called upon Senator Simmons, but the other film men were asked to see their respective senators personally.

Exhibitors' Amusement Tax

The suggestions which were made as to the means of collecting the admission tax are in accord with a resolution passed a few days ago by the executive committee of the National Association. This advocates a levy of 10 per cent on all admission tickets, to be paid by the public, and to be collected by means of stamps bought and attached to the tickets. The exhibitor shall also be permitted to keep 10 per cent of the tax collected for the expense and trouble of collecting it. The original resolution of the executive committee carried a proviso that the five-cent houses should be exempt from the tax, but this clause was thrown out at the request of the Motion Picture Exhibitors' League of America, which claims that all should bear the burden. Moreover, the inclusion of the small houses will materially increase the revenue of the government, and the hope is that in the face of this the Senate will be inclined to abandon the footage tax.

The meeting for June was called at the request of Lee Ochs, national president of the Exhibitors' League, who had just returned from Washington with full knowledge of how serious matters were. He pointed out that many other industries were strongly represented at the capital at this time, and that while, when the war revenue bill was passed by the House, many representatives made objections for the other trades, not a voice had been raised in behalf of the screen.

Amendments Already Secured

The revenue measure which passed the House has already been the subject of several important film amendments. The chief change is one which removes from the producer and places on the buyer or lessee any taxes imposed by the bill where the contract was entered upon before the date when the bill was brought before the House, May 9. This has to do with the clause placing a levy of one-half cent a foot on raw stock and of one cent a foot on all positive prints. Worn out or damaged films brought into this country from abroad, but originally made here, are also exempted from the ten per cent ad valorem tax placed upon all imports.

The film clauses passed by the House and now before the Senate Finance Committee are still considered too drastic, but it is certain that the Senate will make great changes, and among them, it is hoped, will be reductions in the burden on the film industry.

Express Tax Reduced

One important change that has been made already in the war revenue bill reduces the tax from ten to six per cent on all express shipments. This will be of interest to all exhibitors and exchange managers who will effect a saving of about fifty per cent in transportation charges through the prompt action which was taken by the committee of the National Association of the Motion Picture Industry.

Films Exempt from Tax

ACCORDING to the latest newspaper reports films have been exempted from tax by the Senate Finance Committee in its consideration of the federal war tax bill. At the time of going to press this report was unconfirmed, but it is very probable that it is true, due to the efficient work of the picture men. An account of their activities is found in the accompanying story.

MICHIGAN CONVENTION

Annual Meeting to Be Held at Grand Rapids, June 12 and 13—Prominent Exhibitors to Take Active Part

According to all reports, the Michigan State Convention, to be held at Grand Rapids on June 12 and 13, is going to be a huge success. A. J. Moeller, secretary of the Exhibitors' League in that state, is working overtime to put over the largest state convention yet held, and a business program that will appeal to every exhibitor, large or small, is being arranged.

The program included numerous addresses by prominent Michigan exhibitors which, in view of the turmoil of the times and the big bills pending in congress which will affect the whole industry, promise to be of unusual interest.

Booster material sent out to exhibitors declares that other states holding conventions have had present in the majority of cases not less than one hundred and fifty exhibitors. Members of the State Exhibitors' League are exhorted to turn out in a body, and in order to make the affair a success from the numerical standpoint each fellow is requested to bring another member with him.

Election of officers, delegates to the National Convention, a new constitution and by-laws, are among the important things to be considered. Other issues of importance which will be brought up and discussed, with the view of adopting a concerted policy toward them, will be the new war tax, the semi-inspection fee, the deposit system, etc.

Those in a position to know declare that if you are in the motion picture business in Michigan it will be worth your while to attend this convention.

About Shipping Films

The transportation committee of the National Association of the Motion Picture Industry has just secured a ruling from the bureau of explosives providing that films may be transported on steamers carrying passengers under the same conditions as are laid down by the Interstate Commerce Commission as regards the packing and labeling of the same.

The bureau of explosives filed several complaints covering shipments of film which were not in accordance with the regulations of the Interstate Commerce Commission and requested the committee to notify the exchanges and exhibitors whose names were given that it will be necessary for them to comply with the rules in making future shipments.

The American Express Company, through Traffic Manager E. E. Bush, requested the suggestions from the committee regarding the return of film shipments which are not delivered within forty-eight hours. Mr. Bush stated that his company has not returned undelivered shipments, but has been obliged to store the films while endeavoring to locate the consignees. Lack of sufficient or incorrect addresses cause inconvenience and additional expense and the exhibitors and exchange managers should exercise greater care in addressing shipments.

Robert Brunton has severed his connections with Triangle and will be studio manager and art director for Miss Bessie Barriscale's new producing company. He will have the Clune studio in Hollywood ready for her early in June, when the production of "Rose o' Paradise" will be begun. During his recent visit to New York, Mr. Brunton purchased complete sets of new properties and studio equipment for the Barriscale organization. Returning to Los Angeles, he assumed charge of the work of alterations and additions to the Clune studio, employing forty men to work on night and day shifts till it is ready for Miss Barriscale's occupancy.

WANT TO MEET THIS MAN?

THE West End Theater, Cor. Cicero and West End, Chicago, Ill., to the Manager:—

I have written a five-reel feature photo-play entitled "The Fire Fighting Zouaves." A powerful war play. I got $10,000.00 for this great five-reel feature. I would like for you to have this war picture in your theater. You would be making lots of money with it I tell you. You can get the films from the Fox Film Corporation, 5 South Wabash Ave., Chicago, Ill., 515 Mallers Building.

Now, Mr. Manager, if you want me to send you my five-reel feature entitled "The Fire Fighting Zouaves" for you to follow when the picture is going now, I will let you have it at $100.00 per hour; I mean that when one show is over with you pay me $100.00 for the use of my five-reel feature photo-play which I let you have to follow when the pictures is going on. Or pay me $1,000.00 for one day's use.

Now, your theater holds 3,000 seats. Now, you can charge as high as $1.00 admission for each person. I know that if you show this five-reel feature entitled "The Fire Fighting Zouaves" that you will be making $3,000.00 for one show. You run your theater from 1:30 P. M. to 11:00 P. M.. You can make about from $30,000.00 for one day's showing my five-reel feature entitled "The Fire Fighting Zouaves."

(Name of writer upon request. Here's your chance to make money.)

FIGHTING FIRE WITH FIRE

An inventor of Smethport, Pennsylvania, has devised a safety film storage vault which has celluloid ceilings supporting thick layers of sand. If the stored film takes fire the ceiling burns and the sand drops down and does its duty. Simple.

Why have film fires?

Screenshine

By Mel

Bill Hart startled the natives when he arrove in Chicago and paraded around in the costume of the traditional wild and wooly west. Many Chicagoans glared daggers at him, thinking he was a German.

Anita King, another visitor in the Zephyrous Village last week, was not glared at at all—simply stared at. She entertained the north siders at the Wilson vaudeville house, who declare she is not only a King but a queen. Theda Bare-ah and Rose Tapley are also in our midst.

There was a lot of sunshine out the other night—when the Chicago Reel Fellows Club dedicated their regular meeting to the Sunshine Film Corporation.

There was Watty and Scoville and Strauss and Davidson and Travers and Buckley and Williams and mebbe some others—all Sunny Jims.

On behalf of Chicago we want to say good-bye to Henry Walthall and Mary Charleson.

We're sorry to see you go, Hank and Mary. Hurry back.

"Daddy" Van Ronkel, as he is known by exhibitors visiting the Chicago Bluebird exchange, celebrated his fifty-third wedding anniversary with a banquet given by his children. "Daddy" is the father of I. Van Ronkel, manager of the Chicago branch of the Bluebird Photoplays.

SHORT SHOWS IN CANADA

Mutual has received a letter from a Canadian exhibitor asking:

"Kindly forward some Mutual films two or three yards in length, by earliest mail."

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

The Millionaire Vagrant, with Charles Ray (Kay Bee-Triangle)—"This picture strikes me as being the best of its kind I have seen in a long time. In fact, it was the best picture of the week."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Millionaire Vagrant, with Charles Ray (Triangle)—"Fair picture to excellent business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Hearts Desire, with Marie Doro (Paramount)—"A good picture, to good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Hearts Desire, with Marie Doro (Paramount)—"Picture fair, business good."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Girl at Home, with Jack Pickford and Louise Huff (Paramount)—"The picture is only fair. With it we ran A Reckless Romeo and drew good business on a stormy night."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Girl at Home, with Jack Pickford and Louise Huff (Paramount)—"A fairly good picture. Business poor."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

A Reckless Romeo, with Roscoe Arbuckle (Paramount)—"The star is not going as he was expected to go. The audience was not especially pleased for the comedy element seemed lacking."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

A Reckless Romeo, with Roscoe Arbuckle (Paramount)—"Just an ordinary comedy. Poor business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Sapho, with Pauline Frederick (Famous Players-Paramount)—"A fine picture. Good acting. Went big."—E. W. Gould, Dixie Theater, Cartersville, Georgia.

Sapho, with Pauline Frederick (Famous Players-Paramount)—"A splendid offering in which the star does excellent work. Drew only fair business."—Robert Sparks, Mission Theater, Amarillo, Texas.

The Millionaire's Double, with Lionel Barrymore (Metro)—"Story good and star is at his best. Photography excellent."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

The Millionaire's Double, with Lionel Barrymore (Metro)—"A first class production. Drew a very good crowd."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

She, with Valeska Suratt (Fox)—"A great production well handled. Photography wonderful."—Sam L. Marr, Kozy Theater, Waycross, Georgia.

She, with Valeska Suratt (Fox)—"Good box office attraction and one that the Fox Company spent plenty of money on. Some patrons liked it and others did not, owing to its oriental atmosphere."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Happiness, with Enid Bennett (Triangle)—"One of the best pictures we've ever run."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

Happiness, with Enid Bennett (Triangle)—"One of the most pleasing pictures of the year. This star is sure to become a great favorite."—M. Berling, Madison Theater.—*In middle class neighborhood.*

A Poor Little Rich Girl, with Mary Pickford (Artcraft)—"The best thing Mary Pickford has ever done. Business good."—Chris Taylor, Rialto Theater, Kewanee, Illinois.

A Poor Little Rich Girl, with Mary Pickford (Artcraft)—"The story is the best Miss Pickford has ever appeared in. Acting, excellent; photography, perfect; business, good."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

The Libertine, with John Mason and Alma Hanlon (Triumph-Unity)—"While this is not a pleasing subject, it contains an excellent moral lesson and was well liked."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

The Libertine, with John Mason and Alma Hanlon (Triumph-Unity)—"Everyone liked this offering. Some did not know what the title meant before they saw the play. The title does not prove a box office attraction."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Souls Triumphant, with Lillian Gish and Wilfred Lucas (Triangle)—"A very good picture. Drew good business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Souls Triumphant, with Lillian Gish and Wilfred Lucas (Fine Arts-Triangle)—"Once in a while Fine Arts puts out a very good picture. This is one of them."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The More Excellent Way, with Anita Stewart (Vitagraph)—"We stood them outside for one hour. The theater has a seating capacity of 600."—M. Marks, Ideal Theater, New Orleans, La.

The More Excellent Way, with Anita Stewart (Vitagraph)—"A good picture. Patrons were pleased."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

The More Excellent Way, with Anita Stewart (Vitagraph)—"A good picture which drew well, due to the star's popularity. A modern society drama of the kind the majority like."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Carmen, with Geraldine Farrar (Paramount)—"An excellent production. Business good."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Lonesome Chap, with House Peters and Myrtle Stedman (Paramount)—"A very good picture. Business was poor for the stars do not draw."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Easiest Way, with Clara Kimball Young (Selznick)—"A wonderful production. Big business on a two-day run."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

The Disciple, with William S. Hart (Triangle)—"An excellent production which brought excellent business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Passion (McClure "Seven Deadly Sins" series)—"Very poor. Didn't take at all. Have cancelled balance."—E. W. Gould, Dixie Theater, Cartersville, Georgia.

Sloth, with Charlotte Walker (McClure "Seven Deadly Sins" series)—"These pictures are drawing very well."—Sam L. Marr, Kozy Theater, Waycross, Georgia.

Moral Courage, with Muriel Ostriche (World)—"A very good picture. Fair business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Patria, with Mrs. Vernon Castle (Pathe serial)—"I cannot say enough for this serial. It is great as a box office attraction."—Sam L. Marr, Kozy Theater, Waycross, Georgia.

The Ninety and Nine, with William Courtney (Vitagraph)—"Very good production, full of action."—Sam L. Marr, Kozy Theater, Waycross, Georgia.

The Phantom's Secret, with Mignon Anderson (Butterfly)—"Very good attraction. Star well liked."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your last week's program do you consider superior box office attraction? (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

....

....

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

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Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

Babette, with Peggy Hyland (Vitagraph)—"A good picture. The star had drawing power."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

Faith, with Mary Miles Minter (American-Mutual)—"The Honorable Mayor J. C. Weaver of Greenville witnessed this picture at the National Theater and pronounced it the finest picture ever shown in the city."—H. Everhart, National Theater, Greenville, Ohio.

Yankee Pluck, with Ethel Clayton (World)—"A big drawing card, although the story is only fair. The star is quite a favorite with the women patrons, on account of her wardrobe and her personality."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Dupe, with Blanch Sweet (Lasky-Paramount)—"A good picture. The star is fairly good and the support excellent. Thomas Meighan drew our crowd for us."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

The Little Brother, with Enid Bennett (Triangle)—"A very good play that drew big business. The star is fine."—Robert Sparks, Mission Theater, Amarillo, Texas.

The Price She Paid, with Clara Kimball Young (Selznick)—"Good picture and good business."—E. W. Gould, Dixie Theater, Cartersville, Georgia.

The Ne'er Do Well, with Kathlyn Williams (Selig-special)—"A fine picture enjoyed by everyone."—E. W. Gould, Dixie Theater, Cartersville, Georgia.

The American Girl, with Marin Sais (Kalem series)—"Crowded houses every time I play these."—Manager, American Theater, Petersburg, Virginia.

Ham and Bud Comedies (General Film)—"Very best comedies on the market. Always good."—Manager, American Theater, Petersburg, Virginia.

Real Life in China (Greiver and Herz)—"Very pretty travel films which should please any audience as a fill-in on a program."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Secret Kingdom (Vitagraph serial)—"I've run almost every other serial that has been released, but this one 'takes the cake.' "—Dr. C. F. Cluthe, Woodlawn Theater, Evansville, Indiana.

Annie For Spite, with Mary Miles Minter (Mutual)—"Picture good, business good."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Mrs. Balfame, with Nance O'Neil (Powell-Mutual)—"A splendid picture and wonderful acting but too heavy for this neighborhood."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

The Girl in the Checkered Coat, with Dorothy Phillips (Bluebird)—"An excellent Bluebird picture. We had a number of favorable comments on it."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

Skinner's Dress Suit, with Bryant Washburn (Essanay-K. E. S. E.)—"Very good. This star is a favorite. Good business."—Richard Dabb, Lyric Theater, Shenandoah, Pennsylvania.

One of Many, with Frances Nelson (Metro)—"Very good. Business only fair on account of a street carnival. It should draw big."—Richard Dabb, Lyric Theater, Shenandoah, Pennsylvania.

The Great Secret, Chapter Eleven, with Francis Bushman (Metro serial)—"The best serial I have ever shown. Big business all through the serial."—Richard Dabb, Lyric Theater, Shenandoah, Pennsylvania.

Crime and Punishment, with Derwent Hall Caine (Pathe)—"A very good feature of its kind. A Russian play. Fair business."—Richard Dabb, Lyric Theater, Shenandoah, Pennsylvania.

The Neglected Wife, Chapter One, with Ruth Roland (Pathe serial)—"We held them out on the first chapter. Everyone was pleased with it. Ruth Roland is a favorite in this neighborhood."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

The Law of the North, with Shirley Mason (Edison-K. E. S. E.)—"A very pleasing offering. Gave excellent satisfaction."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

A Jewel in Pawn, with Ella Hall (Bluebird)—"Well liked by everyone."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

The Crimson Dove, with Carlyle Blackwell (World)—"This is one of the best productions World has put out in a long time. It pleased the audience immensely. We had many favorable comments."—M. J. Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Broadway Jones, with George M. Cohan (Artcraft)—"This star is very good. Will please any audience."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

The Money Mill, with Dorothy Kelly (Vitagraph)—"A good picture, liked by patrons. As a box office attraction, good."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

May Blossom, with Pearl White (Pathe)—"Very well liked for a costume picture."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

The Victim, with Valeska Suratt (Fox)—"Very well liked by our patrons. Miss Suratt is not so extreme in costumes in this as in some other plays."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

Maternity with Alice Brady (World)—"This brought very good business. The picture is fine and pleased the people."—M. Berling, Madison Theater.—*In middle class neighborhood.*

The Battle Cry of Peace (Vitagraph special)—"I did fine business on this picture. Everyone who saw it

was delighted with it. More people saw this feature than any other picture in Kentwood."—Manager Daspit, Atherton Theater, Kentwood, La.

The Law of Compensation, with Norma Talmadge (Selznick)—"A very good production, big box office attraction on a two-day run. This star has the public coming her way."—George L. Madison, Logan Square Theater.—*In high class neighborhood.*

Shanghied, with Charlie Chaplin (Essanay re-issue)—"Chaplin always packs them in."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

American Methods, with William Farnum (Fox)—"The best picture we have ever run in this theater. Everyone liked it and it brought good business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Aladdin From Broadway, with Edith Storey and Antonio Moreno (Vitagraph)—"A very good picture, which pleased the people very well."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Wild Winship's Widow, with Dorothy Dalton (Triangle)—"This went over pretty fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Voice on the Wire, with Ben Wilson and Neva Gerber (Universal serial)—"A good attraction. Lots of ginger in it."—George L. Madison, Kozy Theater.—*Downtown house.*

Cheerful Givers, with Bessie Love (Triangle)—"A clean picture that can be shown anywhere without offense to anyone. A picture the children will like as well as the grown folks. Fair as a box office attraction."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

A Magdalene of the Hills, with Mabel Taliaferro (Metro)—"Not liked by all of our patrons, especially the women. Average business. The plot of the picture has been done over many times. The title does not attract."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Miss George Washington, with Marguerite Clark (Famous Players-Paramount)—"A splendid picture which went over big. Business good."—Chris Taylor, Rialto Theater, Kewanee, Illinois.

The Years of the Locust, with Fannie Ward (Paramount)—"A poor title for a picture, so I did poor business. Picture fair."—Chris Taylor, Rialto Theater, Kewanee, Illinois.

Polly Red Head, with Ella Hall (Bluebird)—"One of the best Bluebirds that we have run. Business fair."—Chris Taylor, Rialto Theater, Kewanee, Illinois.

The World's Great Snare, with Pauline Frederick (Famous Players-Paramount)—"This seemed to be well liked. Box office receipts good, of course."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

Out of the Wreck, with Kathlyn Williams (Morosco-Paramount)—"Too slow and long drawn out. Not very well liked. Only fair business."—Robert Sparks, Mission Theater, Amarillo, Texas.

The Valiants of Virginia, with Kathlyn Williams (Selig-V. L. S. E.)—"A delightfully entertaining story. We had a great many favorable comments on it."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

The Desert Man, with William Hart (Triangle)—"I like this Hart picture better than any other he has done. There is always something happening. It is full of action. Hart draws well for us and the women are getting to like his work as well as the men do."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

In Again, Out Again, with Douglas Fairbanks (Artcraft)—"One of Fairbanks' best. Very well liked."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

The Book Agent, with George Walsh (Fox)—"This is a very good picture."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

The Devil's Assistant, with Marguerita Fischer (Pollard-Mutual)—"A well produced picture except for the last reel, which is too gruesome. Otherwise, it is a beautiful offering and pleased our patrons, but the women especially do not like unpleasant scenes, such as the last reel contained."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

The Rainbow (Art Dramas)—"I think this picture, without question pleased a larger per cent of my patrons than any other feature I have ever run."—Manager Cropper, Auditorium Theater, Marion, Kansas.

The Silent Partner, with Blanche Sweet (Paramount)—"A pretty fair picture, but the star does not draw."—M. J. Weil, Castle Theater.—*Downtown house.*

The Habit of Happiness, with Douglas Fairbanks (Triangle re-issue)—"One of Fairbank's best. Pleases everyone. It is a very good drawing card."—M. J. Weil, Castle Theater.—*Downtown house.*

Max in a Taxi, with Max Linder (Essanay-K. E. S. E.)—"Better than his two previous comedies. Has a novelty ending. We heard no complaints about this, but Max is not the drawing card Chaplin is."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Waiting Soul, with Mme. Petrova (Metro)—"A very good picture. Business fair. Somehow, this star seems to be losing her popularity."—James Poro, Casino Theater, Astoria, L. I., New York.—*In middle class neighborhood.*

Forget-Me-Not, with Kittie Gordon (World)—"Excellent picture. The star is very good. Business fair."—James Poro, Casino Theater, Astoria, L. I., New York.—*In middle class neighborhood.*

Paddy O'Hara, with William Desmond (Triangle)—"A fine picture, so the patrons said, and they came freely."—J. E. Alford, Jacobs Theater, McComb, Mississippi.

Exhibitors Aiding Liberty Loan

BROOKLYN SUGGESTS BONDS IN LIEU OF DEPOSITS—ACTORS ACTIVE

THAT the motion picture industry is continuing to support the government loyally in its disposal of the Liberty Bonds is proved beyond a doubt by the fact that every branch of the business has taken up the matter in some manner and is doing efficient work in absorbing the bonds.

Exhibitors, producers and actors the country over are vitally interested in the important matter of financing the war. Many have taken steps on their own initiative to aid in distributing Liberty Bonds and in purchasing them for themselves.

Liberty Bonds in Place of Deposits

The associated motion picture exhibitors of Brooklyn at their last meeting passed a resolution recommending to the industry a plan, provided that exhibitors deposit with the exchanges, which goes toward the purchasing of Liberty Bonds. The exhibitors agreed to make a request to all exchanges and manufacturers that each respective exchange accept Liberty Bonds or bonds in the amount of the required deposit as security for the contract and that all cash now on deposit with the exchanges be immediately inverted into Liberty Bonds and such bonds to be held as security.

A portion of the letter of notice sent by the Brooklyn exhibitors to the exchanges reads as follows:

> This being a patriotic step, which in our mind would greatly benefit both the exchange as well as the exhibitor, we think there should be no hesitation in your taking this action. It is also our intention to give the result of this request considerable publicity in order than the exchanges might derive the benefit in consenting to do so.
>
> Kindly advise immediately as the time for subscription for these bonds expire June 15.

It is said that about five million dollars of exhibitors' money is tied up in deposits and drawing no interest, and the Brooklyn managers figure that the United States loan bonds would be as good security as the cash, and at the same time the theater owners would receive the 3½ per cent interest, as well as be of service to the government.

The Brooklyn scheme is to be explained to all other exhibitors' organizations, and exhibitors throughout the country are to be asked to co-operate in the same way.

The exhibitors of Brooklyn have also authorized their association to take Liberty Bonds to the extent of $500 and are also soliciting subscriptions among members of the association.

Other Exhibitors Aid

The Chicago Exhibitors' League, under the leadership of President Joseph E. Hopp and the committee, has been actively co-operating for some time with local bankers in providing for the absorption of the war bonds. The exhibitors have also provided for the accommodation of the "4 Minute Men" who are to appear at the various theaters and explain the Liberty Bonds, receiving applications of the audiences. Many Chicago exhibitors have also subscribed individually to the Liberty Bonds.

The Mitchell H. Mark Realty Corporation of New York, owners of the Strand Theater there, is one of the first theatrical corporations to subscribe substantially to the Liberty Bonds. That firm has purchased the security to the amount of $35,000.

Producers Also Aiding

As stated in last week's MOTOGRAPHY, a number of the film producing concerns are stimulating interest in the sale of Liberty Loan Bonds by various means. The National Association's committees are active. Famous Players have taken $100,000 worth of bonds. At the end of every picture released by Selig there is a patriotic trailer followed by the line "Do your bit. Buy Liberty Bonds."

William Fox is causing all his literature and photographs of plays and players to be stamped "Buy a Liberty Bond." Many producers have purchased bonds outright and are also arranging for their direct absorption in their own organizations.

The Universal Film Manufacturing Company has had a set of special slides made urging the patrons of motion picture theaters throughout the country to subscribe to the Liberty Loan. These slides have been shipped to the Universal exchanges and will be distributed to exhibitors in every locality.

The slides are presented to the exhibitors with the compliments of the Universal with the request that they be flashed on the screen at frequent intervals during every performance.

President Freuler of the Mutual Film Corporation is also engaged in actively promoting the sale of bonds and the Guamont is working with him. The ideas of some of the nation's well known cartoonists have been animated by the Gaumont cartoonists presenting the idea of Liberty Loans in a number of original ways. These cartoon arguments are attached as trailers to Gaumont films.

Actors Buying Bonds

A large number of the people of the screen have subscribed individually to the government bonds and are also encouraging their sale. Earle Williams of Vitagraph has been elected temporary chairman of a special committee of the national association of the motion picture industry, whose purpose is to push the Liberty Loan among men of the screen. He has already called several meetings of actors and a large number of bonds have been subscribed for. Mr. Williams himself has devoted $5,000 to the cause. Marc McDermott wired his subscription.

The women's division of the industry's Liberty Loan committee is presided over by Alice Brady, who promises real support from the women of the screen.

Marguerite Clark headed the list with a $5,000 subscription. Mabel Taliaferro has also purchased several thousand dollars worth of the bonds and is urging her friends to subscribe freely.

These are but miscellaneous examples of the movement in the film industry throughout the country to support the government in floating the new bond issue. There is no doubt but that every exhibitor and film man will do his best for Uncle Sam in this case of need.

In the marketing of the production "Should She Obey?" the Arizona Film Company offers the personal service of one of its men in helping the purchaser to market this production. This will take the form of sending a man on the ground who will conduct both the selling and advertising campaigns.

TO BUILD 32 THEATERS

One New York Architect, Alone, Holds Contracts for That Many New Film Houses—Investment Aggregates $11,000,000

That the moving picture business, in spite of the proposed war tax, is still one of the livest avenues in the realm for keeping coin in circulation is evidenced by the fact that one New York architect, alone, holds commissions to design and superintend the building of no less than thirty-two playhouses within the next six months.

The architect in question is Thomas W. Lamb. He has already been responsible for numerous theaters in Manhattan, among them the Eltinge, the American, Loew's Avenue B Theater, and Loew's Orpheum in Eighty-sixth street.

At the present time he has commissions to design and superintend the building of the new Capital Theater, at Broadway and Fifty-first street, with a capacity of 5,200 persons, and another in Broadway about a block distant, also unusually spacious. New ones planned by him for Washington, New Haven, St. Louis and numerous other cities bring the total of projected theaters under his individual supervision up to thirty-two. The investment represented by these contracts aggregates $11,000,000, and, therefore, the answer to the question, "Who's afraid?" obviously is not the motion picture magnates.

Clara Kimball Young Sues Selznick

Alleging her inexperience in matters of business have been taken advantage of, and asking for an injunction and accounting so that she may have what she claims to be her share in the profits of the enterprise, Clara Kimball Young last week brought suit against Mr. Selznick in the Supreme Court.

She claims that though she was treasurer of the corporation which bears her name, she received only her salary of $1,000 a week and was not permitted to handle any of the money taken in by the concern.

She declares she was to have received $449,000 worth of stock in the Clara Kimball Young Company which was capitalized at $1,000,000, besides her salary of $1,000 a week for appearing in pictures.

Miss Young claims all the credit for having made her company, a success financially and artistically, and in closing her complaint makes a demand upon the court that the enterprises of Selznick and the corporation named after her be placed in the hands of a receiver.

No concern over the action of the actress was manifested at the Selznick offices when news of her suit was brought to its head.

"Clara Kimball Young," said Mr. Selznick, "is under an iron-clad, five-year contract drawn up by the ablest lawyers in the motion picture business. If she can break any of its clauses she is welcome to do so."

Mr. Selznick also declared he had paid the star in full for her services up to the week ending September 1.

Educationals Escape War Tax

Receipts from educational entertainments have been excluded from the 10 per cent amusement tax which is included in the war revenue bill, as it passed the House of Representatives.

Representative Hampton Moore of Pennsylvania, the one man opposing, declared it was unfair for men like William Jennings Bryan to receive from $200 to $750 a night and the government receive nothing from them.

"It is possible," he said, "that organizations may be formed for educational purposes, having no intent to make profits for the members of the association; but it is inconceivable that a large educational institution can be formed that can afford to pay $750 a night for a lecturer or any less sum, without somebody getting some profit that in these war times ought to be taxed. It is not impossible that some 'educational' concern might be established to employ Charlie Chaplin, one of the best paid artists in the world, to give educational lectures or performances, without paying any tax to the government of the United States. This would not be fair to legitimate theaters, moving picture shows, or other amusements approaching the educational."

Exhibitors' Convention in Iowa

Exhibitors' League branches all over the United States have been holding conventions of late, partly for the purpose of electing delegates to the national convention and exposition to be held in Chicago, July 14 to 22, and partly to settle important matters in connection with their own local affairs.

Iowa is one of the latest to gather her forces and mobilize her theater men. The state is to hold a big convention at Des Moines, June 13 and 14. There is no doubt but that there will be a record attendance, as there are a number of very important questions to be discussed and settled to the satisfaction of all concerned.

Exhibitors of the state who have any inquiries to make should communicate with H. J. Lego, temporary secretary of the Iowa League. Mr. Lego is proprietor of the Majestic Theater of Fort Dodge.

Wisconsin Exhibitors Meet

Exhibitors from every nook and niche of the state of Wisconsin girded up their loins and took a trip to Milwaukee for the convention of the state branch of the Motion Picture Exhibitors' League of America, which was held on Thursday and Friday, May 31 and June 1.

The Hotel Wisconsin was the scene of the discussions and legislation. A large number of matters close to the hearts and purses of the theater men were taken up and given decisive treatment, among them the question of deposits and the proposed war tax on films and amusements.

The efficient secretary of the Wisconsin League is Thomas A. Lee of the Boyle Theater of Fond du Lac. Fred J. Herrington, national organizer of the M. P. E. L. of America, was the evangelist who recently revived the spirits of the Wisconsin managers, and the result was the formation of the new state league and the affiliation with the national body.

Comedies in Demand

That there is a great demand for good short length comedies is clearly evidenced by the recent experience of the Chicago exchange of Vitagraph V. L. S. E. On May 6 Chicago's film repository contained 72 prints of Vitagraph one and two-reel comedies. Out of this number but 7 prints remained idle while 65 were put in use. This is believed to create a new record for the one-day booking of comedies.

Many Exhibitors at Chicago Exposition

BIG SHOW COMING JULY 14 TO 22 TO TAKE UP VITAL QUESTIONS

THERE will be a large number of exhibitors present at the national Motion picture exposition to be held in Chicago July 14 to 22. There is no doubt in the minds of those who are in touch with the situation but that there will be practically twice as many theater men present at this year's show as attended the 1916 convention.

New League Branches Represented

This is due to the fact that since the convention held last year exhibitors' organizations in ten new states have been admitted into the Motion Picture Exhibitors' League of America. Each of these organizations will be represented on the floor of the convention by its official delegates. These, of course, will be present in addition to the representatives sent by all of the older branches of the league.

Among the most active states in the picture industry is Wisconsin, which has recently come into the League and is to send to the convention a delegation of men who have risen to top rank because of their ability, reliability and progressiveness.

Even snowbound Alaska is to be represented at the exposition by one of its progressive exhibitors. In Juneau, Alaska, one of the largest and liveliest of the cities there, four picture houses are doing business. An invitation has been extended by Exposition Manager Schindler to this little league to attend the coming convention, and he has been assured that at least one of them will be present to represent Alaska.

Vital Questions to Be Discussed

Another reason why a record-breaking attendance of exhibitors is assured for the coming convention is that there is a great deal of legislation of vital importance to every theater man pending at Washington and in several of the states of the union. The most important of these, of course, is the proposed war tax, which it is probable will mean that each patron will be required to purchase a separate war tax ticket, equal to one-tenth of the cost of the admission ticket. Prominent theater men have stated that this will mean that a large percentage of the smaller houses will have to go out of business, particularly when it is remembered that the war tax also proposes a stringent tax on raw and exposed films. This, of course, will boost film rentals. It will be necessary for the exhibitor to charge higher admission prices, and in the end the burden will fall upon the public.

This means that the industry will go through a period of readjustment, and it will be a period of many problems for men in every phase of the industry. Some of these will be threshed out at the convention, where the most prominent and the keenest theater managers will be present, as well as figures prominent in every branch of the industry.

The Chicago convention will also wrestle again with the problems of censorship, Sunday pictures and films shown in schools and churches.

Annual Election of Officers

The convention will thus not only be intensely interesting because of the vital measures treated, but will gain a political interest through the annual election of officers to the Motion Picture Exhibitors' League of America. There is no need to emphasize the importance of electing the right men for the right places to guide the affairs of the national organization and to fight the battles of every exhibitor in the country. When the nominations are made, it will be found that there are a number of exhibitors who can talk as well as manage a house.

Manager Schindler in New York

Exposition Director Ludwig Schindler has made another trip to Manhattan for the purpose of closing contracts for space at the exposition and in order to secure some definite agreements as to the stars who will appear at the Coliseum the week of July 14.

"In spite of the more or less unsatisfactory conditions which exist in the trade just at the present time, the exposition is coming along in good shape," said Manager Schindler to MOTOGRAPHY last week. "It is impossible for me to tell you right now what the complete program will be, but upon my return from New York I can probably give you some definite information in regard to the stars who will actually appear at the show.

"You know there is a great deal of difference between a promise and making good. I could tell you some promises now, but I don't want to announce anything of which I am not sure. There will be a large number of big stars present, and I can announce some of the names of these as soon as I return from New York."

Rose Tapley at Exposition

Rose Tapley, the Vitagraph star who has been making a tour of the United States in the interest of the picture industry, called at League Headquarters in Chicago and renewed her acquaintance made at the last national exposition, at which she was one of the hardest and most persistent workers.

She states that the numerous exhibitors to whom she has talked feel that it is their duty to be present at the July convention. They realize the number of evils that are confronting the picture business, and also feel that in order to survive the storms that the future may have in store for them there must be a unity of action by the producers and exhibitors.

Rose was not even extended an invitation to attend the July show, as the boys look upon her as one of the family, and an invitation to her would be almost an insult. Although a fluent talker, she could never explain to the Chicago boys if her smiling face is not to be seen, not only for one day but each and every day, during the exposition. Needless to say, she will be there, heart and soul.

Send in Your Suggestions

Replies are still coming in to the Exposition Headquarters regarding the contest for the best advertising feature or novelty to make the coming show the most poular and successful. Send in your suggestions to 1416 Masonic Temple, Chicago, and you may win one of the cash prizes. Fifty dollars, $35 and $25 have been offered. In case a number of exhibitors should offer the same suggestion and the committee deem it the best idea submitted, the preference will be given the first one received.

Several artists are working on the decorative and color schemes for the Coliseum. They are submitting sketches, and the best one will be selected for use during

the exposition. It is the desire of the management to make this the most attractive and beautiful exposition ever held in the history of motion pictures.

A program is being laid out, the keynote of which is "something doing all the time." Special features will be introduced that will appeal to everybody.

Convention Committees

The various committees running the seventh big National Show are as follows:

CHICAGO HONORARY COMMITTEE

George K. Spoor, President Essanay Film Mfg. Co.; William N. Selig, President Selig Polyscope Co.; John R. Freuler, President Mutual Film Corporation; George Kleine, President Kleine Optical Co.; Watterson Rothacker, President Rothacker Film Mfg. Co.

FINANCE COMMITTEE

Peter J. Schaefer, Chairman, Jones, Linick & Schaefer Co.; Nathan Ascher, Ascher Bros. Theatrical Enterprises; Joseph Trinz, Lubliner & Trinz Enterprises.

EXPOSITION COMMITTEE

Joseph Hopp, Wm. E. Heaney, Alfred Hamburger, Robt. R. Levy, Geo. D. Hopkinson, John H. Frundt, Max Schwartz, M. S. Johnson, M. S. Ludick, Schaefer Bros., Chas. Schaefer, Chicago Cinematograph Co., Kedzie Amusement Co., Boston Theater Co., Madison St. Theater Corp., John J. Hodgson, Automatic Amusement Co., I. E. Berkson, M. and S. Katz, H. C. Miller, John Haag, Balaban Bros., Paul Sittner, H. Schoenstadt, Verne R. Langdon, Andrew Karzas, John Bobeng, W. D. Burford, S. H. Selig, Samuel Levin, Louis Zahler, H. E. Newell, Thurn & Booth, F. H. Franke, Mrs. M. McFadden, Miss Anna Kesner, Chas. Stuart, Fred Hartmann, H. A. Hill, Theo. C. Eichenbaum, Jacob Cooper, Samuel Gold, Chas. Abrams.

"RAISE ADMISSION PRICES"

President John R. Freuler of Mutual Declares Theaters Charge Too Little in View of Expenses and Coming War Tax

"The motion picture theaters of the United States ought to put in effect increased schedules of admission prices at once," observed President John R. Freuler of the Mutual Film Corporation on his arrival in New York last week.

Mary Pickford and Douglas Fairbanks, both Artcraft stars at present working at the Lasky Studios in California, recently sent Charlie Chaplin a telegram in which they stated they were about to sue him for sore ribs after viewing one of his photoplays. That Charlie succeeded in changing their minds on the subject is evidenced by this picture, which incidentally discloses three of the screen's biggest guns.

"Picture amusement prices are too low in comparison with the general scale of prices and in view of the costs and coming taxation."

Mr. Freuler left New York for Washington, where he was to meet Samuel S. Hutchinson, president of the American Film Company, Inc., and James P. Greer, general counsel for the American. There they expected to take up close range consideration of the problem of the motion picture and the war taxes proposed.

These officials went to Washington prepared to point out that the taxation proposed would fail of its purpose by strangulation of the business of making, distributing and exhibiting motion pictures.

"It is to be expected that the motion picture industry and those engaged in it must bear a just share of the burdens of the war," observed Mr. Freuler. "But we are inclined to the view that legislators at Washington have not accurately surveyed the possibilities and the limitations of the pictures as a source of war revenues.

"It is certainly obvious that the public is going to have to pay more for pictures, since there is no extravagant margin of profit in the industry, even among the most prosperous concerns today. The picture theaters must prepare at once to increase prices all along the line.

"The five cent theater must and can get ten, the ten-cent house can get fifteen, and twenty-five cents is bound to become a much more general admission fee for picture entertainment than it is now. The problem of how to achieve this without a loss of patronage is a slightly different one in each theater, but there is always a way.

"This must be done, because the motion picture must get more from the public. The pictures are offering more amusement value to the public per unit of admission charge than any competing form of entertainment. The success of the pictures makes this self-evident. The public can and will stand a raise in prices if it is gracefully applied.

"It is necessary for the exhibitor to give his show the appearance of added value, to make his patrons feel they are getting a quarter's worth for a dime instead of merely a nickel's worth for five cents, and they will pay up cheerfully.

"The public can not reasonably expect the price of motion picture entertainment to remain constant in the face of continually rising cost of picture production and operation. The motion picture is about the only big popular commodity that has not recently increased in price or reduced in quality. Yet the cost of picture production, the cost of distribution and the cost of theater operation are all continually increasing as a result of the very generally applied pressure of increased living and industrial costs. Labor costs more, materials cost more, selling costs are higher.

"It is unlikely that the cost of motion picture will ever be lower than it is today—and it is a certainty that prices are going to be higher soon. The exhibitor must prepare to collect from the public."

Sessue Hayakawa, the celebrated Japanese actor who has starred in a number of highly successful Lasky-Paramount pictures, adds another characterization to the already lengthy list which he has presented upon the screen when he plays the Mexican bandit in "The Jaguar's Claws." Hayakawa has been seen as a Japanese, a Chinese, a Hawaiian, an East Indian and an American Indian in various Lasky pictures, but this is the first time that he has ever donned sombrero and chaps.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum Motography, *Chicago.*

A Model Manager's Office

HAROLD EDEL, the youthful managing director of the splendid Strand Theater of New York, declares that he now has his house in such a shape that he is *almost* satisfied. He has been working continuously, since his appointment as the Strand's executive head last August, to get the inside workings of the theater perfect, and, while he admits that he has not as yet reached the 100 per cent perfection mark, he feels that he is so close to it that he has reasons to be pleased, and he promises to reach the stage of perfection in a very short time.

The latest double innovation and time saving devices which Mr. Edel has introduced into the Strand enable him to sit at his desk and know exactly what is going on upon the stage, the screen, in the auditorium and the different executive departments. By consulting a speedometer which has been placed upon the wall next to his desk he learns whether the picture which the audience is watching is run at the proper speed, and if he has any instructions to convey to his operators in the booth, he does so from his office desk.

With the aid of a little mahogany box of mystery that sits on his desk Mr. Edel can hear the orchestra and the different soloists and also determine how any particular number pleased the audience by listening for the applause. He can also converse with the different members of his executive staff without the aid of a telephone, in other words he can sit in any part of his office and hear his orchestra play as plainly as if he were in the auditorium and likewise speak to the different departments of the theater.

The little box on the desk is connected by two wires to a small detectograph transmitter which is concealed in the footlights. This is the same Carl Anderson transmitter which has recently been used to gather the music from an orchestra and send it out to the wireless operators throughout the country at 8 p. m. each Friday night. It is also the same improved device that is used by Burns, the detective. Previous to Dr. Anderson's invention, sound transmitting devices would carry the voice or music but delivered it in much the same tinny quality as the first phonographs, but now the manager can sit at his desk and hear the voice of the singers and the various instruments of the orchestra in their natural pitch and quality. The Anderfone has greater powers than the average human ear. It will pick up sound at a greater distance, which was proved in the Aviation Department of the army adopting it for detecting the approach of hostile aircraft at night. This wonderfully sensitive transmitter is about the size of a watch and yet is sends along to the manager's desk all the great volume of the orchestra and the pipe-organ or the voice of a single speaker.

Harold Edel, the young managing director of New York's splendid Strand. He has a projection speedometer at his side and an "Auderfone" on his desk which enables him to hear everything that goes on in the auditorium.

Unusual Lobby Display

The lobby of the Palace Theater, 1214 Market street, Philadelphia, always one of the show-places along this busy thoroughfare, presents an even more handsome appearance now than ever before by reason of the new electric sign and artistic decorations which have been placed in position.

These consist of the American flag and the City flag and emblems of the Army and Navy—not one but many—which have been arranged in striking vividness and made more prominent by numbers of various colored electric lights with red, white and blue colors. These colors are also the scheme of the new mentioned sign which has been placed over the entire central lobby and the word "Palace" is spelled out in letters that are an artistic reminder of the praise for which the flags stand.

The unusual lobby display can be seen by all of the many thousands of people who hourly pass the theater and at night the colors stand out as a beacon light of patriotism as far as the eye can reach. It is a

display that is worth while and many who have observed it are enthusiastic in their expressions of admiration at the riot the colors incite. This is another illustration of the progressiveness of the Stanley Company.

Wonderland Theater Reopened

The Wonderland Theater at Hastings, Nebraska, managed by Mrs. Ida M. Walden, has undergone a complete remodeling, decorating, draping, lighting and ventilating repairs. The Wonderland has a seating capacity of about 600 and is situated in the heart of a prosperous Nebraska city, having a population of about 10,000 people.

In this remodeling two large posts have been removed and a balcony and stage has been built in. In fact, it has taken several thousand dollars to make the changes and improvements, yet the owners of the building and Mrs. Walden believe that the future has a bright outlook, and also thought that the good people of Hastings were entitled to the best when it comes to comfort and entertainment.

Looks like a butcher shop, doesn't it? But its a lobby display at the Merrill Theater, Milwaukee.

A Meaty Lobby Display

One of the most unique lobby displays that has ever been used in connection with the exploitation of any company, was that which E. C. Bostick originated and used in the Merrill Theater at Milwaukee, upon the showing of the first run of "The Butcher Boy," the first Paramount comedy in which "Fatty" Arbuckle appeared.

The idea is not only original, but is one that attracted a great deal of attention, and which has been favorably commented upon by many exhibitors.

The life-sized picture of Mr. Arbuckle was a cut-out from one of the three-sheets which Paramount issued, pasted upon a heavy cardboard block, while the butcher block at the bottom was one borrowed from a packing concern in the town. The hams and bacons are stuffed displays, and the lard cans and sausage boxes are empty.

Exhibitor Gives Church Rose Show

One of the cleverest stunts that has been recorded among exhibitors recently was pulled by Harry Simon, of the Simon Theater, Demopolis, Alabama, when he allowed the churches of this community to hold their annual Rose Show in his theater.

The different churches of the community have been giving an annual Rose Show for the past twenty-five years, and have, prior to this time, held the event in the City Hall.

Mr. Simon, this year, induced the committees to hold it in his theater; each church in the town was invited to send six vases of roses and one single rose, that is a vase of red, one of pink, one shell pink, one white and one yellow, and one individual rose. As there are eight churches in the community, there were on exhibition over sixty vases, besides some of which were used for decorations. Prizes for the best roses were presented by the theater management.

The idea attracted a great deal of attention to the theater and the management was given a great deal of high-class publicity for the event, which proved to be one of the most successful that has ever been given in the house.

Prior to the regular performance of the theater the public was invited to inspect the roses, and a record attendance was attracted. Everyone was thoroughly pleased with the show, and many people who had never been lovers of motion pictures were converted by the picture which was shown on that occasion. In the early fall Mr. Simon will conduct a Fashion Show and next year will again promote a Rose Show. He uses Paramounts as the backbone of his program.

"The Daughter of Gas House Dan" is the latest of the Selig dramatic productions offered in General Film service. The story is of an unusual character having to do with a "gilded youth" who has inherited from his father a tendency to sow "wild oats." How finally realization of his misdeeds came to the young man through a father's sacrifice, will bring tears to the eyes of everyone.

The latest Selig comedy in General Film service, is entitled "Bill, and the Bearded Lady." It is a story of circus life and of a row among the "freaks" of the sideshow. The Selig Company is releasing a series of one reel farce comedies every week and the General Film Company reports these comedies are being largely booked.

Mr. Ralph Herz is the star in "The Mystery of Number 47," the Selig Red Seal Play released Monday, June 4, in K. E. S. E. This very unusual comedy-drama was written by J. Storer Clouston and is said to abound in plot interest, in comedy situations and intense climaxes.

Sharpshooting at Censorship

MR. EXHIBITOR:—If your theater is in a neighborhood where the censorship evil threatens, you can do much to offset the unjust agitation if you make a poster from the following terse remarks by Mary Gray Peck, of the Motion Picture Committee of the General Federation of Women's Clubs. Ask your local newspaper to reprint it. Show it on your screen.

"Moving pictures are going to save our civilization from the destruction which has successively overwhelmed every civilization of the past.

"They provide what every previous civilization has lacked—namely, a means of relief, happiness and mental inspiration for the people at the bottom.

"As long as a ticket stays around the price of a drink, the saloon has to reckon with the first rival that ever has been able to compete with it and beat it.

"Unless these unwise, ill-considered, and unjustified attacks of legislative bodies cease, motion pictures will be placed beyond the reach of the people of small means."—*Mary Gray Peck.*

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

MANAGER HAROLD EDEL of the Strand Theater, New York, has been demonstrating lately the marvels of newly installed scientific electrical appliances with which he presents so called "color symphonies" to his audiences.

A new theater to cost $70,000 with a seating capacity of 2,000 persons is under construction at Richmond, California. It is being erected by the T. & D. circuit upon the same general plans of their theater at Berkeley.

Girl operators may be the common thing when effects of the draft begin to be felt, according to theater managers in Columbus, Ohio. The managers of several of the theaters in that city declare they are teaching their girl employees the business of operating a machine.

The State Assembly of California has passed a measure prohibiting cruelty to animals for the purpose of making moving pictures, and another making it a misdemeanor to sell theater tickets after the seats in a house are all occupied. These will now be considered by the Senate.

Alice Clement, a policewoman, one day last week used her "billy" freely on the head of a patron of the Orpheum Theater, Chicago, whom she charged with being an alleged masher. This is the third time policewomen have taken mashers into custody at the Orpheum.

The Palace theater of Topeka, Kansas, is being used by the City Beautiful Committee for showing films which boost gardening. Views of the vacant lots before flowers are planted are being followed by pictures showing the effect after the flowers have come up. The pictures also show the growth of the flowers.

Vaudeville acts playing Chicago's outlying houses are forbidden to play, or to have the orchestra play "The Star Spangled Banner," except on special occasions. The fiat has gone forth because house managers believe audiences do not fully understand that all must stand up when the anthem is played.

Newton D. Baker, secretary of war, has named a commission to study the social needs of the soldiers in the training camps. The National Board of Review is assisting this commission in relation to motion pictures which naturally will be an important element in the entertainment and recreation of the soldier boys.

The artistic program of the Strand Theater, New York, is a mark of quality in itself that prepares the casual visitor of the superior entertainment that he may expect when once inside. One knows that any theater that puts out a program such as the Strand puts out with one page devoted to the floor plan of the theater showing all exits plainly marked, with another page on Informal Talks to Its Patrons, and still another devoted to special Strand service, is not going to disappoint its patrons by putting on a poor bill. For the week beginning May 13 Mary Pickford in "A Romance of the Redwoods" was run; for the week beginning May 20 Pauline Frederick in "Her Better Self" held the screen, and last week Benjamin Chapin in the "Lincoln Cycle" was the feature.

The Lyric Theater, of Baltimore, Maryland, has been showing pictures entitled ,"War as it Really Is." The films were made by Captain Donald M. Thompson under the direction of General Joffre. A special school children's matinee was given on Saturday afternoon.

W. K. Howard, manager of the Minneapolis Exchange of Vitagraph-V. L. S. E. is making a tour of the theaters in South Dakota in order to become more familiar with his exhibitors in that territory. He is accompanied by Harry Rosenberg, a recent acquisition to his sales force and a film solicitor of wide experience.

An advertising scheme that made good was used at the Jean Gauntier Theater, Kansas City, Kansas, for the "Old Fiddlers' Contest." The day of the contest an automobile, from which dragged three large cowbells, was driven through the streets. The racket was almost deafening and was the means of attracting the attention of all to the signs on the car.

Benjamin A. Tibbits, manager of the Globe Theater, Milwaukee, Wisconsin, at 1216 Walnut street, was fined $10 in the district court for allowing minors to operate the machine. William H. Warnecke, manager of the Lyceum Theater, Fourteenth street and North avenue, pleaded not guilty to a similar charge. The case was set for trial.

Robert Warwick's second Selznick picture, "The Silent Master," is the attraction at the Studebaker Theater, Chicago, this week. At the La Salle Theater "20,000 Leagues Under the Sea" is holding the screen, while "The Barrier," by Rex Beach, is in its second week at the Colonial adding still more to its great popularity.

The F I L M club, an organization composed of Pittsburgh motion picture men, has indorsed and pledged support to the candidacy of William S. Haddock for sheriff of Allegheny county. The announcement of the indorsement was made recently. F. C. Burhans is president of the club and Miles F. Gibbons secretary.

George Creel, in charge of war-time publicity for the United States Government, made arrangements for a panoramic moving picture of scenes attending the unfurling of the flag at the Labor Temple, Washington and Webster avenues, Pittsburgh, which recently attracted many notables. The films will be used in the publicity propaganda of the United States Government.

Motion picture exhibitors of South Bend, Indiana, showed a willing spirit of late to co-operate with the South Bend Humane Society by showing various slides

in their theaters urging the promotion of better care for dumb brutes. Members of the society thanked the exhibitors for their aid and expressed the belief that much good was accomplished by the showing of the slides.

While Mary Miles Minter and her supporting cast were filming scenes along the Pacific coast near San Francisco recently the little star appeared in person one night on the stage of Turner and Dahnken's new motion picture theater in Oakland. Miss Minter received a rousing ovation from the 3,700 people in the audience.

The quality of motion pictures should show a marked change for the better in the near future if the people interested in their uplift have any influence at all. Ten organizations, among them a State Mothers' Congress and Parent Teachers' Association, have recently joined the Better Film Movement, according to the National Board of Review.

Herbert P. Luce, assistant to Samuel M. Field, general counsel of the Mutual Film Corporation, has been called by the Government to the officers' training camp at Plattsburg, N. Y. Arrangements have been made by Mr. Field to continue the war against the film pirates during Mr. Luce's absence at the front. Mr. Luce is connected with the Mutual's New York office.

Moving pictures of the work-study-play system of education employed in the schools of Gary, Indiana, were recently shown in the William Penn high school at Philadelphia under the auspices of the Industrial and Technical Education Conference. They are described as the "greatest story of child life ever filmed," showing the school system New York has already appropriated $6,000,000 to test out.

Moving picture representatives from ten Northwestern states recently met in the West Hotel in Minneapolis and pledged their support and co-operation in the sale of Liberty Loan Bonds. No action was taken on the proposed 1-cent stamp tax on theater tickets. It was decided to leave everything up to Lee A. Ochs, president of the National Exhibitors' League, who is in Washington looking after the interests of the film men.

At a recent meeting of the Society of Patriotic Women of Brooklyn to decide upon the manner in which the society could best serve the nation in the present crises it was decided to put the ban on sodas and movies. It was pointed out that the price of a soda or moving picture show would contribute a handkerchief to the society's "war chest;" two sodas, a pair of socks; a matinee, some under garment, and so on.

Picture men of Wichita, Kansas, pulled off the Moving Picture Exhibitors League convention held in their city June 4 and 5 in great style. They wound up their program with a "movie star" dance which several film celebrities attended and which turned out to be a very popular finale for the convention.

Denver exhibitors who were in the business prior to 1912 will obtain a refund amounting to about $1,800 as a result of the United States Supreme Court holding the "limited license" plan of the Motion Picture Patents company invalid. The refund is to cover the payment of a weekly royalty on machines which exhibitors owned, but which before 1912 they still had to pay royalty on.

D. A. Andrews, owner of the Rialto Theater and other moving picture houses in New Orleans, Louisiana, has demonstrated that sacrifice will not deter him from doing what he can in the service of his country. In order that he might again enter the navy and do his part in the present titanic struggle Mr. Andrews lately disposed of his motion picture property and went back to sea. He is an experienced seaman and he feels that his country needs him.

The popularity of features in Portland, Oregon, and the big theaters that run them is indicated by the schedule of releases that have and will be shown at the people's. "The Poor Little Rich Girl" ran ten days; "Broadway Jones," eight days; Clara Kimball Young, seven days; the first new Fairbanks picture is booked for ten days; "Mothers of France," ten days; "Romance of the Redwoods," ten days.

S. Vanderslins, better known as Harry Van, one of the first picture men in the northwest, erstwhile theatrical manager and vaudeville artist, lately manager of the Strand Theater, Huron, South Dakota, has taken the management of the Bijou Theater, Minneapolis, which has a seating capacity of over 2,000. Five days of Mutual features and two days of Triangle are offered. Mr. Van reports business is lively.

In order that electricians now engaged in operating motion picture machines in Muncie, Indiana, may feel at liberty to join the colors and in order that there may be somebody left who can step into their shoes, Richard Addison, a motion picture machine operator of that city, is preparing to open a school for girl operators. Addison expects to instruct the young women free of charge. Any girl may take the course who has a high school education and who is between the ages of 18 and 28.

Unique in the annals of the Strand of New York was the action taken May 28, when the regular program was set aside and Benjamin Chapin's remarkable picture, "Lincoln Cycle" substituted. This is said to be a creation remarkable in many ways—first of all, in its construction. The "cycle" is composed of four distinct features or separate film plays, which are combined in one master production, portraying in a most stirring manner the life-drama of the martyred president, Abraham Lincoln.

The Strand Theater of Freeport, Illinois, recently arranged for a private showing of "Twilight Sleep" at which ministers, doctors, city officials, lady welfare workers and newspaper men sat as a jury to decide whether the picture was proper for residents of Freeport. Objections to the film had been turned into the police department from some quarters and the Strand before showing the film decided to play safe and let some leading citizens view it and express an opinion. It was decided that there was nothing immoral or obscene about the picture but that an age limit should be established.

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The Rowdy Problem

There is a fine big theater on Chicago's South Side that has been doing a splendid business and making money for its owner. It runs the best of programs, advertises well, has good projection, and its pipe organ is played by a music instructor who is a master. It is a most comfortable house, in a neighborhood that demands comfort and good service.

But business in this theater has been waning for a couple of months. A good many seats are vacant. Even the organist seems to feel the discouragement, for he doesn't put the old spirit into his work. The pictures are as good as ever, but the best people don't go any more.

There is nothing mysterious about the decline of patronage in this house. On the contrary, the reason makes itself known boisterously and immediately. It consists of a gang of tough boys who have discovered that their rowdyism can be exercised with perfect joy and freedom for the small price of a dime. The exquisite hoodlum pleasure of uttering loud obscenities in a public place, and of throwing missiles about a crowded hall, is certainly cheap at that figure.

Naturally the former loyal patrons of the house did not give up their favorite entertainment without a protest. They went to see the owner about it. But the owner was not there. Having established his trade he had put it into the hands of his doorkeeper (a youth of the mature and responsible age of nineteen or twenty) and gone about other business. We hope, for his sake, that his other business, whatever it may be, is successful. At the theater he will not have any business in another two months.

Motion picture exhibitors, as a rule, are neither sissies nor mollycoddles. The joyous rowdyism of a few hoodlums does not strike their souls with horror. Some of them very likely take the good old "boys will be boys" attitude, and let it go at that. So long as they don't smash the lights or break the seats the good-natured exhibitor fails to get excited.

But that tolerant view of the situation does not take into account the fact that the exhibitor is not really in possession of his own house. He has rented it to some thousands of men, women and children at ten cents an hour apiece or thereabouts. In order to continue so to rent it, he must see that all of his ten-cent tenants are satisfied, and that they do not interfere with each other's pleasure.

People of ordinary refinement are not tolerant of rowdyism in their midst. It is particularly distressing to ladies, and disgusting to gentlemen who accompany them. They do not have to stand it, and will not. The exhibitor who permits it in his house will inevitably fail.

There is only one course for theater rowdies, and that is a firm hand—or foot—skilfully applied. Moral suasion and loving kindness are not successful in solving the problem. The exhibitor whose personal weight and pugnacity are insufficient for the task will find an experienced bouncer, temporarily employed, a splendid investment. If a uniform and a club will

help him any let him have them—especially the club. The regular doorkeeper can hold the door open and see that no innocent bystander blocks the way, while the hoodlums in rapid succession are thrown, kicked or knocked across the walk into the street. This cure is guaranteed, and there is seldom a second attack.

We have outlined in these pages, from time to time, a number of the details of management that make or mar the exhibitor's success. Some of these details have been technical, some have been purely commercial, and some have been psychological. But of all the business-destroying plagues that are visited upon the careless theater man, the plague of rowdies wins the prize for quick destruction.

And of all the mistakes that an exhibitor can make (there are hundreds of them) entertaining rowdies is the least excusable. Eliminating them demands no technical knowledge and no business experience. All it needs is a good fist or a heavy boot or the gumption to hire that kind of equipment.

It should be made clear to the national association of rowdies, in the only way they understand, that in the picture theater business the "No Admission" sign is permanently hung out against them.

Salaries, Taxes, and So Forth

ALWAYS the boss is popularly supposed to make more money than any of his employes. People in general and the politicians that represent them in government have little understanding of the complexities of business. It is taken for granted that if Charles Chaplin and Mary Pickford and Douglas Fairbanks and a few others make a half million dollars or more apiece every year, the president and the treasurer and the secretary and the general manager of each of their companies must make much more than that.

Of course the old-fashioned line of patrons that wound across the sidewalk had a good deal to do with the reputation for prosperity enjoyed by our industry. (We say "old-fashioned" because they don't hold 'em out as much as they used to.) But without doubt the thing that has most impressed the public and the politicians is the star salaries paid. With those widely published figures staring them in the face, they impose taxes of great volume and weight without any twinges of conscience.

Mary Pickford, Douglas Fairbanks, Charlie Chaplin, et al., earn their salaries. This is an extraordinary assertion to make to a twenty-dollar-a-week man, and he may be pardoned for skepticism. But the law of industry says that a man's value is determined by the amount of business he influences—and that, of course, is the technically correct answer to the star salary question.

But that the ability of highly paid stars to earn their pay is due more to the advertising their employers have given them than to their own ability, we must admit. The major portion of big star earnings is therefore wrongly credited. It should go to the company and not to the player. The only thing that prevents this proper distribution of profits is the well known human element—the power of the player to nullify all the advertising expenditure (or, worse still, to give it to a competitor) by quitting. So the star demands, and the producer concedes, the big end of the profit.

As a business proposition we have never been quite able to see the high-salaried star system. While good and sufficient reasons now exist for it, from which it is difficult to break away, we hope the day is coming when screen players will be paid like other hard working human beings. When a good player salary is ten thousand per year instead of per week, people and politicians will not expect miracles and taxes will become reasonable.

The exhibitor has pretty nearly proved that his business is not a bonanza. There have been enough theater failures to show that. But the producer, so long as he pays amazing salaries and boasts of it in the newspapers, will be under popular suspicion of making oodles of money.

Again the charming Anita Stewart appears on the screen in Vitagraph's "Clover's Rebellion," this time. This attractive Blue Ribbon was set free for the screens of the country on May 21.

Vitagraph Studios Hum

PHOTOGS CRANK FAST AS STARS LABOR SEVEN DAYS A WEEK

PRODUCTION at Greater Vitagraph's studios at Booklyn and at Hollywood, on the western coast, is being speeded up faster than ever.

Every person connected with the production end of the big company has been informed that enough pictures must be completed to allow the sales end of the organization to announce a list of releases at least sixteen weeks in advance. In order to attain this schedule it is necessary to finish on an average of two five reel features a week for several weeks.

During the last two weeks four five reel features have been completed and have been criticized by the sales force. These pictures, now ready for release, are "The Soul Master," starring Earle Williams; "The Magnificent Meddler," co-starring Antonio Moreno and Mary Anderson; "The Question," with Alice Joyce and Harry Morey; and "The Maelstrom," featuring Earle Williams and Dorothy Kelly.

Other pictures well under way and which probably will be completed within the next two weeks are "Mary Jane's Pa," with Marc MacDermott and Mildred Manning; "A Son of the Hills" with Antonio Moreno and Belle Bruce; "Richard the Brazen," with Alice Joyce and Harry Morey; "Lincoln by the Nine" with Earle Williams and Corinne Griffith; "The Message of the Mouse," starring Anita Stewart, and "The Lady Sheriff," featuring Antonio Moreno.

Stars Asked to Shine at Night

In order that V. L. S. E. may keep its promises with the exhibitors of the country and rotate the stars in pictures it will be necessary for the production department to complete at least two five reel features a week for several weeks to come. Realizing that this is a big order to fill without sacrificing the quality of the Blue Ribbon features the production department has found it not only necessary to increase the directing force considerably but to work at the eastern studio seven days a week. All of the stars of the eastern studio and every member of the eastern stock company have had to report for work on Sundays and in several instances they have had to work at night.

No Release Till Critic-Proof

This seven day a week working time with night work as extra was found to be necessary owing to the refusal of the executive board of the sales force of V. L. S. E. to sanction the release of pictures until they were beyond criticism.

Several months ago when V. L. S. E. made the announcement that the stars would be rotated in the five reel features, reports from the studios indicated that production was advanced far enough to make this possible. Gradually, as it was realized that the pictures were not up to the Greater Vitagraph standard, which made it necessary to put back the release of several pictures, it was seen that the plan to rotate the stars would have to be held in abeyance for a short time at least.

In several instances after the executive board of the sales force had seen the pictures, members of the board demanded such radical changes that many eliminations and many retakes were necessary, forcing a rearrangement of the entire release schedule.

Four Blue Ribbon Features Get Discard

On four occasions during the last five weeks the executive board of the sales force has demanded that five reel blue ribbon features be thrown away entirely after thousands of dollars had been expended in making them. The executive board took the position that the pictures were not up to standard and for that reason could not be put out by V. L. S. E. as the distributing organization for Greater Vitagraph.

In two instances the stories were old and hackneyed, in the third instance the story was not clear and was so jumbled that all the refixing in the world would not make it clear, and, in the fourth picture, one of Greater Vitagraph's best known stars had been cast in a role absolutely unsuited for him.

With these upsets in the producing end of the business the plan of rotation of stars had to be given up for the moment. But with sixteen features made and passed by the selling end of the organization it will be possible to so arrange the releases that no one star will wear out the welcome.

"Playing Favorite" Bubble Pricked

The production and sales end of the business are now working in absolute harmony.

At first every criticism by the sales end of the organization was taken as a personal affront. The charge was made openly that the sales department was "playing favorites." It was not until after pictures made by every director in the employ of Greater Vitagraph had been criticized, torn apart and re-made that the production end of the blue ribbon feature organization realized that all criticisms were absolutely impersonal and that Julius Caesar would have mighty little chance of screening a battle of gladiators unless he made his scenes realistic.

There was trouble not only with the directors but with the stars. All of them have their favorite roles. Some of them like to be "heavies" while others think the juvenile roles just about suit them. Heretofore, many of these stars have been allowed to choose their roles no matter how inappropriate their selections turned out to be. They have the same privilege now but their choosing is not final. In the future Greater Vitagraph stars will be cast in the roles best suited for them.

Actress Allowed to Break Contract

As an example of what the new order of things has done with Greater Vitagraph, the manner in which the company recently lost a very charming star who was allowed to break her contract might be cited. She is one of those vivacious young women who can hold an audience by just acting natural. And she is naturally humorous. But she aspired to heavy roles. She wanted to be dramatic. She persisted that she could be dramatic. The concensus of opinion was that she wanted to make herself ridiculous in the eyes of thousands of motion picture patrons who had learned to love her lighter side. Rather than permit this Greater Vitagraph allowed her to break her contract, and in so doing lost a wonderful drawing card. They realized, however, that she no longer would have been a drawing card had she been allowed to have her own way.

Erroneous Rumors Out

Owing to the termination of the contracts of several more or less well known motion picture leads within the last few months there have been rumors that Greater Vitagraph purposes to discontinue contracts with all stars and engage well known players for the parts in each feature. The Greater Vitigraph management denies this story as absurd. The only comment made regarding this statement is that Greater Vitagraph is in the market at all times for both men and women who screen well and who will be satisfied to allow persons experienced in the making of motion pictures to cast them for the parts they are to take.

Big New York Presentation

Before an overflowing audience in which were many notables of the stage and screen, "The Bar Sinister," Edgar Lewis' powerful photodrama of soul equality was given its initial presentation in public last Sunday night at the Broadway Theater, New York, under the direction of Frank G. Hall. The event marked the debut of Mr. Lewis, creator of such memorable photoplays as "The Barrier" and "The Nigger," as an independent producer and the success of his first effort gives promise of even greater triumphs in the future.

The theme of "The Bar Sinister," the story of which was written by Anthony P. Kelly, deals with the barrier of the races and puts forward the undeniable claim that the color of a man makes no difference spiritually; that while social conditions and, perhaps, even the will of the Creator himself render it inadvisable to penetrate the barrier, after all, whether a man be red or white or black, his soul may be white. And the first night audience was moved to applause frequently by the tremendous climaxes of the story.

Added interest was given to the picture by reason of the fact that practically the same cast that made "The Barrier" such an artistic triumph, was seen in "The Bar Sinister," including Mitchell Lewis, whose Poleon in the Beach production will stand as a classic of photodramatic acting.

A beautiful stage setting, specially constructed by Lee Lash and depicting a turpentine forest in Georgia with darky cabins in the foreground, served to heighten the effect of the picture as all of the scenes of "The Bar Sinister" are laid "somewhere below the Mason and Dixon line." And another interesting feature was the prologue, which ran for about five minutes prior to the start of the picture, and during which a group of negroes sang southern melodies to the strumming of banjos and guitars.

NEWLY BUDDED MUTUALS

William Russell in "Shackles of Truth" Leads Mutual Schedule of June 4—Unusual Comedies and Serial Episodes

William Russell in "Shackles of Truth" holds first place on the Mutual schedule of June 4. "Shackles of Truth" is a virile story of love and politics, dealing with a young man's love for both his mother and his sweetheart, his loyalty to his father's memory and his faithfulness to duty.

Dealing as the story does with two young lawyers who are striving for appointment to the senate, it is a film which will have a special appeal to all the lawyers in town and also to politicians. A special letter or announcement to these men, telling them the character of the story will undoubtedly interest them.

This film will also have a strong appeal to girls, and mothers as it shows the struggle that goes on sometimes between a young man's loyalty to his mother, and his love for his sweetheart. Another letter written from the standpoint of directly appealing to these women will bring a crowded house.

Helen Holmes in Swimming Feats

"A Leap for Life" is the title of Chapter IX of "The Railroad Raiders." In this chapter Helen Holmes performs some courageous swimming feats. Trapped on a boat with Wilson, who is hurt, they are thrown into the bay when the boat is blown up by dynamite. With the unconscious form of Wilson strapped to a board, Helen pushes him along with one hand and with the other swims to shore.

Comedies of the Week

On June 4 comes La Salle comedy, "The Flight That Failed," telling of a proposed elopement that brought many unpleasant complications to the fleeing pair.

"There and Back," the Cub comedy of June 7, featuring George Ovey, shows the many narrow escapes of Jerry who fell asleep while driving his flivver.

Twelfth Chapter of Jimmie Dale

"Good for Evil," is the title of the twelfth chapter of the "Jimmie Dale, Alias the Grey Seal" series scheduled for June 8. In this story Jimmie Dale comes to the rescue of a young man who has robbed to provide for his sick wife and baby.

Three One-Reel Featurettes

The four sections of the "Mutual Tours Around the World" released June 3, represent Europe, Africa and the West Indies. Europe contributes pictures of "Winter in Galicia" and "The Monastery of Piedra, Saragossa, Spain." Africa offers pictures of Morocco's chief seaport, Tangier. St. Kitts, an island of the British West Indies completes the places visited on this tour.

"Mutual Weekly" will appear June 6, and besides the news of the week will contain an appeal for the Liberty Loan.

"Reel Life" will be released June 7. It has five sections. "Modern Footwear" explains the making of shoes by machinery. "Bass Fishing in Florida" shows a piscatorial paradise at Lake Poinsette, Florida. "Launching a Life Boat" shows a new device for rapidly getting the boat over the side of the vessel. "Electrical Gardening" illustrates how electrical current is used to hasten the growth of plants. The reel concludes with pictures of physical education. Both the Dalcroze and Demeny methods of dancing as an aid to health are illustrated.

Edna Goodrich, who is one of the late additions to Mutual's list of stars, has become so fascinated with her work before the camera that she has almost decided never to return to the legitimate stage.

"I never realized before," said Miss Goodrich, "how difficult the work for the screen was. I had rather an idea that anyone could act before the camera but find that it takes all the talent I possess and I am working a great deal harder to gain the right effect on the screen than I ever did to make the success I have on the legitimate stage."

Company Works Nineteen Hours

Studio records were recently broken at the Metro studio when eighty people who appear in support of Viola Dana in the forthcoming Metro wonderplay, "Aladdin's Other Lamp," worked continuously for nineteen hours without leaving the studio or changing from their costumes to street clothes. Three meals, one of them served in the Metro dining room, the other two served on the studio floor, were brought in from a nearby restaurant.

The directors who held the crowd on the job for this length of time are now anticipating a visit from the walking delegates.

The new William Russell feature, "Shackles of Truth."

The sparkling and beautiful Geane Genung, who plays Lorna Chase in "Should She Obey?" is here in the circle. Below is a scene from the play, Arizona Film Company.

Arizona Film on State Rights

The Arizona Film Company in the marketing of its state rights production "Should She Obey?" have originated a contest on the question "What is the cause of divorce?" The one sending in the best answer will receive $500. During its first few weeks' run at the La Salle Theater in Chicago over 5,000 replies were received.

It is the intention of this company to make this contest country wide, allowing each state rights purchaser to announce it in his territory, while the Arizona company will take care of the details of it.

On Sunday, May 20, the text of the sermons in several of Chicago's churches was "Should She Obey," taken from the film. Prominent speakers will be furnished in connection with the showing of "Should She Obey" in all the prominent cities of the United States. Among them Lieutenant Governor O'Hara and other notable people will speak on the divorce question in connection with the production.

The Arizona people are putting out an extensive line of advertising matter in connection with their state right production "Should She Obey?". In addition to two styles of ones, threes, a six and a twenty-four sheet, they are issuing two styles of photos, eight to a set, also six colored enlargements, 36 by 48. They have prepared many stock questions to be used in an advertising way. They have a newspaper herald, four pages, seven columns, which can also be used as a press sheet. The illustrations are furnished in both mat and cut form. They will also have a four-page herald with a 7x9-inch page.

Novelties in World Library

General Film announces that great response has greeted the new weekly Selig release which is properly described by its title World Library. This interest compelling one reel educational feature has reached its third number, which rivals its forerunners in novelty. One section of the current number is devoted to splendid scenery that has the intimate artistic appeal associated with the world's great paintings. Amalfi, the picturesque Italian City so favored by the masters as a setting for paintings, is shown in all its moods. So is the Matterhorn, the most often painted of the Alpine crags. Darting to far-off Japan, there is then a study of the strange aborigines of that island empire, the Hairy Aimus. They are seen in their quaint domestic pursuits. American scenes in the table of contents include the famous Alamo at San Antonio, Texas, and the Mission of San Juan and the Espada Mission, relics of two centuries ago.

The Selig World Library is issued as graphic literature de luxe. It has no connection with any newspaper and is a departure from news weeklies or topical films of ordinary happenings.

New Feature Company

One of the most interesting announcements of recent weeks, so far as the motion picture world is concerned, comes from the office of Irwin Rosen in the Fulton Theater Building, 206 West Forty-sixth street, New York.

Quietly and without a single word of his plans reaching the picture trade, Mr. Rosen, who has been connected with several theatrical productions during the past three years, has organized a new company to be known as the Progress Feature Picture Company. Associated with him are several men of wealth in the city who have never before been connected with either motion pictures or the theater.

The Progress Feature Picture Company will not only be its own manufacturer, but its own exhibitor. Roy L. McCardell, who is one of the best known picture writers in the country and a pioneer in the business, is one of the active heads of the new company and will take entire charge of the preparation of all scenarios.

The first picture to be produced and exhibited by the new company will be an adaptation made by Mr. McCardell of George Elliott's masterpiece, "Daniel Deronda." Dramatically and scenically, the picture will rank with the greatest motion pictures that have thus far been seen. The picture will be shown simultaneously in several of the larger cities of the country, a Broadway theater having been secured for its showing in New York on the fifteenth of August.

New Moss Production

After four months of ceaseless energy in the preparation and exploitation of "One Hour," B. S. Moss has finally donned his coat and comes up for air with the announcement that his latest and supreme effort has reached the last stage of completion and is now being edited by John S. Lopez, preliminary to its initial release on June 11 at the Moss theaters around New York.

Zena Keefe and Alan Hale will co-star in "One Hour."

King-Bee titles are terse, brief and to the point. Louis Burstein, president and general manager of King-Bee Films Corporation, has been supervising the production of comedies for several years and knows the value of conciseness in this matter. He has titled hundreds of comedies and has proven over and over again that both exhibitors and the public appreciate short, snappy titles for pictures.

This is one of the many little things that count for success in the business, and is deserving of notice and imitation.

Mae Marsh (at left) in her third Goldwyn picture—with Vernon Steele —and (below) Madge Kennedy, the comedienne, in her first Goldwyn.

John Cumberland, another Goldwyner, in action.

Goldwyn Making Record

When Mae Marsh, the charming heroine of "The Birth of a Nation," "Intolerance" and many other famous pictures, cast her lot with Goldwyn Pictures, little did she know what a big job she was undertaking. She knew, of course, that it gave her enlarged opportunities, that she would have greater plays than she had ever had before, but she did not dream of the amount of work in prospect.

But she knows all of this now.

She knows that she has made three tremendous pictures in three months; that she will soon be at work on her fourth production and that she worked not only all day six days last week, but virtually all night for three nights.

Incidentally the various companies working at the big Fort Lee studio are fast making good the Goldwyn promise to exhibitors that twelve completed pictures would be ready for their inspection in September. Miss Marsh is now on her third picture, and by the date mentioned will easily have completed two more, making a total of five.

By the same date Madge Kennedy will have completed two pictures and perhaps three. Miss Elliott, of course, has completed two and sailed for Europe. Jane Cowl will have completed two pictures, and Mary Garden, beginning work in July, will have at least her first picture ready September 1. In addition to all of these, Goldwyn expects to have other stars at work before mid-summer has arrived.

Therefore, Goldwyn is assured of its twelve pictures and might have five in excess of its promise—or a total of seventeen productions. This rapid progress of a new company reveals the great value to be gained by manning and operating a producing corporation with an organization of specialists.

Had Chills Facing Camera

John Cumberland, who is playing opposite Madge Kennedy in her first Goldwyn picture, is like the star he is supporting, making his first appearance in films. Mr. Cumberland is a comedian of the theater who has been playing opposite Miss Kennedy in the roles which she has made famous in the last two seasons, so that playgoers who saw this capital pair in "Fair and Warmer" or in "Twin Beds" will be delighted to find that they are still partners in fun-making before the camera.

His first day in the studio, Mr. Cumberland now admits, seemed a horrible nightmare. He paced up and down the corridor leading to his dressing room, becoming more nervous as the time went by for his call to the studio stage. Any one would have thought by his demeanor that Cumberland was going to face a machine gun instead of a motion picture camera. When at last he took his place in the scene which was being filmed he could scarcely concentrate on the business in hand because of the deadly fascination the machine exerted on him. When the scene was over the comedian walked to one side and mopped his brow, beaded with perspiration from the excitement under which he had been laboring. But the plunge once taken, Mr. Cumberland's nervousness passed, and he settled down to work like a veteran. He's camera-wise now, and is hard at work every day helping Miss Kennedy make a record in her first Goldwyn picture.

Goldwyn Executives Aid Fund

Acting on the committee of theatrical managers who are arranging the Hippodrome benefit for the Liberty Fund which is being raised by the *New York Herald* and the *American Hebrew* are Arthur Hopkins and Samuel Goldfish, the latter being the president of the Goldwyn Pictures Corporation, and the former being the successful theatrical producer who is chief of the Goldwyn producing directors.

The Liberty Fund is being raised for the purpose of presenting to the Russian people, as the gift of citizens of the United States, a duplicate of the Statue of Liberty in New York harbor, in recognition of the Russian struggle for political freedom and for democracy.

Marguerite Marsh Recovering

Marguerite Marsh, who appears in two of the earlier Goldwyn Pictures, and sister of Mae Marsh, Goldwyn's widely exploited star, was suddenly stricken with appendicitis a few days ago and was operated on at a private hospital.

Her recovery from the effects of the operation has been very rapid and she will return in a few days. After a week of rest at Lakewood she will immediately resume work in another Goldwyn picture.

NO NEW FILM FIRE RULES

Protest of National Association of Motion Picture Industry Causes National Fire Protection Association to Suspend Action on Fire Rules

No new rules are to be adopted this year governing the handling of motion picture film by the National Fire Protection Association, which had the subject under consideration at its recent convention held in Washington, although a report was presented by the association's committee on explosives and combustibles recommending important changes in the film regulations.

Owing to the protest filed by the National Association of the Motion Picture Industry it was decided to withhold definite action at this time and to co-operate with the motion picture interests as represented by the National association.

Every branch of the trade would have been seriously affected by the new regulations had they been adopted, as it has been the practice of the National Board of Fire Underwriters to act favorably upon the recommendations of the National Fire Prevention Association.

Albert de Roode, of the Committee on Fire Prevention Regulations and Insurance, addressed the convention as a delegate from the National Association of the Motion Picture Industry.

"In the first place," he said, "we think that some concession should be made in the case of establishments which have complied with existing regulations. We think the requirement for studios unreasonable. The general custom is to have the studios in sparsely settled districts or communities where there is no exposure hazard. The protection of studios, we believe, should be dealt with separately from the question of motion picture films. In properly conducted studios the only film around is that used for taking the pictures. Naturally the utmost precaution is taken to prevent any exposure of this film. Where film is present in studios in any other fashion it is not incident to the conducting of a studio. There should be, of course, the requirement that where film other than that used in taking the pictures is stored, handled or developed in conjunction with the studio that work should be carefully separated from the studio proper. But the protection of motion picture studios is not at all a problem of motion picture film, except in so far as that may be properly on the premises.

"In regard to the regulation of the storage of negative and extremely valuable films, I think it should be based solely on the actual fire hazard. Negatives or valuable films are no more dangerous in case of fire than ordinary film. Any different treatment based upon values should be a matter of regulation by insuring companies and associations rather than by the National Fire Prevention Association. It is quite doubtful as to whether any law or ordinance which made a distinction in the degree of fire protection given to ordinary film and valuable films and negatives could be upheld.

"Our association would be very glad to have the opportunity of presenting to your Committee on Explosives and Combustibles during the coming year its views regarding the various details of any proposed new regulations before they are finally adopted by your association, as we feel quite sure that a greater extent of fire protection can be accomplished where the industry is regulated and consulted and its point of view given consideration."

Missing Author Found

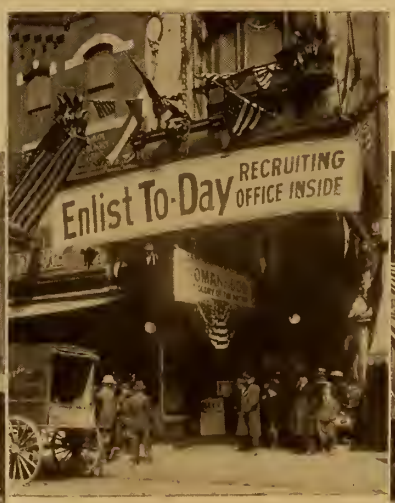
The author of Douglas Fairbanks' second Artcraft production, whose unknown identity troubled Director John Emerson, fearing that the writer would make unusual financial demands after his story had been produced, awakened from his Rip Van Winkle slumber last week and proved to be Horace Carpenter, a film actor.

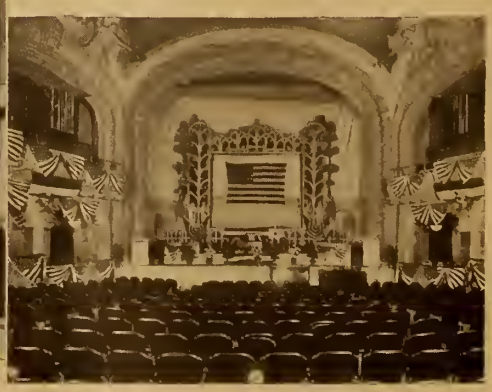
For months Fairbanks and his company have been trying to locate the unknown author of "A Regular Guy," which title has since been changed to "Wild and Woolly," but no one seemed to claim the authorship or the money for same.

Anita Loos prepared the scenario from Carpenter's story, which contained a somewhat new angle for a screen satire of the West.

One of the gentlemen who saw the first private showing of Montagu Love in "The Brand of Satan" immediately offered the World Film Corporation $65,000 in cash for it, with the idea of issuing the play as a special. The proposition was rejected and the picture is now being cut down from its original eight reels to five for the regular World program. The scene is laid in Paris and the story contains a strong psychological motive.

Here is the way in which the New Theater of Baltimore dressed itself up in honor of "Womanhood, the Glory of the Nation," the big Vitagraph patriotic film which has been used a great deal to stimulate recruiting. The center picture shows the recruiting signs that were used to make things handy for the young men who were inspired by this film.





The winsome Ethel Clayton in "The Stolen Paradise," a new World-Picture, Brady-Made. This actress grabs your heartstrings right at the outset and never lets go of them.

New Ethel Clayton Play

The World-Pictures Brady-Made release for June 18 has Ethel Clayton as its star player and is called "The Stolen Paradise." It contains the altogether uncommon complication supplied by a blind man who is married to a counterfeit bride and does not discover the deception until several years have elapsed and a child has been born of the union.

The man, impersonated by Edward Langford, lost his eyesight in rescuing from a fire a young woman to whom he thought himself rather strongly attracted. But she was "out for the money" and became the wife of a capitalist, while her girl friend, really in love with the blind man, readily assented to the plan that she should substitute herself at the altar.

Instead of quitting at this point and permitting everybody to live happily ever after, the author uses this situation merely as a preliminary episode. After a few years have passed he has the specialists perform a successful operation upon the eyes of the blind man during the absence of his wife, so that when she returns in complete ignorance of what has happened, and he sees that he has been lavishing his affections all this time upon a girl who had been nothing in his life—well, what could she expect?

Naturally, as men go, the husband begins to play around, the more so as the other woman—the one who married for money—comes along with an inviting air, and the capitalist spouse finds it out, and things begin to happen in almost tragic profusion. And the play ends, not with the usual kiss-and-make-up, all-hands-around festivities, decorated with labial festoons, but with quite a lot of possibilities left to the imagination.

"The Stolen Paradise" has a big scenic punch in the fire incident, where a laboratory, situated underneath a hall where a masquerade ball is in progress, blows up and starts a conflagration most realistically produced. The sentimental punch occurs where the young wife, perfectly secure in her happiness, sees her whole heart-structure pulled down around her ears in ruin as her husband realizes the trick that has been played upon him.

Miss Clayton, who has arisen to remarkably high favor in World-Pictures, finds in this role a singularly striking opportunity for the expression of a wide range of emotions, and it is said by those who have witnessed the private exhibitions of the performance that it is considerably the most moving of her many brilliant contributions to the screen.

Forum Films Suspended

It has been announced that Forum Films, Inc., the concern that was organized to release Edison Conquest Pictures, will suspend operations during the summer months and cancel all contracts that have been entered into with exhibitors pending the resumption of activities upon a much larger scale in the early fall. The temporary suspension of business is simply a part of a contemplated plan by which Forum Films will be elaborated and strengthened and made even more attractive to exhibitors and to the public.

The organization was formed for the purpose of marketing a program of motion pictures so clean and strong and inspiring that they would have a definite appeal to the entire family. Started in a small and quiet way, the movement has met with such an unexpected response that the need of immediate further development is considered imperative to the welfare of the organization.

The great majority of exhibitors who have seen Forum Films have expressed the desire to secure pictures of this type on a program that will provide them with not five reels only, but an entire show. They felt that they could use seven or eight reels of Forum Films to far better advantage than the five reels, and as a result, Forum Films, Inc., is preparing to make the expansion desired. A splendid business was being built up on the five-reel program basis, but the fact that extraneous units would be required to be shown on the same program in order to complete a performance proved unsatisfactory to both the exhibitors and Forum Films, Inc. It is believed that a five-reel feature will be the basis of the program which Forum Films, Inc., will release when it resumes business.

Stuart Paton, who is responsible for the great Universal success, "Twenty Thousand Leagues Under the Sea," as well as "The Voice on the Wire" and the new serial, "The Gray Ghost," has just signed a two-year contract with the Universal.

MUTUAL STARS BUSY

Heavy Program Laid Out for Companies Which Produce for Distribution Through Mutual—Ten Stars All Busy on Big Features

Nearly a score of big pictures have been completed or are in the course of production at the studios which produce for distribution through Mutual to meet the demand under President John R. Freuler's policy of "big stars only" and "quality first." Ten stars and their respective companies are producing Mutual features.

Four companies are at work at the studio of the American Film Company, Inc., at Santa Barbara and a definite and strenuous program has been laid out for them for some time to come.

Gail Kane, American's newly acquired star who appeared in "Whose Wife?" released April 30, and whose second production, "The Serpent's Tooth," is scheduled for release May 28, is at work on "The Upper Crust," which will be completed in time for release June 25.

William Russell, under the direction of Edward S. Sloman, has finished "Shackles of Truth," which is scheduled for release June 4, following "The Frame-up," and is at work on "The Weakness of the Strong."

Mary Miles Minter, youngest of screen stars, is one of the most untiring workers of her profession. She is now busy producing "Periwinkle," which follows "Annie for Spite," her May release. "Periwinkle" has been scheduled for release June 11. As soon as the final scenes are shot along the coast—it is a sea picture—she will start working on "Melissa of the Hills" by Mabelle Heikes Justice.

Juliette Day, American's newest acquisition, has just reported at the Santa Barbara studios, leaving Broadway where she played in "Upstairs and Down" with marked success. "Betty and the Buccaneers," by J. Edward Hungerford, has been selected as Miss Day's first production, her initial contribution to the screen.

"Little Miss Missionary" has been chosen for Margarita Fischer's next production and she is at work on it at the studio of the Pollard Picture Plays company in San Diego.

At the Horkheimer studios in Long Beach, Jackie Saunders, a tireless worker, is busy on "Betty Be Good," her next production. She has just completed "A Bit of Kindling," which has been scheduled for release June 18.

The busiest of the Eastern studios is that of the Powell Producing corporation at College Point, L. I. "The Mirror," starring Marjorie Rambeau, was released May 21, and "The Dazzling Miss Davison" has been completed for release June 18. She is now at work on "Mary Moreland" and the vehicle for her forthcoming picture has not been selected. Miss Rambeau's productions have been of a high order in spite of the fact that she has appeared before the footlights every night of the season in "Cheating Cheaters," and has spent the daylight hours before the camera turning out productions in rapid order.

"Reputation," Edna Goodrich's first production for Mutual, has been set for release June 4 and she is now at work on "Queen X."

"Outcast," Ann Murdock's first production, has been completed and she is engaged in making "The Imposter."

Charlie Chaplin is working on his forthcoming release, the title of which has not yet been announced. It will probably be released late in June.

In addition to the rush of work on big productions, the studios producing "featurettes," little pictures with big stars, are working at top speed. Mutual releases are running close to an average of 20 reels a week and some weeks go as high as 30 reels.

Stage Star in New Westerns

Essanay will release the first of its series of Western photodramas June 18. "Land of Long Shadows" is the title. Trade showings of this feature, which is a comedy-drama, will be presented at all branches of the Kleine-Edison-Selig-Essanay Service within a few days.

Convincing scene from "Land of Long Shadows," first of Essanay's series of westerns released June 8 by K. E. S. E. Jack Gardner is featured.

In "Land of Long Shadows" Jack Gardner, musical comedy favorite, makes his debut on the screen. Mr. Gardner is widely known for his stage appearances in "Madame Sherry," "The Chocolate Soldier," "The Belle of Mayfair," and Broadway's latest musical comedy success, "Oh Boy." Reports from Essanay's Western field of action are that Mr. Gardner has done excellent work in his screen premier. His supporting company includes Ruth King, C. J. Lionel, Carl Stockdale and others.

"Land of Long Shadows" was filmed for exteriors in the Canadian Northwest, and presents much of the beautiful scenic of that country. One of the novelties of the picture is a pack of trained timber wolves. Essanay promises in this production an entirely new, yet typical, picturization of red-blooded Western life.

The Strand Theater of New York is offering a double feature program this week consisting of the official British Government pictures of the Battle of the Ancre, which were exhibited at the special benefit performance attended by Mr. Balfour and the British commission at Carnegie Hall recently, and "Her Better Self," a new photo drama by Margaret Turnbull in which Pauline Frederick is the star.

"Seeing Things," is the title of a one-act Universal comedy, featuring Eddie Lyons and Lee Moran.

FINDS SELF ACE OF HARTS

Big Ovation Given Triangle Star Along Route from Los Angeles to New York—As Popular as Roosevelt

William S. Hart, Triangle-Ince-Kay Bee star, left Los Angeles on May 8 to make a flying visit to New York. The trip eastward developed into a veritable triumphal tour, the ovations tendered Mr. Hart along the route exceeding even those accorded our distinguished citizen, Mr. Roosevelt.

Dodge City, once located on the edge of civilization, is a typical western town. There are great stories about the days when the fellow who was quickest on the trigger being the one who lived to tell the tale. The reception committee of Dodge City determined that their idol, Hart, should see their town, and when the train pulled in the mayor, president of the Commercial Club, chairman of the reception committee, and leading citizens gathered at the station, and Mr. Hart was carried in triumph to a gaily decorated automobile and taken on a tour of inspection.

As a remembrance of his visit to Dodge City, and as a token of his appreciation of Mr. Hart's true characterizations of the western gunman, as he really was, the chairman of the reception committee presented "Bad Bill" with a half filled cartridge belt, scabbard and a six-shooter.

At Kansas City, Mr. Hart received a big ovation, and his appearances at the various Triangle theaters were made with some difficulty, owing to the cheering crowds lining the streets.

Honored by National Guards

When St. Louis was reached, Mr. Hart went direct to the Jefferson Hotel for breakfast. This was followed by a reception tendered by business men. When Mr. Hart left the hotel to make a brief sight-seeing tour, he was amazed to find five hundred National Guardsmen, in command of Colonel Donnelly, headed by the Fifth Regiment Band, waiting to act as escort. A horse was provided for Mr. Hart, who rode at the head of the procession. A banquet was tendered Mr. Hart the same evening, with covers for one hundred and fifty prominent citizens.

At Indianapolis, Cincinnati, Columbus, Pittsburgh, Baltimore, Philadelphia, Trenton, Mr. Hart was received with the same tremendous enthusiasm. When he reached New York, despite his husky physique, he was exhausted, his right hand strained and swollen to twice its normal size from excessive hand-shaking; and he confessed to utter bewilderment as to why such a tribute should have been bestowed on him.

During the few days he was in New York he visited numerous theaters. His entire stay was marked by a succession of shirt-cracking ovations. Crowds packed around his automobile whenever it stopped and he often found himself wedged in so that he couldn't move. "Bill" reached Chicago, May 28, and the Windy City lionized him with a vim. Manager Seery of the local Triangle office arranged a strenuous schedule for the big star, who remained in the city several days. He visited a large number of theaters in his "native costume," and the fans turned out in hordes to see him and hear him talk. A luncheon in the star's honor was given by Triangle at the Sherman Hotel on May 30. A large number of exhibitors and press people were present and no one was disappointed in big, bad, good, genial "Bill."

William S. Hart, the good bad man now being lionized by the cities he is visiting.

Mr. Hart is now continuing his trip back to the coast.

Louise Glaum in New One

All resources of the great glass-enclosed stages at the Culver City studios were strained, recently, to meet the exigencies of the latest Ince-Triangle drama, "Love or Justice?" by Lambert Hillyar, in which Louise Glaum is presented as star.

The characters in this swiftly moving play are carried rapidly from scene to scene, with practically every episode enacted in an interior "setting."

In order to give the proper vista to several scenes it was found necessary by Director Walter Edwards to use "sets" comprising suites of three and four rooms, such as would be found in New York's tenement district.

An important episode in the drama is laid in a well-known tenderloin basement cabaret. This necessitated the erection of a similar setting.

On another stage was built a mammoth courtroom, capable of seating over three hundred people, where the final scenes of "Love or Justice?" were filmed.

The weeds in which Alice Brady appears during a portion of "A Self-Made Widow" are extremely becoming, especially when she tosses her head in a most engaging way and accompanies the gesture with a sly, mischievous wink. Miss Brady has now played for World-Pictures Brady-Made this widow lady, two ballet girls, a telephone operator, a Balkan queen, a mannequin, a Russian violinist, two victims of tuberculosis, and six or seven regular girls.

EXHIBITORS TO BENEFIT

New Sales Policy of Kleine-Edison-Selig-Essanay, Inc., to Mean Better Service and Closer Co-operation

A policy, which first results already prove is to create a new bond between exhibitors and distributing concerns has recently been adopted by Kleine-Edison-Selig-Essanay, Inc. Every branch manager and salesman is now in a position to profit in proportion to his actual worth to the company in the same relative manner as if he were a stockholder. With a definite quota to obtain, a specified territory to work in, and a monetary interest in the welfare of his own individual territory, each representative will be able to supply assistance and service to his exhibitors in a manner never before attained.

When questioned in regard to this move, President George Kleine said, "Every one who has made a study of the distribution end of the motion picture industry has long since realized that lack of permanency in the personnel of the organization has been one of the greatest causes for dissatisfaction on the part of exhibitor and producer. In order to secure a sales organization of as near 100% efficiency as possible and then keep it intact, we have made it possible for each salesman and branch manager to benefit in proportion to his actual sales ability.

"With every member of our sales organization taking the same active interest in his territory that he would if he owned the rights to our output for that particular district, it is very apparent that exhibitors will receive more co-operation and their individual needs will be better taken care of than ever before. This, together with the fact that our rental prices are absolutely standardized, according to the box-office value in each locality, enables us to offer an entirely new order of service."

In carrying out the policy of intensive efficiency of distribution the Essanay sales force which did such remarkable work in connection with the Essanay-Linder campaign will be absorbed by K-E-S-E Inc. Members of both organizations have been selected because of their ability not only to secure contracts, but to assist theater managers in solving the problems constantly confronting them, as well as introducing novel and unique advertising suggestions. Realizing full well that only by increasing the business in every theater can he ultimately secure the greatest volume of business out of his given territory, each representative will naturally act in the capacity of friend and adviser to every exhibitor with whom he comes in contact.

Because of his record as an exchange manager and as sales manager of the Linder campaign, E. R. Pearson has been appointed manager of sales. In discussing the change Mr. Pearson said: "It means that in the future, even more than in the past, exhibitors may look forward to just treatment, equitable rentals, service beyond the mere contract specifications, and a personal relation which will make business dealings more harmonious than ever before.

"Territories are rapidly being assigned, and by the first of June each district of not more than 250 theaters will be in charge of an experienced salesman working under the direction of a branch manager, both of whom will be thoroughly fitted to cope with the conditions existing in the individual territories."

Billie Rhodes in Comedy

The biggest discovery that little Billie Rhodes ever made was that people loved to laugh at her better than to cry with her, though as a matter of fact Miss Rhodes made a remarkable success in such dramas as "Perils of the Sea," "The Man Who Vanished," and "A Daughter of the Underworld."

"Miss Billie," as they call her in the studios, is a joyous little bit of humanity, pretty and petite, always on the move, a clever actress and a natural born comedienne.

It was after she had appeared successfully in many pretentious photodramas that Miss Billie decided to specialize on comedy and the remarkable vogue she has achieved shows that she made no mistake.

The Rhodes comedies put out by Mutual-Strand are now popular all over the English-speaking world, and Miss Billie gets hundreds of letters every week from admirers in Europe, Australia, Africa, and everywhere else that white folk live.

Miss Rhodes has recently been signed up for a new series of comedies by H. P. Caulfield of the Caulfield Photoplay Company, these plays being destined for Mutual release.

Children Co-Star

A late announcement from the Triangle-Ince studios at Culver City details the beginning of a new production in which little Georgie Stone and Thelma Salter, the child actress, will be co-starred. This bids fair, it is said, to be one of the most unusual offerings ever shown on the Triangle program.

Georgie Stone, who is but six years old, is already well known to the program, having frequently appeared in support of Bessie Love and also with William S. Hart in "The Patriot." Thelma Salter co-starred with Frank Keenan in "The Crab," has lately been seen as Vice-President of the Soapsuds Trust with Enid Bennett in "Happiness."

The new play is being staged by Irvin Willett, the new director, who will make his debut in that capacity with the production. Most of the locations are at Inceville, the vast tract in Santa Monica mountains. Although the story is primarily for children, it is said that there is plenty in it that is calculated to interest and amuse grown-ups.

Kerrigan's First Paralta Play

J. Warren Kerrigan's first production as an independent star at the head of his own organization will be a photo-dramatic version of Peter B. Kyne's book-length novel, "A Man's Man."

The scenes in this story are laid in the West and in a Central American republic which holds a fabulously rich gold mine and an incipient revolution. Mr. Kerrigan will play the role of John Stuart Webster, a mining engineer, who goes to this republic to finance and help exploit a mine discovered by a young protege of his who had been his assistant in a western mine.

James Young, who will direct the production of Bessie Barriscale's first independent production to be released by Paralta Plays, Inc., on the Paralta Plan—a screen version of Grace Miller White's novel, "Rose o' Paradise"—will have William Horowitz for his principal assistant.

The Exhibitor and The Story

GOOD SCENARIOS MEAN GOOD HOUSES—AN EXHIBITOR'S OPINION

By Mildred Considine.

(Editors Note: The following article is one of a series by Miss Considine which will appear in Motography. *These articles will deal with the vital story question from the angles of most interest and value to the exhibitor and producer. Miss Considine is an experienced scenario writer and is thoroughly familiar with every phase of the field.)*

Mildred Considine, in charge of Motography's *story department.*

I AM going to dwell upon the importance of the story—the scenario—for the success of any picture depends upon it.

The time has ceased to be when a star's name is of sufficient magnitude to fill a theater. Not that the star's name isn't of vast importance to the exhibitor for advertising purposes, but two or three appearances in a weak vehicle will make the public skeptical, and the ability of the star will then be questioned. Consequently, it will lessen the interest of an audience and their faith in that particular actor or actress as the case may be. And after witnessing a few of these failures, attendance at the theater where the pictures are shown is bound to drop off and cause a serious loss of business; and it is a dangerous thing for the exhibitor if the producer allows the selection of his scenarios to become a slipshod process.

Also there is an idea prevalent in producing companies that results in an endeavor to slight all but the stellar role of a production. The surrounding cast is seemingly of little importance and chosen evidently in order to make the star appear more efficient.

You can see what results in the finished picture and the catastrophe facing an exhibitor who allows himself to become imbued with the idea that the star's name will sell a picture to his audiences.

Watch the Stories

Mr. Exhibitor, you must protect yourself, and in doing so, you are pleading the cause of the writer who can turn out the best stories, no matter what his position may be in the field of literature. The best standard to judge by is good stories and the writers who can supply them should be given an opportunity to do so.

From the standpoint of your patrons, an author's name is absolutely without value. All that they care about, as you know, is the attractiveness of the story. If it happens to be a good one, they may be impressed with the author's name, but the majority of times finds them disinterested. Not even well known names have any bearing upon their opinions, if the picture is without merit.

I have seen some of the cleverest people on the screen wallow about in trash that gave them no opportunity to be at their best, and although they struggled manfully, their efforts were nothing but pitiful. Again, I have seen people of little or no ability make a distinct success in a picture that was well constructed technically and had an interesting story as its theme, which goes to prove my theory that a good scenario will cover a multitude of sins.

I have in mind a clever young chap who struggled through five years of weak plots and puny efforts of uncertain writers whose one aim seemed to be grinding out a story a day. Through his personality, which is compelling and magnetic, he gained a following, but his success was meager and his name almost unheard of in the film world. Then, almost overnight, he became a sensation through his appearance in a homely little story of real life, filled with charming comedy, with a closely woven plot and a good moral. His name blazed forth in electric lights and the credit is due the story. His ability had previously availed him nothing for besides being one of the handsomest men on the screen in a virile, manly way, he is undoubtedly one of the cleverest actors in the business. But without a proper vehicle, his hands were tied.

W. C. Lamoreaux, exhibitor who urges scenario co-operation.

Popular Actor's Statement

"The story is the most important part of any production," this actor said the other day, "and no actor can hope to attain anything without a good one. I realize keenly my limitations. There are three factors upon which the success of a picture depends: the scenario, the director and last of all, the actor!"

Audiences are becoming more educated every day and they demand more for their money than in previous years. They are quick to note any effort to delude them. They are no longer satisfied to watch some exploited star pose through several reels of film with no apparent object other than the desire to feature his profile. This was an adjunct of the stone age in picturedom and a healthy, intelligent audience resents being imposed upon. They want stories of real life, wherein people act like human beings and they don't care who writes them.

This is up to the producer and exhibitor, and it is absolutely necessary that they get together and find a way to satisfy their meal tickets.

"Good Scripts Are Priceless"

Harry McRae Webster, a director with whom I worked for five months in New York last fall, assured me that no amount of money was too high to pay for a good script.

"A director is lost without a good scenario," he

said. "Too much responsibility falls upon his shoulders if the material he has to work with is weak, for he is expected to turn out an A-1 picture under any circumstances."

I asked him why most directors insisted upon remodeling almost every script that fell into their hands.

"Because most all of them need it," he said. "This is a condition due to the overworked state of the few writers who control the business. Speed results in slighting the work that they turn out."

The fact that a few writers do control the business is a menace to its wellfare. There is room in the field for a multitude of newcomers and their efforts should be encouraged instead of ignored.

Progressive Exhibitor's Opinion

I sought the opinion of Wm. Lamoreaux, manager of the high class Lakeside Theater, Chicago. Mr. Lamoreaux knows his audiences thoroughly, and he agreed with me that any star could be killed as an attraction by repeated appearances in bad stories.

Mr. Lamoreaux believes that exhibitors should be given an opportunity to judge scripts before they are produced, and I am inclined to favor this idea. Why not? The exhibitor is in a far better position to know what his audiences like than the producer is.

"Can you suggest any plan for this?" I asked him.

"Let them prepare a brief synopsis, and present it to an active representative exhibitor of each locality, for what might prove suitable for one neighborhood might not do at all for another." Mr. Lamoreaux said: "Sometimes the best of pictures lose their value to an exhibitor because of **inane** titles, so why not allow an exhibitor the opportunity to give his opinions regarding them at the same time that he passes upon the synopsis?"

I asked Mr. Lamoreaux what kind of pictures his audiences seemed to enjoy the most.

"Subjects in a light and entertaining vein," he answered promptly. "Comedy—not necessarily slapstick—but the kind that that estimable artist, Douglas Fairbanks specializes in. They are the most universally popular with all ages and classes, and never fail to please.

"I make it a point to stand at the door at the end of a show and ask as many people as I can how they liked the picture, and experience in this line has taught me that the pictures that appeal to their funny bone are the ones that receive the most favorable comments. After a day of just the ordinary trials and tribulations that any man or woman are subject to, their object in visiting a theater is to be amused, not to indulge in any deep thinking that might add to their weariness."

Stage Prologue for Lewis Feature

One of the innovations connected with Frank Hall's Broadway run of "The Bar Sinister" is an elaborately staged prologue which plunges the audience deep into the atmosphere of the story and makes them susceptible to the picturesque charm of the interesting characters.

As the program so aptly puts it, the story of "The Bar Sinister" is laid somewhere below the Mason-Dixon line. Its locale differs materially from other stories of the sunny south, however, as cotton fields and corn are conspicuous by their absence, while mules and Mississippi steamboats have no place in the drama. Not only is the story modern, but the author, Anthony P. Kelly, has centered the action about a turpentine still and introduced characters as unusual to southern drama as are his locations.

In arranging a prologue for the Broadway Theater presentation of Edgar Lewis' production, Frank Hall took advantage of the many novel features of the story to give his audiences something different and at the same time lure them into the beautiful atmosphere of the south as quickly and as effectively as possible. Aided by the artists of the Lee Lash Studios, Mr. Hall has introduced New York audiences, probably for the first time, to a beautiful scenic reproduction of a turpentine forest. In the background is seen the home of the owner of the turpentine "still" while in the foreground, around the door of a typical southern negro cabin, the odd characters of the drama gather to join in the singing of southern melodies. The scene opens in the warm, red glow of the setting sun and changes to silvery moonlight as the prologue ends and Edgar Lewis' beautiful picture begins to unfold its intensely interesting story.

"The Paws of the Bear"

William Desmond, who has recently appeared in several screen successes, will soon be seen in the latest Ince-Triangle drama, "The Paws of the Bear," by J. C. Hawks, in which he is presented as star by Thomas H. Ince. This is a story of plot and counterplot, in which the intrigue of Russia's diplomatic corps is pitted against the shrewdness of our own government's secret service. It offers a series of surprising climaxes which are only equalled by the consistency of the story, and the locale carries one from Belgium to Russia, from Russia to Paris, and through France to the United States, where the final scenes complete the telling of this powerful drama.

Desmond, as Ray Bourke, veritably saunters through each exciting and tense situation. He—the young American traveler whose thoughts are far from diplomatic operandi—suddenly finds himself the focus point for many invisible governments. His love for the Countess Olga Rominoff, one of the cleverest of Russia's secret service agents, leads him to many strange adventures, in which Desmond's keen wit and broad sense of humor are advantageously displayed.

Clara Williams, as the countess, is seen to advantage. The part demands extremely delicate handling to completely surround the character in a veil of mystery, which is not lifted until the final scenes.

Others in the supporting cast are Robert McKim, as Boris Drakoff, a powerful force in the Russian secret service; Wallace Wolsey, as Curt Schreiber, the diplomatic agent of the United States, and Charles French. The production was directed by Reginald Barker and photographed by Robert Newhard.

Patriotism in Endings

William N. Selig has instructed that every film released under the "Diamond S" trade mark carry an ending presenting a direct appeal to patriotism. This ending is a pictorial in plastic art, in which the soldiers in the trenches are shown, and an American flag is seen floating. Fading in, comes the patriotic admonition: "Do your bit. Buy a liberty bond!" Ultimately, this appeal will reach millions of people through the medium of moving picture theaters. A photograph of the pictorial work, and an outline of the idea has been furnished Secretary of the Treasury McAdoo, in Washington.

Madge Kennedy's First Screen Work

Madge Kennedy has completed her first week before the camera in the big Goldwyn studio over at Fort Lee,

This classic bit of modern picture making appears in Madge Kennedy's first Goldwyn production. Ralph Morgan is the lucky man.

and now she has some ideas about the films which are not mere theories.

"I had been told," said the famous little comedienne, "that the worst thing I would have to overcome would be my self-consciousness that I was acting before a camera. But I find that I never think of the camera at all; in fact, I hardly realize that it is there—and as for bothering me, it is the least of my troubles."

When pressed to tell what these troubles consisted of, Miss Kennedy admitted that they scarcely existed.

"Nothing really worth giving that name to, at least. Perhaps what bothers me most is this, to me, new work of a studio, is the cramped size of the camera stage. After the large spaces of the stage of the theater the room available for movement in a small interior 'set' seems so inadequate.

"I miss, too, the illusion of the theater. I mean that magic atmosphere which pervades both stage and auditorium from the moment that the curtain rises on a play until its fall at the end of the last act; it is that joining together in the spirit of make-believe which unites audiences and actor, and which spells the illusion of the theater.

"I miss my audience! I am quite willing to admit it. I have always loved my audiences, and they have ever been of the greatest help to me. I cannot remember ever having to struggle with that phenomenon known as an unresponsive audience. To me it is a myth.

"And queerest of all, perhaps, is the feeling which I have in my studio work that I am always rehearsing. I cannot get away from that feeling. Just when I expect Mr. Hugo Ballin or Mr. Robertson to say, 'That's all right, now; we'll take that,' the carpenters begin to strike the set, and I awake to the realization that the scene already has been finally photographed."

"ONE LAW FOR BOTH"

Latest Feature of Ivan Film Corporation Draws Praise of New York Critics—Playing Indefinite Engagement at Lyric Theater

"One Law for Both," the latest attraction produced by Ivan Abramson for Ivan Film Productions, Incorporated, was very well received by the critics of the New York press, and the business that the production is doing at the Lyric Theater, where it is playing an indefinite engagement, would indicate that the general public fully endorses the opinions of the reviewers. Most of the leading players in the production, including Rita Jolivet, James Morrison, Leah Baird, Vincent Serrano, Paul Capellani, Pedro De Cordoba, Margaret Greene, Helen Arnold and Anders Randolf, were present at the opening performance, as well as many other celebrities of the film world.

Almost all of the reviews from the New York dailies concurred in the opinion that because of the intense interest in Russian affairs in this country the production would be a tremendous financial success. The remarkable fidelity to detail which is so discernible throughout the picture, was also commented on, as well as the great basic strength of the theme, which embodies a threefold plea for equality in economic, political and sex life. C. F. Zittel, of the New York *Evening Journal,* says in part:

"I take this means to thank Mr. Abramson for according me the pleasure of witnessing what I would term a dramatic triumph.

"One Law for Both" has been unanimously passed by the Board of Censors. It's a serious subject—a subject right up to the very day, for part of the story is laid right here in America. It shows the great sacrifice a woman will make—where the rich suffer, as well as the poor—where the monarch is treated the same as the peasant.

"When Mr. Abramson directs a picture one would really imagine he has lived every character the artist depicts—so realistic are they.

"'One Law for Both' is a sensational, gripping, thrilling, true story of American and Russian life. It is interesting throughout the two solid hours, and the only sorrow you feel is when the masterpiece is brought to an end."

The New York *Evening World,* in reviewing the production, said: "In few other pictures of the season has a more dramatic and heart-gripping plot been utilized than in this latest work of Ivan Abrahamson, who not only wrote story, but directed its production with masterly knowledge of Russian life.

"The story deals with the injustice worked in modern life through the application of a double moral standard. Two phases of a realistic life problem are depicted, one unfolding beneath the despotism of the late Russia, with its wealth of material for tragic incidents, and the other here in the States, where womanhood is presumably assailed by the story's theme."

"Two Men There Were," a two-act western drama, is being filmed by Universal with Janet Eastman as the ingenue.

NEW ESSANAY SERIES

Release of First "Do Children Count" Productions June 6—Series an Appeal for More Tolerant Consideration of Children

Essanay Begins its "Do Children Count?" series June 6. These productions, twelve in number, will be released each week through the Kleine-Edison-Selig-Essanay Service.

Good entertainment will be the primary aim of these pictures, which have been cut to occupy the screen for approximately twenty-five minutes each. Though they hinge on child life, and feature little Mary McAllister, every effort has been made to inject enough real humor and realism into them to provide pictures which will be intensely interesting.

"The Guiding Hand will be the first unit of this series. It will be a story of a little orphaned girl whom designing relatives seek to despoil of a fortune she inherits.

In "Steps to Somewhere," the second, to be released June 13, the parents quarrel over who shall control their child. A separation results, and the little girl is left to face the world alone.

"The Wonderful Event" is a story of a little girl who wants a baby brother so much that she steals one from its nurse in the park. The result is a near-tragedy, but things come right in the end, for the stork brings a baby boy to the little girl's home.

Lawhead with "Submarine Eye"

Rex O. Lawhead has left New York to act as general representative for the Williamson Brothers. He will handle "The Submarine Eye" throughout the middle west states with headquarters in Chicago.

En route he stopped in Detroit and gave a private showing of the picture to a selected list of exhibitors. The Detroit showmen were enthusiastic over the production and written expressions of their opinions have been received at the New York office of the Williamson Brothers.

Mr. Lawhead is well known for the excellent way in which he handled "The Williamson Brothers' Submarine Expedition Pictures," the first under-water films shown in America. He played it at the Fine Arts Theater in Chicago for twelve weeks, and the Kellerman picture, under his management, played the same theater for twenty-six weeks. Thirty-eight weeks out of the forty weeks in the theatrical season is a mighty fine record.

Mr. Lawhead needs no introduction to Chicagoans. Throughout his home territory he is as well known in the theatrical world as he is to exhibitors.

Walthall and Essanay Part

News of the departure of Henry B. Walthall and Mary Charleson from Essanay has now been definitely confirmed.

Mr. Walthall stated to MOTOGRAPHY that he has made no definite plans as yet for his succeeding activities. "I believe the same is true of Miss Charleson, who is now in New York," said Mr. Walthall. "We are, of course, negotiating with various producers and I hope to work opposite Miss Charleson again."

"The Saints Adventure," a five-reel feature released through K. E. S. E., May 7, was the last picture in which Mr. Walthall and Miss Charleson appeared for Essanay.

"Womanhood" Smashes Precedents

All V. L. S. E. precedents have been upset by the demands for prints of "Womanhood, the Glory of the Nation," the preparedness picture suggested by Colonel Roosevelt and directed by Commodore J. Stuart Blackton.

Heretofore pictures released by V. L. S. E. have reached their maximum demand within forty days of release date, except in a very few instances. After that period the demand for the pictures has decreased.

With "Womanhood," however, ordinary conditions have been reversed. Instead of a decrease in demand for prints, the increase has been so great that within the last ten days assistant general manager A. W. Goff found it necessary to order fifty-two extra prints of "Womanhood" from Greater Vitagraph in order to supply the demand from the various branch exchanges. When these prints are delivered to the branch exchanges there will be one hundred and forty-six prints of the preparedness spectacle working throughout the United States.

According to the branch managers their demand for extra prints is caused largely by the requests for repeat dates from exhibitors who have run the picture. They also report that the tremendous cross-country billboard campaign conducted by V. L. S. E. has given a tremendous stimulus to the bookings, owing to the fact that it has caused a large patron demand that exhibitors book the picture.

Booked Before Camera Starts

Julia Sanderson, just signed by John R. Freuler, president of Mutual to appear in a series of Mutual star productions, has broken all records for premature bookings.

Even before the subject has been chosen for her first picture, before her director has been selected and before studio arrangements have been completed, she has been booked by the Goldstein Brothers' England circuit.

Samuel Goldstein, manager of the Goldstein Amusement Company, sent this letter to the Mutual Film Corporation:

I have been reading your Reel Life and notice you have a new star named Julia Sanderson. I want to be the first one in New England to run these pictures through my circuit of theaters, as I know this star's ability and know she will be a big drawing card for the exhibitor. I hope you will give me first option on these pictures.

Scouts with Ann Pennington

By arrangement with the Central Organization of the Boy Scouts of America, Famous Players has obtained the services of a troop from the upper West Side of New York City to appear in support of Ann Pennington in the Paramount picture "The Little Boy Scout."

One of the features in the story itself is the sending of messages by the Boy Scouts to the home of Justina's aunt, where the little American girl is held prisoner. Her gallant young assistants are encamped in a woods within signalling distance of the house, and when her Mexican uncle comes in pursuit of her it is the warnings which are wig-wagged by the Boy Scouts that enable her to escape in time to avoid capture.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

Resistance and Arc Voltage

Will you please answer the following question in MOTOGRAPHY, of which I am a constant reader? I have secured some very valuable information through your columns.

I have two 38-amp., 110-volt rheostats connected in multiple. Will you please figure the resistance of the connection, also will you figure the arc voltage? The resistance of the two rheostats is approximately 2.9 ohms each and I am getting 74 amps. at the arc. The maximum of the rheostats is 38 amps. and they are working at that all the time. I am using National 7/8 cored upper and 3/8 solid lower carbons. Hoping to see an answer to this question in MOTOGRAPHY at an early date, I remain, *W. M., Mass.*

If the rheostats let 38 amps. through, using them on 110 volts D. C., with each rheostat at 2.9 ohms resistance you get 1.45 ohms resistance with two rheostats in multiple. This figures goes into 110 volts about 75 times, so your 74 amps. is approximately correct. It is generally figured that the arc voltage on a lamp using D. C. current at 110 volts is between 45 and 55 volts. To strike an average we will call it 50 volts. 110 volts at the main minus the 50 volts at the arc leaves 62 volts. Divide that by the 38 amperes and the result is the same. The two rheostats connected in multiple, both working at 38 amps. on 110 volts with 2.9 ohms resistance each gives you 1.45 ohms resistance on the line.

New Noiseless Carbons

Will you kindly send us a sample of the National Carbon Co.'s carbons or tell us their address so that we may try them?—*Scenic Theater, Lexington, Ill.*

I have had several inquiries from both exhibitors and operators as to the new noiseless carbon that the National Carbon Company is making and I have written to the company for some information on the subject but so far have received no reply from them.

I do not know whether the carbon is ready for the market or not nor do I know at what price they will sell, but I do know that they are very satisfactory for A. C. current and the tests that I made personally and had made by other operators, goes to show that they are a big improvement over the carbons now in use. The address of the National Carbon Company is Cleveland, O., and a card addressed to them will give you the information that you desire.

Exhibitor Pants Union Card

I run a picture theater here in my town and operate my own machine. Where could I take an examination to become a union operator? I believe that there will be a demand for operators during war time and I would like to try to become a union operator. Waiting your reply at an early date, I am yours truly, *R. B. Wright, Lindel Theater, Mulvane, Ill.*

To join the I. A. T. S. E. and M. P. M. O. you will have to make application to the local that is nearest to the town in which you live. Write to Mr. F. G. Lemaster, general organizer, 107 West Forty-sixth street, New York City, and he can tell you what local to make application to. As to the demands that will be made for operators during war-time, I do not believe that there will be many operators that will be able to pass the examination for duty in the service.

I know that out of the local that I belong to there have been quite a few of the members who have tried to enlist and up to date there have been but two accepted. The average operator who has worked any length of time has defective eyesight and their general health is impaired through the lack of plenty of fresh air and exercise. I believe that every man should offer his services to his country and I would not advise any man to join any union on the supposition that the government is going to draft enough of that particular craft as to cause a shortage of men to handle that craft.

I think that every man that has a trade of any kind should be affiliated with some union but I do not think that at this time anyone should join a union because he thinks that there is going to be a shortage of men and that he will gain personal benefit through joining. If the time comes that the government wants men and will except men who at the present time cannot pass the rigid requirements, then I will venture to say that there will not be enough operators left in the union ranks to operate one-tenth of the shows. Our men are loyal to the cause of unionism but there is one cause that has first call on every man regardless of color or creed and that is the call of the U. S. A.

But when that time does come then the few that are left will not be running picture machines but will be in the fields and factories doing their little bit. There is a movement on foot now to teach the women to operate moving picture machines, and some of the operators and a great many exhibitors have fallen for this line of talk. There is a movement of that kind on foot, but are the people back of it sincere in their talk when they say that their reason for this is that there is going to be a shortage of operators caused (?) by the war, or have they other reasons and are merely using the war talk as a cloak to hide behind?

It is very strange to me why it is that this teaching of women has never been thought of before now. War has been the chief subject of the country for the last three years and nobody thought of how the picture business would suffer until now.

One very patriotic operator at Muncie, Indiana, has opened a school for young women from 18 to 28

years. He instructs them as to the duties of an operator. Wouldn't it be better for these same young women to spend their time in the cause of the Red Cross, where their services are needed—where they can do something to relieve the sufferings of the men on the front that are giving their lives for a just cause—and leave the picture business to the men who have spent their time and (most of them) their health, trying to improve the business? When you simmer it down it's like the breakfast food—"There's a reason."

More About Punching Film

I have been reading in Motography about the trouble caused film exchanges by operators punching holes in the title and tail pieces of the film and I agree with you in every word that you have said on the subject, but I am enclosing a piece of film that was cut from the title of a two-reel subject and I want you to pass judgment on it.

Which do you think looks worse—the holes that the operators punch or the holes that are punched by the film exchanges?

This reel of film that this piece was taken from has three more sets of holes in it just like the one I am sending you and the second reel has five sets of holes in it. You can imagine how these look going through the machine. For the good of the game in general, I would suggest that the film exchanges do as the old saying goes, "Clean their own homes first."—*G. G. A., Indiana.*

Your letter and piece of film at hand and I agree with you in your kick. There is no reason why a film should be marked the way this one is and I have the word of the association manager of the company that is doing this, that the size of the stencil will be changed at once.

It is true that film exchanges have to use some kind of a mark on the films so that they can be kept account of but there is no reason for using a stencil of that size to do it. Nor is there any reason for punching holes in four or five places in the film. I thing that *"some day"* the manufacturers will get together and put a warning mark on the tail pieces of the film and that will stop the punching of film by the operators.

One firm in Chicago is doing that now and I understand that they are not having any trouble with their films at all. They put one mark fifty feet from the end, one five feet from the end and one two feet from the end. Then they send a cue sheet out with each reel telling the operator just where to look for the warning signs. This gives the operator all the time that he needs to light the second lamp and be ready to change from one machine to the other, and at the same time stops the practice of operators punching the films. Let's live in hopes.

CHANGES RELEASE DATES

Fairbanks Offering for June Set Back a Week—Pickford Subject for July to Be Released Earlier

Walter E. Greene, president of the Artcraft Pictures Corporation, has announced a change in the release dates of the new Mary Pickford and Douglas Fairbanks productions now being staged at the Lasky studios in California.

Originally scheduled for release on June 17, the Fairbanks picture, "Wild and Woolly," has been set back a week in order to give more time to the final preparation of the film and its exploitation. This photoplay will, therefore, be released on June 24. In producing "Wild and Woolly," the Fairbanks organization has been spending considerable time travelling, in accordance with its policy of staging productions in their actual locales. The new picture, for instance, opens in New York and is continued in California and Arizona locations. In screening the story the exact backgrounds are being secured.

The forthcoming Mary Pickford picture, a stirring subject of great patriotic theme entitled "The Little American," is also now rapidly nearing completion at the Hollywood studio. Under the personal direction of Cecil B. De Mille, the new Pickford vehicle promises to be the most effective cinema of timely American appeal yet screened. Although originally planned for release at a later date, this production will make its first public appearance throughout the country on July 2. Upon his return to New York from California, recently, Al Lichtman, general manager of the Artcraft Pictures Corporation, expressed great enthusiasm over the spectacular qualities of this picture, several scenes of which he had viewed in the course of production. It is generally felt at the Artcraft headquarters that never before has "America's Sweetheart" appeared in a picture of such magnitude in the way of theme, support and settings.

Ready for a chase scene in the coming Fairbanks picture "Wild and Woolly." "Doug" is mounted on the horse. The other scene is "Little Mary" in her latest play, "A Romance of the Redwoods," in which she has a "different" role.

RAPS FILM ADVERTISING

Frank J. Seng Declares Most Companies Squander Money on Ineffectual Advertising—Says Heralds Merely Make Work for Janitor

"I think money spent on heralds is wasted," said Frank J. Seng recently. "I ceased using them long ago in my theaters, and I cannot see where I have lost anything by it. People don't come to the theater to read heralds. They come to see the picture. If the heralds are given to the patron as he enters the theater they find their way to the floor without even being glanced at. If they are handed to him when he is leaving, he usually crumples them up and throws them into the street. For that reason there will be no heralds issued when we present the super-feature, 'Parentage,' to the trade.

"Every advertisement, in my mind, should bear a message to the reader—something that will impel action. We have had enough of the advertising which attracts attention and arouses interest. What we want now, in addition, is advertising that will impel action. In our advertising for 'Parentage' we have tried to word it so that it will sell the picture for the state right buyer.

"In glancing over one of the trade papers last week I was amazed at the great waste of money in full-page advertisements by producers. With but one or two exceptions, not one of them informed the exhibitor or the state right buyer about the picture which was being advertised or gave him any idea of the plot and the real merits of the production.

"As I glanced over the pages I saw one big advertisement which notified the trade that a picture which was being released by one company was full of 'beauty and charm' and that it was much better than their last big feature. Now, that means nothing to the prospective buyer. It tells him nothing, and yet that firm paid probably two hundred dollars to say it. The mere fact that this picture was better than the last one does more towards destroying the confidence of the exhibitor in that firm than anything else, for probably this same firm said the very same thing about the other feature.

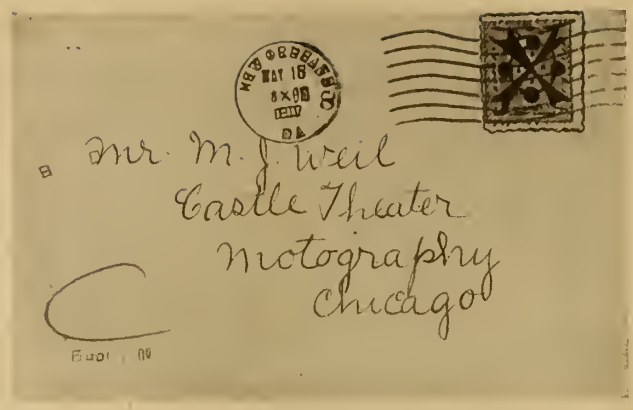
"Another mistake the producer makes is in spending great sums to tell us what Sam Jones thought of the picture way out in some unearthly place the majority of us never heard of. The average exhibitor is interested only in whether that picture is the kind of a production that he wants to book for his house, and if it is the sort of production that will please his patrons. Audiences differ, and the production that goes big in his theater may fail miserably in another territory.

"What the exhibitor wants to know is the story of the play, the cast, and whether the photography is good. He is also interested in the possibilities the picture has for sound advertising and good, dignified publicity in addition to a good title. If a picture has these qualifications it is bound to be a success with his audiences.

"But, at the present time, we have no way of telling whether a production is good or bad, until we have shown it at our theaters. Most of the advertising is irrational and misleading, and we find sometimes that the poorest production is grossly misrepresented by great glaring full pages, which seek to urge on the exhibitor into booking it.

"I want to say right now that this sort of advertising does not fool the vast majority of exhibitors today, for they have been too often misled in the past.

"The exhibitor today wants good pictures, and it doesn't matter a great deal who is in the cast if the picture itself is what he thinks his patrons want to see. This, more than anything else, is responsible for the open market."



Exhibitors have told us many times that Motography *seems closer to them and their interests than other trade journals. The above reproduction of a letter received in Chicago a few days ago shows that* Motography *and Motion Picture Theater are one. It is just another example of the fact that* Motography *stands back of every exhibitor in the country. Let us know what we can do for YOU.*

FAIRBANKS IS THIRTY-FOUR

Mrs. Fairbanks Plans "Surprise" but the Wily Douglas Turns the Tables, Metaphorically Speaking, at Gay Party

A lengthy telegram that depicted the sender's utter disregard for regular United States currency was received yesterday by Pete Schmid, publicity purveyor of Artcraft, from the w. k. Bennie Zeidman. The telegraphic communication disclosed the fact that Douglas Fairbanks, than whom there are none more popular, has just passed his thirty-fourth birthday and that the event which marked this occasion will long be remembered by the members of the Fairbanks company now in California.

It seems that Mrs. Fairbanks had laid elaborate plans for a great surprise for the athletic Douglas and in league with the various members of the Fairbanks company, had arranged for a long-to-be-remembered party at his new Los Angeles home. The wily Douglas was not to be taken unawares, however, and through some mysterious channel—Bennie Zeidman has sworn loyalty to the cause—kept in direct touch with the plans of the conspirators. Hence when he walked into the "trap" he reversed the surprise by distributing handsome gifts to every person present and thanking each individual for their particular activities in the execution of the work entrusted to them effecting the party. The plotters took their defeat gracefully, at least so the telegram says, and soon forgot the miscarried plans in the festivities which demanded their entire attention.

A beautiful pair of heavy silver spurs engraved with the smiling face of the Artcraft star was presented to Douglas by the members of his organization.

King Bee's fourth comedy, "The Artist," will be ready for release in July. Billy West, Ethel Burton, Babe Hardy, Leo White, Bud Ross and Ethlyn Gibson are prominent in the offering which tells how a janitor masquerades as an artist, and is finally routed in confusion and disgrace. Of course, Billy West is the janitor—artist and his work is so strikingly clever and original that he fears no comparison with any other performer now on the screen.

Helen Gibson, the newly acquired Universal star, and Jimmy Davis are already at work making two-reel railroad dramas.

"DE LUXE," GOLDWYN'S SLOGAN

No Pains Spared to Make Pictures Monuments of All-Round Excellence—Unparalleled Experiment in Industry Working Out Successfully

An almost unparalleled experiment in the motion pitcure industry is working out successfully for the Goldwyn Pictures Corporation, organized last December to be ready to present its productions to the American public in September. The time is fast approaching when it can set forth the treat it has taken such infinite study and pains to prepare. Nothing essential to great picture making has been overlooked.

As all readers know, Goldwyn engaged under exclusive contracts Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy. Still other acquisitions will be announced in the immediate future.

Great emphasis was laid upon the authors who were to write the Goldwyn photoplays. At the outset Goldwyn drew around it such successful authors as Margaret Mayo, Roi Cooper Megrue, Irvin S. Cobb, Edgar Selwyn, Porter Emerson Browne, and many others.

Goldwyn also saw the need for a change in the physical appearance of motion pictures—saw the absence of refinement and good form in hundreds of pictures rated as successes, and decided to find new artistic evolutions for cinema spectacles.

In consequence, Hugo Ballin, Everitt Shinn and several other distinguished artists were approached. None of these men had ever made a picture. Both Ballin and Shinn ranked at the very top in the art world. They realized the need for a hitherto unattained refinement in pictures and set to work immediately to supply it. Now, three months later, both Shinn and Ballin, after designing settings for Goldwyn Pictures, have become actual directors of pictures and are making their first productions at the Fort Lee studios. They have applied their talents and knowledge to a new profession, absorbed its technical essentials in a brief time and served their novitiate. Much can be promised in advance for men of this type as directors of pictures.

In other words, while subject to much speculation by hidebound men who have become accustomed to picture routine, Goldwyn has decided to utilize the talent and genius of men never before associated with the picture industry.

Even in its advertising and publicity Goldwyn has sought to achieve the unusual—the unusual being something that everyone else was not doing. None of the Goldwyn stars are asked to do stunts that lessen their dignity or standing. They are not asked to seek or assist in getting cheap publicity for themselves or their company. In films they are treated as the fine artists that they are. With their introduction into films they are being exploited with a fine regard for permanency as screen factors—not as stars expected to make a lot of money in a few pictures, but a great deal of money in a great many pictures.

Goldwyn intends to show in its exploitation of its stars and productions that an appeal can be made to the public on an extensive scale, and to the world at large, without "circusing" names and personalities that are already known to intelligent persons throughout the world.

In the matter of salesman ship Goldwyn is adhering rigidly to its initial promise of making and having completed by September 1 twelve pictures, so that all exhibitors may know long in advance just what productions they may expect—in story value, direction value and quality.

"The Magnificent Meddler"

"The Magnificent Meddler," Greater Vitagraph's release for June 4, will serve to introduce to filmdom a new co-starring combination, Antonio Moreno and Mary Anderson. As individual stars these players are recognized to be among the strongest box office attractions before the camera, and it is safe to assume their co-starring careers will met with unprecedented success.

"The Magnificent Meddler" is a virile story of the Great West and depicts the attempt of a breezy easterner of indomitable spirit to uplift a corrupt western town where he is the proprietor of a newspaper. The story concerns itself with Monty Emerson (Antonio Moreno), who buys the Sentinel in Horizon with inherited money, sending the purchase price by wire. With Bob Gill (Otto Lederer), a cartoonist who had been his pal on an eastern paper, he goes to Horizon, a relic of the wild and woolly days.

Monty starts in at once to uplift the town, and his first bit of "meddling" is to brand Ike Cherry, Horizon's "bad man," as an undesirable citizen, thereby gaining the bad one's enmity.

Monty learns that Lewiston, a neighboring town, had been trying to annex the corrupt but contented Horizon. After a conference with the mayor of Lewiston, Monty begins to shriek for consolidation. This brings him afoul of Big Joe Roth, political boss.

Monty meantime meets Jess Roth (Mary Anderson), daughter of the boss, and they fall in love. After taking a flashlight picture showing Marillo (Leon D. Kent), a Mexican, paying Roth his share of the profits from vice in the town, Roth organizes a gang and starts after Monty, while Marillo organizes a band of Mexicans to rob Roth's house.

The young editor evades his pursuers. Shortly afterward Marillo and his outlaws come along the road with Jess Roth a kidnapped captive. Monty drops onto the horse bearing Jess and gallops away, the Mexicans in pursuit. They reach the Sentinel office. Soon Roth's men appear and open fire on the place. A battle follows. Roth then breaks into the newspaper office and his men set fire to the place.

The girl escapes but is again captured by Marillo, who returns to the attack at the Sentinel office. A force of cowboys come to the rescue, and Marillo flees with Jess a prisoner. Monty overtakes them, knocks Marillo out and rides away with the girl. Roth and a force of cowpunchers arrive at this juncture and escort the pair to the Palace dance hall. Roth, still incensed at Monty, tries to drag the girl away from him, but she denounces her father and forces him to consent to her wedding with the meddler.

Roth's capitulation is complete. He not only surrenders his daughter to Monty, but gives up his opposition to the consolidation proposition and orders his followers to vote for it.

Mary and Doug to Sue Chaplin

Shortly after viewing one of Charlie Chaplin's new pictures, Mary Pickford and Douglas Fairbanks, the popular Artcraft stars, sent a telegram to the well-known laugh-maker as follows: "We, the undersigned, sue you for sore ribs. We saw your new picture last night. 'Nuff said."

AUSTRALIA BIG FILM FIELD

Burton Holmes, Champion Globe Girdler, Finds Film Conditions in Foreign Countries Greatly Improved —Following American Methods Closely

Burton Holmes, the great traveler, who is spending six months of each year gathering new material for motion picture lovers, has found film conditions in Australia greatly improved since his last visit there. Mr. Holmes, at the close of his lecture tour in this country some weeks ago, immediately set sail for foreign shores for the sole purpose of obtaining new material for his motion picture travels, which are released exclusively by Paramount Pictures Corporation as the Paramount-Burton Holmes Travel Pictures.

"Conditions in the film industry in this country have improved wonderfully since last I was here," wrote Mr. Holmes to one of the officials of Paramount, from Sydney, Australia. "There is a great demand for American pictures, and there are more than four times as many theaters in each community now than were here some years ago. The American manufacturer of motion pictures is so far in advance of any of his foreign brothers that the salesman has no opposition when he talks of quality and service. There is a corresponding increase of advancement in the type of theater and their mode of management also. The Australians have acquired the American idea in its every detail, and when you walk into any of the theaters here to see a Paramount Picture you receive the same amount of courteous attention you would receive in a first class house on Broadway.

"It has been the American influence in the motion picture industry that has brought this all about in the foreign countries. They have followed the modern methods of exhibiting to the last letter, and in many of the cities they rank with the best. You will universally find the manager at the theater, greeting his patrons when they come and sending them away with a smile. There wasn't a single manager who was not pleased with the business he had been doing during the past year, and despite many depressing conditions, they looked for increased business this year."

Mr. Holmes stated also that he had secured some very remarkable pictures of his travels, and that the results of this six months' trip had far exceeded his expectations. In all of his trips he has been going away from the "beaten path" and taking pictures of the interesting sights that the average traveler does not have the opportunity to see.

Director Gets Too Much Action

"It can't be done," Lawrence Semon, director of Greater Vitagraph's "Big V" comedies, announced recently after his twelfth trip to the Brooklyn police station to explain just why he had been obstructing traffic on Fulton street, the leading business thoroughfare of the suburb of Manhattan.

What Director Semon meant was that it is impossible to make comedies in Brooklyn without fighting the entire police department or being willing to pay a fine or accept a jail sentence in order to finish the pciture.

Director Semon, with his company, was brought from the western studios of Greater Vitagraph several weeks ago for the purpose of making ten of the "Big V" comedies which have proved to be so popular with the patrons of motion picture houses. He had expected to finish the comedies at the rate of one a week. Instead it has taken him eight weeks to complete three of them.

"And it isn't my fault," Semon declares. Every time we shot off a firecracker we have been yanked to the police station to explain just why we did it.

"Jimmy Aubrey, my leading man, has been arrested three times because he happened to put foot on a private lawn. They just appear to be looking for us all the time."

"The trouble is," said Director Semon, "that the people of the East, while enjoying looking at motion pictures, know very little about the making.

"In the west, especially at Los Angeles, the people know all about the making of pictures. There is no hubbub when a company starts to work in the streets. A crowd may gather and the police may appear, but instead of hindering the direction, they help the director by taking care of the crowds."

Dates of Chaplin Releases

Release dates of Charlie Chaplin's eleventh and twelfth Mutual comedies will be announced by the Mutual Film Corporation as soon as the pictures are ready. The eleventh is now in the course of production at the Lone Star studio. Most of the scenes have been completed. No title has yet been chosen.

Chaplin's insistence that every detail of his productions shall be as nearly perfect as his ability and motography can make them, has made it impossible to follow regular schedule in releasing his Mutual comedies No. 11 and No. 12. The date of release of "The Cure," his latest picture, was postponed twice in order that Chaplin might have more time to perfect certain parts of the picture.

The title of the new comedy will be decided upon within the next two weeks and it is likely that within that same time it will be possible to announce a release date. The date will be made known as soon as possible that anxious exhibitors may give definite information to impatient Chaplin fans.

"Mr. Chaplin personally assures me by wire that No. 11 and No. 12 will be the best comedies he has ever attempted, which makes certain big box office receipts for exhibitors when they are released," said President John R. Freuler of Mutual.

New Universal Serial

Marie Wolcamp, Universal star, noted for her work in "Liberty" and other big productions filmed at Universal City, is to be starred in a new serial to be produced by Director Jacques Jaccard.

This serial, which will be made in sixteen episodes of two reels each, will deal with underworld life in the great outdoors. Much of the atmosphere will be laid about the Canadian mounted police, and Jaccard, who is writing the story himself, declares it is a patriotic theme, without, however, battle scenes or anything else pertaining to actual warfare. He refuses at the present time to discuss the exact nature of the story, but declares it is timely, full of absorbing interest and perfectly suited to the daredevil work which has made Miss Walcamp famous upon the screen.

In a private view of the special 2-reel Selig release "Movie Stunts," featuring Tom Mix, a committee of General Film executives voted this one of the most interesting short length subjects ever received by this company for distribution.

Marie Cahill and her lantern-jawed pard in "Patsey's Pardner," a new Mutual Comedy. While Marie cuts up "Judge Barker" plays the part of a "heavy" and tries to lend dignity to the proceedings.

Bull Dog Opposite Marie Cahill

A lantern jawed, flat nosed, wicked eyed, white bull dog with a ferocious temper plays opposite Marie Cahill in "Patsy's Partner," the comedy released by Mutual, May 28.

Mike—the not-to-be-fooled-with bull—has an important and dignified role as "Judge Barker," the silent and not to be reached partner of Patsy, a lawyer with more bills than clients. Attired in a mortar board and gown Mike walks through his part with a solemnity and dignity which is a marked contrast to the comedy role of the star, Marie Cahill.

BRADY CAMP BUSTLES

Carlyle Blackwell and Arthur Ashley Direct Pictures in Which They Play Leads—Other Big Guns at Fort Lee Busy, Too

Activities are at their height in the Fort Lee studio of World-Pictures Brady-Made, where at least one unusually interesting experiment is being made, engaging the services of two of the foremost male players of this organization.

Both Carlyle Blackwell and Arthur Ashley, who have confined their attention heretofore to acting for the screen, are at present directing new plays in which each will also appear prominently.

Mr. Blackwell's play is called "Jack, the Good-For-Nothing," in which he has the role of Jack Burkshaw. Associated with him in the cast are Evelyn Greeley, Muriel Ostriche, William Sherwood and others.

The piece being produced under Mr. Ashley's direction is titled "The Guardian," and will be the second of the series in which Mantagu Love is to invest the star role. The young woman of whom Mr. Love is the guardian in this photoplay is personated by the engaging June Elvidge, while the schemer of the story, who does not meet his just deserts until about two minutes before the end of reel five, is acted by Mr. Ashley.

Miss Kitty Gordon is also at work in this studio upon the "Divine Sacrifice," the third of her present list of World-Pictures.

A feature of this production that will be of quite general interest is the appearance in the cast of Vera Beresford, the very attractive daughter of Kitty Gordon, whose husband is the Honorable Henry Beresford, a captain in the English army.

After a long search a play has finally been found through which to transform little Madge Evans into a star. This picture play carries the title "Jerry-for-Short," and the full name of its juvenile heroine is Geraldine Carmichael.

Mr. Brady and his associates have desired for many months to promote their popular child actress, but the looked-for vehicle proved extremely elusive until a very few days ago, when a story by Jane Burnham was received. This turned out to be just what had been wished for, and the diminutive Miss Evans was re-engaged at a materially fattened income upon a basis of big type in the advertisements.

Other plays upon which the final touches are being made are "Dandy Dick," directed by Mr. Brady in person; "A Self-Made Widow," starring Alice Brady, and "The Waster."

Another item of news from the World-Pictures studio is that Edward Langford, one of the most popular of the "featured" players under this management, has enlisted in the United States army, and will not return to the screen drama until the war is over.

New Strand Comedy

It is well to have nerve if you want to succeed in the world.

A clever man can accomplish a great deal through bluffing.

But sometimes the combination of nerve and bluff carry a man too far—especially if someone calls his bluff at exactly the wrong moment.

This was the combination of circumstances which spelled the ruin of Jay Belasco in the Strand comedy, "Bluffing Father," released through Mutual on May 30.

Jay had sufficient nerve to change the number of his house and so induce the movers to deliver Mr. Smith's furniture at his house.

He bluffed Billie Rhodes, his wife, into believing it was their goods, and also bluffed his father-in-law into thinking he had provided a luxurious home for Billie to the extent of father presenting him with a check for five thousand dollars—almost.

For just then, and right in front of father-in-law, the Smiths came, claimed their furniture, and had it removed, leaving Jay standing in a deserted house. But father-in-law admired his combination of nerve and bluff enough to present him with the check which assured some real furniture of his own.

"Bluffing Father," new Strand-Mutual chuckle film.

Evelyn Nesbitt in "Redemption," which is now drawing big crowds in New York.

"REDEMPTION" FOR STATES

Method of Handling Evelyn Nesbitt Picture Now Drawing Big Crowds at Cohen Theater in New York Definitely Announced

It is definitely announced that the big picture, "Redemption," featuring Evelyn Nesbitt and her son, Russell Thaw, now playing at the Geo. M. Cohan Theater in New York will be sold by state rights and will probably be handled from the sixth floor of the Putnam Building, 1493 Broadway, New York.

There is a big demand for seats at the Cohan, and hundreds have been turned away. At some performances the line from the box office stretched around the block to Forty-second street.

It is practically the only show in New York at present that is selling out. This fact is, of course, attracting a great deal of attention in the film and dramatic circles of Manhattan. It is another proof of the drawing power of photoplays of a high and powerful type.

Intended for a two weeks' engagement at the Cohan, the run has been extended indefinitely, and at the present there is no sign of its decreasing in popularity. It looks like one of the best state right buys this season.

Evelyn Nesbitt and her five-year-old son, Russell Thaw, in "Redemption," are proving the hit of the season. The picture, which is acclaimed by critics and film experts as one of the finest of the season, shows the marvelous and unexpected ability of Miss Nesbitt as a picture player.

Without previous experience she wins all the honors in the production. What she has suffered, and the fact that she is asked to live again actual scenes in her life, aid her in her work and enable her to show a depth of feeling and a strength of emotion which no artificial means could arouse.

"Redemption" will shortly be distributed throughout the country as a big special feature.

ILIODOR PICTURE CORPORATION

Company Formed Just to Present "Downfall of the Romanoffs"—A Drama of Russian Revolution Directed by Herbert Brenon.

The Iliodor Picture Corporation, recently chartered at Albany, has, by special arrangement with the Herbert Brenon Film Corporation and Lewis J. Selznick, obtained the services of Herbert Brenon to make a vast and significant drama of the Russian revolution which will be presented in a few weeks as a states rights attraction.

This vast drama of the overturn of a nation's rulers and the establishment of human liberty is being made under the title "The Downfall of the Romanoffs," and Iliodor, the fugitive monk who was the spiritual advisor of the Czar Nicholas, is the featured player.

Iliodor's own story of the intrigues and scandals of the Russian court is now appearing in more than three hundred daily newspapers throughout the United States and this gives Herbert Brenon's picture advance national publicity of greater scope than any other state rights picture ever obtained.

No director of motion pictures is so well fitted for the task of making this picture as Herbert Brenon, who, though English born, spent his boyhood days in Petrograd where, through his parents' journalistic connections, he learned something of the court life and of the personalities that figured in it.

"The Downfall of the Romanoffs" has been under way at Mr. Brenon's New Jersey studios for the past two weeks and so well was all of the preliminary work on the production done that it will be rushed to early completion.

A cast of remarkable brilliancy, as yet to be announced, surrounds Iliodor, and a woman who has been the sensation of Paris and other continental capitals will have the most important feminine role.

Just as Herbert Brenon was completing "The Love Wolf," his latest production, the Iliodor Picture Corporation submitted its proposal to him to make this production and present it to the American public.

Needless to say, great attention has been paid to the scenario of this picture. Several noted authorities have assisted in the writing and arrangement of the story under Mr. Brenon's personal direction. Mr. Brenon is throwing all his skill into the picture.

Advance Glimpse of "The Downfall of the Romanoffs," the Iliodor Picture Corporation.

New Universals

Little Zoe Rae, the talented child actress, is featured in the Butterfly Picture, "The Circus of Life," a five-act human interest drama which heads the Universal program for the week of June 4. The story was written by E. J. Clawson and the production filmed under the direction of Rupert Julian. It is an appealing story which affords the little star ample opportunities to display her versatility. The principal roles are played by such noted screen stars as Mignon Anderson, Emory Johnson and Harry Carter. The entire cast is made up of players of note and it is doubtful whether a better balanced cast has ever been selected for a program feature.

Little Zoe Rae, featured in Universal's "The Circus of Life."

"The Circus of Life" has an especial appeal to women and children and should prove the most popular of any of the Butterfly Pictures released to date. It will be presented Monday, June 4, the same day on which will appear the Nestor Comedy, "A Burglar by Request," featuring that inimitable trio of funmakers, Lee Moran, Eddie Lyons and Edith Roberts.

"The Almost Good Man," a Gold Seal, three-part Western drama, with Harry Carey in the leading role, is the feature offering of Tuesday, June 5th. This is an unusual Western story written by Shelley Sutton, put in scenario form by Charles J. Wilson, Jr., and directed by Fred A. Kelsey. It tells of a bad man who falls out with his partner and whose regeneration is worked out through bizarre circumstances. There is a big surprise at the end of the picture. Prominent in the cast supporting Harry Carey are Claire DuBrey, Bester Pegg and Al MacQuarrie.

The Victor comedy," A Box of Tricks," with Billy Mason and Marcia Moore, is the other Tuesday release.

All the scenes in the L-KO two-part comedy "Dry Goods and Damp Deeds," which appears Wednesday, June 6, are laid in a department store, and the fun is uproarious from the start. The principals are Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling.

Issue No. 74 of the Universal Animated Weekly, and the Laemmle drama, "The Missing Wallet," featuring Edwin August, will also appear Wednesday.

Ruth Stonehouse is the star in the Rex two-part comedy-drama, "Tacky Sue's Romance," which will be released Thursday, June 7. The other release of this date is the Imp drama, "Doomed," with Charles Mailes and Claire McDowell in the principal roles.

On Friday, June 8, the feature is the two-act Nestor comedy, "Who's Looney Now?", featuring Eddie Lyons, Lee Moran and Billy Rhodes. It concerns the mix-up occasioned when a newly married couple believe one another crazy. Issue No. 22 of the Universal Screen Magazine is also released on this date.

The Bison two-reel cowboy drama, "The Scrapper," featuring Jack Ford, is the chief offering of Saturday, June 9. It is an exceptional drama in which cowboys are the principal characters, as most of the action takes place in the East. The Joker comedy, "Simple Sapho," with Gale Henry and Jack Dill, and the fourth issue of the new special single-reel feature Universal Current Events, will also appear on this date.

The Imp drama, "The Hunted Man," with Mignon Anderson and Lee Hill in the leading roles, and the Powers split-reel, "Them Are the Happy Days," a comedy cartoon, and "Superstitious China," a Dorsey Educational, are the offering for Sunday, June 10.

During the week the thirteenth episode of the great mystery serial, "The Voice on the Wire," entitled "'Twixt Death and Dawn," will be released. The stars, Ben Wilson and Neva Gerber, are carried through more thrilling situations in this episode, and the mystery surrounding the identity of the voice on the wire is still as deep as ever.

More Wharton Features

Following the production of their first superfeature for state rights, the Whartons now are making their preparations for early production of two more features, and, in fact, now are building their sets and properties for the production of one of these. The actual filming of the picture will begin shortly.

"The Great White Trail," which was written and directed by Leopold D. Wharton, marked the beginning of the departure of the Whartons in independent producing.

"We intend to follow the states rights course and believe in it thoroughly," is their standpoint, "and to this end we hope to produce pictures that will merit the patronage of the states rights buyers."

Along this line, The Whartons have in mind the production of stories by Fred Jackson, Courtney Ryley Cooper, Archibald Clavering Gunter and others.

New Desmond Play

Director Walter Edwards has just completed production at the Culver City studios of the next Triangle-Ince play, in which William Desmond will be presented as star. This is a gripping detective story by John Lynch and J. G. Hawks.

The supporting cast includes Robert McKim, Margaret Thompson and Roland Lee.

That the tremendous popularity enjoyed by Greater Vitagraph's serial, "The Secret Kingdom," has not been dimmed, although the serial was released in December, has been shown by the manner in which many contracts for the play are still being closed daily.

As an example, Yonkers, a suburb of New York, having a population of 90,000, has seven motion picture houses, five of which recently completed arrangements to run "The Secret Kingdom."

Toronto, Canada, furnishes another convincing example of the demand for the serial. In Toronto there are 81 motion picture theaters, of which 32 are using "The Secret Kingdom" as part of their programs.

FIRST MAYFAIR PRODUCTION

"Persuasive Peggy," Story Which Scored Big Success in Magazine and Book Form Ideally Suited to Peggy Hyland.

M. A. Schlesinger, president of the Mayfair Film Corporation, announces that the first production starring dainty Peggy Hyland is "Persuasive Peggy," the charming story by Maravene Thompson which scored such a hit in magazine and book form.

In the title role of Persuasive Peggy, Miss Hyland is ideally cast as the young wife who ties her blustering boy husband to her chariot wheels in so diplomatic a way that he still believes himself the master. Never before has she had such wonderful opportunities in which to demonstrate her natural charm and the production promises to be delightfully wholesome and refreshing.

In order that no part of the attractiveness of the original story be lost in the adaptation, the scenario was written by the director, Charles Brabin, in collaboration with the authoress, Miss Thompson.

The settings teem with beauty and the little star wears frocks galore in which to captivate her many admirers. No detail will be overlooked and a number of unique touches in photography and lighting effects are rumored from reliable sources.

William Russell in Big Fight

William Russell, who has just completed a new play under Mutual-American auspices, "Shackles of Truth," released by Mutual June 4, is seen to advantage. In

A Doctor Jeckyll and Mister Hyde view of William Russell, the vigorous American-Mutual star.—Bill likes to nudge himself in the ribs.

"Shackles of Truth" Mr. Russell is given greater opportunity for the display of his versatility than usual.

The plot of "Shackles of Truth" must be accepted as one of the most convincing ever devised for the screen. Its complications are thrilling to a degree because of their unusual character, yet free from such intricacies as sometimes bewilder the spectator and nullify the effect of the spectacle through over complication.

The direction of the play has been admirably handled by Mr. Sloman. There are no unnecessary ramifications in it. Every bit of action is essential to the development of the plot and there is action enough to satisfy even the most ardent advocate of something doing.

One of the most striking features of the play is Russell's brilliant acting in a part that calls for quick changes from the reposeful intellectual type to the angry young college athlete, intent on punishing treachery and resenting insult.

It would have been easy under less skillful handling to have overemphasized the fight scene which is in one sense the piece de resistance of the drama, but with a true sense of art Mr. Sloman has made the fight precisely of the proper proportion to the remainder of the play. It comes as a surprise and is tremendously effective for that reason.

Miss Francelia Billington, who supports Mr. Russell, is one of the best known young leading women in the country. She is best known on the screen for her appearances in "Heart Strings," "My Fighting Gentleman," "A Son of Battle" and "High Play."

Miss Billington's characterizations are of the young gentlewoman type. She is beautiful, appealing, sympathetic and highly popular with motion picture patrons.

Adda Gleason who plays Mary Shores became known for her good work in "Via Wireless" and later for her work in "The Rosary," "Garrison's Finish," "Voice in the Fog," and "Power of Selim Bey."

Novel Advertising Stunt

C. D. Buss, manager of the Third Street Theater, Easton, Pennsylvania, is well known as one of the foremost of real "live wire" exhibitors in the country. His latest advertising stunt helped to score one of the biggest hits in the history of his house with the presentation of the George M. Cohan-Artcraft picture, "Broadway Jones." The story of this production has to do with a chewing gum plant, and upon learning this Manager Buss got in touch with the American Chicle Company, who supplied him gratis with as many packages of gum as he could give away in his lobby. This naturally attracted continuous crowds to his theater, and in return for the courtesy he ran a slide on his screen advertising the gum. In commenting upon the Cohan film to Walter E. Greene, President of Artcraft, Manager Buss said: "The picture is 'thar.' No shootings, no horrible deaths and no drunks. A good picture that will leave a 'come again' taste in the mouths of the patrons."

"Womanhood" Draws in South

The tremendous drawing power of J. Stuart Blackton's timely spectacle, "Womanhood, the Glory of the Nation," was again evinced when the Alcazar Theater at Birmingham, Alabama, found it necessary to extend its week's run for four additional days. At every performance it was necessary to put out the S. R. O. sign long before the time scheduled for showing, causing hundreds to be turned away, and on the eleventh day the Alcazar broke all house attendance records.

The management was desirous of protracting the run indefinitely, but owning to the fact that all the prints allotted to the Vitagraph Atlanta branch were booked solid, they could not be accommodated.

"Holmes" Spells "Danger"

Helen Holmes, the reckless, fearless "darling of the rails," whose entire career has been made up of dare devil feats, has never courted death as nonchalantly nor so heedlessly risked injuring herself for life

Helen Holmes in Chapter Eight of "The Railroad Raiders."

as in "The Railroad Raiders," the serial which is now being released through mutual.

J. P. McGowan, who is directing the thriller at the Signal studios, apparently thinks Helen is immune from all danger for he sets her one task after another at which most heroic men would shudder.

There is a continuous string of sensational, spectacular scenes throughout the fifteen chapters, and the following list contains just a few of these furnished by Helen herself.

1. Knocked down and run over by an automobile.
2. Jumps from tender of engine to tonneau of auto.
3. Dives from moving auto truck over rail of a wagon bridge into the stream beneath.
4. Lies between rails while passenger coach dashes over her.
5. Leaps a twenty foot gap between a pier and the moving boat in an automobile.
6. Fights a band of Chinamen.
7. Blown up on a barge.
8. Swims for half an hour pushing the body of a man on an improvised raft before her.
9. Bound in burning freight car and rescued just before it explodes.
10. Thrown into bay with anchor tied to her feet.
11. Drives inspection car at top speed with one hand while crouching on the running board to evade bullets.
12. Imprisoned in a box car which is dumped into the water and then wrecked by a boat.
13. Rides the break beams of a train and has a hand to hand fight with a man to keep her position.
14. Head placed in coupler while cars are being coupled.
15. Dressed as man, alone invades hut of desperate gang.
16. Jumps from bridge to top of speeding car.
17. Jumps from top of one car to another running in the opposite direction.
18. Drops from bridge onto the deck of fast moving boat.

These are the stunts Helen Holmes has been performing to keep life from becoming monotonous, and the serial is not yet completed. There will probably be just as many more equally as daring executed in the remaining chapters.

"The Auction Block" Coming

With the taking of a big gambling house raid, the final studio scenes of "The Auction Block," the second production of the Rex Beach Pictures Co., were completed and there remains only a steel mill scene which will be taken in Pittsburgh within the next few days. When this has been done, Director Trimble will start at once on his task of cutting and titling the picture which will be ready for exhibitors September 1.

"The Auction Block" has a number of big sensational scenes, including an exact reproduction of the famous Ziegfield Midnight Frolic with the showing going on and the audience present. Another sensational scene is the chorus girl dinner given by a Pittsburgh millionaire which reveals New York's fastest set at their merriest.

A phase of "The Auction Block" which will cause unusual interest is that a number of characters are founded on famous Broadway figures; for instance, the theatrical manager in the picture is a thinly disguised impersonation of Flo Ziegfield while another character is modeled after the late "Diamond Jim" Brady. Another prominent character is founded on a Pittsburgh millionaire who is notorious for his Broadway escapades.

The Girl on the Cover

Here are some interesting facts about Kathleen Clifford, the Balboa star. She—

Is the newest of screen stars.

Weighs only eighty-five pounds.

Was a star headliner in vaudeville before President Horkheimer of Balboa caught her for the screen.

Is one of the cleverest male impersonators the stage ever saw.

Can sing, dance, paint, write songs, ride horseback, play golf, billiards and polo, swim, skate, do everything else and giggle.

Is the only honorary military officer in filmdom. Her work as a Red Cross nurse won her the honorary colonelcy of a Canadian Royal regiment of infantry, and she has a uniform to prove it.

Is proud of a wound received in service as a Red Cross nurse with the English army in France.

Can ride as a jockey and loves the thrill of steeplechasing.

Rode Iron Mask, the champion sprinting race horse, after Gans, his jockey, had been killed, and when the horse was so soured that he would permit none to approach him.

Appears in Balboa Feature Films and is featured in "The Twisted Thread," which Balboa made for Pathe.

Was reared and educated in England but Old Glory is the banner she swears by if she swears at all.

Can write a lyric while you wait and never change a word.

Has blue eyes, brown hair, and is pretty as a bluebird.

New Lasky Scenario Head

Robert E. McAlarney, former city editor of the *New York Tribune* and well-known short story writer and playwright, has succeeded Hector Turnbull as head of the Famous Players-Lasky scenario department. Mr. Turnbull has resigned his position as head of the giant producing organization's scenario department in order to devote himself exclusively to the writing of original photoplays and to the completion of several plays for which he has contracted.

Harry Rapf announces that Robert Warwick's next Selznick production will be "The Road to Love," from the original story by Leonce Perret, work on which was started last week. Elaine Hammerstein will again play opposite Mr. Warwick in this picture.

Unusual Wharton Feature

The Whartons—Theodore and Leopold—producers of "Patria," "The Exploits of Elaine," and a long line of serials, stepped into a new field on June 1. On that date,

"The Great White Trail," the new super feature for state rights produced by the Whartons, is both powerful and refreshing. It features Doris Kenyon.

at the Broadway Theater in New York, they gave a showing to exhibitors of their first super-feature for states rights release, "The Great White Trail."

The feature, which is in eight reels, is the work of Leopold D. Wharton, both in the writing and the direction. It tells the story of the gold rush days of the Klondike, with a foreground of New York, and a comparative dramatization of the two. It is in the cold, trackless country of the deep snows that the problems begun in the rushing life of New York are worked out.

The picture features Doris Kenyon, while supporting her are Thomas Holding, Paul Gordon, Hans Roberts, Edgar Davenport and others.

Reopening Triangle-Fine Arts

Keen interest among southern California motion picture folk has been aroused by the announcement that the Triangle-Fine Arts studio in Hollywood, soon is to be reopened on a large scale. The studio formerly employed hundreds of performers, to say nothing of a large force of mechanics, clerks and laborers, and the news that it will become active again is welcome in many quarters.

Recent additions to the Fine Arts studios at Hollywood have put that plant in excellent shape to take on a new lease of life under a new regime. A new central scene dock, 180 feet in length and 70 feet in width, has been built to house the elaborate interior settings that are to be utilized for forthcoming releases. On either side of the scene dock is a runway leading to each of the new stages, while a fleet of large baggage trucks with low wheels is employed to carry sets and properties to their destinations.

The new light studio just completed at the northern end of the property is said to be up to the minute in every particular. It is said to have the highest roof and the best facilities for overhead lighting of any building of its kind on the Pacific Coast. Some idea of its unusual construction may be gathered from the statement that there is a distance of forty-eight feet from the floor to the first roof girder. A new electric generator has also been installed, and under the guidance of efficiency engineers the entire plant has been overhauled.

Standard's Head in New York

R. C. Cropper, president of the largest independent film exchange in America, the Standard Film Corporation, accompanied by the treasurer of the concern, J. F. Warren, visited New York City last week. The object of their visit is to look over the present situation in the East.

The Standard Film Corporation is the distributor for the Art Dramas Program through Kansas, Missouri, Iowa, Nebraska, and has just taken over, in addition to this already large field of operations, Upper Wisconsin, North Dakota, Minnesota and South Dakota. Mr. Cropper is gaining the confidence and co-operation of the best exhibitors everywhere in this gigantic territory.

It is a part of the policy of Mr. Cropper's organization to make a firm friend of every exhibitor, and it may be conservatively said, in passing, that Mr. Cropper has very probably done more than any other one man to do away with that old bug-a-boo of good-natured enmity between the distributor and the exhibitor.

The latest effort of Mr. Cropper in the interests of the exhibitor is the elimination from the contract of the Standard Film Corporation of the deposit system. There are no strings attached to Mr. Cropper's radical departure. It means, he says, that the Standard Film Corporation is trusting absolutely in the honesty and integrity of the exhibitor.

U. S. Films to Teach Gardening

Gardening instruction by moving pictures is a plan being considered by officials of the War Farms Gardening Commission.

The Federal Government favors such a plan for impressing upon every citizen the need of intensive land cultivation. By the film the subject could be covered from many angles. It has been suggested that first methods of cultivating the small backyard garden could be shown and ways of making it produce enough garden truck to provide generously for the family.

Then pictures could be shown, according to plans of the commission officials, of a pretentious farm with modern methods of farming.

"Jimmie Dale" Best Seller

The list of "best sellers" for the month, published in the May issue of *The Bookman*, shows "The Adventures of Jimmie Dale," by Frank L. Packard, standing first in New York; third in Houston, Texas; fourth in Louisville, Kentucky, Worcester, Massachusetts, and Boston; fifth in Rochester, New York, and Los Angeles, California; and sixth in Detroit, Michigan.

"The Adventures of Jimmie Dale" is the novelized version of the sixteen-chapter series, "The Adventures of Jimmie Dale alias the Grey Seal," which is released weekly by the Mutual Film Corporation. These two-reel featurettes are proving as popular as the novel. The combination of the film and the "best seller" affords a splendid opportunity for the exhibitor.

Mr. William Fox is soon to release his first Kiddie Feature, a picturization of one of the most widely read children's stories, and filled with that interesting appeal that will make the story actually live for the little ones.

Booking Records Broken

All existing booking records of V. L. S. E. were broken on the week ended May 19, when the branch office returns showed an excess booking of six thousand dollars more than any previous week. This is in face of the fact that V. L. S. E. now is distributing only the productions of Greater Vitagraph and has not the advantage of the combined footage of four manufacturers as was the case when the company was first organized.

The booking business now being done by V. L. S. E. is accounted for by the officials of the company by the fact that all departments of the organization are working in harmony and are pulling together. The production department is working with the advertising and publicity departments which in turn are co-operating in every way with the sales department and the branch exchanges. The most recent rule put into effect that every request received at headquarters from a branch exchange manager must take precedence over everything else has had the effect of bringing the branch exchanges very close to the fountain head.

Officials of V. L. S. E. attribute the increase in business which has been very steady for several months also to the intensive sales methods as well as to the fact that exhibitors have been assured that they will get nothing but Greater Vitagraph products at V. L. S. E. exchanges.

Two Cameras for Fairbanks

Two cameras will hereafter photograph the Douglas Fairbanks screen thrills, Harry Thorpe having been engaged to work in conjunction with Victor Fleming, who photographed the initial Fairbanks-Artcraft release, "In Again—Out Again."

Mr. Thorpe has had considerable experience as a cinematographer with some of the better known studios. He has already started cranking his camera alongside Victor Fleming's Bell and Howell photographing apparatus.

James Warrington, until recently with the Triangle-Fine Arts Studio, has been selected to look after the Fairbanks "still" pictures and, equipped with his new graflex, started work very enthusiastically. The Douglas Fairbanks photographing staff now includes Victor Fleming, his assistant Glenn McWilliams, Harry Thorpe and James Warrington.

Surprise in Chaplin's Next

Charlie Chaplin's new picture, soon to be announced, tilts the lid on cachinnation.

When Charlie meets up with the Merry Maiden in the cabaret and makes Chaplin eyes at her, there ensue simpers, smiles, smirks and grins, because it is easy to figure out, even at this early stage, that the comedian is up to his old tricks, but nobody can be prepared for what actually follows, and since it contains the elements of complete surprise as well as the grotesque of vivid contrast, Mr. Chaplin's forthcoming contribution to the gaiety of nations may be said to be a screech.

Those who are prepared to laugh moderately at the eccentricities of the Mutual's $670,000 a year funny man, proceed, instead, to hug themselves, roll about in their seats, slap each other, roar, guffaw, shout, titter, snicker, crow, chirp and cackle, according to their various dispositions, at this newest ebullition of merriment, jocosity, buffoonery, tomfoolery, mummery, pleasantry and wit of the world's funniest farceur.

Oh, well! What use are mere words? Chaplin never uses any. What really matters is that Charlie has landed an idea of essential comicality. Given that kind of an idea, the rest is jam tart for Charlot.

Big Eric Campbell, as the waiter, is a blue-bottle in the butter so far as Chaplin's plans for unrestrained joy are concerned. He is always butting in and making himself unhappy over other folks' love affairs, and as usual in his encounters with the high-priced star, he suffers severely.

Miss Edna Purviance, who sits opposite Chaplin in the restaurant when the "ragtime stuff" steals seductively through the portieres, enters into the spirit of the latest jest with amazing vigor and infectious enthusiasm.

Charlie Chaplin's new play will be worth going a hundred miles to see.

Stars on Song Covers

A means whereby the Greater Vitagraph Company will receive nation wide "fan" publicity has been effected by the news service department of the home office. They have recently reached a tentative agreement with the music publishing house of Witmark & Sons, one of the largest disseminators of popular songs in the country, whereby they are to supply Witmark's with illustrations for cover designs, with due credit given Vitagraph and the players who pose.

The illustrations require special posing and the pictures already used for covers are models in photographic art, their effectiveness being greatly enhanced by the artistic coloring which they receive before they are used as covers.

A striking example of their unusual attractiveness is the photograph which was used to illustrate a popular military air entitled "Goodby, Little Girl, Goodby," for which Corinne Griffith, the beautiful southern society belle, and Walter McGrail are the models.

The Witmark company now possesses additional illustrations from Vitagraph which are in the process of being colored and will be ready for release in about two weeks. One is a beautiful scene with Irish setting depicting Adele DeGarde as a captivating daughter of Erin going to a well. This picture will be used for a spirited Gaelic melody called "Somewhere in Ireland." The Witmark company emphatically predict that this number will score one of the greatest hits of any popular song ever placed on the market.

The other cover design was posed for by Eulalie Jensen, Harry Morey and Mary Maurice, and is a picture of intense appeal, which will be used for a rousing patriotic melody named "For Your Country Needs You Now."

Fatty Comedy Goes Fast

With the second Paramount-Arbuckle comedy, "A Reckless Romeo," still but a week old, there has been reported to Paramount Pictures Corporation, by its exchanges, an increase of over 35 per cent in contracts over the first two-reeler made for Paramount by the comedian who is "worth his weight in laughs," "The Butcher Boy," which was issued one month ago. These two-reel comedies are being released by Paramount to all exhibitors on the open booking plan.

W. W. Beaudine has under production at Universal City a one-act comedy entitled "We Have the Papers."

Military Man in New Metro Play

Although young in years, Thomas J. Carrigan, who appears in support of Mabel Taliaferro in the forthcoming Metro wonderplay, "The Will o' the Wisp," is old in military experience.

Ten years ago, in the little town of Lapeer, Mich., he organized a company of home guards. Carrigan's father was a dealer in horses, and the young man mounted the guard and secured the services of a Civil War veteran to train them. Shortly after the guard was organized, Carrigan was made captain.

Thomas J. Carrigan, military man in new Metro play.

When the call came for men to go to Plattsburg, Mr. Carrigan offered his services. He was not accepted but hopes to be sent with the second. In the meantime he is drilling every Sunday at Governors Island.

All his life this popular actor has taken an interest in military affairs. A few years ago, when the American Legion was formed, he quickly joined it, and has been a member ever since.

Mr. Carrigan has the role of Lieutenant Neil Dacey, a dashing young Irish officer, in "The Will o' the Wisp."

"I find that the military training I have had helps me play the part of the young Irish officer with better understanding," said Mr. Carrigan.

Use Shocking Amount of Juice

Forty-two hundred dollars were spent in Greater New York during the week ending May 26 for electric signs advertising Greater Vitagraph's screen version of Bayard Veiller's drama, "Within the Law." This figure probably breaks all records for electric signs in front of theaters advertising the same attraction.

Seventy theaters in Greater New York ran "Within the Law" during the week, the run in each theater being from three days to the entire week.

For the week of May 28 the big electrical display on "Within the Law" has been transferred to the Philadelphia district, where branch manager Hebrew, with the active assistance of general manager Walter W. Irwin, has closed with more than thirty houses.

These theaters have agreed to use electric signs on which the words "Within the Law" will not be less than eighteen inches in height.

Not only is the Philadelphia territory booked practically solid on "Within the Law," but the western coast also is booked solid. The picture ran last week in Los Angeles and is continuing this week with additional runs at San Francisco, Portland, Seattle, Tacoma, Oakland, Sacramento, Walla Walla and Spokane.

Early indications appear to verify the prediction that many more people will see the screen version of "Within the Law" than saw the legitimate stage version, when more than four million persons paid nearly three million dollars for the privilege of seeing the play.

One Hundredth Fox Feature

In sending forth "The Broadway Sport" to its thousands of motion picture exhibitors and the general public, Fox Film Corporation celebrates the release of its one hundredth photoplay feature since its adoption of the weekly release policy on September 6, 1915.

Bessie Love's Second Ince Play

Bessie Love, under the direction of Charles Miller, has begun production of her second Triangle-Ince play.

This is a story by J. G. Hawks, in which Miss Love will be seen as a poor orphan in Ireland who, after many romantic misadventures, comes into her own.

The many quaint characters in the production will be played by a large supporting company including Frank Borzage, Charles K. French, Walter Perkins, William Jeffers, Walt Whitman, Aggie Herring and Alfred Hollingsworth. The action calls for many beautiful exterior "settings" with true Irish atmosphere.

The first Ince production starring Bessie Love, lately made at the Culver City studios and soon to be released on the Triangle program, is a story of the circus. In taking the scenes for this play, Miss Love and her supporting company traveled for some time with the Cole Brothers' Circus, securing some very genuine Big Top color. The title of the first play is "The Sawdust Ring."

It's a Lovely little scene, nicht wahr? And we don't need to tell you her name.

Current Releases Reviewed

"Freckles"

Lasky-Paramount Feature, Five Reels. Released May 26. Reviewed by H. D. Fretz.

LOUISE HUFF and Jack Pickford are co-starred in this picturization of "Freckles," the famous novel written by Gene Stratton Porter. "Freckles" received much popularity as a novel and also when it was dramatized and played on the stage.

Jack Pickford and Louise Huff in "Freckles."

As a screen version it will prove as great a success. It is a wonderful production and one of the best the Paramount program has carried. This feature will be a great favorite among amusement seekers.

The scenes were filmed in the lumber camp district of California, where many picturesque out-door settings were obtained. Jack Pickford is well fitted for the role of Freckles, which he plays in a capable manner. Louise Huff is excellent in the characterization of Angel. The other prominent players are Robert Bosworth, Lillian Leighton, Billy Elmer and Guy Oliver. The novel was put into scenario form by Marian Fairfax. Marshall Neilan deserves much credit for his splendid direction of the picture.

Freckles, a little one-armed waif, is the butt of all jokes at an orphanage. Finally his splendid spirit rebels and he runs away. Faint with hunger, he reaches the lumber camp of John McLean. Liking the manner of the boy, McLean appoints him watchman of the Limberlost, a valuable timber swamp. There he meets the "Angel" and her guardian, the "Bird Woman."

Black Jack, foreman for McLean, while attempting to steal some of the timber, is discovered by Freckles. Fearing that he will warn his employer, they bind the boy and throw him into the swamp. The Bird Woman finds and rescues him. In the meantime Angel rides to the camp to warn McLean, who returns with a party of men and captures the timber pirates.

Later, returning to the camp, Freckles protects Angel from a falling tree. This act of heroism almost proves fatal to him. The news that he has been left heir to a large fortune in England by his grandfather, and now knowing that he is not a nameless waif, helps fight his wavering spirit back to life. The love of Angel brings added happiness to him.

"A Brass Monkey"

Hoyt-Selig Comedy Released Through K. E. S. E. June 11. Reviewed by Lapearl Waggoner

YOU can laugh out loud during the screening of parts of "The Brass Monkey" and you can sit and figure up your income from a Liberty Loan bond during the screening of others.

Several amusing situations bring smiles, but why there must be yards and yards of chasing and tumbling in every comedy film, must be one of the secrets of the trade. The story has a droll start when the last will and testament of Patch Work is read and the brass monkey, from India, with its attendant bad luck, is left to Jonah Judd. After that it is much like other comedies we have seen, and those who like the average will like this one.

The Story: Uncle's most precious possession is a brass monkey and this he wills to Jonah Judd. Genevieve is Jonah's daughter and Birdie is his divorced wife. Birdie believes in collecting the alimony when it is due and her "little brother" assists her. This action is just one of many occasioned by the brass monkey, the possession of which means misfortune. Jonah falls down a stairway, is hit by a telephone pole and has a series of exciting episodes with Genevieve before Big Bill comes to collect his sister's alimony. Bill encounters a fierce canine. I. Dodge Work, who did not benefit by the will, garbs himself in a bear skin at the auction sale and they believe the bear to be alive one. Jonah gives chase with a revolver and the end of a perfect day comes when Jonah and the bear emerge from the plaster and debris of an explosion.

"Shackles of Truth"

William Russell in American-Mutual Feature of June 4. Reviewed by Genevieve Harris

THERE is usually something very convincing and logical about pictures directed by Edward Sloman. This element gives force and dignity to the situations and greatly increases the interest in the plot. This story is no exception and it will hold the close attention of any audience to the last scene, and this in spite of the fact that the outcome is apparent, which is a tribute to the acting and directing.

Mr. Sloman is aided in having a very capable cast of players. The acting is convincing and of a high order throughout. William Russell in the leading role does very good work, but every member of the cast is given plenty of opportunity, with favorable results. This includes the baby, who plays an important part. All of the characters are sympathetic, with the exception of the conventional villain, played in a fitting manner by Alfred Vosburgh.

One of the biggest acting parts falls to Adda Gleason, who will be remembered for her work in "Ramona." Miss Gleason plays Mary Shores, a girl wronged by the hero's father. George Ahern as Tom Shores is excellent and Lucille Ward as the hero's mother adds another to her list of creditable character portrayals. Francelia Billington, as usual, plays opposite Russell. Frederick Vroom plays the role of the governor.

The photography is good, the settings, mostly interiors, fitting. The story was written by Julius Grinnell Furthmann. The plot is unusual and interesting.

The Story: Gerard Hale (Russell) and Luther Snaith (Vosburgh) are members of the same law firm and both candidates for appointment by the governor to fill a vacancy in the senate. Influenced by his daughter, Marion (Francelia Billington), who loves Hale, the governor decides to appoint Hale for the position.

Gerard agrees to provide for the girl and her baby.

Just at this time, Tom Shores, released from the penitentiary, returns home to find that his sister has been deserted by the father of her baby. He is led to believe that Gerard Hale is the man in the case and goes to the young lawyer to demand that he make good the wrong done by marrying the girl. Then the truth is revealed, that Gerard's father, dead for more than a year, had been leading a double life. Gerard agrees to provide for the girl and her child but wishes to keep their existence a secret from his invalid mother.

Snaith, the jealous partner, learns of the affair and manages to get a number of letters incriminating the elder Hale. He uses these to discredit Gerard in the eyes of the governor and his daughter. Gerard refuses to tell the true story and agrees to give up his career and the girl he loves and to marry Mary Shores, all in order that his mother may never learn that her husband had been unfaithful. But Mrs. Hale dies before the sacrifice is made and Gerard is free to prove his innocence.

"The Serpent's Tooth"

Gail Kane in American-Mutual Release of May 28. Reviewed by Genevieve Harris

THIS story begins with a marriage in haste for which the contracting parties repent through five reels of pictures. The plot is of a melodramatic character with opportunity for heavy emotional acting. It is an intense, tragic story and will appeal to audiences with a taste for highly sensational society plays. Gail Kane's name is of value in advertising, and her role in this play is sympathetic and gives her opportunity for a diversity of expression and mood. William Conklin as James Winthrop, her husband, has a very heavy role, while Edward Peil as the hero, Jack Stilling, will be well liked. The story holds the interest, though it is not always convincing.

Rollin Sturgeon directed the play from a story by Forrest Halsey, put into scenario form by Doris Schroeder. It has been handled in a capable fashion throughout. The action is swift but always clear and the emphasis well placed. The photography is excellent, the lighting effects always good, and the portrayal of the storm scenes especially fine. The acting of the supporting cast is good. Included are Jane Pascal, Frederick Vroom, Mary Lee Wise, Al Vosburgh and Charles P. Kellogg. The titling of the picture is pleasing.

The Story: Faith Channing, a girl who has grown up in the sedate atmosphere of a New England village, marries James Winthrop, an artist who owns a large part of the village. Jack Stilling, a young physician, loves Faith but his poverty prevents him from declaring his affection. Winthrop interests a number of his artistic friends in the village and sells them homes there. As a result, the Winthrops became rich and the village is the

Faith meets a new type of people.

home of a "smart set." Winthrop is drawn into their life of dissipation and since this sort of thing does not appeal to Faith, she and her husband drift apart. Winthrop becomes infatuated with a widow who plans to disrupt his home and marry him herself.

Faith, after the birth of her baby, which dies, is very ill and Dr. Stilling gives her a tonic containing a drug. Winthrop learns of this and after quarreling with the doctor, tricks Faith into continuing the use of the drug, knowing that if his wife becomes addicted to the drug, he may win a divorce and marry the other woman. Faith's nature is changed and she becomes a member of the Bohemian crowd. But Winthrop's destruction is swifter and his dissipations, combined with the "serpent's tooth" of conscience at his crime against his wife, drive him insane. After several wild scenes in which Faith herself is nearly driven mad, Winthrop dies. Faith then turns to Dr. Stilling, determined to conquer the habit she innocently acquired and to rebuild her life.

"Redemption"

Evelyn Nesbit and Russell Thaw Feature in Society Drama. Reviewed by George W. Graves

THIS film is bound to fill theaters on the strength of the names of its featured players, Evelyn Nesbit, former wife of Harry Thaw, and her son, Russell Thaw. From coast to coast they are known and the mere mention of the names will undoubt-

Evelyn Nesbit in "Redemption," which is now drawing big crowds in New York.

edly be enough to bring a curious crowd. As far as giving the spectator a chance to become thoroughly acquainted with these characters is concerned, the picture fulfils its mission and it will get the money. The story shows some interesting developments. The star, Evelyn Nesbit, is not remarkable, but does well with several individual scenes, and it must be admitted that she makes an appealing figure on the screen. The effect of her personality grows upon one as the picture advances. Little Russell Thaw is interesting.

The story tells about a happy family whose serenity is disturbed by a man who has formerly had dealings with the wife and is now trying to get her again into his power. The wife confides all to her husband; he teaches the would-be breaker of his home a lesson and loses his job because his boss depends upon the culprit for business. Next comes the dreary search for work, the husband's illness and at last his death. The heroine becomes prosperous through the succeeding years and sends her boy to college. He meets the daughter of the would-be home breaker and falls in love with her. However, when the boy's identity is finally learned the father compels his daughter to sever all relations with her lover. The man who has caused the heroine so much suffering actually dares to regard her as an immoral woman not fit for his family's society when he was the very instrument of her first straying from the straight and narrow way. But, through a brave rescue, the heroine's son proves he is worthy of his sweetheart, and the self-righteous father of the latter is finally brought low.

Up to the time of the young husband's losing his job, the film, that is, its story, is rather interesting, but from this time on, to the final climax, it is our opinion that most any audience will find itself losing its first interest, and also find the picture a hard one to watch because of the weak story and poor construction.

For evident reasons this is a money-getter.

In line with their policy of dealing with experienced showmen, the Williamson Brothers, producers of "The Submarine Eye," announce that they have sold the New Jersey rights of their under-water drama to the J. Frank Hatch Film Company of 284 Market street, Newark.

"Money Madness"

A Butterfly Play with Thrill and Suspense. Released May 28. Reviewed by Genevieve Harris

MARY MacLAREN is featured in this picture, which is a screen version of a detective story by Frank H. Spearman. It has all the swift action and excitement typical of the Spearman stories. Its plot deals with a bank scandal in which one of the directors robs his own bank to meet his gambling debts.

A thrilling race is a feature of the picture.

The picture is a good one. The acting is fine, and Miss MacLaren is charming as the heroine. The photography is beautiful. The characteristic element in the play is its thrill and the closing automobile race and wreck is excellently handled. The offering is a good one for any theater and will be enjoyed by all. It can be advertised as a play of action and danger, and lives up well to the promise.

The cast of players includes Don Bailey, Alfred Vosburg, M. Everett, Eddie Polo and Charles H. Mailes, and Rex de Roselli. The picture is directed by H. McRae from a scenario by William Parker.

The Story: Mary MacLaren is the daughter of a bank president. The bank threatens to fail and the president uses his private fortune to save it. Simmons, the vice-president, is the villian in the case. Tom Williams, who is in love with the president's daughter, urges his uncle, "Whispering" Smith, a detective, to investigate the case. He does and the detection of Simmons' thievery and the capturing of the rogues forms the later part of the story.

"The Soul Master"

Vitagraph Blue Ribbon Feature in Five Parts. Released May 28. Reviewed by George W. Graves

HOWEVER entertaining James Oliver Curwood's story may have been as a novel it hardly makes clean cut, zestful entertainment on the screen, which version has the effect of being a rambling story not registering any big scenes or having sufficient action. It is a case of material for shorter reelage being stretched.

The story introduces at first Travers, a man whose faith in women is blasted because his wife runs away with another man, and proceeds to tell in an indirect way how his faith in womankind is gradually restored through the wholesome virtues of a girl who works in his office. The latter's whole-souled devotion to her sweetheart makes a big impression on the callous-souled merchant. In the last reel the girl comes dangerously near being betrayed by a good-for-nothing fop, but is rescued in time by both her sweetheart and Travers. At last the discovery is made that the girl is Travers' daughter.

The picture gives the impression of having too many characters who are not vitally concerned, as well as too much superfluous action on the side which hinders the advancement of the story proper, although this action is mildly entertaining. The acting throughout, however, is entirely up to standard, as is the direction. Earle Williams will find favor as the "man without a soul." The rendition is dignified, polished and likeable. Katherine Lewis, portraying the role of the office worker, brings to that role the daintiness and wholesomeness requisite. Don Cameron, as her lover, and Julia Swayne Gordon account for the rest of the good acting.

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Buy a Liberty Loan Bond And Help Win the War

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Denominations: $50, $100, $500, $1,000, $5,000, $10,000, $50,000 and $100,000. First payment as low as One Dollar.

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"Bringing Home Father"

Bluebird Comedy Drama, with Franklyn Farnum, Released June 4. Reviewed by Genevieve Harris

THIS is an ordinarily pleasing comedy drama of the polite kind. There is a touch of real satire mixed in with the more obvious humor, and the result should appeal to audiences of varying quality. Franklyn Farnum and Brownie Vernon play the leads pleasingly and Florence Mayon and Arthur Hoyt as Mrs.

Peter agrees to fix things up.

Swazey and her downtrodden husband, contribute good character playing.

The plot seems rather thin for five reels and consequently the action is not as brisk as it should be in a comedy of this sort. It drags occasionally, and the humor is not very spontaneous. However, it is a good program number, and while it will not win unusual enthusiasm, it will entertain most picture patrons seeking amusement. Technical details measure up to the Bluebird standard.

The Story: Mrs. Swazey is a candidate for alderman on the prohibition ticket. Peter Drake falls in love with Jackie Swazey, and to gain the good wishes of her mother, who is boss of the household, he aids "the cause," even marching in a prohibition parade. Secretly he is in sympathy with "Pa" Swazey and he plots to discredit her with her party without gaining her enmity. How he does this forms the basis of much of the story and includes many thrilling events. In the end, Mrs. Swazey gives up her political ambitions and Peter marries the daughter.

Trade Papers Bring Results

Nat I. Brown, general manager of Paralta Plays, Inc., states that the advertising in trade papers done by this company has brought phenomenal results. It has been so actually swamped with requests for literature in reference to the Paralta plan of distribution and letters from exhibitors that it has been found impossible to respond to them in detail up to this time. It was not anticipated when this company began its advertising campaign the second week in April that in less than six weeks it would receive responses to its advertisements from over one-third of the entire number of moving picture theaters in America. The Paralta corporation was not prepared for such manifestation of interest, and for this reason many exhibitors have not yet received answers to their inquiries. Answers and literature will be sent to all correspondents as soon as it is physically possible to forward them.

Robert T. Kane, vice-president of Paralta Plays, Inc., who is supervising the organization of J. Warren Kerrigan's staff, has engaged D. J. Jennings as cameraman for this popular star. Mr. Jennings is reputed to rank among the experts.

BLUEBIRD PHOTOPLAYS Present

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"A Doll's House"

The First Filming of Henrik Ibsen's Masterpiece

Directed by Jos. De Grasse

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Newslets for Your Program

INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

TWO nights a week are being devoted by the feminine members of the Lasky organization at Hollywood to the study of Red Cross work. The Lasky company is paying the costs of tuition for the students and the details of the work are being handled by **Mrs. Cecil B.** and **Mrs. William C. De Mille.** There are one hundred taking the home nursing course and fifty who are studying first aid.

Lou-Tellegen, Geraldine Farrar's husband, who lately gave up acting to direct photoplays, has begun work on his second Lasky production, with **Kathlyn Williams** and **Wallace Reid** as co-stars. **Tully Marshall,** the distinguished character actor, is another member of the cast.

Donald Crisp, who directs **George Beban,** has resigned himself to the task of learning Italian, firmly convinced that he is doomed to direct most of the Italian colony of California during the course of his administration of this star's Morosco productions. Mr. Beban has specialized in Italian characterizations and they so frequently necessitate the employment of real sons of sunny Italy that it behooves the director to learn to talk with his hands and feet after the manner of the spaghetti garglers.

William Russell has turned author. He wrote the story of his next feature play, which followed "Shackles of Truth." While it answers the "society stuff" request from the Mutual film headquarters, yet it has in it a tremendous prize-fight scene. The greater part of the story is founded on incidents in the life of Mr. Russell during the several years he held the eastern championship as gentleman boxer.

Kathlyn Williams is another photoplayer who is also a writer. She has just completed a story for **George Beban,** who enthusiastically declares that it will be his best screen picture.

Vola Vale is winning fame in two arts, and one of them is cooking. Vola's tea-biscuits are bringing a considerable portion of the world to her door Sunday afternoons at tea time. Vola is just learning to cook and is succeeding far beyond her hopes in biscuit-making. Within the hospitable portals of Miss Vale's ocean bungalow at Long Beach, hot biscuits, tea, strawberry jam and Vola form a five-o'clock combination difficult to be resisted. Thus the Sunday tea-hour finds many notable screen folks gathered there.

Do you remember the lovable "Billy" in the World Film Company's "Trilby," which featured **Clara Kimball Young? Chester Barnett,** who played "Billy," has the leading male role in "The Submarine Eye," the Williamson Brothers' new sub-sea picture.

Bessie Love, while working in San Francisco with a circus for scenes in her next picture, was required by the script which **Director Paul Powell** consulted, to ride a "snow-white" horse, in her circus scenes. There was no such variety of animal to be had, the circus management declared. Bessie decided to find one for herself. Venturing into the circus corral she pointed out a strange looking animal that once, maybe, was "snow white." "But that, my dear Miss Love," expostulated the circus manager, "has been bought by us for lion meat." Bessie decided that a bath and some food would put the horse into condition, so her wishes were followed. As the result, the Thomas H. Ince Company has purchased the horse for Bessie and it made the return trip to the Culver City studios with Miss Love and company. At present it is in pasture at Inceville, and Bessie has faith that some day it will be a real horse.

William Russell's divided interests are causing him much consternation these days. If it rains, picture-making is suspended—therfore Mr. Russell is worried. If it does not rain, a large bean crop on Mr. Russell's ranch near Fresno is in danger of being lost—and surely this is cause for Mr. Russell to worry again. And when it is dark and cloudy, with neither rain or sun in prospect, the plot thickens and Mr. Russell is worried both ways.

Marie Cahill, the noted stage comedienne now playing in Mutual comedies, has proved her patriotism by offering to the government her dearest treasure, a motor boat that can travel forty miles an hour. She has offered it as a submarine chaser.

Sidney Drew's son, **S. Rankin Drew,** recently sailed to Europe as a member of an ambulance corps which will see service on the western front. Rankin Drew recently directed and played the leading part in Metro's "The Belle of the Season."

Marjorie Rambeau is honored by having one of her golf scores tacked up on the wall of a country club of Lang Island.

To acquire the **Juliette Day** walk and the **Juliette Day** mannerisms is the ambition of the younger set of New York.

Helen Holmes (Mutual-Signal) is daily receiving parcel post packages of fresh vegetables from her ranch.

Charlie Chaplin is a vegetarian and his favorable vegetable is pie plant.

Billie Rhodes (Mutual) has her golf sticks made to order because the ready-made ones are all too long.

Eric Campbell is trying to economize on his eating and now only takes half a dozen fried eggs, three chops and two cups of coffee for breakfast.

Arthur Shirley, leading man for **Jackie Saunders** in Mutual features, started in pictures with the Australian Film Company, appearing in five-reel features. He came to America and appeared in Kalem pictures before joining the Horkheimer organization.

Viola Dana has purchased a large quantity of New Hampshire maple sugar to send to soldiers in the trenches. "I understand sugar is very difficult for them to get," says Miss Dana, "so I am sure they will appreciate the maple sugar, which is the nicest kind of sugar there is." A number of motion picture actresses and society women are following Miss Dana's example.

Though appearing in great New York successes on the speaking stage, Metro stars do not lose their interest in motion pictures. **Emily Stevens,** who is starring in John Galsworthy's play, "The Fugitive," and **Lionel Barrymore,** one of the celebrated featured players in Du Maurier's "Peter Ibbetson," were recent visitors at the Metro-Rolfe studios, watching the work before the camera of **Ethel Barrymore, Viola Dana, Mr.** and **Mrs. Sidney Drew,** and other Metro stars.

Lois Zellner, who counts "The Innocent Lie" and "The Little Brother" among her successful photoplays, is now a member of the Triangle scenario staff.

Myrtle Stedman, having fully recovered, is at work once more at the Morosco studio. She is being co-starred with **House Peters.**

BETWEEN TWO SHOWS

(Modified from T. A. Daly)
By David Ferris Kirby

I gotta love for Mary Pick,
I love dat Chaplin, too—
I no can go see both o' dem,
So w'at I gonna do?

Oh, Mary, ees so pretta girl,
She's gotta hair so black an' curl,
An' teeth so white lak anytheeng—
I bat she gotta voice to seeng!
An' w'en she starta sob an' cry,
I feel jus' lak I gona die!

But Chaplin he's no gotta weep;
He's maka laugh—an' den he's keep
You laughin' till you no can speak,
An' tears, dey rolla down your cheek.
You oughta see him fall down stair,
I tal you w'at, you're glad you're dere!

I gotta love for Charlie Chap'
An' Mary Pickford, too—
I only gotta wanna dime,
So, w'at I gonna do?

—*The Screamer.*

WHERE IS THE ELEPHANT HOUSE?

Nadia Gary, with her blonde curls, cherubic smile and three and a half years, will make her screen debut in support of Marjorie Rambeau in "The Debt," the third of the series of Marjorie Rambeau feature pictures for Mutual, being produced by Frank Powell.

The first scene to which Nadia was introduced represented a street in a village across the water. There were houses with funny gabled roofs and odd looking doorways, and there were some sheep, and a goat and a donkey walking around.

Nadia, whose knowledge of motion pictures in the making is nil, and whose familiarity with the Bronx zoo is great, looked the scene over carefully and then approached Mr. Powell, "Please sir," she said, "where's the elephant house?"

And Mr. Powell decided it was time for luncheon.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

Broadway Star Features

D	The Third Ingredient (O. Henry Series)	2,000
D	Friends at San Rosario (O. Henry Series)	2,000
D	Past One at Rooney's (O. Henry Series)	2,000
D	The Marionettes (O. Henry Series)	2,000
D	The Green Door (O. Henry Series)	2,000
D	The Guilty Party (O. Henry Series)	2,000
D	The Cop and the Anthem (O. Henry Series)	2,000
D	Vanity and Some Sables (O. Henry Series)	2,000

The Black Cat Stories

C	Much Obliged (Virginia Valli)	2,000
D	Local Color (Webster Campbell)	2,000
C	Be My Best Man (Edward Arnold)	2,000
C	Pass the Hash, Ann (Marguerite Clayton)	2,000
D	The Clock Struck One (Marguerite Clayton)	2,000
D	Sundaying at Fairview (Mark Ellison)	2,000
C	The Quarantined Bridegroom (Mark Ellison)	2,000

The American Girl Series (Kalem)

D	The Tyrant at Chiruachua	2,000
D	The Man from Tia Juana	2,000
D	The Secret of Lost Valley	2,000
D	The Trapping of Two-Bit Tuttle	2,000
D	The Vanishing Line Rider	2,000
D	The Man Hunt at San Remo	2,000

Ham and Bud Comedies (Kalem)

C	Hard Times in Hardscrapple	1,000
C	Bandits Beware	1,000
C	The Menagerie Mix-Up	1,000

George Bickel Comedies (George Kleine)

C	The King of Cooks	1,000
C	Love, Luck and Loot	1,000
C	A Mixed Color Scheme	1,000
C	A Suit and a Suitor	1,000
C	Nearly a Husband	1,000
C	Some Statue	1,000

Selig

D	Two Dollar Gloves (Bydine Zuber)	2,000
D	The Evil Day (Casson Ferguson)	2,000
D	A Social Climber (Casson Ferguson)	2,000
D	The Prodigal's Return (Casson Ferguson)	2,000
D	The Last of Her Clan (Virginia Kirtley)	2,000
D	The Love of Princess Olga (Louizette Valentine)	2,000
D	Won in the Stretch	1,000
D	The Framed Miniature	1,000
D	The Return of Soapweed Scotty (Robyn Adair)	2,000
C	Romance and Roses (John Lancaster)	1,000
C	Baseball at Mudville (Lee Morris)	1,000
C	Rescuing Uncle (John Lancaster)	1,000
C	Movie Stunts (Tom Mix)	2,000
T	Uncle Sam Afloat and Ashore	2,000

Mutual Program

Friday

D	5-25	Two Crooks and a Knave (Jimmy Dale, Chapter No. 10) (E. K. Lincoln)	2, Monmouth	05549–50

Saturday

C	5-26	Flirting with Danger (Paddy McQuire)	2, Vogue	05551–52

Monday

C	5-28	Patsy's Partner (Marie Cahill)	2, Cahill	05560–61

Tuesday

T	5-29	Mutual Tours Around the World	Gaumont	05562

Wednesday

T	5-30	Mutual Weekly, No. 126	1, Mutual	05563
C	5-30	Bluffing Father (Billie Rhodes)	Strand	05564

Thursday

C	5-31	Jerry's Masterstroke (George Ovey)	Cub	05565
T	5-31	Reel Life	Gaumont	05566

Friday

D	6-1	A Rogue's Defeat (E. K. Lincoln)	Monmouth	05567–68

Monday

C	6-4	The Flight That Failed	La Salle	055-76–77

Tuesday

T	6-5	Mutual Tours Around the World	Gaumont	05578

Wednesday

T	6-6	Mutual Weekly, No. 127	Mutual	05579
	6-6	Title Not Announced		05580

Thursday

C	6-7	There and Back (George Ovey)	Cub	05581
T	6-7	Reel Life	Gaumont	05582

Friday

D	6-8	Good for Evil (Jimmie Dale Series, No. 12) (E. K. Lincoln)	Monmouth	05583–84

Universal Program

Special Releases

Week of June 4

C	A Burglar by Request (Eddie Lyons, Lee Moran)	1, Nestor
C	Dry Goods and Damp Deeds (Phil Dunham)	2, L-Ko
T	Universal Animated Weekly, No. 74	1, Universal
T	Universal Screen Magazine, No. 22	1, Universal
C	Simple Sapho (Gale Henry)	1, Joker
C	Them Were the Happy Days	500, Powers
T	Superstitious China	500, Powers
D	The Voice on the Wire, No. 13 (Ben Wilson, Neva Gerger)	2, Universal

Regular Releases

Week of June 4

D	The Almost Good Man (Harry Carey)	3, Gold Seal
C	A Box of Tricks (Billy Mason, Marcia Moore)	1, Victor
D	The Missing Wallet (Edwin August)	Laemmle
D	Lacky Sue's Romance (Ruth Stonehouse)	2, Rex
D	Doomed (Chas. Mailes, Claire McDowell)	Imp
C	Who's Looney Now? (Eddie Lyons, Lee Moran)	2, Nestor
D	The Scrapper (Jack Ford)	2, Bison
D	The Hunted Man (Lee Hill, Mignon Anderson)	Imp

Special Releases

Week of May 28

C	Tell Morgan's Girl (Eddie Lyons, Lee Moran)	1, Nestor
D	The Gunman's Gospel (Jack Mulhall)	Victor
C	Roped Into Scandal (Harry Lorraine)	2, L-Ko
T	Animated Weekly, No. 74	1, Universal
T	Screen Magazine, No. 21	1, Universal
C	Uneasy Money (William Franey)	1, Joker
C	When Noah's Ark Embarked	500, Powers
T	Perils of the Yangste	500, Powers
D	The Fifth Victim (The Voice on the Wire, No. 12) (Ben Wilson, Neva Gerber)	2, Universal

Regular Releases

Week of May 28

D	The Stolen Actress (Ruth Stonehouse)	3, Gold Seal
C	An Eight-Cylinder Romance	2, Victor
D	Defiance (Margarita Fischer)	Big U
C	By Speshul Delivery (Zoe Rae)	Victor
D	The Puzzle Woman (Grace Cunard, Francis Ford)	Imp
D	No. 10 Westbound (Eileen Sedgwick, Kingsley Benedict)	Bison
D	The Purplanter (Constance Johnston)	Rex

Monday

C 5-21 Chubby Inherits a Harem (Madge Kirby)..2, La Salle 05542–43

Tucsday.

D 4-24 The Forest Nymph (Bartina Burkett).....Gold Seal 02358
C 4-24 The Thousand-Dollar Drop (Eileen Sedgwick).Gold Seal 02359

Wednesday.

D 4-25 Twixt Love and Desire (Irene Hunt).....Laemmle 02360
C 4-25 Title Not Decided.....L-Ko 02361
T 4-25 Universal Animated Weekly, No. 69..... 02362

Thursday.

D 4-26 Her Wayward Parents (J. Belasco).....2, Victor 02363
D 4-26 The Townsend Divorce Case (Gretchen Lederer and Roberta Wilson) .....Rex 02364
4-26 No Release This Week.....Powers
D 4-26 The Warrior's Bride (Wallace Reid).....Big U 02365

Friday.

D 4-27 The Rogue's Nest (Lee Hill).....2, Imp 02366
4-27 No Release This Week.....Rex
T 4-27 Universal Screen Magazine, No. 16..... 02367
C 4-27 The Woods Are Full of 'Em (Ernie Shields)....Victor 02368

Saturday.

D 4-28 The Trail of Hate (Jack Ford).....2, Bison 02369
4-28 No Release This Week.....Laemmle
C 4-28 The Leak (William Franey).....Joker 02370
D 4-28 A Woman of Clay (Leah Baird).....Laemmle 02371

Sunday

4-29 No Release This Week.....Rex
4-29 No Release This Week.....Imp
4-29 Title Not Decided .....Powers 02372
D 4-29 David Creig's Luck (Matt Moore).....Rex 02373
D 4-29 The Voice on the Wire, No. 7 (Ben Wilson and Neva Gerber) SPECIAL.....2 02374

Special Releases

C Tell Morgan's Girl (Eddie Lyons, Lee Moran).....1, Nestor
D The Gunman's Gospel (Jack Mulhall).....Victor
C Roped Into Scandal (Harry Lorraine).....2, L-Ko
T Animated Weekly, No. 74.....1, Universal
T Screen Magazine, No. 21.....1, Universal
C Uneasy Money (William Franey).....1, Joker
C When Noah's Ark Embarked.....500, Powers
T Perils of the Yangtse .....500, Powers
D The Fifth Victim (The Voice on the Wire, No. 12) (Ben Wilson, Neva Gerber) .....2, Universal

Regular Releases

D The Stolen Actress (Ruth Stonehouse).....3, Gold Seal
C An Eight-Cylinder Romance .....2, Victor
D Defiance (Margarita Fischer) .....Big U
C By Speshul Delivery (Zoe Rae) .....Victor
D The Puzzle Woman (Grace Cunard, Francis Ford).....Imp
D No. 10 Westbound (Eileen Sedgwick, Kingsley Benedict)....Bison
D The Purple Scar (Constance Johnson).....Rex

Feature Programs

Artcraft Pictures

5-7 In Again, Out Again (Douglas Fairbanks)..... 5,000
5-28 A Romance of the Red Woods (Mary Pickford)..... 7,000

Art Dramas

5-21 The Mystic Hour .....Apollo 5,000
5-24 Song of Sixpence .....Van Dyke 5,000
5-31 House of Cards .....U. S. Amusement 5,000
6-7 Charity Castle .....Erbograph 5,000

Bluebird Photoplays, Inc.

5-14 Treason (Allen Holubar) 5,000
5-21 The Flashlight Girl (Dorothy Phillips)..... 5,000
5-28 Southern Justice (Myrtle Gonzalez, George Hernandez).... 5,000
6-3 The Slave (Valeska Suratt) 5,000

Fox Film Corporation

Released Week of

5-14 The Silent Lie (Roaul Walsh)..... 5,000
5-14 The Broadway Sport (Stuart Holmes)..... 5,000
5-21 Heart and Soul (Theda Bara)..... 5,000
5-21 The Final Payment (Nance O'Neil)..... 5,000
5-28 Cleopatra (Theda Bara)..... 5,000
5-28 Suds of Love (Hank Mann)..... 2,000
6-4 Bringing Home Father (Franklyn Farnum)..... 5,000

Kleine-Edison-Selig-Essanay

Released Week of

5-28 A Hole in the Ground (Selig)..... 2,000
6-3 Musty's Vacation (Harry Watson, Jr.).....Kleine 1,000
6-4 The Mystery of No. 47 (Ralph Herz).....Selig 5,000

McClure Pictures

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason) 5,000

Metro Pictures

Released Week of

5-14 Her Lesson (Mr. and Mrs. Sidney Drew).....Metro-Drew 2,000
5-21 The Beautiful Lie (Frances Nelson).....Rolfe 5,000
5-21 Nothing to Wear (Mr. and Mrs. Sidney Drew)..Metro-Drew 2,000
5-28 The Duchess of Doubt (Emmy Wehlen).....Rolfe 5,000
5-28 The Black Hand (Ralph Herz).....Metro-Rolma 1,000
6-4 Lady Barnacle (Viola Dana) .....Columbia 5,000

Mutual Star Productions

Released Week of

514 Annie for Spite (Mary Miles Minter).....American 5,000
5-21 The Checkmate (Jackie Saunders).....Horkheimer 5,000
5-21 The Mirror (Marjorie Rambeau).....Powell 5,000
5-28 The Serpent's Tooth (Gail Kane).....American 5,000
6-4 Shackles of Truth (William Russell).....American 5,000

Mutual Serials

5-28 A Knotted Cord (The Railroad Raiders, No. 8) (Helen Holmes) .....Signal 2,000
6-4 A Leap for Life (The Railroad Raiders, No. 9) (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of

5-21 Batavia—The Javanese Capital.....Burton Holmes 1,000
5-24 The Undying Flame (Madame Petrova).....Lasky 5,000
5-28 A Journey Through Java.....Burton Holmes 1,000
5-28 Freckles (Louise Huff and Jack Pickford).....Lasky 5,000
5-31 Unconquered (Fannie Ward) .....Lasky 5,000
6-4 Surabaya—The Busy Burg of Java.....Burton Holmes 1,000
6-4 The World Apart (Wallace Reid, Myrtle Stedman).Morosco 5,000
6-7 Giving Becky a Chance (Vivian Martin).....Morosco 5,000

Pathe

Released Week of

6-3 An Amateur Orphan (Gladys Leslie).....Thanhouser 5,000
6-3 Mystery of the Double Cross, No. 12.....Astra 2,000
6-3 The Neglected Wife, No. 4 (Ruth Roland).....Balboa 2,000
6-3 Police Protection (Harry Myers).....Myers-Theby 1,000
6-3 Our National Parks—Glacier Park .....Pathe 500
6-3 Odd Small Birds—Colored .....Pathe 500
6-3 Katzenjammer Kids .....International 500
6-3 The Abalone Industry .....International 500
6-6 Hearst-Pathe News, No. 46.....Pathe 1,000
6-9 Hearst-Pathe News, No. 47.....Pathe 1,000

Triangle Distributing Corporation

Released Week of

5-20 Twin Troubles .....Triangle Komedy 1,000
5-27 Madam Bo Peep (Seena Owen).....Triangle 5,000
5-27 His Social Rise.....Triangle Komedy 1,000
5-27 The Millionaire Vagrant (Chas. Ray).....Kay Bee 5,000
5-27 Love and Fish .....Triangle Komedy 1,000
6-3 American—That's All (Jack Devereaux).....Triangle 5,000
6-3 The Girl and the Ring.....Triangle Komedy 1,000
6-3 Bawbs o' the Blue Ridge (Bessie Barriscale).....Kay Bee 5,000
6-3 Perils of the Bakery .....Triangle Komedy 1,000

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder.....6
12-15 Humanizing Mr. Winsby 5
1-15 Glory 7

Vitagraph-V. L. S. E.

5-28 The Soul Master (Earle Williams)..... 5,000
6-4 The Magnificent Meddler (Mary Anderson, Antonio Moreno) 5,000

World Features

Released Week of

5-7 Mothers of France (Sarah Bernhardt).....World 5,000
5-14 Moral Courage (Muriel Ostriche).....World 5,000
5-21 Yankee Pluck (Ethel Clayton).....World 5,000
5-28 Maternity (Alice Brady).....World 5,000
6-4 The Price of Pride (Carlyle Blackwell).....World 5,000

Butterfly Productions

Released Week of

6-4 The Circus of Life (Zoe Rae)..... 5,000

Brief Stories of the Week's Film Releases

Mutual Pictures

The Serpent's Tooth—(FIVE REELS)—AMERICAN—MAY 28.—Gail Kane is featured in an emotional drama, directed by Rollin Sturgeon. Reviewed in this issue.

Shackles of Truth—(FIVE REELS)—AMERICAN—JUNE 4.—William Russell is featured in a very interesting picture, made under Edward Sloman's direction. Reviewed in this issue.

A Rogue's Defeat — No. 11 of Jimmie Dale Series — (TWO REELS) — MONMOUTH-MUTUAL—JUNE 1.—Featuring E. K. Lincoln. The Tocsin warns Jimmie Dale that a scoundrel, Markel, is forcing Henry Wilbur to meet a demand note for $50,000 or forfeit his rights to some very valuable mining property. Markel has given his wife a very expensive diamond necklace, which is really paste. The Grey Seal visits Markel, takes the necklace and also the demand note, which he returns to Wilbur just in time to save him from suicide. He makes Wilbur promise to pay Markel the money as soon as possible. When it is paid the Grey Seal will return the necklace to Markel. Markel promises to keep quiet to save himself the humiliation of having it advertised that the jewels are paste.

The Flight that Failed—(TWO REELS)—LA SALLE-MUTUAL—JUNE 4.—Madge, an heiress, is sent to Mrs. Gibson-Brown's Retreat for Young Ladies to escape the lures of a certain Dark Man. They will not be parted, however, and decide to elope. As Madge appears on the balcony in boy's clothes, she is seen by Chief of Police Otto, who takes her for a burglar and arrests her. The youth attracts him and he takes her to his home instead of the jail. At the bachelor abode of Chief Otto complications arise and after a strenuous half-hour the heiress faints and the Chief discovers that she is a girl. The Dark Man is later arrested and brought to the Chief's house, where the maid recognizes him as her husband. Madge, her romance spoiled, discovers in Chief Otto her childhood sweetheart and all ends happily.

A Leap for Life—(TWO REELS)—SIGNAL-MUTUAL—JUNE 4.—Featuring Helen Holmes. No. 9 of Railroad Raiders Series. Helen Holmes discovers a plot by the raiders to rob a certain express freight car which contains an especially valuable consignment of goods. The car is on the ferry slip ready to cross the bay, when the raiders, with a steam barge, unload the coveted freight and make off with it. Helen is driving an automobile at top speed, but arrives too late to catch it. She leaps the gap in the machine and lands safely on the deck. The raiders have placed a timed bomb on the boat, and seeing Helen and Roy Wilson on the barge, they shoot Roy, wounding him just before the explosion. Helen ties his unconscious form on a raft and pushing it before her, swimming with one hand, manages to reach the shore. The raiders, seeing the explosion, believe Helen Holmes to be finally disposed of.

A Two-Cylinder Courtship—(ONE REEL)—JUNE 6.—Featuring Billie Rhodes and Jay Belasco. Jay and Billie cannot overcome father's objections, so they elope in Jay's two-cylinder car. Before they start Jay empties almost all the gasoline from dad's car, and as the chase becomes lively father is stalled. Father telephones Lawyer Jones, who disguises himself as a minister. They are invited upstairs for the ceremony and are locked in a room. They make a rope of blankets and are about to escape when father rushes in. They hide, and while he is trying to discover whether they escaped by means of the rope, they run out the open door. A real minister meets them on the street, and father, in the window upstairs, is a witness to the ceremony.

There and Back—(ONE REEL)—HORSLEY-MUTUAL—JUNE 7.—Featuring George Ovey. Jerry goes to sleep while driving his flivver, is arrested and fined, but having no money, the Judge holds his car for the amount. Jerry appropriates the constable's motorcycle and makes his get-away and is chased by the representatives of the law. The chase ends disastrously for Jerry, but lands him in the midst of a complicated scheme of a villain to elope with the daughter of the Judge. The villain has robbed the Judge's safe, but Jerry succeeds in foiling the villain and stopping the elopement.

Good for Evil—(TWO REELS)—No. 12 OF JIMMIE DALE SERIES — JUNE 8. — Featuring E. K. Lincoln. Marie La Salle has been in the tenement district in behalf of charity, and is trailed home by the Woman in Black. Jimmie receives word from the Tocsin to return the necklace which he stole from Goldfeather and Frost (the one black mark against him). When he enters the office he finds that someone has robbed the safe, and a letter, dropped by the thief, discloses his identity. Jimmie investigates at the address given, and finds that the young man stole to provide for his sick wife and baby. Jimmie tells him to return the money and gives him his own pocket money. He passes the home of Marie on his way home and discovers the Pretender, the Woman in Black and a crook plotting to kidnap Marie. Jimmie calls the police and there is a struggle. Jimmie is forced to let the Pretender go in order to save his own neck. The crook states that the Grey Seal was there, but this is denied by Marie. Carruthers, newspaper editor, calls Jimmie on the phone to exclaim, "The Gray Seal is at it again!"

Universal Program

The Scrapper—(TWO REELS)—BISON—JUNE 9.—With Jack Ford and Louis Granville. Helen Dawson, a schoolteacher, rejects Buck Logan's offer of marriage and returns to the city. In the city Helen finds it difficult to make both ends meet. Jerry Martin, a parasite, is attracted by the appearance of Helen. He and Martha Mayes, proprietress of a questionable establishment, plan to use Helen as a tool to attract a certain wealthy man. The plan works and Helen goes to the house unsuspecting anything wrong. In the meantime Buck and the boys are sent to the city with a shipment of cattle. Buck had never forgotten Helen, and hoped against hope to meet her in the city. Buck assists a girl, who has sprained her ankle, to her home. They enter the house where Helen is and Buck is just in time to rescue the girl from the advances of Colonel Stanton. A fight ensues, but the other boys come to his assistance. They then escort Buck and Helen to a train leaving for the West.

Who's Looney Now?—(TWO REELS)—NESTOR—JUNE 8.—With Eddie Lyons, Billie Rhodes and Lee Moran. Eddie and Billie have just returned from their honeymoon. An old trunk of Billie's arrives from home. In it she finds the picture of the man to whom she was engaged before she met Eddie. She hides the picture under the bureau cover, but it falls to the floor behind the bureau. When she goes to get it, it is gone and she suspects that Eddie has found it. She reads in a paper that a man went insane by finding a picture of his bride in the arms of her former sweetheart. At the office Eddie reads of a bride who went crazy on discovering letters written to her husband by another woman. He determines to hide the letters he received from an old sweetheart. He receives word that his wife has gone insane. Eddie thinks that she has found the letters. He rushes home, where each thinks the other crazed with grief. There is a great confusion, during which Eddie finds the picture and Billie finds the letters. Finally everything is explained and a scene of reconciliation follows.

Doomed—IMP—JUNE 7.—With Claire McDowell, Jack Nelson and Charles Perley. Anne is betrothed to Will, but George Allen, a cad, covets her. One night George accosts her. She screams and Will comes to her aid. There is a fierce fight between George and Will. A crowd of villagers, including Roger Murray, a curious character, watch the fight. They hear Will threaten to kill George if he ever touches Anne again. The next morning George is found dead and Will is arrested and convicted of murder. Believing that Murray is the real murderer, Anne goes to him and by pretending to love him, extracts a confession of murder for the sake of robbery from him. While Murray is getting the money she signals to two detectives. Will is freed and Murray takes his place behind the bars.

Simple Sapho — JOKER—JUNE 9. — With Gale Henry, Jack Dill and Milton Sims. Gale is a potential vampire who is lured to the city by an artist. She leaves the artist, for whom she is posing, for a poet. Later she deserts the poet for a man of wealth, who gives a masked ball for her. Jack, a country youth, is there as a shepherd. He falls for Gale. She faints and he carries her to his room. When her mask falls off he runs into the country, grabs his sweetheart and marries her at once to save himself from Gale.

A Box of Tricks — VICTOR — JUNE 5. — With Billy Mason and Marcia Moore. Billy, a waiter, poses as a foreign nobleman. Bess' mother determines to capture him for her daughter. Charles is in love with Bess and bribes one of the boys to steal Billy's hat. The boys from the city arrive and tell the guests that Billy is a waiter. Billy has quite an exciting time, but the boys manage to pull him through the window and throw him into the lake. Then Charles takes Bess in his arms.

A Burglar by Request—NESTOR—JUNE 4.—With Eddie Lyons and Edith Roberts.—Ed and Edith live just across the hall from Harry and his wife. Harry gets a friend to play burglar and scare his wife, who leaves her jewelry lying around. Ed, returning home late, meets Hank, a tramp, and takes him home with him. They enter Harry's flat by mistake. Harry takes Hank for his friend in a make-up. He gives him his wife's jewelry. When the deception is discovered, Harry calls an officer. There is a chase, for the two wives have been awakened, and Hank beats it with the cop after him.

The Hunted Man—IMP—JUNE 10.—With Lee Hill and Mignon Anderson. Gilder, a clerk, is charged with embezzlement and put into jail. He escapes and returns to his home. He finds a note from his wife saying that she has gone off with another man. A detective stops him and tells him he can go free if he will reveal the hiding-place of the money. His wife returns and tells him that it was all a trick. Word reaches them that the money has been found and with it the president of the bank, who had used Gilder as his tool. Gilder tells the State all he knows and is freed.

Superstitious China—(SPLIT REEL)—POWERS—JUNE 10.—With Dr. Dorsey. Nearly all merchandise in China is carried by water, as there are few other highways. The interior commercial capital of the province of Sechuan, called Chuugking, is set upon high ground, overlooking two rivers. We see the gates of the city, and then the public laundries, where the Chinese use the primitive method of beating the clothes against the rocks. We see a public lamentation over death. The Chinese not only mourn their dead, but worship their spirits. They believe that everything in nature, whether animate or inanimate, possesses a soul. Therefore they burn quantities of paper money on the day called "Feast of All Souls," so that the souls of the dead may be supplied with the soul of the money. On the same reel is:

Them Were the Happy Days—The old man goes to sleep and dreams that he is a boy again. He finds a vacuum cleaner and plays with it. Everyone who comes near him is sucked into it, including his darky nurse. After many other adventures, he awakes to regret his lost youth. On the same reel with "Superstitious China."

Universal Screen Magazine—ISSUE NO. 22.—JUNE 8.—The reel starts with a demonstration of the new farm tractors which perform more work in an hour than the old types in a day. A new invention is a telephone recorder, for taking down accurately all calls received during the absence of the subscriber. Preparedness is touched upon by views of the making of enormous pieces of ordnance in the gunshops of Uncle Sam. The reel closes with a miracle in mud, by Willie Hopkins, the Screen Magazine's animated sculpture artist, called "Don't Be a Food Hog."

The Missing Wallet—LAEMMLE—JUNE 6.—Edwin August and Jeannie McPherson. Jerry Marvin is in love with Lucy, whose father is the owner of all the fishing smacks. The captain, however, favors the suit of Arthur Granby, his foreman, and warns Jerry to keep away from his daughter. On pay-day the captain sends Jerry after his coat with his wallet in it. Jerry delays to talk with the village fool, and when he returns with the coat the wallet cannot be found. Jerry is suspected and Lucy is the only one that believes in him. He determines to leave the village, but the fool returns the wallet and the captain apologizes.

The Almost Good Man—(THREE REELS)—GOLD SEAL—JUNE 5.—Harry Carey, Al. McQuarrie and Claire Du Brey. Dick and Willis hold up the stage, but find that the large sum of money has not been shipped. The only passenger is Kitty, who is much impressed by Dick, and says that he seems to be an almost good man instead of a bad man. Many exciting events occur, in which Dick is accused of the murder of Kitty's father. Norton, a gambler, effects his escape. Believing that Kitty loves Dick, Norton is about to leave when she suddenly throws her arms about him. Dick realizes that he has lost and rides away into the night.

Tacky Sue's Romance—(TWO REELS)—REX—JUNE 7.—With Ruth Stonehouse and Chester Bennett. "Tacky Sue," as she was called by the other girls, was the sole support of her two sisters. Out on a picnic with the tots one day, she meets Dick Calhown, the son of her employer. They pro-

ceed to fall in love with each other, but she feels that his feelings for her are caused from pity. Dick tells his father his love for Sue and her obstinacy in the matter. Sue, however, finally surrenders and she and Dick are very happy, as are also the two children.

Dry Goods and Damp Deeds—(Two Reels)—June 6.—With Lucille Hutton and Phil Dunham. Phil arrives in the town and goes in search of an adventure. He goes into a department store, where he tries to make love to a pretty girl. He gives away the goods and a policeman is called. After several exciting events he finds Lucille in the sewing-room and plays her a serenade on the sleeve-board. The proprietor enters and knocks Phil down and then carries the girl into the cellar. Finally Phil makes his way into the flooded cellar and finds himself with Lucille at last.

General Program

Selig World Library No. 3—May 30.—People Little Known—the Ainos, first inhabitants of Japan after the cave dwellers. Live in Peace—The Ainos live in peace with their neighbors and exist by hunting and fishing. American Ruins—The Alamo, famous in history of Texas; San Juan Mission—mission built in 1716, in bad state of preservation. Locations Seen in Famous Paintings—Amalfi, Italy, terraced city, set crescent-wise on the Gulf of Salerno; the Matterhorn, the most photographed mountain in the world from two points of view.

The Return of Soapweed Scotty—(Two Reels)—Selig—Robyn Adair and Virginia Kirtley starring. "Soapweed Scotty" is a cowboy employed by Pete Bronson, the ranch foreman. Scotty loves Alice West, the sheriff's sister, and so does Pete. Scotty is made to appear an outlaw through the plotting of Bronson and Sheriff West leads the posse to capture him. Alice rides forth to warn him of his danger because he once saved her younger brother. Pete is detailed by the sheriff to cut off Scotty's retreat. In the exchange of shots Bronson is accidentally struck by a bullet from the posse's guns. Alice finds the dying man, who confesses to her that he had planned Scotty's downfall. Thus it is that the girl, who loves Scotty, is instrumental in proving his innocence.

Triangle

Wolf Lowry—(Five Reels)—Triangle-Ince—May ..—Featuring Wm. S. Hart. In this story the theme of a hardened, bad-man character being softened by the sweet nature of a girl who comes into his life is given an individual and interesting treatment. The former young lover of the heroine, whom she believes has been killed, shows up, and as a result "Wolf Lowry" is deserted and left without consolation. However, this is of his own choosing, as he willingly makes this supreme sacrifice after a big struggle with himself. Reviewed in this issue.

Artcraft

Wild and Woolly—Artcraft.—Starring Douglas Fairbanks. Jeff Hillington, the son of a rich man, of metropolitan birth and education, has read dime novels all his life. His imagination pictures the great West as peopled with cowboys, Indians and road agents. He pictures the West of today as it was in the '80s.

A committee from Bitter Creek, Arizona, call upon his dad to induce him to build a railroad to connect the town with the borax mines. Dad sends Jeff out to investigate the proposition. Before they leave the committee learn the ideas of Jeff and arrange a program of scenes of the West as it once was.

Steve Shelby, the Indian agent, learns of this and decides to take advantage of the occasion to turn one more crooked trick and then cross the border into Mexico. Jeff arrives and falls in love with Nell Larrabee, with whom Shelby is also in love. When Shelby uses the pseudo stage robbery for a real holdup and tries to kidnap Nell, Jeff rescues her, spoils the plans of Shelby and becomes the hero of the hour.

Arizona

Should She Obey?—State Rights Production—A problem picture with an argument against the divorce evil. Reviewed in next issue.

Butterfly

Money Madness—(Five Reels)—Universal—May 28.—Mary McLaren is featured in a swiftly moving story with a number of thrills. Reviewed in this issue.

The Circus of Life—(Five Reels)—Butterfly—June 4.—With Pomeroy Cannon, Elsie Jane Wilson, Harry Carter, Mignon Anderson, Emery Johnson and Zoe Ray. Dannie and Mamie were married. In the same boarding house lived Gaston Bouvais, a painter and an amateur philosopher. He jarred Mamie's happiness somewhat, telling her there was nothing awaiting her but tragedy. When he betrayed her she hated and distrusted him, especially when he said that she had fulfilled her destiny. She refused to tell Danny who the man was even after the baby girl was born. During the next five years the inmates of the boarding house drifted downstream. Mamie had finally promised to divorce Danny and marry Bouvais, believing him to be sincere. Daisy May, the daughter of Mamie, is seriously hurt. Brought to her right senses by the accident to her child, Mamie refuses to go with Bouvais. Mamie and Danny are reunited. Gaston Bouvais fulfills a tragic destiny by marrying a woman who would not stand his philosophizing.

Blue Bird

Bringing Home Father—(Five Reels)—Universal—June 4.—A comedy drama featuring Franklyn Farnum, with Brownie Vernon opposite. Reviewed in this issue.

Christie Comedies

Father Was Right—(One Reel)—May 28.—Featuring Neal Burns. Neal starts out with a letter to Hazel's parents and is escorted to the station by his father. At the station he is "braced" by a tramp, Upall Knight. Neal refuses his plea, but his father points out that circumstances over which he has no control may have placed the tramp where he is. Neal is unconvinced. Neal oversleeps in the Pullman and leaves his wallet and watch. Upall rides the trucks on the same train. The taxi driver keeps his bag and the hotels refuse him shelter. Finally he goes to the Hope St. Shelter, where Hazel sees him and feels sorry for him. She takes him home and gives him a job in the kitchen. Father has followed him, meanwhile, and when the chef chases Neal into the drawing room it is into his father's arms that he lands. Neal now thinks his father was right, and to prove it gives Upall some bills, after the tramp has been brought in by the chef.

K. E. S. E.

The Tell-Tale Step—(Five Reels)—Edison—May 28.—Featuring Shirley Mason. Reviewed in this issue.

The Mystery of No. 47—Selig—(Five Reels)—June 4. Starring Ralph Herz. Mr. Irwin Molyneux is a collector of china, and under the nom de plume of Felix Chapel writes for the penny weeklies. His wife comes to him with the news that the Bishop of Bedford will dine with them on the day that Eva, the maid, has her day out. Eva refuses to change her afternoon off because she has an appointment with Lord Francis Phillamore, who does not know of her station. The cook also quits and Mrs. Molyneux cooks the dinner, Mr. Molyneux explaining to the bishop that his wife has been called to the country. Between the confusion of Lord Francis in regard to Eva, and the bishop in regard to Mrs. Molyneux, complication after complication makes good reading in the London papers. Mr. Molyneux is charged with wife murder but cannot be found. Lord Francis finally solves the mystery, and when Mr. Molyneux has been proved innocent, Mr. and Mrs. Molyneux, with Lord Francis and Eva, enjoy a little luncheon.

A Brass Monkey—(Two Reels)—Selig—June 11.—A Jonah in the form of a brass monkey from India brings bad luck to all within its sight. Reviewed in this issue.

Paramount

Bungalowing—Klever Komedy—(One Reel)—June 4.—Starring Victor Moore. Vic is discovered moving into the new bungalow, and when he has things straightened out somewhat they all go to bed for the first night in the new house. The agent said there were no mosquitos, but they are nearly eaten alive during the night. The next morning Vic rises early in order to "do his bit" by planting all the available space, but the mosquitos allow him to plant only a small space. After this he takes the children fishing in an alleged lake, but a storm comes up. He manages to get the children into the house, but the "ocean breezes" send the house around like a merry-go-round, and he cannot get on it. When he does he is all in, but the baby is delighted with his ride and he says "make it go around again, Daddy." This is too much for Vic and he nearly passes away.

Susie of the Follies—Black Diamond Comedy—May 28.—Lamb's wife is visiting her parents and he decides to renew his acquaintance with Susie of the Follies. He writes two letters, one to his wife telling of his loneliness and an endearing one making an appointment with Susie. Upon meeting her that night he discovers that he has mixed the envelopes and realizes that his wife will get the letter intended for Susie. He telegraphs her that he is dead and for her to return home at once. He now rushes to the parents' home hoping to intercept the fatal letter—only to find that it has been forwarded home. The wife, accompanied by her father and mother return home and are unable to locate Lamb's body. Father, who is somewhat of a sport himself, does not seem to worry much about Lamb. In the meantime Susie, anxious to see how things are coming out, calls at Lamb's house. She proceeds to have a merry time with father, much to the old man's consternation. Lamb comes on the scene and feigns death when wife and mother appear. Father in desperation hides Susie, and at this inopportune time the fatal letter is delivered to the wife. Lamb, in order to prevent her reading it, suddenly comes to life and to cause distraction accuses father of harboring a woman and drags Susie from her hiding place. Father is getting his when Susie with ready wit gives a plausible explanation of her presence and skillfully exchanges the troublesome letter and everybody is satisfied.

Chicago News

MAIBELLE HEIKES JUSTICE, author of many successful photoplays, is living at the Hotel Sherman for the time being. She is in the city to confer with Selig concerning the coming capital punishment picture which Selig Polyscope has produced.

Thomas Santschi, Bessie Eyton and Lafayette McKee have arrived in Chicago from the Selig studios, Los Angeles, to appear in scenes for "The City of Purple Dreams." Colin Campbell is directing the production.

British Manager Russell of the David Horsley Enterprises, and General Manager Norman Manning paid Motography a visit while in Chicago last week. Mr. Russell just returned from London, defying the U-boats, and tells interesting stories of the prosperity of exhibitors there.

Friends of Peter J. Schaefer, of Jones, Linick and Schaefer, are expressing their sympathy at the death of his wife. The funeral was held from the home of Mr. Schaefer's brother, Frank G. Schaefer, and interment was made in Rosehill cemetery. Many theatrical folk attended the services.

Ralph E. Duncan, member of Company E, First Illinois Infantry, who was pulled out of Motography's editorial staff when the first troops were ordered out, spent a day's leave in Chicago last week. His company is guarding municipal property outside of the city.

W. Van Gelder, the genial and polyglotinous Dutchman whom practically every exhibitor in Chicago knows, is now a Pathe salesman, having been extracted from the Superpictures organization. "Van" was with Pathe once before, and has also been with General and other concerns said to have something to do with pictures.

E. H. Goldstein, the Irish general manager of Universal Exchange, was in Chicago for a couple of days last week conferring with local Universal officials. Manager Bowles of the Kansas City Blue Bird Exchange was also here for a day or so, as was Barny Rosenthal, manager of the Universal Exchange at St. Louis.

"Sunshine Night" at the Reel Fellows meeting on the evening of May 25 proved to be a jolly gathering. There was a lot of sunshine present and the idea of dedicating each meeting to some film company has proved to be a good one. The attractive club rooms at 207 S. Wabash avenue were well filled and the buffet luncheon and entertainment was well enjoyed as usual.

Author and Associate Produoer of Half A Thousand Comedies

HAMPTON DELRUTH

EDITOR AND PRODUCTION MANAGER

Keystone Studios Third Successful Term Will Expire in August

Several stars were circulating around Chicago last week, including Bill Hart, who appared at a number of theaters, Anita King, who had a place on the Wilson Theater bill, and Dorothy Dalton, who is visiting her parents, not to mention Dick Travers and Albert Hale.

Ben W. Beadell, well known to Essanay patrons, now handles the theaters of the loop district and the West Side as far as Ashland avenue for all K. E. S. E. productions. Ben's faculty for making friends ought to make a noticeable increase in the popularity of the pictures he represents.

Edgar Moss, who was recently added to the local Vitagraph sales forces, in his initial trip has made an auspicious beginning after covering eight towns. He has turned in many contracts for "The Scarlet Runner," "The Secret Kingdom," the Vitagraph comedies and the Paula Blackton Country Life Series.

New Amusement Firms

Eleven new amusement enterprises having an aggregate capital stock of $6,284,000 were incorporated in New York in one week, recently.

Among the new concerns is the Sonora Phonograph Sales Company, located at Oyster Bay, N. Y., with a capitalization of $6,000,000, which is formed to manage theaters, operate studios and conduct a publishing and advertising business.

The Elderfields Reservation of Flower Hill, Nassau county, N. Y., has been granted a charter by the state to engage in the theatrical and motion picture business. Its capital is $200,000.

The Metro Picture Corporation has announced that it has increased its capital stock from $400,000 to $2,600,000.

The list of new firms follows:

Pennant Motion Picture Corporation, New York City, to conduct motion picture and other theaters. Capital, $5,000. Directors, John McKeon, Edmund H. Cole and Anthony Y. Kelly, Friars Club, New York City.

Acme Producing Corporation, New York City. To provide for the production of motion picture films and operate theaters. Capital, $5,000. Directors, George A. Penney, Edward Soper and Harry S. Hechheimer, 220 West Forty-second street, New York City.

National Marine Motion Picture Corporation, New York City. To manufacture projectual machines and engage in a general motion picture business. Capital, $3,000. Directors, Patrick H. W. Ross, Thomas H. Simpson and G. W. Harper, Jr., 299 Madison avenue, New York City.

Super-Art Film Corporation, New York City. To produce motion picture feature films. Capital, $1,000. Directors, Jack Gorman, Morris Jashnoff and Mary Jashnoff, 218 West Forty-second street, New York City.

Anna Little, the Bewitching Little Selznick Gleamer.

Myron B. Rice, Inc., New York City. To own and manage theaters, produce and exploit plays, and stage attractions of various kinds. Capital, $15,000. Directors, Myron B. Rice, Percival Knight and Thomas F. McMahon, 138 West Thirty-sixth street, New York City.

John Nichols, Inc., Brooklyn, New York. To conduct theaters, shows and amusement devices. Capital, $5,000. Directors, John Nichols, Robert Gilbright and Harry Rosen, 1220 Surf avenue, Brooklyn, N. Y.

Sonora Phonograph Sales Company, Oyster Bay, N. Y. To manage theaters, operate studios, deal in phonographs and do a publishing and advertising business. Capital, $6,000,000. Directors, Anselm M. Naascher, Moritz Moos and Bernard Moos, 103 West Eighty-eighth street, New York City.

B. D. Berg, Inc., New York City. To maintain theaters and provide for the production of plays, musical offerings and other attractions. Capital, $25,000. Directors, Benjamin F. Berg, Sigmund Morris and Morris M. B. Becher, 1562 Broadway, New York City.

Elderfields Reservation, Inc., Flower Hill, Nassau county, N. Y. Real estate, general contracting and theatrical and motion picture business. Capital $200,000. Directors, Carlos W. Musnon, Maurice G. Kains and Herbert M. Hills, Port Washington, N. Y.

O. N. E. Supply Company, Youngstown, N. Y. To conduct hotels, restaurants, theaters and motion picture houses. Capital, $15,000. Directors, Willard W. Oliver, Thomas Cantlin and C. Effingham Burnett, Buffalo, N. Y.

White Seal Productions, New York City. Motion picture business in all of its branches. Capital, $10,000. Directors, J. A. Stiles, C. L. Patterson and J. C. Davis, Jr., 126 Liberty street, New York City.

Wallace MacDonald is one of the busiest juveniles in New York at the present time. He moved out to Flatbush in order to be near the Vitagraph studio, where he played the lead in "Vanity and Some Sables," an O. Henry release, and was then called by Edison to play the star role in "The Princess' Necklace," a Forum-Conquest picture. This has meant answering the alarm clock at 5 a. m. for the Edison studio is only as close to Flatbush as the subway, the elevated and a street car line can make it. Three weeks of this should have soured him on life, but it hasn't.

Mr. MacDonald sees the wisdom of appearing on the various programs and is willing to overlook little things like two four(?)-hour daily car rides in order to keep in touch with the exhibitors. Previous to his connection with Vitagraph, he appeared on the Paramount, Mutual and other programs.

A STAR DAY

Jackie Saunders, the Mutual-Horkheimer star, gives the following schedule of a typical working day—just to show that a motion picture actress has something to do besides smile into the camera:

Up at six o'clock.
Practice on piano till seven, then breakfast and conferences with maids and cook. Drives to studio.
Makes up and drives to location.
Is shot in eight or ten scenes, then back to luncheon, at one o'clock.
Drives to Los Angeles, twenty-five miles.
An hour at the hair dressers.
An hour at the dressmakers.
An hour at the photographers.
A hasty dinner.
Drive back to studio.
It is now nine o'clock.
Works until eleven in indoor studio and home by midnight.
Up at six o'clock.

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State—Total 25,000
Price, $3.50 per M.
1400 Film Exchanges $4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50
Particulars.
A. F. WILLIAMS, 168 W. Adams St., Chicago

BRIEF THEATER NEWS

Arkansas

The Grand Theater at El Dorado which has been owned and operated by L. B. Clark was bought by E. C. Robertson.

Plans are being made to rebuild the Royal Theater, 407 Main street, Little Rock, at a cost of $150,000.

California

A contract will be awarded to A. L. Philbrick as soon as material is decided on for a theater to be built at Lodi. A. A. Richards of Modesto has secured a ten-year lease on the building and will expend $15,000 in furnishing the theater.

Contracts have been let for the building of the theater at Grand avenue and 6th street, San Francisco, for Shirley Ward. It will seat 2,500. The general contract amounts to $77,550.

Ground has been broken for a new $70,000 theater building to be erected by the T. & D. circuit at 9th street and Macedonia avenue, Richmond.

John G. Graf of Ann Arbor, Michigan, has purchased the Tokay Theater at Lodi from Stark & Hodges.

Geo. Trotter has purchased the Glasson Building on Main street, Grass Valley, and will remodel it into a theater with a seating capacity of 900.

Illinois

The Henry Building at Peoria is being remodeled and fitted up for a theater by A. R. Henry.

J. H. Gilmore has leased the Scenic Theater at Lexington of S. R. Claggett, formerly the owner.

Indiana

W. H. Rupright has sold the Star Theater at Fort Wayne to Chas. F. Gray and U. G. Larkin of Cloverdale, Ind.

Iowa

Norley Morrison and Billy Hadley have sold their theater at Maquoketa.

John Peters has sold his theater at Dumont to A. C. Harre, Dr. Crawford, John Borneman and W. Nolte.

W. W. Palmer has made arrangements to open the Opera House at Belle Plaine, and will convert it into a moving picture house.

The Isis Theater at Lake City will pass into the possession of J. H. Sandy on June 5.

Henry Dahl has consolidated the two theaters at Rock Valley and will install a moving picture show at Hull.

Fred Fowell purchased the Klondyke Theater at Clearfield and has renamed it the Princess.

Work on the addition to the Olympic Theater at Cedar Rapids is progressing rapidly.

F. J. Pavelac had the Joy Theater at Lyle remodeled.

Minnesota

J. H. Ross has sold the Iris Theater at Wabasha to Herman Hermanson and Roy Thompson of Winona.

George Miner has assumed the management of the Davidson Theater at St. Cloud, and the name will be changed to "The Miner."

Walter McGraw has sold his theater at Sauk Rapids.

The United Theater Company at Cambridge has taken over the management of the Moon Theater.

Mississippi

A new theater and department store building is to be erected at Clarksdale at a cost of $140,000 by R. N. McWilliams.

Missouri

Judge T. N. Rigney has leased the Rigney Theater at Albany to C. E. Littlewood who has been running the Isis Theater on North Polk street.

The Melba Amusement Company has been incorporated at St. Louis. Dr. O. T. Upshur is the president. A contract has been let to erect a vaudeville and picture theater to cost $50,000.

Montana

Work has been started at Ronan on the erection of a new theater building for H. M. Gehlert.

E. N. Disney has become the owner of the Princess Theater at Kalispell.

A new theater is to be built at Bainsville in the near future.

Col. H. C. Walker is planning to open a theater at Poplar in the Walker Opera House.

A modern fireproof theater building is to be built at Scobey by Manager Brockway of the Rex Theater. Work is to start at once.

Nebraska

Sidney is to have a new $25,000 theater. The building is to be built by J. A. Bentley, a prominent real estate dealer.

Since buying the theater at Diller Allen Nelson has changed its name to the Rex, and is making some improvements.

Lee Snee of McCook has leased the Franklin Opera House at Franklin for five years.

C. F. Binderup has carpenters at work making repairs on the Gem Theater at Minden.

"The Night Workers"

Featuring

Marguerite Clayton and Jack Gardner

The false glamour of night revealed. An exposition of the life artificial, the greater truths of its theme softened by the love of a pure girl for one of the worst disciples of the city's darkness. His gradual elevation, their triumphs together, the final burst of understanding and his return with her to the clean existence of her little town, form a story of distinctiveness from which the interest never strays.

By J. Bradley Smollen *Screen time 55 minutes*

TRADE MARK Reg. U. S. Pat. Off. 1907

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

ANN PENNINGTON, FAMOUS PLAYERS-PARAMOUNT

Vol. XVII CHICAGO, JUNE 16, 1917 No. 24

Goldwyn Pictures

Goldwyn's Exhibitor Policy

THE POLICY of Goldwyn is one of *sanity* and *cleanliness;* of *honor* and *dignity.* It is a policy under which the Goldwyn organization and all exhibitors will meet as *business men.*

With this policy we feel sure all exhibitors will come to regard Goldwyn, from the start, as "*the company that keeps its promises.*"

Goldwyn proposes to eliminate much of the red tape of the picture industry; to remove many of the sources of irritation that exhibitors have heretofore encountered.

This should make all exhibitors feel that here at last, is an organization that wishes to feel it is in actual partnership with the men who show Goldwyn Pictures to the public.

May we ask you to wait until our branch managers and other representatives in all sections of the country call on you before you decide upon any plans or contracts involving the future and the prosperity of your theatre?

Advisory Board

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
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ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 E. 42d Street New York City

Telephone: Vanderbilt 11

9000 Exhibitors Merge

Nine thousand of the leading theater owners of the United States have merged into one concrete, constructive body.

These exhibitors have established and are still setting standards and precedents in the exhibition end of the motion picture business.

This amalgamation was a very natural issue.

Some of the biggest names in the industry are listed among its membership, such as Messrs. Sam'l Rothapfel, Harold Edel and Marcus Loew of New York; Ascher Bros., Jones, Linick & Schaefer and Alfred Hamburger of Chicago; John H. Kunsky of Detroit; Stanley Mastbaum of Philadelphia; Tom Furniss of Duluth; Frank J. Rembush of Indianapolis; Finkelstein & Ruben of Minneapolis; Clemmer of Seattle; Saxe Bros. of Milwaukee; Clune Enterprises of Los Angeles and thousands of others.

These merged exhibitors are the backbone of the industry. They represent from eighty to ninety per cent of the buying power of the exhibition end of the business.

Everyone of these 9,000 exhibitors have merged themselves into one big family of MOTOGRAPHY READERS each week.

They have each paid their annual dues of $3.00.

MOTOGRAPHY is a part of their every-day business.

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

Olive Thomas in "Madcap Madge," a new Triangle-Ince drama to appear soon.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, JUNE 16, 1917 No. 24

Tax Exempts 25c Film Shows

NATIONAL FINANCE COMMITTEE RAISES LIMIT FOR "POOR MAN'S AMUSEMENT"

ON the theory that the moving picture house is the poor man's amusement place, the Senate Finance Committee, at its last meeting, by the slender majority of one, drew the blue pencil through the proposed war tax on picture theaters charging an admission of 25 cents or less. This action, while only tentative and liable to revision at the next meeting, at least indicates that a very much warmer and friendlier wind is blowing in senate circles than ever existed in the house committee.

Recreation for Poor Necessary

The sentiment in the committee which developed and grew stronger as the discussion continued was that the most popular diversion in the country—the picture theater—should not be burdened with a war tax. And it is thought that, though this sentiment may be changed before the final draft of the bill and the recommendation of the committee, in all probability it will stand about as it stands today.

Two lines of thought developed in the committee. Some senators insisted that all motion picture exhibitions should be taxed like every other amusement. But the majority felt that the poor man should not be robbed of the privilege to enjoy cheap amusement at a time when a tax was being levied that hit him nearly every other way he turned.

Only Three Votes to Tax Five-Centers

Only three senators voted for a motion to tax theaters charging 5 cents. Then a motion to exempt only the houses charging 10 cents and less was beaten, with only four senators voting for that project. However, when Senator Hoke Smith of Georgia made a motion to exempt from tax motion picture exhibitions charging 25 cents or less the proposal was carried by only one vote. The roll call showed the sides lined up 7 to 6.

The sentiment was strong in the committee against putting a tax on tickets sold to the lower-priced picture shows. But as the price of the proposed exemptions was raised, the feeling became more divided. Some senators insisted that all motion picture exhibitions should be taxed like every other amusement.

10 Per Cent Tax on Amusements

The rest of the proposed admission taxes on theaters or circuses, ball games and other places for which admission is charged, was left unchanged, and stands at one cent tax for each ten cents or fraction thereof of the amount paid. Under the action taken by the committee today only the motion picture theaters received favor as "poor man's" amusement. Theaters not showing films and for which charges of 25 cents and less are made are not exempt under the Smith amendment.

The House bill is expected to raise $60,000,000 from the admission tax. This will be greatly reduced if the action exempting the 25-cent film show stands, but the committee did not finally close up that section of the bill. As soon as the committee adjourned treasury experts set to work to re-draft the measure in line with the tentative decisions thus far reached.

Final Tax Not Yet Decided

Whether this action will stand is entirely problematical and it is even more difficult to contemplate what the House committee will do regarding films when the Senate measure is reported back. But the Senate will more than likely have the last word to say regarding motion pictures.

The Finance Committee is making every effort possible to expedite its work, but there is little likelihood that the bill will be ready for the upper house before another two weeks, and some members think it may even be a month.

Full reports will appear in MOTOGRAPHY as soon as they are available.

Pictures for Soldiers

The government, through the Commission on Training Camp Activities, has determined that every effort be made to surround the military training camps with wholesome, normal activities which shall make it possible for the United States to avoid some of the disastrous social results which have accompanied the congregation of large number of soldiers in the military camps of England, France, Germany and the Mexican border.

They recognize that these men are full of life and are freed from many of the restraints of the home. They have organized many activities which will occupy the leisure time of the men in training, but they recognize the great influence of the motion picture.

The motion picture entertainments within the camps have been entrusted to the Y. M. C. A., which will see that pictures are projected in the buildings constructed for the social and educational use of the soldiers. It is expected, however, that in the off-duty period the men will find their way in large numbers to the theaters in the surrounding towns.

All members of the motion picture industry are looking for definite opportunities to assist the government. Here is a distinct service some of the exhibitors

of the United States may render to the boys in the training camps.

Fine, thrilling and entertaining pictures should be shown regularly in the cities and towns around the training camps and there should be a minimum of the sensational, sex, campire, triangle stuff.

Exhibitors Expelled From League

The Motion Picture Exhibitors' League of Chicago has expelled four of its former members: Louis H. Frank, Maurice Choynski, Adolph Powell and Henry Schoenstadt.

This action proves the fact that exhibitors' organizations are fully capable of administering their affairs to the best interests of the industry and are willing to perform a little operation when it is deemed by the majority to be necessary.

Frank and Choynski in particular have been causing a good deal of agitation within the league of late. They were both in important positions in last year's convention and exposition, Frank being exposition manager. He was recently asked by the National body to resign.

Exhibitors Scrap License Raise

Chicago exhibitors, under the leadership of General Jos. E. Hopp, president of the league, have mobilized against the proposed increase in theater licenses which the city council is considering.

Seventy-five exhibitors were present at the last hearing and presented some strong arguments to the council's sub-committee. They recommend a graduated scale of licenses, to be fixed according to the seating capacity of the theater. The special committee representing the league, which is working on the matter, consists of Jos. E. Hopp, Wm. E. Heaney and Robt. Levy.

A special meeting of the Chicago exhibitors was held on Tuesday, June 5, for the sole purpose of considering the local license problem. There was a large attendance and the meeting got down to brass tacks and decided upon a definite course of recommendation to the council. This was laid before the city lawmakers at the hearing held in the City Hall the following day.

At the time of going to press, the results of the exhibitors' efforts and the final form of the new license ordinance was undetermined. Full details will be published later.

Helps Recruit Marines

A psychological moment and a psychological picture could hardly be better imagined than the release date and "The Star Spangled Banner," a three-reel Edison production dealing with a story of life in the United States Marine Corps, which will be released through Kleine-Edison-Selig-Essanay, June 10.

"The Star Spangled Banner," as its title implies, has a strong patriotic touch to it, and coincident with its release date the Government is planning a tremendous recruiting drive for the Marine Corps Service.

Naval officials have seen and approved "The Star Spangled Banner."

Screenshine

By Mel

A WEEK or so ago we printed something about an argument by Chicago exhibitors over who had the handsomest ticket seller. That started a contest and yours truly has been invited to look over two rather attractive exhibits in Chicago's loop. We withhold judgment until we have seen 'em all.

The latest exhib. to be incensed over the contest is a lean and mean man who says he wouldn't have a good looking girl behind his window if she'd work for nothing. He declares "The chickens never tend to business."

What kind of an exhibit have you got in your Jewish show case? Trot 'er out into the screenshine.

WHAT DO YOU DO?

A baby in the fourth row squalled,
Then squawked and bawled a bit.
The manager was a bach-e-lor,
And *simply wouldn't stand* it.

In another house a kiddie cried
On the breast of a mother fan.
But the manager he only sighed—
He was a married man.

SERMON

He ran a film and lost some dough
And then he changed his program.
He lost once more and changed again,

And every time he changed he lost a little more and of course he blamed it all onto the producers. It may have been up to the pictures, but the moral is to be sure that you give them a chance to perform under the right condition.

Even Caruso and Charlotte would have some trouble drawing 'em in if they had to perform in a barn.

Sometimes it would seem a shame that pictures have nothing to say about where they are to be shown.

A minister visited a certain studio in New York a short time ago. He said he was "dumb-founded and astonished at the high moral tone and the personnel at the studio."

Ain't it hell to be pure?

Here's a new use for the blank that runs every week on the second page of Motog.'s "What the Picture Did For Me" section of freedom of speech for exhibitors. A manager near New Orleans used it last week to notify the Vitagraph exchange that he had shipped a certain film back. He then took the occasion to make a few remarks about the picture and what it did for, or to, him. The exchange man kindly forwarded the curiosity to Motog. Go to it, boys.

A casualty which sounds more like the last gasp of a frenzied press agent than like a fact, was sustained in all truth by the Yonkers Triangle studio when a new props man fainted cold the other day upon discovering a man-size dummy among the debris in the studio.

It isn't very often that funerals are fun. But we admit it would give us a fiendish pleasure to erect a stone bearing these words:

SACRED TO THE MEMORY OF

"Eugenic" films.
The theater that still looks like a store.
The promoter with nothing to promote.
The film-punching operator.
The exhibitor who hates the public.
Film padding.
Over generous press agents.
Over-enthusiastic advertising.
Published production costs.

Tell your operator to punch a hole in his ear every time he takes a punch at a film.

If you have any time next week for cogitation and good resolutions we might, as your spiritual advisor, suggest two decisions: ein, figger on taking a trip to Chicago for the biggest show on earth July 14 to 22; zwei, buy a liberty bond from that banker who bears the burden of taking care of the bales of bills and bags of silver you turn over to him every Monday morning.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

THE PRIMROSE RING, with Mae Murray (Paramount)—"A very good picture. It did not draw on account of bad weather."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

THE PRIMROSE PATH, with Mae Murray (Paramount)—"A good, clean show. Fair business."—C. D. Buss, Third Street Theater, Easten, Pennsylvania.

THE GLORY OF YOLANDA, with Anita Stewart (Vitagraph)—"A very pleasing feature."—H. E. Yost, Colonial Theater, Orange, California.

THE GLORY OF YOLANDA, with Anita Stewart (Vitagraph)—"An excellent picture which gave good satisfaction among those present. Poor attendance in spite of good weather. We lost money."—S. A. Rischer, Lyric Theater, Sutton, Nebraska.

THE MORE EXCELLENT WAY, with Anita Stewart (Vitagraph)—"A very good picture which brought very good business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

THE MORE EXCELLENT WAY, with Anita Stewart (Vitagraph)—"This star is always a good drawing card for us and drew big this time, although we were competing with a high school graduation. This picture is excellent."—Manager Crews, Alamo Theater, Fayette, Missouri.

MATERNITY, with Alice Brady (World)—"The best picture and best box office attraction of the week. Advertise it big. It is a money getter. Thrilling fire scene in fifth reel. Excellent production."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

MATERNITY, with Alice Brady (World)—"Patrons liked this picture very much. It is a women's picture very well put over. Splendid business."—Julius Lamm, Gaiety Theater, South Chicago, Illinois.

A RECKLESS ROMEO, with Roscoe Arbuckle (Paramount)—"Again I must report business very poor on an Arbuckle comedy."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

A RECKLESS ROMEO, with Roscoe Arbuckle (Paramount)—"A good comedy but Fatty does not draw for the money that is paid for his pictures. The photography in this is especially good with some expensive sets and trick camera work."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

BROADWAY JONES, with George M. Cohan (Artcraft)—"Everyone liked it. We heard no complaints. Business good. The star takes his part well. There are some beautiful sets and catchy sub-titles. Play Cohan's musical hits during the showing."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

BROADWAY JONES, with George M. Cohan (Artcraft)—"One of the best we ever played. Fine business."—H. E. Yost, Colonial Theater, Orange, California.

PEARL OF PARADISE, with Margarita Fischer (Mutual)—"The star pleased my people. I may say that it proved a sure fire audience pleaser."—Fletcher Russell, Windsor Theater, Hampton, Iowa.

PEARL OF PARADISE, with Margarita Fischer (Mutual)—"Played this film to capacity houses. Every patron went away well pleased."—Edward Awe, Strand Theater, Fort Dodge, Iowa.

THE EASIEST WAY, with Clara Kimball Young (Selznick)—"The best Clara Kimball Young production. Patrons were well pleased. We lined them outside for two days."—Joseph Goodman, American Theater, Brooklyn, New York.

THE EASIEST WAY, with Clara Kimball Young (Selznick)—"This is the last Clara Kimball Young picture we will show at the Lake Shore. Our patrons clearly show that they do not care for the actress nor for the class of sensational picture she plays in."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

THE PROMISE, with Harold Lockwood and May Allison (Metro)—"This couldn't be better. The stars are genuine favorites. Book this feature and you will make no mistake."—Richard Dabb, Shenandoah, Pennsylvania.

THE HEART OF TEXAS RYAN, with Bessie Eyton (Selig-K. E. S. E.)—"A western comedy drama. The day of westerns is past. Very good of its kind. Fair business."—Richard Dabb, Lyric Theater, Shenandoah, Pennsylvania.

IN AGAIN, OUT AGAIN, with Douglas Fairbanks (Artcraft)—"A great picture and a great drawing card."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

THE DISCIPLE, with William S. Hart (Triangle)—"A re-issue of Hart's best picture. Also a good drawing

card."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The False Friend, with Robert Warwick (World)—"Very melodramatic. Did not satisfy."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Sacrifice, with Margaret Illington (Paramount)—"A very poor production. The audience was sadly disappointed."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Girl Glory, with Enid Bennett (Triangle)—"This is a very good production and is somewhat out of the ordinary. The audience was immensely pleased."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Frame-Up, with William Russell (American-Mutual)—"This star is a comer. The picture drew fair business."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

Her Official Fathers, with Dorothy Gish (Triangle)—"All comments were very complimentary."—H. E. Yost, Colonial Theater, Orange, California.

Paddy O'Hara, with William Desmond (Triangle)—"The best feature I have seen lately for holding the interest of the audience."—H. E. Yost, Colonial Theater, Orange, California.

The Fall of a Nation (Vitagraph special)—"The picture is good and gave satisfaction. The only objection is that the music is too difficult for any but a professional orchestra."—I. J. Cummings, Clarinda, Iowa.

The Island of Surprise (Vitagraph)—"This picture is very good. You are safe in recommending it highly."—P. G. Held, Stay Theater, Harvard, Nebraska.

The Hawk, with Earl Williams (Vitagraph)—"Excellent. Brought very good business. This star always draws."—Richard Dabb, Lyric Theater, Shenandoah, Pennsylvania.

The Conquest of Canaan, with Mabel Taliaferro (Art Dramas)—"Very good. Every patron was well pleased. Very good business."—Richard Dabb, Lyric Theater, Shenandoah, Pennsylvania.

The Girl Philippa, with Anita Stewart (Vitagraph)—"Good business, but the show is too long. Should be run in ninety minutes. Was well liked."—C. D. Buss, Third Street Theater, Easten, Pennsylvania.

The Girl at Home, with Jack Pickford (Paramount)—"A good show which pleased. Fair business."—C. D. Buss, Third Street Theater, Easten, Pennsylvania.

Annie for Spite, with Mary Miles Minter (American-Mutual)—"A good, clean show, but I can't make this star pull."—C. D. Buss, Third Street Theater, Easten, Pennsylvania.

Womanhood, with Alice Joyce (Vitagraph special)—"A wonderful preparedness picture. Good business

What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your last week's program do you consider superior box office attraction? Mention the kind of weather. (Write in pencil.)

Title ..... Title .....

Star ..... Producer ..... Star ..... Producer .....

Remarks ..... Remarks .....

....

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Title ..... Title .....

Star ..... Producer ..... Star ..... Producer .....

Remarks ..... Remarks .....

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Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

during two days. An excellent box office attraction."—Julius Lamm, Gaiety Theater, South Chicago, Illinois.

Little Lost Sister, with Bessie Eyton (Selig-K. E. S. E.)—"Picture fairly good but a splendid money getter if advertised right. Business fine."—Julius Lamm, Gaiety Theater, South Chicago, Illinois.

Apartment 29, with Earl Williams (Vitagraph)—"A very good picture, up to the Vitagraph standard. Good business."—Julius Lamm, Gaiety Theater, South Chicago, Illinois.

The Battle Cry of Peace, with Charles Richmond (Vitagraph)—"The producers are to be complimented upon this great feature, which can be compared to 'The Birth of a Nation.' We had good success with it."—Manager, Majestic Theater, Woodville, Mississippi (Pop. 1,200.)

Davy Crockett, with Dustin Farnum (Pallas-Paramount)—"The poorest Dustin Farnum picture we have had for a long time. Drew very well."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

The Selfish Woman, with Wallace Reid and Cleo Ridgely (Paramount)—"Wallace Reid always draws here, but this picture has a very thin story."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

The Chattel, with E. H. Southern (Vitagraph)—"A splendid picture that will go well almost anywhere."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

The Sting of Victory, with H. B. Walthall (Essanay-V. L. S. E.)—"The story is not clear, so was not liked here."—A. N. Miles, Eminence Theater, Eminence, Kentucky.

The Soul of a Magdalene, with Mme. Petrova (Metro)—"A very good picture. This star could be shown often."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

Heart's Desire, with Marie Doro (Paramount)—"The picture went over very well. Marie Doro is well liked in our neighborhood."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

The Price She Paid, with Clara Kimball Young (Selznick)—"An excellent picture, equalling The Common Law. A great box-office attraction."—L. A. Schwager, Royal Theater, Ashland, Wisconsin.

And the Law Says, with Richard Bennett (Mutual)—"This film was a knockout. Reel fans said it was one of the best pictures they ever saw."—W. M. Dillon, Strand Theater, Ithaca, New York.

America is Ready (Eclipse Feature Film Co.)—"The best war picture I ever ran. Pleased large audiences all week. Splendid photography."—Mark Lea, Orpheum Theater, Milwaukee, Wisconsin.

His Father's Son, with Lionel Barrymore (Metro)—"A good picture which pleased our patrons. Excellent comedy bits. Good business."—L. A. Schwager, Royal Theater, Ashland, Wisconsin.

Our Presidents (Ford)—"This novelty reel giving the history of our presidents is very timely and interesting."—M. J. Weil, Castle Theater.—*Downtown house.*

The Auction of Virtue, with Naomi Childers (Art Dramas)—"A pretty fair production which drew a pretty fair audience."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Yankee Pluck, with Ethel Clayton (World)—"A very good picture which drew a pretty good crowd."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Sowers and Reapers, with Emmy Wehlen (Metro)—"A very good picture which brought very good business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Gun Fighter, with William S. Hart (Triangle)—"Picture fair, but the name of W. S. Hart draws the crowd."—Joseph Goodman, American Theater, Brooklyn, New York.—*Neighborhood house.*

The Ne'er-Do-Well, with Kathlyn Williams (Selig special)—"The picture is of unusual length, but the audience thought it very superior. It is true to nature, and pleased."—Rosa A. Marquis, Lyric Theater, Clarendon, Texas.

Bridges Burned, with Mme. Petrova (Metro)—"A good, clean presentation, splendidly portrayed. Mme. Petrova is strongly admired here."—Rosa A. Marquis, Lyric Theater, Clarendon, Texas.

Told at Twilight, with Baby Marie Osborne (Pathe)—"A simple and partly humorous story. Baby Marie is at her best, little wonder that she is."—Rosa A. Marquis, Lyric Theater, Clarendon, Texas.

As Man Made Her, with Gail Kane (World)—"Picture and star very good. Right up to the World standard. Business fair."—Joseph Goodman, American Theater, Brooklyn, New York.—*Neighborhood house.*

Vera the Medium, with Kittie Gordon (World)—"Brought capacity business. Star is well liked and the story pleased our patrons."—Joseph Goodman, American Theater, Brooklyn, New York.—*Neighborhood house.*

The Girl Who Lost (3 reels) and Border Wolves (2 reels) (Red Feather double attraction)—"This turned them away. A decided novelty. I hope Universal turns out more double attraction pictures."—R. S. Sheldon, Nickle Theater, Fall River, Mass.—*Middle class patronage.*

The Millionaire Vagrant, with Charles Ray (Triangle)—"A very good production which brought pretty fair business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Bawbs of Blue Ridge, with Bessie Barriscale (Triangle)—"This was not very satisfactory and did not draw."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Hands Up, with Wilfred Lucas (Triangle)—"A well acted picture. Many a patron passed us by on account

of the title. The Chicago print has eighteen scenes cut out by the censors, making the film short. Not a box office attraction."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

God's Law and Man's, with Viola Dana (Metro)—"A good title. A good box office attraction. The star is well liked, and the story is liked by the majority of our patrons."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Babette, with Peggy Hyland (Vitagraph)—"Average business. The picture is an ordinary program picture about a French crook. Some thought it draggy and said they did not like it."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The Pinch Hitter, with Charles Ray (Triangle)—"Full of punch. The fifth reel makes them think they are at a ball game. A clean picture that will be enjoyed by both children and adults. Business, good. Boost it when you advertise."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

A Royal Romance, with Virginia Pearson (Fox)—"A poor title for a business getter. Picture is slow, without much action. It takes too long to get started. Could be put in two reels. Settings, photography and cast very good. Partly military in plot."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Filling His Own Shoes, with Bryant Washburn (Essanay-K. E. S. E.)—"This is the first number in the Castle's experiment in open booking. It is a very pleasing picture. Business on the first Sunday showing fell off on account of the warm weather, but it picked up again and is holding up well. We have Bryant Washburn appear in person each night and this proves very popular. We are not sorry for our choice of picture. It seems to please as well as any we have shown."—M. J. Weil, Castle Theater.—*Downtown house.*

Miss Jackie of the Navy, with Margarita Fischer (Mutual)—"This was well received by my patrons. In fact, it went so well that I have been thinking of securing it for a return showing. I myself think that it is the kind of comedy that the larger per cent of the show going public are wanting."—R. M. Morton, G. O. E. Amusement Company, Fort Madison, Iowa.

Serials

Patria, Chapter nine, with Mrs. Vernon Castle (Pathe serial)—"This serial is still drawing well and seems to please the great majority."—L. A. Schwager, Royal Theater, Ashland, Wisconsin.

Patria, Chapter one, with Mrs. Vernon Castle (Pathe serial)—"A magnificent drawing card. Delighted the most particular patrons."—Rosa A. Marquis, Lyric Theater, Clarendon, Texas.

The Railroad Raiders, with Helen Holmes (Mutual)—"This picture is great—the best that Helen Holmes has ever taken part in. It is a big drawing card at our theater."—I. Frankel, Hippodrome Theater, Cincinnati, Ohio.

The Railroad Raiders, with Helen Holmes (Mutual)—"This is just another good Helen Holmes serial. We have used them all and one excels the other. All have been extra good box office attractions. We heartily recommend this serial to all exhibitors."—J. Carlin, Avenue Theater, Cincinnati, Ohio.

The Voice on the Wire, with Ben Wilson (Universal serial)—"Big business."—R. S. Sheldon, Nickel Theater, Fall River, Mass.—*Middle class patronage.*

The Great Secret, with Francis Bushman and Beverly Bayne (Metro serial)—"This serial does not seem to draw in spite of the popularity of the stars."—L. A. Schwager, Royal Theater, Ashland, Wisconsin.

Auto Trembled But Helen Didn't

Helen Holmes, daring motion picture actress, drove an automobile at top speed off the dock at San Pedro, California, four times in an attempt to make a thirty-foot leap onto a barge, and the fourth time she did it.

The script of the ninth episode of the Mutual-Signal serial, "The Railroad Raiders," presented the most difficult and most dangerous incident of the fifteen installments, and John P. McGowan, director, and Helen Holmes spent much time figuring out the best way and the best place to tackle this hair-raising stunt.

To stage "The Leap for Life" from San Pedro dock a high-powered car was secured, a barge anchored thirty feet from the dock and experiments began. Miss Holmes took a hundred yard start and drove off the dock. The car fell five feet short of the barge. She jumped, swam back to the dock, the car was raised and the next day she tried again. This time she fell but two feet short of the barge. The car was raised again and Helen made her third trial. She took a longer start and it was estimated that she was traveling forty-five miles an hour when she jumped from the edge of the pier. The car jumped clear over the barge, the rear wheels just missing the front of the craft.

"Certainly I can do it now," proclaimed the fearless young actress. By this time she and her director had been able to figure out to somewhat of a mathematical certainty the speed required to strike the barge. There was no way, however, of figuring out how to drive an automobile from a dock and land at a given spot until the thing had been tried.

Showing Helen Holmes in a leap that made the insurance companies tremble. Helen's pet pastime is flirting with the undertaker. This time she drove an auto off a dock onto a barge conveniently near—thirty feet away.

$2,500,000 in Liberty Bonds

THEATERS, PRODUCERS, AND PLAYERS SUPPORT GOVERNMENT IN WAR LOAN

THE picture industry is supporting with growing energy the sale of Uncle Sam's Liberty Bonds, $2,500,000 having already been subscribed through the various channels of the business. If every industry aided on the financial side of the war with equal thoroughness, there would be no doubt that the United States would lack in no respect for adequate financial support.

Films to Boom Bond Buying

From now until the close of the great Liberty Loan campaign, the picture theaters of America will make a daily appeal upon the screen to twenty million people to invest in the new issue of Government war bonds. Both motion picture trailers and slides will be used.

The big campaign has been inaugurated by the National Association of the Motion Picture Industry. One committee is shipping 70-foot trailers to all theaters. These will be attached to a reel to be screened at every showing, thus making certain that every one who visits a picture theater will have the direct appeal put up to him.

The trailer, which will take over a minute to project, makes much of President Wilson's patriotic words at the close of his speech asking Congress to decree that a state of war existed. The first thing seen, however, is an American flag fluttering in the breeze. Above it stands out the words, "The Liberty Bond." Next appears beneath the flag the latest popular slogan which is being used in the campaign, "The Bond That Binds US All." This is followed by a picture of President Wilson as he dictates his historic speech. Then spectators have presented the final paragraph:

> To such a task we can dedicate our lives and our fortunes, with the pride of those who know that the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured.

The trailer concludes with a ringing demand "Do your duty! Buy a U. S. Government Liberty Loan Bond today!"

Accompanying the trailer, sent each exhibitor, was a letter from William A. Brady, president of the National Association of the Motion Picture Industry, which in part is as follows:

> The sending to you of this trailer was made possible only by the enthusiastic support given the Government by the subcommittee on trailers of the National Association's Liberty Loan Committee, which is composed of Messrs. Walter W. Irwin, P. A. Powers, B. N. Busch, Lee A. Ochs, and Lewis J. Selznick, and the generosity of George Eastman, of the Eastman Kodak Company, who donated 500,000 feet of raw stock to the Government for this purpose.
>
> The Government requests that publicity regarding the Liberty Loan shall cease on the fifteenth day of June, as subscriptions to the loan close at this time; accordingly, this trailer need not be shown after that date.

Slides will also be used to supplement the trailers during the next two weeks. These slides are distributed through the courtesy of the War Loan Committees of the American Bankers' Association in co-operation with the Liberty Loan Committee and the National Association of the Motion Picture Industry.

Even the studio managers—at least some of them—are eager to help. At a meeting on Friday night, Paul Scardon, of Vitagraph, pledged $5,000 and others are expected to follow.

Exhibitors Respond Nobly

Exhibitors throughout the country have responded nobly to the plea from President William A. Brady, of the National Association, to assist in floating the loan by the use of trailers and slides. The response from the exhibitors was far greater than expected. Nearly every one of the 16,000 or more showmen throughout the country expect to do something more than they have already done.

Samuel L. Rothapfel, of the Rialto Theater, of New York, has pledged his company to take $100,000 of the bonds, while during the past week the Strand Theater Corporation accepted $35,000 which may be followed with an additional subscription.

Earle Williams and Montague Love, as chairman and secretary of the Actors' Committee of the National Association Liberty Loan Committee, have worked incessantly to boost the loan, with no small measure of success.

Actresses of the motion picture screen have been so successful in their campaign for Liberty Loan subscriptions that, though only partially organized, they sold nearly $50,000 of the bonds during the last week. At a meeting at the Claridge Hotel, Friday night, Kitty Gordon, the World film star, was elected permanent chairman of the committee which has been working in conjunction with the National Association of the Motion Picture Industry, and Jean Stuart was made permanent secretary of the committee.

Screen Women Aid

The women of the screen have met again at the headquarters of the Women's General Committee on the Liberty Loan in the Columbia Trust Company Building, and decided to carry their campaign directly to the public. Beginning very soon it is probable that some of the leading society women of New York will make short speeches in all the motion picture houses of the city on behalf of the war loan.

Metro stars established a new record for the sale of Liberty Loan bonds when they sold more than $500,000 worth in six hours. The returns for Metro day were 100 per cent greater, both in regards to the cash collected and the bonds subscribed for, than any previous day. Emmy Wehlen not only sold many bonds, but subscribed for $5,000 worth. William Christy Cabanne paid Millicent Fisher, a member of his company, $1,000 in cash for a bond. The record of the day for individual sales went to Ilean Hume, who has sold 219 bonds. The most novel sale was made by Irene Howley, who persuaded the treasurer of an old ladies' home that the best place to invest the surplus of the home was in Liberty bonds. Aurora Piatt sold $1,000 worth of bonds in less than one hour.

Strand Co-operates

The Mitchel H. Mark Realty Corporation, owners of the Strand Theater, has issued a statement to the Strand employes to the effect that the management of the theater will buy Liberty Bonds for any employe who wishes any, and allow them to pay for same in

small monthly payments. The majority of the 126 employes will take advantage of the offer.

Vitagraph Pays Employes in Bonds

With the consent of the employes, Greater Vitagraph and V. L. S. E., the distributing organization, has decided, insofar as possible, to use Liberty Bonds of the fifty-dollar denomination, in meeting its weekly payroll just as soon as the Liberty Bonds are issued.

It has been explained to all of the Vitagraph-V. L. S. E. employes that the small denomination Liberty Bonds are just exactly as negotiable as fifty-dollar bills and will be accepted as legal tender in exactly the same manner.

The decision of Vitagraph-V. L. S. E. officials to meet the respective payrolls through the distribution of Liberty Bonds means that from this one source alone something more than one million dollars' worth of the bonds will be put into circulation.

In coming to the decision Vitagraph-V. L. S. E. wants it understood that any employes objecting to receiving salary in Liberty Bonds will receive cash as heretofore.

Not only will Vitagraph-V. L. S. E. meet their respective payrolls with Liberty Bonds but V. L. S. E. has empowered all branch managers to accept Liberty Bonds in payment from exhibitors for film rental.

$75,000 More From Lasky

Following the announcement that the Famous Players-Lasky Corporation had subscribed $100,000 to the Liberty Loan through the Broadway Trust Company, word has been received from the Lasky studio in Hollywood, through Cecil B. DeMille, that the employes of the studio have themselves taken $75,000 in Liberty Bonds.

This action on the part of the players and studio employes is entirely independent of the company's subscription, thus bringing the total amount of the organization's subscription to $175,000.

Officials of the Universal Film Manufacturing Company have also afforded their employes an opportunity to participate in the Liberty Loan, by lending them the necessary funds to cover the purchase price of the war bonds, thus making it possible for many who, though desirous of doing their little financial bit for the Government were prevented because of lack of funds.

Legitimate Theaters Also Help

All of the legitimate theaters of New York City are working on the sale of the bonds. A large committee of prominent managers has been appointed and these men have held several meetings discussing ways and means.

"This is a matter of urgent importance to the country and to our profession," said Daniel Frohman, "and we, as a profession, must not fall behind others in our patriotic service. Anything short of large success in this loan may bring about necessary taxation in excess of the Government's present plans."

Among the theatrical organizations aiding the Liberty Loan campaign in New York are the following: The Lambs, the Friars, the Players, Green Room Club, Gamut Club, Twelfth Night Club, Professional Woman's League, National Vaudeville Association, Actors' Equity Association and Stage Women's War Relief.

"The Boots of Beatrice" is nearing its completion in five reels at Universal City.

TO STANDARDIZE FILMS

Society of Motion Picture Engineers Working to Eliminate Mechanical Faults—Meets in Chicago, July 14-16

A. F. Victor, president of the Davenport Animatograph Company, and a member of the Society of Motion Picture Engineers, said in a recent interview:

Up to the present time, the producers of such apparatus as printers, cameras, projectors, and the makers of the perforated film, used to carry the picture impressions, have each been content to progress solely along their own line of work. Could they but see the advantage of collaboration, better and more easily accomplished work would result, and much of the confusion, now so prevalent in the industry, would be entirely avoided.

While the measurements have been practically the same in all types of machines, there has never been a scientific formula worked out, to which each individual manufacturer, in the establishment of his own particular form of product, could refer, and as a result the projected picture has not yet attained the perfection that could be obtained by true co-operation on the part of the makers during all the stages of production.

Angles of Projection

Another very important subject, at present being considered by the society, is the establishment of a rule to govern the extreme angle of projection permissible in theaters. This rule would be invaluable to architects who do not possess the necessary knowledge of practical optical projection to guide them in their work.

The lack of such information has resulted in many badly arranged theaters, in which the operating booth and machine are placed so obliquely above the screen that a decided so-called "keystone" effect is produced. For these reasons, the makers of projectors and screens are placed under great difficulties. To produce even satisfactory work under such conditions means an expenditure of labor and ingenuity that is not justified by the result.

Will Lick the Flicker

The ultimate result of the labors of the society of motion picture engineers will be an entire elimination of the unsteadiness of the picture, "flicker," over-illumination, and eye strain. In order to reach this very desirable end, absolute co-operation between the makers of each element necessary to complete the modern motion-picture exhibition is required. This included the film itself, the camera making, the exposures, the perforators, the printing machines, the projectors, the construction of the theaters, the electrical illumination, in fact, all the mechanical elements entering into the art. As to the story or subject of the picture, the society does not attempt to deal with that, but only confines itself towards the mechanical perfection of the industry.

So much good work has already been accomplished that it is safe to predict the "movies" will soon attain a state of perfection.

To recommend standards, the society has appointed a committee composed of the following members, some of which are quite prominent in the industry: C. Francis Jenkins, Washington, D. C.; F. B. Cannock (inventor of the Simplex motion picture projector); F. H. Richardson (of the *Motion Picture World*); Donald J. Bell, Chicago, Ill.; Dr. Hermann Kellner (of the Bauch & Lomb Optical Co.), Rochester, N. Y.; H. T. Edwards, N. Y., and A. F. Victor, Davenport, Ia.

The next meeting will be held at the Blackstone hotel in Chicago, July 14-16, at which meeting a definite standard of film perforations will be settled.

McClure pictures is rapidly completing its plans for producing the series of five-reel features that will follow "Seven Deadly Sins." The scenarios for the first three five-reelers, in which Shirley Mason will be starred, are being whipped into shape and production will begin soon.

Keep Up With the Industry

PROGRESSIVE EXHIBITORS AND FILM MEN WILL ATTEND CHICAGO CONVENTION

FIFTEEN new states will be represented on the floor of the National Motion Picture Convention, to be held in Chicago July 14 to 22. William J. Sweeney, national secretary of the Motion Picture Exhibitors' League of America, is authority for this statement. He is continually receiving new applications for memberships in the national organization and this means that there will be a new mark of exhibitor attendance at the big show coming next month.

Keep Up With the Industry

If you are an exhibitor who desires to be an influence in the motion picture world and aid in adjusting conditions to be more favorable to the exhibiting end of the business and if you desire to keep in touch with the newest developments of the industry, you will, of course, take a trip to Chicago and be among the hundreds of others present at the history-making sessions of the convention.

You will also be able to take in the mammoth exposition and learn a great deal of value and interest in regard to the newest things in every branch of the business.

"Pull Together" Is the Slogan

When times were good and with no legislative clouds on the horizon, the average exhibitor felt secure. A sort of a "Oh what's the use" feeling toward the Exhibitors' League, never giving a thought to the future. But now, when it takes a $100,000 investment to bring in a few dimes, and with taxation and censorship running neck to neck, they are waking up to the fact that organization is the one hope for salvation.

The fight will only be won by a thorough co-operation of producers, exhibitors and exchangemen. These three will make a mighty strong trinity and, with the support of the trade journals, the victory is assured. All the state organizations should have their local secretaries report the number of delegates and alternates to which they are entitled, either to Wm. J. Sweeney, national secretary, or to Ludwig Schindler, exposition manager, Masonic Temple, Chicago.

Vitagraph is planning to make Vitagraph day one long to be remembered by the picture loving fans. Anita Stewart, Alice Joyce, Rose Tapley and other stars will be present.

Big Men Attend

Many of the greatest theatrical producers in the world—men who have entranced many millions of people by the histrionic events they have staged, have now turned to the moving picture as the best medium of expression. Wm. A. Brady, Al. H. Woods and Harry Frazee constitute a tremendously powerful triumvirate in the theatrical profession who have turned to films and will be present at this coming convention and exposition. The biggest motion picture men will also be there. Many film clubs will take part.

Producers, exhibitors and stars by the hundreds will foregather at the coming exposition for an exchange of views, to determine the best ways and means for still further improving the moving picture industry and of "keeping up with the public."

What pictures have done for the public, in both amusement and instruction, will be amply displayed at the exposition.

Stars Will Shine

Visitors to the coming exposition will see several big stage stars in the flesh, together with two score or more of other film stars who have achieved steller prominence through the sole medium of the silent drama. These stars are coming to the exposition because they feel that it is their duty to the public, the producers and the exhibitors, in return for the fame, the financial gain and the public endearment that has come to them, or been enhanced through the screen.

Essentially human—every one of them—they appreciate the fact that the people who see them on the screen, like them, even love them. As Douglas Fairbanks has remarked: "I know that I have won many friends through the screen. I like the people who like me, and I want to see them."

"Our Mary" Pickford feels the same way. Clara Kimball Young says the loyalty and affection of her thousands of "film friends" is the happiest element of her life, and the same expressions are voiced by all the others.

Style Show at Exposition

Manufacturers of wearing apparel of all kinds have been quick to recognize the fact that the exposition will afford them a most unusual opportunity for displaying their wares. As a result the floor exhibits and the style show at the exposition will form one of the most comprehensive displays ever given in Chicago.

Pictures are today setting the pace for the civilized world's fashions. Thousands upon thousands of people see, on the screen, the daintiest creations of the modiste. They learn the type of gowns, the hats, the footwear, for morning, afternoon and evening, that appear to the best advantage on various types of women and girls.

Here is a girl who is preparing for her summer vacation. She sees on the screen perhaps a dozen different attractive outing costumes and determines what she wants, because these screen stars wear the daintiest and most fashionable garb obtainable.

The same thing applies to men, and manufacturers freely admit that the screen has been the means of improving the garb and general appearance of men, by the thousands. Picture stars and moving picture public today forms a vast and constantly increasing element that must be served. Recognizing that fact, the producers of fashionable, well-fitting, neat and trim garments are on their mettle and are going after the business.

President William L. Sherrill announces that he has agreed for the Frohman Amusement Corporation with the Dreadnaught Pictures, Inc., in the agreement of the last named corporation, whereby that concern has arranged with the Mammoth Film Corporation for the handling of the Frohman super-production, "God's Man."

Music for Pictures

By S. M. Berg,
Music Editor for Greater Vitagraph.

Every time a synchronized score is prepared for a motion picture a certain routine, or method, must be observed. The picture is run off in the projection room, where the musical expert gets the plot of the story, and times the changes of scene and action. The titles are jotted down and serve as a guide, or diagram, of the mental picture of the story from which the musician works later on at the piano in his own studio.

But, in addition to absorbing the story at this first viewing, and of equal importance, the progressive musician now senses the personality of the principal characters, and it is to them that he fits his themes rather than to the action of the play. A clever novelist could weave two distinct romances around the identical plot by varying the characters. And so, in music, a motif which might be wholly interpretative of a love scene, for instance, between certain people might be utterly incongruous as related to others.

In earlier and more experimental days, the fitting of music to motion pictures was an elementary process, A couple embracing?—any piece of music dedicated to osculation. A shipwreck?—"Rocked in the Cradle of the Deep," or any other tune associated with salt water. Fortunately, in common with the all round artistic development of the motion pictures, such selections, which just escaped quarreling with the action screened, have been replaced by music more specifically appropriate.

The expert on the subject, however, is not satisfied with this degree of attainment. He realizes that music for motion pictures should and can create such an absolutely correct atmosphere as to put one, even with closed eyes, completely in sympathy with the mood of the story. Now, the mood of the story is in reality the mood of the players—the reflex upon them personally of the action in which they participate. And to this recognition of the personal element is due the deepening and broadening of musical interpretations for the film.

These musical settings are generally classed as "descriptive music." Strictly speaking, however, there is no such thing as "descriptive music." Take a battle scene, for instance. It would be impossible, with any combination of musical instruments, to imitate or describe the din of battle. But there are compositions which so vividly express the mood of those who have witnessed or engaged in battle that they convey a definite impression of a battle to the listener.

It's a subtle essence—this, for lack of a better name, "descriptive music." Appropriate from every classified point of view, it may, after all, fail to interpret the scene depicted on the screen. It may lack the universal appeal which tells the story to all. It may lack personality—soul.

For this reason in the preparation of the musical setting for "Within the Law," the following experiment was tried: a committee composed of the heads of the various Vitagraph-V. L. S. E. departments viewed the picture in collaboration with the musical expert. Each one present suggested some selection which to him expressed the spirit of a certain scene. The result was successful beyond expectation when these selections, each a recognized standard musical gem, were, by skillful modulations, brought into harmony.

It has been claimed for this score, so uniquely assembled, that hardly a person with any knowledge of music could fail to find at least one air familiar to him. Thus the music has a universal appeal.

"Christus" in New York

It is very evident from the size and quality of the audiences at "Christus" that the great biblical photo-drama has found a real place among motion picture patrons in New York. From the fact that the audiences are made up largely of church dignitaries and the city's foremost citizens, that the hall mark of the aristocrat of the camera's art has become recognized. Clergy of every denomination have rendered a verdict in effect, that every person interested in the finer things, the clean, much cried for picture, which entertains, educates and lends moral tone, should see this wonderful creation of the Cines Company.

The demand from out of town exhibitors shows that the fame the picture of the life of Christ has, through its own impetus, reached those who have decried the footless, vulgar, meaningless screen plays, and who have been waiting for the highest in art, photography, education, entertainment and morals, will welcome "Christus" with acclaim. The plans for the distribution of this picture will be announced through the trade papers very shortly.

Kathleen Kirkham with Mutual

Kathleen Kirkham, but recently added to the American players, will first appear in support of William Russell in "The Weakness of the Strong," which will be released through Mutual some time in July. Miss Kirkham has an important role in this production. She appears as an adventurous married woman who loves to play with fire, and is not content unless she is carrying on a flirtation with some young admirer.

This will not be Miss Kirkham's first appearance with Mutual. She will be remembered as Marion Dane in "The Devil's Assistant," in which Margarita Fischer was starred.

Miss Kirkham made her screen debut with the Reliance Company and since that time has been seen in Balboa, Morosco, Clune, Pollard, Fine Arts and Universal productions.

Hite Parts with Triangle

C. C. Hite, who has been the guiding hand of the Triangle Distributing Exchange of Cincinnati for the past two years, announces that he is severing his connections with that company and will open an office in Cincinnati for the Goldwyn Distributing Corporation.

Mr. Hite has been in this territory for the past four years, the first two years of that time being devoted to the Mutual Film Corporation, and he has built up a wonderful clientele among the exhibitors. He is one of the most popular film men in the city and we are sure the future destines of the Goldwyn in the Middle West are assured.

The Independent Film and Theater Supply Company, distributors of Art Dramas for Canada, has announced that W. H. Dunbar will be general sales manager for that district.

Mr. Dunbar is a man of wide experience in the exchange business. Until recently he was with Boston Photoplay Company, another Art Dramas exchange. Previous to this he was general manager of the Universal Company's Winnipeg office.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Splendid New England House

The newest theatrical project in New England is the Theater St. George, Framingham, Massachusets, which is being built for Trimount Theaters, Inc., who control a circuit of theaters throughout the New England States.

George A. Giles, treasurer of the company, although a well known real estate man, has been an exhibitor and has enjoyed the reputation of being one of the most successful ones in that section for a number of years. The plans of the new Theater St. George embody the result of his careful study and long experience. Blackall, Clapp & Whittemore of Boston are the architects.

The new New England house, the Theater St. George, at Framingham, Massachusetts, being built for Trimount Theaters, Inc., and George A. Giles, energetic treasurer of the company.

In planning the theater it was the intention to get away from the hackneyed and usual type of design, and without indulging in elaboration or mere frills, to create a theater that would be simple and dignified in its arrangement, practical and businesslike in its appointments, and at the same time thoroughly artistic in all its features. The combination is by no means impossible, but it is rare for a suburban theater.

The exterior is merged in the design of the block of stores and offices, which front on the main thoroughfare and present a distinct departure from the conventional suburban store block. The entrance to the theater is through the center of the block. There is first a high vestibule extending through two stories, lined with marble on the side walls and crowned by a spherical vault of mosaic work. The first set of doors lead from the vestibule into a lobby simply decorated in quiet subdued taste, beyond which through a second set of doors is a rotunda, from each side of which lead up a broad flight of stairs to the balcony.

The house itself will be a so-called combination playhouse, suitable for putting on road shows as well as being equipped with the latest ideas for photoplay presentation. Mr. Giles is one of those who believes that pictures are still in their infancy and looks to see wonderful advances made during the next three or four years and he has anticipated the presentation of wonderful productions under proper conditions.

In addition to a provision for the usual orchestra, there will be a massive pipe organ of the most modern type. Every seat in the house will be a good seat. There will be no posts to obstruct the vision, no drafty ventilators, no fiery radiators to try out the patience of the patrons and no narrow armed chairs, so common in many of the so-called modern theaters. The lighting of the house will be indirect so as to give the desired amount of illumination without fatigue or glare. The screen is of special design, the result of much study.

Mr. Giles is enthusiasm personified over this, his latest, venture and declares that the Theater St. George will be one that its patrons will not only enjoy, but one which they will point out with pride as second to none in all New England.

New Theater at Kensington, Kansas

The Royal Theater, owned and managed by E. J. Hollister, Kensington, Kansas, opened its doors to the public recently with Paramount Pictures. Kensington has a population of eight hundred people, yet Mr. Hollister had faith in the town and the industry, and invested about $10,000 in a new building and equipment.

The theater is modern throughout, and although $10,000 is not a large amount of money when compared to some of the palatial theaters in the metropolitan centers, yet it is a big investment for a town of this population, and the Royal is regarded as one of the coziest houses in Kansas. It has a seating capacity of 374. The admission price is ten and fifteen cents. Mr. Hollister was formerly a druggist and not only is well known for his progressive methods, but enjoys the good will of everyone.

Community Theater at Kinsley, Kansas

Another community in Kansas has just reason to be proud of its brand new theater. A young man by the name of R. E. Crabtree set about the construction and equipment of a theater so that the people of Kinsley would not only get a first class program but the presentation would be equal to the best.

In order to make his plans more complete, Mr. Crabtree surrounded himself with prominent citizens of Kinsley and they have now a very live institution, and have named their theater the Community, which has a seating

capacity of 300. The house opened with Paramount Pictures.

Dr. C. C. Sterret, the secretary-treasurer of the new organization, was a visitor in Kansas City a few days ago, to complete all the arrangements which Mr. Crabtree had outlined and planned for.

Ben Wilson, Universal star and director, who may visit YOUR town soon.

Actor Visits U. S. Theaters

Ben Wilson, actor and director, who has achieved new honors by his remarkable work in the Universal mystery serial entitled "The Voice on the Wire," will make a trans-continental trip, appearing in person at the leading photoplay houses in connection with the showing of this picture.

Mr. Wilson will begin his country-wide tour in New York, appearing at the entire Marcus Loew circuit in the Metropolitan district, where "The Voice on the Wire" has proved to be the most successful motion picture continued story ever booked by that astute theatrical man.

From New York Mr. Wilson will go to Philadelphia and then south to Washington, and then west. He will appear in the leading theaters in forty-seven cities in all parts of the country. This is the most comprehensive personal appearance tour ever made by a motion-picture star, and plans are being made in each city he visits to furnish him a fitting welcome.

Fine Artist Makes Fine Lobby

The artistic and unique lobby display at the Strand Theater, New York, has attracted widespread attention and people can be seen daily admiring the artistic paintings as if they were visiting some art gallery.

The creator of these works of art is Jay Weaver, 24 years of age, a native of Buffalo, N. Y. Mr. Weaver received his art education at the Albright Art School in Buffalo, and, after finishing his course, entered the employ of the Buffalo Theatrical Display Company.

Harold Edel, who at the time was managing the Strand Theater in Buffalo, noticed a wonderful improvement in the lobby display he received from the Theatrical Display Company each week and upon inquiring discovered that young Weaver was the artist responsible for this improvement. Edel watched the young man whose work grew better as the weeks passed by. Finally the manager offered Weaver a position, with a salary better than the Theater Display Company was paying him, to paint the display for the Strand Theater exclusively. The offer was accepted and Weaver established himself in a studio located in the theater building. Here he had an opportunity to carry out his own ideas and made rapid strides toward the distinction of becoming one of America's foremost poster artists. It must not be supposed, however, that Mr. Weaver's art is confined solely to poster painting—far from it. He is an accomplished painter of landscapes and oriental scenes and has also painted a remarkable marine picture which adorns one of the walls in Mr. Edel's home, and a striking oil painting of Marguerite Clark with a dog is one of the decorations in the office of the managing director of the Strand Theater, New York.

It is four years ago since Mr. Weaver commenced his work at the Strand in Buffalo. When Mr. Edel was given charge of the spacious Strand Theater in New York he persuaded his artist to abandon his Buffalo home and come to the biggest and handsomest theater on New York's "Gay White Way." The Strand lobby was soon transformed into a veritable art gallery. The paintings are arranged in beautiful and massive gold frames encased in red plush lined mahogany shadow boxes. This with a wall background of mirrors impanelled in gold, the beautifully decorated ceiling from which rare artistic electric light fixtures are suspended, and the unique Mosaic inlaid floor makes the Strand Theater lobby perhaps the most exquisite in America.

When one stops to consider the quality of Mr. Weaver's paintings, the rapidity with which he finishes them is remarkable. Each Saturday night he must have ready for display in the lobby—three large oil paintings and eight water colors. Besides this he also designs black and white display ads for the newspapers every week, and all border and other designs for the *Strand Magazine* program. Mr. Weaver's studio is located in the theater. He employs one assistant who does the lettering on the lobby posters in which specialty he is an expert.

New Enid Bennett Play

"'The Girl Glory,' is a 'romp' picture," says Enid Bennett, who is presented by Thomas H. Ince as star in this Triangle comedy-drama by C. Gardner Sullivan. "Children, kittens, rabbits, dogs, ducks and chickens; just one piece of fun after another.

"It starts off with fairy stories, and ends in romance. It is playtime from start to finish. Sometimes I am serious for one tiny minute, and then a laugh breaks in. This is the sort of picture in which I like to appear."

The part played by Miss Bennett in this production is that of a young, unsophisticated village girl, who is surrounded with happy things and whose only care is to look after her old grandfather.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

ON THE front cover of its weekly program the Garfield Theater of Chicago prints the following:

You need the Garfield and the Garfield needs you. After you've looked over the shows for this week just think a minute what the Garfield means to you. Have you ever thought how different it would be without us to turn to when the whole world looks blue—when you feel everything is wrong. An evening at the Garfield and life looks different. You've given your brain a rest. You've been with the bunch, rubbed elbows with your neighbor, your heart has been touched by some pathetic appeal in the pictures. You've laughed a bit and you've seen nature's beauty spots. You're different and you're glad.

The Selwyn Realty Corporation has filed plans for a two and four story theater, to be erected at 240 West Forty-third street, New York. The facade is to be of brick, limestone and terra cotta, and the cost is estimated at $175,000.

Michael A. Carmen has been appointed manager of Carr and Schad's new Colonial Theater in Reading, Pennsylvania. This house, up-to-date in every way, has a seating capacity of 2,000. Music is furnished by a large Kimball Organ and an orchestra of fifteen pieces.

A decree published in the Italian Official Gazette prohibits the importation into Italy of everything except foodstuffs and raw materials for essential industries. The ban includes films, but it is understood that import licenses will be granted so that business will not be entirely suspended.

Mayor Puchta of Cincinnati closed down a dramatic production last week founded on a film that had passed the Ohio board of censors and had proved popular in that state. The stage play, though practically identical with the original picture drama, was branded by officials the mayor sent to review it as nasty in theme and indecent in title.

Mrs. Clarence Waterman, founder and secretary of the Better Motion Picture Alliance of Brooklyn, was recently applauded at a meeting when she said: "The National Board of Censorship is controlled by the motion picture manufacturers and objections to that body are overruled by their agents. The pressing need is for women to work for the suppression of such pictures. The picture theaters, as now managed, are schools of crime."

Scenes from the battlefields of France when they were shown at the Star Theater, Buffalo, brought tears to the eyes of 900 men and women who attended the benefit performance for the raising of a Buffalo unit of the American field ambulance service. At the close of the meeting it was announced that nearly $8,000 had been pledged by those who saw the pictures.

The latest issue of *Stillman Weekly Topics,* published by the Stillman Theater of Cleveland, Ohio, contains the following paragraph addressed to its patrons:

We have always welcomed letters from our friends and patrons in which they tell us frankly what they like and what they do not like about this theater. During the past few weeks we have received a number of most interesting communications which are in the main really gratifying. Because it is practically impossible to answer each letter, we take this means of assuring our friends that their epistles are always welcome and are always given most careful consideration. If you have any suggestions which, in your opinion, will improve your theater just sit down and write us a line.

The part the motion picture industry is to play in helping Uncle Sam float the Liberty Bond issue is to be almost as important as the role of the press of the country itself. According to a statement issued recently by Frank A. Vanderlip, president of the National City Bank of New York and chairman of the Liberty Loan Publicity Committee, there will be scores of one-reel dramas built around the "buy-a-bond" idea.

A free moving picture show for women only was given recently in the American Theater at Butte City, Montana. The pictures shown were to bring home to the women the part they were playing in Red Cross work. Miss Margaret Moore, who lectured while the pictures were being displayed, declared that only by actually seeing the course of the bandages from the making to the time the soldiers were wearing them, that the significance of the work could be realized.

According to George C. Edwards, president of the New York local of the Operators' Union, about 80 per cent of all operators will be barred from military service on account of weak hearts. The cause, he says, is due to the unnatural heat of the operator's booth. Most of the time the operator stands at his machine with his heart only a few inches from the heated arc crater. This persistent heat eventually saps the strength of his heart.

The Stillman Theater, of Cleveland Ohio, is publishing an attractive fifteen page weekly magazine, devoted to the news of the picture industry, plays and players, and containing the weekly programs of the house. This magazine is printed in a very attractive manner and contains a good deal of advertising matter. The booklet is edited by J. N. Lanfield. M. T. Cohn is business manager and P. M. Heimson is publicity director.

Following a tour of Tennessee, Fred J. Herrington, organizer for the Motion Picture Exhibitors' League of America, left Memphis last week with plans booming for the initial State Convention for Tennessee. Application for a charter was made to the National League, and the time for the State Convention set for June 19 and 20. The city in which it is to be held, however, is being left to the choice of a majority of the exhibitors answering the call.

In an editorial of May 25 dealing with the censorship problem the Chicago *Examiner* says:

The decision of Judge Kavanagh prohibiting the production of the moving picture entitled "The Spirit of '76" produces convincing evidence that the moving picture censor is not only useless but a public menace. Major Funkhouser, the particular censor involved in this case, appears to have based his most weighty objections to the production of this picture on the ground that it reproduced historical episodes

that would be objectionable to British subjects now our allies in war.

After declaring that the censor is an unnecessary adjunct to the police force, who can really do nothing that cannot be done by the police department of the city, the editorial finishes with the statement that, furthermore, whenever the censor goes beyond the ordinary powers of the police he violates individual rights and public liberties.

In a vigorous letter addressed to the senators and representatives from his district, S. A. Moran, proprietor of the Arcade Theater at Ann Arbor, Michigan, registered an emphatic protest against the 10 per cent tax on the gross receipts of moving picture theaters. Mr. Moran thinks the tax would in a large measure defeat itself as he declares it would result in the immediate closing of at least 75 per cent of the houses throughout the country.

The Trinity Auditorium of Los Angeles for the first time in a year was given over to motion pictures for the weeks of May 21 and 28 when the Williamson Brothers' newest feature, "The Submarine Eye," was booked by Manager L. E. Behymer. William G. Colvin, recently one of the fun makers on the Keystone lot, is handling the bookings for the Williamson Brothers Sumbarine Corporation.

Florence Carpenter, who has been engaged to appear with Wallace Reid and Myrtle Stedman in their next Morosco-Paramount picture, holds the unique distinction of being the first daughter of a picture theater manager to appear on the screen. Miss Carpenter is the daughter of George E. Carpenter, manager of the Paramount Empress Theater at Salt Lake City.

A plan to operate the picture theaters in Reading, Pennsylvania, on Sundays and split fifty-fifty with the Red Cross was sat upon recently by Ira W. Stratton, former mayor of that city, before the leading citizens' patriotic committee. Mr. Stratton declared the suggestion did not emanate from Red Cross sources. As chairman of the Berks County Chapter he said he could not accept any offers which contemplated a division of profits between the promoters and the Red Cross.

Alexander M. Chalmers, secretary of the Bartlett Lumber Company at Shelldrake, Michigan, on Whitefish Bay, is making arrangements for films for two picture shows a week for the benefit of his men and their families. Employed in and about the mill are about 150 men and their families. Shelldrake is inaccessible by rail and almost so by automobile. Mr. Chalmers may adopt the plan of some of the western mining camps of letting each of the men pay one dollar a month for which he and his family will be allowed to see all the shows.

The Old Mill Theater in Dallas has reopened after the recent fire that gutted it. This is one of the Hulsey string of theaters, and is managed by Laurence Stuart. The theater has been completely remodeled and the latest equipments have been installed. During the fire, two canaries which had been the pride of the management since its opening, were rescued from the burning theater at the risk of the life of Manager Stuart, and the two little yellow birds, although soaked with water during the fire, when placed in their new home blithely warbled the tunes that had so delighted their audiences.

Stanley V. Mastbaum, on behalf of some of the largest exhibitors of Philadelphia, recently sent to Governor Brumbaugh a formal protest against the action of the State Board of Censors in arbitrarily censoring films without sufficient reason. He charged that in a majority of cases in which the exhibitors had carried their complaints to the courts, the latter had reversed the decision of the censors, but declared that continuous appeals were costly. He suggested to the Governor that he shake up the Board and force it to establish more cordial relations with the exhibitors.

That Sunday pictures are making further gains over the state of Louisiana is the expressed conviction of Rev. W. H. Jackson of New Orleans, a clergyman who has made an extensive study of the relations prevailing between church and motion picture house. "Ministers, themselves," he said, "are now very widely using pictures on Sunday, and where they cannot use them they are interesting themselves in the pictures which exhibitors are showing. The state federations of labor, too, are everywhere, without one single exception, lined up in favor of Sunday pictures."

Cheyenne, Wyoming, is waging a vigorous war at present upon the unsafe and unsanitary condition of its picture houses. There is not a theater in the city, according to a philippic in the Cheyenne *State Leader,* to which fire escapes are not as foreign as are the provisions for ventilation. And, with the exception of one theater, it continues, the provisions for ventilation are about as adequate as Uncle Sam's preparation for hostilities at the outbreak of the present war. The spirit of Nero, fiddling while Rome was in flames, is cited as typical of the attitude of the Cheyenne theater owners.

In introducing the first of a series of feature pictures taken in Japan the Rialto Theater, New York, recently was given a Japanese touch throughout. Under Mr. Rothapfels' guiding genius, Japanese banners and other draperies were hung in the foyer. Cherry blossom arbors and lanterns graced the aisles of the mezzanine floor, and special scenery and lighting effects conspired to make the presentation of "The Land of the Rising Sun" seem like a genuine occurrence in the oriental kingdom. While the picture was being shown the orchestra played selections from "Madame Butterfly."

The film men of Sioux Falls, South Dakota, are up in arms against the proposed Federal tax which threatens to take 10 per cent of their gross receipts. They recently wired their representatives in congress urging them to use their influence to modify this feature of the Federal tax bill. They declare that after having their licenses increased to $100 last year and with the additional Federal tax of 10 cents a seat forced upon them that this new tax would simply put them out of business.

In Clarks, Indiana, a town of 200 population where Paramount Pictures have been shown continuously since the opening of the theater, the management has been giving the profits towards the fostering of a Library Fund for the members of the lumber camps in that district. The patrons of this theater are almost entirely made up of the employes of the lumber camps, and when they recently attempted to establish a library, and needed funds to create same, the management of the theater decided that all profits from the theater should be given to this fund until the amount was raised.

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What It Means to Make a Profit

THE Senate Finance Committee has undoubtedly saved a great many picture theaters from imminent and threatening darkness. In the reasonable event that the war bill finally passes in approximately its present form, the burden of the war tax, which is intended to be levied upon profits, will rest where it belongs. The proposal is to tax only those theater admissions which are in excess of twenty-five cents. This relieves from immediate anxiety the thousands of proprietors of ten-cent shows, whose profits in so many cases have become almost microscopic. Lucky indeed is the owner of a ten-cent show whose net returns exceed ten dollars for every thousand seats he fills—and that is the amount of the tax that the House recommended.

There were thousands of objectors to the ten per cent tax—exhibitors who know, without figuring, that their business would not stand it. But we venture to say that, out of those thousands of protestants, there are hundreds who do not really know what their net profit is.

The exhibitor who keeps a proper set of books will charge a reasonable salary for everybody employed about the theater, even if they are in the family and are just "helping him out." He will charge off a reasonable compensation for his own services, entirely apart from "profits." He will charge off interest on the total investment of his theater at the prevailing rate—usually six per cent. He will charge off a reasonable depreciation on his building and equipment. Whatever is left after all these items have been added to the "overhead" is profit.

It is surprising in how few cases there is anything left. Lots of exhibitors delude themselves into the idea that they are making a profit because they draw no salary, figure no interest, allow for no depreciation.

If you are one of those exhibitors, sit down right now and do a little figuring with a pencil and a scrap of paper. You don't have to be a bookkeeper to get this straight.

You already know your overhead expense, or what you call your overhead expense. Check it over carefully, not to cut anything out but to add to it every legitimate and reasonable item you can think of.

Does your son help you a few minutes or hours a day or a week? Put down the value of his time. Are you allowing yourself the salary you could reasonably expect to get doing similar work for somebody else? Put it down if it is not already there. Have you figured the current interest on every stick of property in the theater—building, seats, lights, machines? Put it down. Do you know the annual cost of repairs and redecorating? Put it down. How about depreciation?

How many years will it be before you need new seats all the way through the house? Ten? Charge off ten per cent of the cost of seating for depreciation. How long will your machines last? If you want new ones every four years, charge off twenty-five per cent. And so on, all through the list of tangible property that makes your show.

When you have set all these things down and added them to your general expenses, and subtracted the total from your gross income, there should be something left. If there isn't or if there is a deficit, your theater is not making money—it is losing.

There is a good deal more to making a profit than merely taking in from day to day more than you pay out. The process of losing money is visible only to the exhibitor who is going down the toboggan at a pretty high velocity. Hundreds of exhibitors are losing money right along and don't know it. They are cheating themselves out of wages for their time, and interest for their investment, in order to show themselves a false profit that isn't really there at all.

Every exhibitor should keep an accurate account of the items of labor, interest and depreciation, for his own information. Then he will really know whether he is making money or losing it, and the knowledge will guide him in building up a bigger and better business.

When Business Drops Off

WHEN business drops off—as business will, now and then—the exhibitor thinks seriously of retrenchment. "Got to cut down expenses," he mutters as he casts an anxious eye over the expense column.

The big expense is always the shining mark, and the biggest expense is always the film service. Also the film service is the easiest to cut. The rent cannot possibly be reduced. The electric light bill might be diminished; but not without a visible effect, and then the saving would be inconsiderable. It is not likely that any help can be laid off, since no theater has superfluous employes.

But the film service can readily be reduced, because there are all sorts and conditions and prices of film service. Moreover, a clever exchange man, bidding against competition, can generally persuade the troubled exhibitor that the new service at a much lower price will be far superior to the old service.

So, with a run of poor business the film service is first to feel the touch of economy.

It would be difficult to find a poorer example of business judgment than this common practice. Just look at the logic of it: Because the people do not come to his house, the exhibitor gives them still less reason to come! Because business is temporarily bad, he clinches the situation by making sure that it will always be bad!

Most emphatically, the time of poor business is no time to reduce the attraction for what business there is. The only possible way to increase business, whether the times be good or bad, is to attract more patrons. No one has ever discovered a method of attracting more patronage by cutting down expenses, and especially by reducing the quality of the goods sold to the patrons.

This kind of reasoning is so simple and fundamental and primitive that it should not be necessary to repeat it to any business man. Yet men persist in ignoring it, not only in the picture theater business, but in every industry. They lose customers, and then they cut down the quality of their stock in trade. They lose more customers, and cut more quality. By that time failure is in sight, and coming on rapidly. There is no better way of building a toboggan for a quick slide out of business.

The sensible thing to do when business drops off is not to figure on cutting the film rental, but to see if the service does not need improving. It is not impossible that the business slump happened because there was a slump in film quality. Strange to say, exhibitors do not always see that their program is getting poorer; but the patrons see it every time.

There are two ways of improving the quality of film service. One is by paying more for it, and the other is by giving more personal attention to it. Best of all, of course, is a combination of both.

The exhibitor whose business is not up to normal should begin at once to tone up (not down) his film service; he should increase (not diminish) his advertising; he should turn on (not off) all the lights out front; in brief, he should go vigorously after the business he has lost, and more too, and not try to figure means for losing the patrons that still come.

For every dollar saved in film rental, especially when business is poor, there is very likely to be a five dollar loss in patronage. The only way to get more business is to spend more money, or effort, or both, going after it.

A few of the attractive and stirring scenes from "The Magnificent Meddler," the Vitagraph Blue Ribbon which introduces a new team of stars, Mary Anderson and Antonio Moreno. The picture was available June 4.

POOR PICTURES TO GO

V. L. S. E. to Withdraw Greater Vitagraph Pictures From Market Unless Endorsed by Sixty Per Cent of Exhibitors

V. L. S. E. will withdraw from the market every Greater Vitagraph picture that does not meet with the approval of the exhibitors and make money for them.

This decision was reached at a recent conference attended by General Manager Walter W. Irwin, and members of the excutive council of the selling organization of the Greater Vitagraph Company.

In order to get the opinion of the exhibitors on pictures all branch shipping clerks of V. L. S. E., all over the country have been instructed to deliver with each booking a printed slip upon which there are spaces in which the exhibitor may designate just exactly what he thought of the picture and what his patrons thought of it.

If forty per cent of the exhibitors who have presented a picture condemn it as being either "only fair," "mediocre" or "poor," the picture will be withdrawn from the market.

In coming to the decision V. L. S. E. realizes that it is giving to the smaller exhibitors of the country an advantage over the big first run houses which book V. L. S. E. pictures chiefly upon the decision of the executive board of V. L. S. E., which passes on every picture before it is released.

The officials of V. L. S. E., in arriving at the decision realized that in the final analysis there is but one unbiased critic of a picture and that unbiased critic is the audience. No matter how highly trained are the critics of the distributing companies and other critics who devote their entire time to the criticism of pictures, V. L. S. E. officials believe that these critics are liable to err. They may call a "good" picture "bad" and at the same time label a "poor" picture as "good."

They are perfectly honest from their viewpoint and their criticisms should be given the greatest weight but it is the opinion of the V. L. S. E. officials that the audiences themselves are the highest court of appeal.

What Exhibitors Say

Just as soon as the decision to withdraw pictures without the drawing power was reached, thousands of blanks were distributed to exhibitors who have been presenting Greater Vitagraph pictures. Some of the replies on these blanks follow:

"The More Excellent Way"—"Very fine. Credit to any house." E. O'Keefe, Regent Theater, Billings, Mont.

"The More Excellent Way"—"A great picture."—M. A. Todd, Lyric Theater, Cheyenne, Wyo.

"A Million Bid"—"This feature had been played in our city. I advertised it as a repeat and gave a free show for women and children. I adverised it as 'by request' and it gave perfect satisfaction."—W. S. Nelson, Elite Theater, Great Bend, Kansas.

"Arsene Lupin"—"A very clean, interesting, well directed picture."—H. Bluechel, Lyric Theater, Norfolk, Neb.

"Arsene Lupin"—"Earle Williams is great."—W. H. Todd, Lyric Theater, Cheyenne, Wyo.

"Salvation Joan"—"One of the finest pictures I ever had in my house, everybody pleased."—C. H. Mitchell, Cozy Theater, Cresco, Ia.

"The Great Divide"—"I have gotten the opinion of several of my patrons on this picture, and they all pronounce it good."—C. T. Fenton, Palace Theater, Thomas, Okla.

"Britton of the Seventh"—"This picture was run for a Boy Scouts' Benefit, and everybody was satisfied and pleased. Advertising matter all O. K."—C. S. Custes, Jr., Milford Theater, Milford, Pike Co., Pa.

"Secret Kingdom No. 1"—"Audience seemed delighted with opening of story."—E. H. Buss, Palace Theater, Emans, Pa.

"Secret Kingdom"—" 'The Secret Kingdom' is a very fine picture and getting me some real money."—H. C. Park, Winter Theater, Akron, O.

"Prince in Pawnshop"—"Heard some very favorable comments on this picture by our patrons."—R. B. Bates, Auditorium, Collingswood, N. J.

"The Girl Philippa"—"The drawing qualities of this picture are good, as we opened to very fair business in the rain and would have done excellent business had we been favored with good weather. The second day was larger than the first, and the picture pleased very well, indeed. Anita Stewart increased her popularity, and although the engagement, account of bad weather, was not a money maker, it was very satisfactory."—J. J. Marshall, Marshall Theater, Manhattan, Kansas.

"The Cave Man"—"Many patrons remarked that this was the best picture that has been shown here."—Mary R. Bills, Comet Theater, Shelton, Neb.

"Man of Mystery"—"Photography fine, action fine, plot unusually good. More comments than on any other Vitagraph feature."—E. T. Dunlop, Dunlop Theater, Wakefield, Neb.

"Glory of Yolanda"—"Anita Stewart is very popular and drew a large crowd."—A. A. Jaecke, Dreamland Theater, Herington, Kans.

"The Chattel"—"Great. Everybody well pleased. Turned people away. Anyone who couldn't appreciate this picture could never hope to appreciate anything."—G. W. Young, Aline Photoplay Co., Aline, Okla.

"The Fall of a Nation"—"Did a very satisfactory business with the feature and I think it pleased them all."—G. C. Moore, Olympia Theater, Harlowton, Mont.

"The Fall of a Nation"—"Very good in every way."—Lee Sheppard, Wakefield, Kans.

"Aladdin from Broadway"—"Audience well pleased. That seems to be the main object and covers the whole field."—Jas. Boyle, Empire Theater, Chillicothe, Mo.

"The Island of Regeneration"—"Patrons were well pleased with your picture 'The Island of Regeneration.' "—George Augas, Family Theater, Utica, N. Y.

"The Nation's Peril"—"I consider this the best picture of its kind we have ever run."—G. O. Vail, Electric Theater, Morriston, Ark.

"Womanhood, the Glory of the Nation"—"Very good production."—A. H. Blank, Garden Theater, Des Moines, Ia.

"Womanhood, the Glory of the Nation"—"Had an exceptionally big business and made them all like it. Had recruiting office in my lobby and got twenty enlistments in three days."—Tom H. Boland, the Empress Theater, Oklahoma City, Okla.

"College Widow"—" 'The College Widow' is such a clean play, not a suggestive point in it, everyone participating has a smile on his face, which makes an audience feel the same way."—F. E. Wilk, Opera House, Syracuse, Neb.

"Nation's Peril"—"The picture can be shown without the least objection in any Catholic theater. It is patriotic and stimulating, especially adapted to the present time."—Rev. Fr. Placid, Parish Hall, Conception, Mo.

"Nation's Peril"—"This picture took very well with all the people that saw it, and the photography in the last two reels was considered the best that had been shown here along that line."—J. S. Theobold, Eclipse Theater, Breckenridge, Colo.

"Dollars and the Woman"—"Best combination of good story and fine acting we have had."—F. C. Williams, Lyric Theater, Cumberland, Ia.

"Light at Dusk"—"Nothing like it ever shown here, better than a sermon."—Hughey & Mitchell, Comet Theater, Atkins, Ark.

"The Last Man"—"You have too few of this class of production."—W. C. Mays, Elks Theater, Prescott, Ariz.

"The Eagles Nest"—"We broke all house records for our regular feature night with this picture. Don't know how you could improve it. Send us more just as good."—F. C. Williams, Lyric Theater, Cumberland, Ia.

"The Ninety and Nine"—"This picture pleased a great deal better than I expected. It was well liked."—E. T. Dunlap, Dunlap Theater, Wakefield, Neb.

"Light at Dusk"—"We had many fine compliments on this picture and it was generally said to be the best ever shown in town."—Smith M. Jolman, Opera House, Middlefield, O.

"The Suspect"—"The subject dealt with in 'The Suspect' is handled with great care and much credit should be handed the director for perfect detail in all of the scenes, exterior and interior."—W. S. Frischknecht, Orpheum Theater, Albany, New York.

"The Law Decides"—"Beyond any doubt the best feature I ever run. Pleased my audience immensely."—W. W. Morhort, Electric Theater, Holden, Mo.

"Badge of Courage"—"Fine picture, give us more of the kind."—Geo. H. Thomas, Iris Theater, Rigby, Idaho.

"Tarantula"—"Pleased myself as well as patrons in every way. Many comments on it. Business fair."—E. McClintock, Our Opera House, El Dorado Springs, Mo.

"Badge of Courage"—"As this was the first Vitagraph picture to be shown here it of course pleased the people as it was a change from most of the pictures that we have run. Several of our patrons stopped and told us how pleased they were."—Grant E. Hughes, Gorby Theater, Glenns Ferry, Idaho.

"Battle Cry of Peace"—"Broke all house records."—H. N. Bridkin, Orpheum Theater, Weleetka, Okla.

"Arsene Lupin"—"Some of the sub-titles were too short, picture one reel too long."—S. S. Wilkinson & Son, Crystal Theater, Hoisington, Kan.

"Arsene Lupin"—"While 'Arsene Lupin' did not show to the business we naturally expected Earle Williams to draw, it pleased all who saw it and caused favorable comments. Earle Williams has not been shown here for something over a year, which may explain the poor drawing quality of this release. Expect to do much better the next time we have him as he formerly was very popular here."—J. J. Marshall, Marshall Theater, Manhattan, Kan.

"The Money Mill"—"Our patrons say Dorothy Kelly is not good enough to star. Better cut her out quick."—E. B. Linck, Hippodrome Theater, Williamsport, Pa.

"Babette"—"This is an excellent picture."—J. L. King, Empress Theater, Laramie, Wyo.

"Fathers of Men"—"Few complaints only on ending. Very well acted throughout and no doubt ending was not as expected, which caused criticism."—C. R. Winn, Castalia Theater, Castalia, Ia.

"Whom the Gods Destroy"—"Attendance poor. Rotten weather and competition."—Hopkins & Larson, Majestic Theater, Oakland, Neb.

If any of your fans would like to know how a popular star looks eating spaghetti show him this picture, or write to Motography *for the cut and run it in your program. We will loan you any cut you like, you know, if you let us know quick enough after you see it. His name? Oh, it's Bryant Washburn, the Essanay star who knocked 'em over in "Skinner's Dress Suit."*

"Perwinkle" the newest American-Mutual picture featuring Mary Miles Minter. George Fisher is her romantic masculine background.

MARY MILES IN "PERIWINKLE"

Little Mutual Star Twinkles Through Latest Production, Though Dressed in Oilskins—Other Mutual Releases for Week

"Periwinkle," featuring Mary Miles Minter, is the Mutual star production for the week of June 11. This will mean extra heavy business if the exhibitor plays up the name of Mary Miles Minter, who is always a strong drawing card.

As "Periwinkle" deals with the life at a coast guard station, and Mary Miles Minter appears throughout the greater part of the story dressed in oilskins, an unusual and attractive lobby display could be arranged with a boat, life preservers, compasses, etc., with a little girl dressed in a complete suit of oilskins and big rubber boots walking up and down in front of the theater.

"A Watery Grave," the tenth chapter of "The Railroad Raiders," is scheduled for release June 11. The spectacular scenes are a fight between Helen Holmes and one of the raiders while riding the brake beams of a fast freight. Later she is placed in a freight car while unconscious. The car is pushed off the ferry into the bay and a tug runs into the car, cutting it in two.

"His Cannibal Wife," the La Salle comedy for June 11, is a story of a motion picture "extra" man who is the husband of the star of the company.

The Cub comedy for the week features George Ovey in "Jerry's Getaway," ready June 14.

In the thirteenth story of the "Jimmie Dale Alias the Grey Seal" series, scheduled for June 15, Jimmie Dale at last meets The Tocsin face to face but at the time he is partly unconscious from a blow and has only a dim remembrance of her face.

"Mutual Tours Around the World," for June 12, picture the islands, Capri, the celebrated island south of Naples, Italy, containing the famous Blue Grotto and the Rocks of the Sirens, and Antiqua, a British possession in the West Indies. The third section of the reel is devoted to Versailles, and a royal residence of France just outside of Paris.

"Mutual Weekly," reaching the screen June 13, will contain the usual assortment of patriotic news pictures as well as other events of importance.

"Reel Life," released June 14, devotes its longest section to showing how a large publishing house is equipped to turn out 12,000,000 copies each month. "How Big Guns Are Moved" is a section that makes a most timely picture. A third section is devoted to the hemp industry of rural Roumania.

WAR CREATES DEMAND

Scandinavia Switches from German and Italian to American Pictures—Secure Rights to "Intolerance" and "Birth of a Nation"

One of the important shifts in conditions that the war has brought about is shown in the presence here of John Olsen, the foremost film dealer of the Scandinavian countries, who has just opened offices in the Times Building, New York, and who will transfer his London representative to this country for the next few years.

Olsen & Co. of Copenhagen and London represent the largest renting concerns in Sweden, Norway and Denmark,

The first move made after the arrival of Mr. Olsen and his representative in this country last week was to purchase the Scandinavian rights for D. W. Griffith's productions "Intolerance" and "The Birth of a Nation." These will be sent through the Norse countries on touring arrangements very similar to the manner in which the Griffith productions have been handled in this country.

Messrs. Olsen & Co. are exclusive buyers for the big Scandinavian firms of Fotoroma, Swedish Biograph and the Scandinavian Film Central, and will be in the American market from now on for the rights to current film productions. John Olsen, the head of the firm, was accompanied by O. Hemberg, of the Swedish Biograph, and Ernest Mattason, who has been their London representative. The latter will remain in this country and will have charge of the American offices in the Times Building.

"It was only about a year ago," said Mr. Olsen, "that we discovered an increasing demand for American pictures. Prior to that time our patrons wanted only the Italian and German pictures. They said the American pictures were too jerky and speedy. Last

season we made arrangements for the Triangle pictures and these, I think, paved the way for others. Now American subjects are in the greatest demand and have practically eliminated the older pictures. Our people like clean, wholesome films, with a preference for comedy dramas that are snappy in action but which have a sentimental appeal also.

"I find that your American manufacturers have an exaggerated idea of the possibilities in our countries. At present we have about eleven million people to draw from and can use from three to five copies of any given film subject. You see, we do not have the number of large cities or towns in proportion to our population that you have in America and therefore have fewer theaters to supply. However, now that the American subjects have taken a firm foothold in the esteem of our patrons, the demand will grow, and this is why we are opening a New York branch. It will bring us in closer touch with the available supply of material in this country."

Selling Films Abroad

Chester Beecroft has sailed from New York in the interests of his film export business. He expects to visit England, France, Scandinavia and Russia, placing productions he is now handling and cementing relations to further strengthen his outlet on the European film market for the future.

Though acting independently for only seven months Mr. Beecroft has established himself in an enviable position to deal with the question of foreign sales. He has put over some of the biggest deals ever recorded in film history for foreign rights and has marketed an unusual amount of film to the advantage of both seller and buyer.

Mr. Beecroft's business will continue to be handled from his offices at 501 Fifth Avenue, New York. New brands and productions are being constantly added to his list so that many of the choice American films are in his hands for sale abroad.

Mr. Beecroft expects that his European trip will cover ten weeks' time.

Big Circuits Book Feature

Following the run of "One Law for Both," the Ivan Film Productions' latest release, which is now being shown at the Lyric Theater, Broadway and Forty-second street, New York City, the picture will be shown in all of the theaters controlled by the United Booking Offices, and the newly organized Exhibitors' Board of Trade, according to an announcement made this week by the Merit Film Corporation, of 130 West Forty-sixth street, New York, the distributor of the production in New York and New Jersey.

The booking of "One Law for Both" in the entire chain of theaters controlled by the United Booking Offices is said to be one of the most important bookings obtainable in the East. The circuit comprises over twenty houses in and about the Metropolitan district.

New Lewis Picture Coming

Edgar Lewis, whose "Bar Sinister," now showing at the Broadway Theater, New York City, has been acclaimed a distinct triumph in photo-drama, is busily engaged on a new picture dealing with a vitally important theme. The scenic demands of this picture are so unique and of such magnitude as to tax the constructive ability of Mr. Lewis' technical staff to a greater degree than any previous Lewis picture. This phase of the work is under the supervision of J. R. Chamberlin. The cast includes such well-known actors as Mitchell Lewis, Victor Sutherland, Hedda Nova, William A. Williams, Mabel Juline Scott and Edward J. Roseman.

CHANGE IN TRIANGLE

Jack Devereaux, Bessie Barriscale, Enid Bennett, Louis Glaum, Wilfred Lucas, and William Desmond Starred in Strong Plays.

There has been a rearrangement of the Triangle release schedule for June. "Wolf Lowry," the William S. Hart production which was originally announced for release June 10 was put forward on the program two weeks and shown in first-run houses May 27, together with "The Millionaire Vagrant," in which Charles Ray is being starred.

The releases for June 3 remained unchanged, Jack Devereaux appearing in "American—That's All!" under the supervision of Allan Dwan, and Bessie Barriscale appearing in "Bawbs o' the Blue Ridge," under the supervision of Thomas H. Ince.

Enid Bennett and Louis Glaum are the stars of the Ince-Kay Bee productions for June 10. Miss Bennett will appear in a play by C. Gardner Sullivan, entitled "The Girl, Glory," while Louise Glaum will be headlined in a silent drama of life among society's misfits, called "Love or Justice?"

A comedy with a strong and interesting dramatic structure, "The Girl, Glory" deals with the troubles that were encountered by Glory Wharton, the pet of the village, in trying to reform her grandfather whose capacity for strong drink seemed at times greater than his prestige as a Civil War hero. How the girl accomplished this laudable purpose by closing up the local fire-water bazaar is shown with many realistic and amusing touches.

"Love or Justice?" is the title of Louise Glaum's starring vehicle, which is said to give her opportunity for the most forceful and vivid characterization that she has yet contributed to the Triangle program.

Wilfred Lucas, Elda Millar and William Desmond will be starred in the Triangle Eastern and Kay Bee productions released June 17. "Her Excellency, the Governor" is the name of the play in which Wilfred Lucas and Elda Millar are to be jointly featured under the supervision of Allan Dwan. Thomas H. Ince will present William Desmond on the same date in a Kay Bee drama from the pen of J. G. Hawkins, entitled "Paws of the Bear."

"Her Excellency, the Governor" tells the story of an intelligent American girl who is elected lieutenant-governor of her state. An unusual crisis develops when an appropriation bill designed to furnish war funds to the national government is about to be vetoed by Barclay, the governor, who has fallen under the influence of the hyphenated interests.

"Paws of the Bear," William Desmond's starring vehicle, is a story of plot and counterplot, in which the black art of Russia's diplomatic service is pitted against the shrewd Yankee wiles of our own secret service. The scenes of the story rapidly shift from Belgium to Russia, from Russia to Paris and through France to the United States, where the final chapters in this exciting drama are worked out to a satisfying conclusion.

Madge Kennedy lunching and Mae Marsh lounging—both in Goldwyn pictures. And still they claim playing is work.

GOLDWYN SIX MONTHS OLD

New Film Corporation Establishing Precedents as It Goes Along—Yet to Be Shown Folly of Its Ways

Here is what Hector Fuller, of the *Indianapolis Star,* had in his mind when he referred to Goldwyn as "the film company with brains:"

EXECUTIVES

Samuel Goldfish, Edgar Selwyn, Archibald Selwyn, Arthur Hopkins, Crosby Gaige.

AUTHORS

Irvin S. Cobb, Margaret Mayo, Porter Emerson Browne, Robert McLaughlin, Roi Cooper Megrue, Edgar Selwyn, Arthur Train, and many others.

STARS

Mae Marsh, Maxine Elliott, Madge Kennedy, Mary Garden, Jane Cowl, and others to be announced shortly.

SPECIALISTS

Hugo Ballin, Adrian Gil-Spear, Diana Huneker, Everitt Shinn, Edith Ellis, Emmett Campbell Hall, Jane Guthrie.

Goldwyn Pictures Corporation, with the beginning of June, concludes its first six months of active operation with a record that has rarely been paralleled by a film producing organization. The first two months of the company's existence was devoted to internal organization and the selection of the men and women who were to do the work the founders of Goldwyn had in mind. Consequently, but four of the first six months have been devoted to production.

In six months Goldwyn's comprehensive organization has—

1. Organized and operated two studios in New Jersey.
2. Completed five productions with others ready to be started.
3. Organized the Goldwyn Distributing Corporation to operate branches and distribute Goldwyn Pictures from a score or more American cities.
4. Organized Goldwyn Pictures, Ltd., of Canada with offices in six cities of the Dominion to handle Goldwyn Pictures there.
5. Lined up a chain of the biggest motion picture theaters in America for "first runs" headed by the famous Strand Theater, New York.
6. Leased and equipped branch offices throughout America and will begin opening them as early as June 15.
7. Prepared for virtually a simultaneous release of its productions throughout English-speaking countries with similar organization almost effected for many foreign lands.
8. Created its own directors and technical experts from the ranks of the greatest American artists and disregarded practically all of the production traditions of the industry.

One of the great advantages of the Goldwyn organization is that it is owned in its entirety by the men and women who are its officers and operating executives. Its policies and methods are shaped entirely from within its own walls and are subject to no dictation from without. The financing of the corporation from within has been an enormous feat, especially when it is noted that twelve completed productions in advance of the first release in September involves an outlay of considerably more than $1,000,000 and the opening of a chain of exchanges in June involves an overhead till September 1 of at least half of that amount, aside from realty leases that extend over other years.

Most important of all policies from the exhibitors' standpoint is the Goldwyn adoption of the mercantile system of marketing pictures along lines followed by great merchants and manufacturers. It was felt that exhibitors should know far in advance just what pictures they were to have the chance to rent from Goldwyn and that the quality of the productions was a provable thing, rather than something based on mere promises.

The important business and distribution policies adopted may be summarized briefly as follows:

1. To have the Goldwyn name as the only imprint ever to be used in the marketing of Goldwyn Pictures throughout the world.
2. To own and operate all of its own branches and maintain direct company contracts with all exhibitors.
3. To offer all Goldwyn productions to exhibitors on the "open booking" plan.
4. To establish rentals that approximate the regional conditions where the Goldwyn Pictures are presented.
5. To place Goldwyn Pictures within the reach of the small exhibitors everywhere.

Announcement is to be made in a few days of Goldwyn's branch managers throughout the country and of the address of the new chain of Goldwyn exchanges both in the United States and Canada.

Ethel Clayton in "The Stolen Paradise" plays her last engagement for some time with Edward Langford as her leading support, Mr. Langford having gone off to the war. For some time to come Miss Clayton will have the assistance of Milton Sills as leading man, Mr. Sills making his first appearance in this capacity when "Chasms" is thrown upon the screen for World-Pictures Brady-Made.

Mae Marsh—Rule Breaker

By Janet Priest
Of Pictures Magazine.

She doesn't marcel her hair nor depend upon clothes for her appeal. She doesn't do things as anyone else in the world would do them, and that is exactly why she is such a tremendous favorite.

Mae Marsh is the whim girl of the films. She seems to do everything just because it comes into her head to do it. Probably there is a reason for it. Who knows when the wind will blow—or why? Yet it does, and doubtless there is a good reason for that too, if the weather man would only tell us the truth about it. The funny part of it is that she expresses nothing according to the old accepted rules. She has invented her own technique, or else hasn't any at all, according to the way you look at it. Anyone else does set things to express set emotions. Mae Marsh holds up one finger, and it may mean welcome or scorn. She giggles, and it may mean not joy, but despair. And people understand her, because she is just herself. With other people it would be artificial; with her it is just as natural as the air she breathes.

In an effort to discover why she does things differently I went to call on this fascinatingly different actress. I found her sitting in her library reading the encyclopedia.

"Mother says Mark Twain used to read the dictionary," said Miss Marsh. "He though it was interesting reading, but a trifle disconnected. That's just what I like about the encyclopedia."

Undoubtedly this remarkable girl does profit greatly from her miscellaneous reading, for she has a breadth of vision and grasp of affairs unusual in so young a woman. Somewhat the same method is followed in her dramatic work. She studies stage technique carefully and if obliged to do so could act a dramatic part according to all the rules. Then, when she steps in front of the camera she straightway forgets all about it. She acts parts, not as actors act them, but as people live them. She acts your own emotion, not in the way you would express it, but in the way you feel it. This sensitive child is like an Aeolian harp, across whose strings sweep the winds of the world's emotions. The actions of civilized people are as a rule quite conservative. Their emotions, perhaps, are not. It is the emotions of others that Mae Marsh expresses by those weird, odd, little movements and expressions of hers.

"How do you do it?" Miss Marsh was asked.

"Why, I just act whatever comes into my head when I'm told the story of the play," said this whim girl. "I give myself up to the part, and I do whatever fancy seems to dictate. I believe that if more people would do that, and not try to hold themselves down by stupid rules, they would be more natural. Not that I wish to give a lecture on the subject. Goodness, no! But that's my way!" And her way is good enough for thousands of motion picture "fans" the world over.

Hats Off to Mary Murillo

A fair-haired little person in William Fox's scenario department, still in her twenties, has produced the 'scripts for twenty-five of his big feature photoplays during the past year.

The phenomenal success of little Mary Murillo is probably without parallel among staff writers of any film company. She is a little woman with big ideas.

She has herself written twenty-two scenarios to suit the needs of thirteen different screen and stage stars, in a year, for Fox Flm Corporation. In addition, she turned out the 'scripts for "Love and Hate" and "Hypocrisy" on the basis of two stories submitted by others, and wrote "Princess Romanoff" before she joined the Fox forces.

Nineteen of Miss Murillo's scenarios have already been produced; three will be released in the near future, and three more are now in work.

Miss Murillo has always been an acomplished musician.

While still in her 'teens, she came to America from a spot called Tipperary, just across the sea, and sought a stage position. For a short time, she was in the chorus of "Havana," but left to play the part of Mimi, the lead in "The Only Way," with Reginald Parker's company.

Her next engagement was the bride in "Dear Old Billy," with William Hawtrey in Chicago. Then she had the ingenue parts in the Annie Russell revivals about three years ago at the Thirty-Ninth Street Theater, in New York City.

Miss Murillo sold her first story—a comedy—to the Smalleys. They told her to write another. Instead, she wrote two, and the Smalleys bought them both.

Some of the best known films for which Miss Murillo provided the scenarios are:

"A Soldier's Oath," "The Little Gypsy," "Sins of Men," "A Fool's Revenge," "The Green-Eyed Monster," "Gold and the Woman," "The Eternal Sapho," "East Lynne," "Her Double Life," "The Vixen," "Blazing Love," "The War Bride's Secret," and "Ambition."

Look Out for This Fellow

Exhibitors in all parts of the country are warned by the Universal Film Manufacturing Company to be on the lookout for a man who calls himself C. F. Rogers and who pretends to be employed by the Universal as a salesman. He is an impostor and should he appear at any motion picture theater or film exchange, the police should be notified at once.

The Rogers person represents himself as hailing from the Chicago office of the Universal. He first made himself known in Springfield, Ohio, where he called upon Mr. Gus Sun, an exhibitor using Universal films. After talking a short time he left but returned again after Mr. Sun had left his office and by pretext managed to get hold of a check for $35.00 which he forged and had cashed. He also took a blank check for $12 which he forged and had cashed.

Pickford Picture Powerful Puller

That the new Mary Pickford as disclosed in Cecil B. De Mille's current creation for Artcraft, "A Romance of the Redwoods," has taken a firm hold on the heart of the country, has become an established fact, it is announced by Walter E. Greene, president of the Artcraft Pictures Corporation.

"In confirmation of the splendid notices given this picture in the trade and daily press," said Mr. Greene, "'A Romance of the Redwoods' discloses another great triumph for Mary Pickford which is borne out by the fact that this production bids fair to establish a new record in the way of rebookings and extended engagements."

Some remarkable fight scenes have been filmed for the five-reel Universal production, "Safe," featuring Jack Mulhall, with Ann Kroman playing opposite.

Glimpses at the new Russian Art Films, including "Farewell Lilly!" (at left) and "The Beautiful Witch" (center), soon to be presented in New York and Chicago. Lower left view shows the big studio in Russia where the films were made.

RUSSIAN ART FILMS IN U. S.

Nathan S. Kaplan Leaves Petrograd Second Day of Revolution with Twenty Trunks of Pictures —Has Exciting Time Getting to America

The Russian art films have arrived in this country under the guidance of Nathan S. Kaplan, an American citizen long resident in France and Russia, and the standard works of Tolstoy, Turgenieff, Dostoevsky, Pushkin, Gogel, Ostrovsky, Andreef and other prominent Slav authors will be seen here in their picturized form for the first time outside of Russia, where the filmed versions of their novels and dramas have shared the popularity of the books and stage plays. At the same time the screen acting of the leading Russian artists of the national theaters in Moscow and Petrograd will be exhibited in these same productions. These comprise many of the names that have placed the Russian theater in the forefront during the last quarter century. The services of the players for screen work were obtained by special permission of the Czar, and the pictures were shown at Tsarskoye Selo before being exhibited to the public.

At the very beginning of the 17,000-mile journey from Petrograd to New York, via Siberia, Japan and the Pacific, the twenty trunks of pictures escaped as by a miracle destruction at the hands of the Russian revolutionaries at that time actively hostile to whatever bore the seal of the Czar. Mr. Kaplan, accompanied by his wife and with the precious negatives in his personal charge, got out of Petrograd on the second Tuesday of the revolution. Machine guns worked by the police were still firing from the tops of buildings, and soldiers, workingmen and students occupied the streets in wild disorder. He succeeded in obtaining an escort of twenty revolutionary soldiers who were personally friendly to him. Three times was the Kaplan party fired upon by the police on their way from the residential district to the railroad station, part of which was discovered to be in flames.

Six weeks of the journey came to an end early in May. The negatives of the films were passed by the Custom House a few days ago, and as soon as prints of some are developed New York will see them in a Broadway presentation.

Steger and Golden Picture

Julius Steger and Joseph A. Golden, co-directors of "Redemption," the big Evelyn Nesbit picture playing at the George M. Cohan Theater, New York, have reason to congratulate themselves on the success of their efforts. The feature has been doing big business since its opening, giving proof of the wide-spread favor the offering has found in the public eye. "Redemption" lifts the curtain on Evelyn Nesbit as a dramatic actress of rare talent. The unanimous verdict of the press is that the picture is a big money-getter.

Gail Kane, the clever young Broadway star whose success in screen productions was a foregone conclusion by reason of her beauty and talent, has been admirably suited in "The Upper Crust," a remarkable story adapted from Charles Sherman's successful novel, "The Indiscretions of Molly."

METRO EXPANDS

Increases Capitalization From $400,000 to $2,600,000 —Prepares Now to Enter Field as Contender for First Honors

Preparing for larger enterprises and greater activity in the motion picture field, the Metro Pictures Corporation announces that it has re-incorporated at Albany, increasing its capitalization from $400,000 to $2,600,000. The new issue was subscribed entirely by the Metro group, and none of the stock will be offered to the public. The officers under the new regime remain as before.

In the re-incorporation the business of Rolfe Photoplays, Inc., Columbia Pictures Corporation and Popular Plays & Players, Inc., three of Metro's manufacturing companies, were taken over by the parent company.

It was announced at the Metro offices that this reorganization was the first step toward Metro's entrance into the field as a contender for first honors, and that this step was merely the means of putting the Metro house in order to meet the new conditions and enlarge its field of activities.

Mr. Rolfe has completed the organization of a new scenario department, and a double director system will be inaugurated so that directors will work one month actively in the taking of the picture and then spend one month in the cutting of the product finished and in preparation for a new script. In this way such stars as Ethel Barrymore, Emmy Wehlen, Viola Dana and Mabel Taliaferro will be directed alternately by two directors.

Under the new system the exhibitor will be permitted to book the program or contract for the stars, thus placing Metro in the position of being neither for nor against the open booking policy and neither for nor against the program policy, but striking a new plan which is likely to solve the problems which both systems present.

Richard A. Rowland, Metro's president, in speaking on this subject, said:

Metro is not prepared to say at this time whether open booking or the program is to be the rule. While open booking permits of larger profits, it also opens up avenues for waste and expense, and this expense naturally must be charged to the exhibitor. We are not in favor of a picture where the star's salary and the waste cost ninety per cent and the production costs ten per cent of the given sum.

Metro is willing to book all stars or all productions according to the wish of the exhibitor. We do not believe that the exhibitor can satisfy his patrons with over-advertised, inferior productions, but we do believe, now that we are on the subject of advertising, that an exhibitor is justified in advertising in his neighborhood a star who is to appear frequently upon his screen. We ask no exhibitor to advertise our program, but we suggest to him that after he has booked our pictures by stars that he, for his own benefit, advertise the stars locally.

In the Metro productions the sex picture will be conspicuous by its absence. Metro productions will be offered at a price that is fair to both sides, and by this I mean that the exhibitor must make money or his contract is worthless to this company.

"Show Me's" Convene

St. Louis, one of the last cities to receive a state charter from the Motion Picture Exhibitors' League of America, has already seen its first state exhibitors convention.

The tax bills pending in congress and the realization among the theater owners that their strength, if they ever should want to exert it, would be greatly increased by co-operation and mutual understanding caused numbers to pour in for the days of May 31 and June 1 greater even than had been anticipated by the most sanguine.

Officers for the state organization were elected at this convention and delegates to the National Chicago Convention next month were chosen. Much business of importance was discussed, and plans were started forward to facilitate the formation of local exhibitors' organizations throughout the state. Under the constitution any five members in any city in Missouri can organize a local and procure a charter from the St. Louis State organization.

Reverse English on Stage to Screen

For a single night last week the legitimate stage came back to its own when all the loveliest screen women in New York forsook the camera for the footlights. The occasion that reversed the usual flow from stage to screen was a benefit given by the Motion Picture Players' Division of the Stage Women's War Relief. And the gentler apostles of the silent drama gave convincing proof that it was a sad day for the stage when the moving picture camera was invented. The players trod the boards in song, dance and tableaux and raised a large sum for the Comfort Kit Fund.

The roster of stars did not end with the list of persons appearing in the entertainment, for a large number who avoided the uncertain beams of the spotlight, yet worked for the success of the affair. On the various committees were Winifred Allen, Vivian Cabanne, Beatrice Ditson, Hazel Isham, Nancy Palmer, Marie Doro, Mollie King, Anita Stewart, Anna Q. Nilsson, Mabel Normand, Constance Talmadge, Naomi Childers, Dorothy Gish and Bess Meredyth. Among the guests could be found Dorothy Donnelly, Peggy O'Neil, W. Christy Cabanne, Antonio Moreno, Jeanne Eagels, Dorothy Bernard, Jack Devereaux, Mrs. Terry Ramsaye, Beulah Livingstone, Agnes Smith, Herb Roth, Corinne Uzzell, J. Stuart Blackton and Roi Cooper Megrue.

An Original Ending

An entirely new, original and clever ending for a motion picture closes "The Dazzling Miss Davison," Mutual star production. The audience will not be bored with the conventional done-to-death ending of a fade out on the two lovers kissing. Miss Marjorie Rambeau is the star. The production is scheduled for release June 18.

The author, director, members of the cast, or whoever is responsible for this happy innovation is to be congratulated. What is the ending? It would spoil the whole thing to tell. Wait until you see the picture.

Japanese Like Pictures

"We in Japan find the cinema art most fascinat-" ing," said Kazue Norisugi at the Universal City a few days ago. "I can safely say," he continued, "that the films in my country are growing in popularity and that good pictures draw equally as well in Japan as elsewhere."

Mr. Norisugi is the inspector general for the minister of public instruction in the land of the cherry blossom and has come to the United States for the purpose of making a study of educational conditions. "American films are in great demand in Japan," said Mr. Norisugi, "and while the censors are extremely strict in their elimination of scenes that are compatible with neither the life nor the views of Japanese, still we are shown sufficient of the photoplays to interest us. The people of Japan like the films chiefly for what they learn from them of the customs of the Americans."

Getting mail in the trenches—From the war pictures released by Mutual under the title "Heroic France."

"HEROIC FRANCE" READY

Impressive Pictures to Be Released Through Mutual—Photographer Carrying Green Pass Shoots Death Itself on Battle Front

"Heroic France"—the thrilling war pictures taken by Merl La Voy during twenty-two months on the battle fronts in France—were made available June 4 under the Mutual Film Corporation contracts with Mr. La Voy.

Most of the war pictures so far shown have been rather remote from the firing line. These pictures were made under the muzzles of the guns. Here are the French artillery batteries swinging into line for one of the big "punches" on the Verdun front—there the ambulance corps men tending wounded under fire—a few steps further on the grim-visaged poilu escorting a company of German captives to the rear.

There is nothing uncertain about these war pictures. Mr. La Voy made them under the authority of the American Relief Clearing House and he took the same chances in filming them that a combatant takes. Verdun was still under bombardment when the pictures of that ruined citadel were taken. Shells were bursting within less than a quarter of a mile of the photographer when he made the pictures.

La Voy's life wasn't worth a plugged nickel to the First Aid corps, because La Voy was a mere adventurer, making pictures. He had a "green pass," which means "let him alone." The young American was let alone and he got the pictures.

Margaret Widdemer's story, "The Rose Garden Husband," is being filmed in five reels by Universal.

Mayfair Busy

M. A. Schlesinger, president of the Mayfair Film Corporation, and his company of Mayfair artists are at present in the country where a majority of the exterior scenes for Mayfair's first production are being taken. The beautiful country, with its true loveliness, is most commensurate with the charming and exquisite "Persuasive Peggy."

Charles J. Brabin is in charge of the direction of the inimitable Peggy Hyland, while "Bill" Davidson is playing opposite her.

The story, by the well-known authoress, Maravene Thompson, has appeared serially in *McClure's Magazine,* and is now running in the foremost newspapers throughout the United States and Canada. It is a winsome, charming tale of married life and there are six wonderful adventures that will be screened in the most fascinating and original way.

Jane Cowl's First Goldwyn

Jane Cowl's first Goldwyn Picture is being directed by Arthur Hopkins, chief of the Goldwyn producing organization. Among those in the cast supporting this ablest of American emotional stars are some of the best known players of the screen and stage.

Miss Cowl has chosen for her first story in Goldwyn Pictures one of the works of Basil King, whose novels, "The Inner Shrine," "The Spreading Dawn," and "Wild Olive," have been tremendously successful both in this country and in England. Unusual situations and a number of rather novel problems are encountered in the course of the photoplay version of this story. Perhaps photoplay audiences can suggest how best to meet some of the situations with which the heroine is confronted.

Exhibitors Discuss War Tax

A meeting of the Executive Committee of New York Local No. 1 of the Motion Picture Exhibitors' League was held Tuesday, May 29, at their headquarters at 218 West Forty-second street, with President Samuel H. Trigger presiding. A full membership was present.

The meeting was called for the purpose of getting the different views of the exhibitors on the proposed war tax of the motion picture theaters. After a thorough discussion of the matter in all its various phases, a motion was made by Sidney Cohen, to endorse the brief submitted to the Senate Finance Committee by our representative in Washington. Sidney Ascher moved as an amendment that this local go on record endorsing the report of the Senate Finance Committee, eliminating the tax on film footage, and exempting from the admission ticket tax, the five and ten-cent theaters. The original motion was thereupon withdrawn and Mr. Ascher's amendment was unanimously carried.

A notice to this effect was mailed to every senator and congressman in Washington with a request to support that portion of the bill reported by the Senate Finance Committee, relating to the tax on the picture industry.

The last regular monthly meeting of the local was held Wednesday, June 6.

JULY 4 LIBERTY LOAN DAY

All Picture Houses on That Day to Aid Loan Plan of V. L. S. E.—Cut Rate Performances Are Suggested

The entire V. L. S. E. sales organization has received instructions to carry on an intensive campaign for the purpose of making July 4 Liberty Loan day in every motion picture theater in the United States.

The instructions stipulate that it makes absolutely no difference whether a theater owner shows the Greater Vitagraph product or that of some other manufacturer. He is to receive the same wholesome cooperation of the regular Greater Vitagraph patron.

The plan suggested by V. L. S. E. is in line with intensified merchandising methods used by large department stores when they sell a "leader" for less than its face value and in keeping with the methods of the stores that give trading stamps with purchases. While apparently the customers are getting something for nothing, in reality they are paying full price, either through the purchase in the department stores of goods other than the marked down leaders or paying a higher price in the store that gives away trading stamps to cover the original cost of the stamp premiums.

V. L. S. E. salesmen first suggest that every motion picture theater in the country at each performance on July 4 run the seventy-five feet of film prepared by the National Association to advertise the bonds. Following the presentation of the advertising film it is suggested that the theater manager make a short address explaining that he is conducting a cut-price advance sale of orders on the box office for future performances at the theater, the money obtained from this advance sale to be used in the purchase of Liberty Bonds.

There are two incentives to the theater patrons to purchase the advance orders, the first because they are enabled to purchase these orders at a reduction in price and the second for purely patriotic motives, knowing that the receipts from the sale of the advance orders will go toward the purchase of Liberty Bonds.

It should be expressly stipulated on the advance orders sold that the tickets obtained on the orders will not be good for entrance to the theater on Saturdays or Sundays or on any day on which special attractions calling for an increase in the regular admission price are shown.

As outlined by the V. L. S. E. salesmen a theater at which the regular admission price is ten cents will sell these advance orders on the box office for five cents each, but stipulating that each order must call for at least two and not more than four tickets.

On the face of the plan it looks very much like a cut rate theater sale but the persons connected with V. L. S. E. responsible for the suggestion declare that it is not a cut rate sale in any way because less than fifty per cent of the orders for the tickets will be presented at the box office for redemption, thus making those that are presented worth the regular admission price at the theater.

Another argument advanced is that through the sale of these advance orders persons will extend their motion picture theater patronage to the extent of probably using the order for which they have paid their money for an extra evening at the theater.

It also is argued that many of the advance orders sold will be used by children at matinees and in this manner the seats so often vacant during the afternoon performances will be filled with a like increase in revenue.

Howard Makes Trip East

W. K. Howard, manager of the Minneapolis branch of V. L. S. E., on May 28 made a flying trip to the home office in New York for the purpose of discussing forthcoming Blue Ribbon releases and to make a report on the general conditions in his territory, which he declares are better than they have been for some time.

Quite a number of theaters are closing, according to Mr. Howard, but in nearly every case this is due rather on account of lack of necessity for motion picture houses in particular localities, than any lack of interest on the part of the public.

"In the Northwest," said Mr. Howard, "the business appears to be finding itself. The period of disorganization has run its course and the reconstruction period is well started. Successful exhibitors are adding to their theater holdings while the unsuccessful houses are closing.

"As a sample of what this reconstruction is doing the big downtown theaters in Minneapolis now are controlled by one firm. Recently this firm took over the Lyric Theater, formerly controlled by the Elliott-Sherman Company. Contrary to the expectation of many persons this single control of several houses is not having the deterrent effect on the business as predicted by many of the producers.

"The chain house owners appear to realize that their success depends largely upon the pictures they book and they also appear to realize that their monopoly cannot continue unless they give attractions justified by their admission prices."

Mr. Howard, whose district is the largest in the country from the standpoint of territory occupied, says that conditions in North and South Dakota are splendid and that everything in upper Michigan is booming.

Julian Eltinge with Famous Players

Julian Eltinge, the celebrated impersonator of feminine roles, has been added to the list of Famous Players-Lasky stars. This popular actor will make his picture debut under the new selective booking arrangement which is to go into effect on August 5.

Julian Eltinge has just completed his second season in the tremendously successful comedy, "Cousin Lucy," in which he has toured the country. The name of Julian Eltinge is known in every part of the world, for he has traveled from one end of this country to the other and all over Europe in his various successful plays after completing wonderfully lucrative seasons in New York. His fame is further perpetuated by the erection of the Eltinge Theater in New York.

W. Somerset Maugham, the celebrated author and dramatist, has been engaged by the Famous Players-Lasky Corporation to write especially for its photoplay productions. The motion picture rights to Mr. Maugham's successful play, "The Land of Promise," have been obtained by the producers and will be adapted for Billie Burke by Mr. Maugham himself. This will constitute Billie Burke's second Famous Players-Paramount picture, as it is planned to have "The Land of Promise" follow the adaptation of Gelett Burgess' "The Mysterious Miss Terry," which is now being produced.

U. S. A. LEADS WORLD

Control of Film Production Centralized Here—Films to Extent to $4,968,000 Exported to Britain Alone in 1916

The report of the bureau of foreign and domestic commerce shows that the United States leads the world in the manufacture of motion picture films of all sorts and in the production of film plays. Even the control of the distribution of films has become centralized in this country. The report says:

The United Kingdom at present and for some time past has been America's greatest customer, the best available statistics for the calendar year of 1916 giving the value of motion picture films imported into Great Britain at $4,968,000. Canada and France are other great customers—indeed, there is not a country on the face of the globe where motion pictures are shown that do not exhibit American-made films. And the industry is rapidly growing.

Some figures for the calendar year of 1916 may be of interest: In 1916 there were 224,518,880 linear feet of motion picture films exported, worth $9,261,075, as compared with 189,888,837 feet in 1915, worth $6,713,174, and 117,580,304 in 1914, valued at $4,742,620. In other words, the export business of the motion picture industry has almost doubled in the past two years.

In 1916 the United Kingdom took $4,968,727 of the $9,261,075 total, while Canada took $995,421, France $574,322, Brazil $74,774 and all other countries the balance of $2,647,831. This compared with 1915, when the United Kingdom took $4,254,235 of the $6,713,174 total, and Canada $857,678, will give some idea of the relative proportion of the trade with Great Britain, as compared with that of the balance of the world. But these figures should not be construed as indicating that attractive markets are not to be found elsewhere. Indeed, some of the most attractive fields for development imaginable are elsewhere, South America, for instance, South Africa, Australia and the isles of the sea. But for the present, the United Kingdom holds forth the center of the export trade situation, and very deservedly so.

Ince Technical Director

M. Doner, who for the past two years has been head of the department of sculpture at the Triangle-Ince studios in Culver City, has been appointed technical director of the plant by Thomas H. Ince.

Doner is a sculptor and artist with an international reputation, and his works have been awarded many grand prizes in European exhibitions. His ability, combined with his long association with Producer Ince, eminently qualifies him to assume his new responsibilities.

The office of technical director is one of the most important in modern studio organization. The person filling the post must be familiar not merely with all architectural periods for the sake of accuracy in the various scenes used, but must be conversant with all minor details of life in bygone and modern times, including such ordinarily inconsidered trifles as jewelled ornaments, lamps, slippers, and so forth.

Of course it is impossible for any one man to bear all of this historical information in mind, but he must know just where it may be found at a moment's notice, and know it when he sees it.

Run of Nesbit Film Extended

With the beginning of the third week of Evelyn Nesbit and her son, Russell Thaw, in "Redemption," at the George M. Cohan Theater, New York, during which time capacity audiences have attended every performance and hundreds have been turned away, this unusual picture looms up as one of the best stateright propositions of the year and will be marketed as such.

The wonderful drawing power of Evelyn Nesbit's name, combined with the excellence of the picture, has proved even greater than expected, and is sure to be the same all over the country.

The picture was originally intended to remain for only two weeks, but the time has been extended further. The line has extended from the box office out on Broadway and often around the corner of Forty-second street, that it required extra police to handle it.

Evelyn Nesbit in "Redemption." This picture has proved to be one of the strongest pullers New York has known. It is soon to be marketed via the state rights route.

These pictures give but a hint of the impressive beauty of "Christus," the remarkable film story taken from the scriptures. The picture, because of its depth of idea and beauty of presentation, is now creating a unique impression in New York.

FILMING SCRIPTURES

Educational Film Corporation at Work on "Christus" —Famous Masterpiece of Art and Scripture Woven into Story

In these times, flooded with immoral films, which spread scandal and cause the ruin of many souls, the creation of a corporation drawing its inspiration from the earnest principles of the Christian faith and ethics, with educational achievements as its aim, deserves the highest praise.

Since pictures have become the most successful means of attracting people, who like, enjoy, and desire them more than any other form of amusement, it is natural for some persons, keeping the appearance of diversion, to refrain from setting low standards. This is what the recently formed educational film corporation intends to do. In fact, it has now begun its activity with the film "Christus" based on a poem by Fausto Salvatori. which is an elegant paraphrase of the Sacred Scriptures.

The film is splendid on account of its wealth, variety and perfection of scenes. It has the depth of mystic sentiments, the intense power of expression with which it underlines almost every word of the hold books, and the mysterious atmosphere of art.

Particularly deserving of praise is the idea of getting inspiration from the famous masterpieces of sculpture and painting in order to produce beautiful scenes illustrating the religious mysteries.

If the scenes which depict the divine figure of Christ appear marvelous for grace, tenderness, and highly expressive power, those which show immense masses of people are wonderfully imposing, whether they be the caravans of the desert, the shepherds adoring the God-child, people who bless and sing hosannas to the Redeemer, or the crowd mad with hate and clamoring for blood desiring his death.

Scrupulously accurate is the historical fidelity of the rich costumes. The landscapes present the enchantments of the Oriental lands, the sun-baked sands of Egypt, the flowery banks of the Jordan, the palm groves of the Nile, and the waves of Lake Tiberias.

Wholesome Company at Work

M. J. Weisfeldt, general manager of Wholesome Films Corporation, announces that production already has started on "Everybody's Lonesome," one of the most delightful of the many good stories from the pen of Miss Clara E. Laughlin. Release date for the new picture, the first on the Wholesome program, will be decided upon and announced shortly.

"Everybody's Lonesome" will be presented as a five-reel drama with a thoroughly competent cast of Wholesome Players. Miss Laughlin herself is supervising the work of picturizing her famous story.

Mr. Weisfeldt announces that in addition to "Everybody's Lonesome," production will shortly begin on another of Miss Laughlin's works, "The Penny Philanthropist."

"It is my belief that Miss Laughlin will become one of the most popular screen writers of the day," Mr. Weisfeldt asserted. "Her writings have the human touch that the public loves. Her stories are natural—true to life—and everything she ever has written measures up to the new standard of wholesomeness which this company is to present on the screen.

"She has a following of tens of thousands who have read the many novels she has written and are eagerly awaiting the presentation of her stories in motion pictures. A new novel by Miss Laughlin, "The Heart of Her Highness,' is to be published in August by G. P. Putnam & Sons. This story, dealing with the exquisite love of Mary of Burgundy, is expected to be happily adaptable to screen presentation."

Has a Quiet Job

Just because Century Comedies are not turned out in multiple reels for each subject is no reason for General Director John G. Blystone having on his hands any great amount of idle time. What with personally directing Alice Howell, star of Century Comedies, in all of her production, Mr. Blystone writes the scenarios, arranges all the details of production, passes on the locations, edits the completed product, and sees that it is shipped in good order to President Julius Stern, at Century headquarters in New York.

"Balloonatics," "Automaniacs" and "Neptune's Naughty Daughters" are now in readiness to distribute, particular attention being paid to the first named release, which was the first Century Comedy to be circulated.

"The Boots of Beatrice" is the title of a five-reel comedy drama being filmed at Universal City under the direction of Louis W. Chaudet. It features dainty Ruth Stonehouse, with Roy Stewart playing opposite, and with Kingsley Benedict and Donna Moon in support.

CHAPLIN CHRISTENS LATEST

"The Immigrant" Selected as Title of New Side-Cracker—Date for Release Not Yet Made Public

Charlie Chaplin's next picture will be called "The Immigrant."

After weeks of work the film has been completed at the Lone Star studio near Los Angeles. Neither Chaplain nor John R. Freuler, president of the Mutual Film Corporation, knows yet when "The Immigrant" will be released. The extra work and extreme care which Mr. Chaplin is putting into his picture have made it impossible to follow any set schedule in releasing the Chaplin-Mutuals. Release date of "The Cure," the comedy preceding "The Immigrant," was postponed twice because Mr. Chaplin was not satisfied with the finishing touches and until it is absolutely certain that there will be no postponement, the date upon which "The Immigrant" will be first shown will not be made public.

Chaplin not only performs in his comedies but he originates the plots, prepares and revises the scenarios, directs production, edits the film, and selects the titles. Until the picture is finished nobody but Chaplin knows the name under which it is to be known, and frequently he does not choose the title until he sees the completed picture.

Many of the scenes in "The Immigrant" are taken in the steerage of an ocean liner. Charlie plays the role of an immigrant, bound for the land of liberty. Arriving in America without funds, he discovers that money is not picked up on the street as he supposed, and he begins the game of bluff to beat the high cost of living.

"Fatty's" Third Comedy

"A Rough House" is the third of the series of Paramount Arbuckle comedies that Roscoe "Fatty" Arbuckle will appear in. The latest comedy was christened that name by the robust comedian who has proven that he is "worth his weight in laughs" for the public and more than his weight in gold for the exhibitor. This picture will be released to all exhibitors.

In this third picture Fatty has left nothing undone or untouched to make it the most screamingly hilarious production he has ever appeared in. He actually hired the largest cabaret in New York City to act in a number of the scenes of the picture, and the settings of the entire production are without precedent in the history of the industry. Then, too, he has succeeded in getting a story that is wonderfully fitted for his inimitable characteristics, and one in which he has been able to pull more of his wonderful trick stunts than he ever did before in a two-reeler.

Maine Exhibitors Organize

Not to be left behind by their brethren who are organizing in other parts of the country, the exhibitors of Maine recently met at Portland and formed a temporary organization. The decision to ask for a national charter was also reached. The meeting adjourned for final action, and the election of permanent officers until June 7, when Ernest H. Horstmann, president of the Massachusetts branch, will address exhibitors at the Penobscot Exchange, Bangor, Maine.

King-Bee's Booking Service

With a desire to assist exhibitors in obtaining information as to where King-Bee comedies may be booked in any part of the United States, the King-Bee Films Corporation, Longacre Building, New York, is circulating a coupon for exhibitors to fill up and return to the company. In return for the names and addresses of exhibitors, the King-Bee corporation undertakes to state where these comedies may be booked, the nearest state right buyers being indicated.

Virginia Picture Men Meet

At a rousing, well attended meeting in Richmond on May 25 exhibitors of Virginia came together to perfect an organization having for its object the protection and development of the motion picture industry in that commonwealth.

A committee was named to draft by-laws and constitution and another was appointed to recommend officers to be elected by the state convention to be held at Ocean View in August. Delegates to the National Convention in Chicago were elected and plans made to get every picture owner in the state to turn out for the meeting in August.

Farm Life in Saunders' Picture

In "Bab, the Fixer," the feature production on which Jackie Saunders is now working for distribution through Mutual, the star will be seen once more in the midst of farm life.

Half of the scenes picture life on a ranch and the other half show the stock exchange with its frenzy of financial strife.

Looks like the incarnation of everything vampish, doesn't it?—Valeska Suratt in "The Slave," a brand New Fox production.

The Story

REMARKABLE PROGRESS MADE BY BUILDINGS IN FOUR YEARS—HO IN BEAUTY IN STUDIO S MARKETED THROUGH

The quartette of views on these pages give a vague hint of the complete Balboa plant.

H. M. HORKHEIMER, president and general manager of Balboa, began business just four years ago at Long Beach, California. He took possession of a small building, and thus laid the foundation of the Balboa Amusement Producing Company.

As the studio now stands, it is one of the best equipped producing plants in the film business. At the present time eight companies are producing for Balboa, and more are to be added this summer.

The Balboa studio presents a happy atmosphere, as H. M. Horkheimer's first thought is for his people and their welfare. After that, his chief interest is in the plant, for his ambition is to build up a big industry.

From One Building to Twenty

Starting in one small structure in May, 1913, Balboa has been growing steadily until today twenty different buildings are used to house its various departments. And the way its business is expanding, further additions will be needed in the very near future. There seems to be no limit to the improvements undertaken, because those in charge are determined to keep abreast of the demand.

A year ago experts in photoplay making who visited the Balboa studio pronounced it a model plant, complete and compact. But notwithstanding, Horkheimer Brothers have been going right ahead with their enlargements. As fast as they made money, they have put it right back into the studio to increase its efficiency. This has been possible because there are no stockholders crying for dividends.

A new stage has recently been completed at a cost of $30,000 which doubles Balboa's producing area. This has a hardwood floor and a system of overhead rigging which is not equaled by any other studio. It is flanked by a battery of director's offices and model dressing rooms. Next door stands a pretty bungalow which is headquarters for the scenario department of nine writers; and adjoining that is another cottage where the cameramen hold forth.

Interesting Departments

Not long ago the Balboa papier mache department was enlarged and installed in a separate building. The work turned out by it is highly artistic. This is evidenced by the sculptural "props" to be seen in Balboa releases. The statuesque electroliers which adorn the grounds surrounding the plant attest this further. A whole building is devoted to the papier mache department.

Just behind it is the blacksmith shop. Why blacksmith shop to make pictures? The best answer is if there is anything in the world that does not enter into picture making, it hasn't been uncovered. But as a great deal of metal work is used in "sets," the forge and anvil come in very handy.

Two large warehouses, of fireproof sheet iron construction, have been added to the Long Beach studio this year to provide shelter for the ever-growing "prop" department. There are larger studios in Southern California than Balboa when it comes to the ground space utilized by several; but none of them begin to own the amount of equipment that the Horkheimer Brothers have assembled.

Studio Owns Props

Nearly all the studios rent their furniture and other accessories used in dressing sets. Herein Balboa has made a radical departure. Ever since the beginning, all sorts of odds and ends have been acquired until today this studio has without doubt an accumulation of the most varied lot of "props" in the industry. Furniture from the cheapest to the most costly period stuff is found in its warehouses, ready for instant use when a director calls for it.

Most studios prefer to rent their "props" because it takes too big an investment to own them. Notwithstanding, in a year's time their outlay for rentals and breakage will practically amount to what the stuff could have been bought for in the beginning. The Horkheimers have always regarded renting as on a par with the "penny wise and pound foolish" policy. Only recently they bought

# of a Studio

BALBOA—FROM ONE TO TWENTY
RKHEIMER BROTHERS BELIEVE
URROUNDINGS—PICTURES
FOUR DISTRIBUTORS

A new $30,000 stage and a blacksmith shop are two of the little studio details.

$20,000 worth more of the handsomest furniture from the leading store in Los Angeles.

Important additions have been made to the wardrobe department during the past year. Balboa always gowns its extras, particularly when society gatherings or ballroom scenes are "shot." The smartest clothes made of the finest fabrics are brought from New York, the supply being refreshed twice a year. In between times, these are made over and kept in A-1 condition by competent wardrobe women. A visit to the women's section of the wardrobe rooms is always a treat to fair visitors at Balboa. They marvel at the quality of the gowns, all of which are kept in glass cases when not in use.

While the improving has been going on, no part of the physical plant has been overlooked. For the protection of the cameras and other costly paraphernalia, a concrete vault was constructed. In this, each cameraman has a compartment, with an individual lock and key. The carpenter and paint shops have both been amplified. To the former has been added wood-turning equipment, while the latter was enlarged by the addition of a stock room for wall papers and mouldings. These enter into the building of the "interiors."

No Set Used Twice

Balboa has entirely dispensed with the old-style painted set. Now everything is "practical," as that term is used in the realm of amusements. And no set is used twice. This is in deference to the public's growing demand for more variation in productions. When once "shot," a set is done over before being used again. For this reason it takes more time to make motion pictures now than it did a few years ago. More and more attention is being given to detail.

The improvements already enumerated all contribute directly to the making of better motion pictures. Yet they are not the only ones to be undertaken by the Horkheimer Brothers. All the while they have been enhancing the sightliness of their plant. The grounds surrounding it have been parked and two landscape gardeners are in constant attendance. Beauty spots with pergolas have been provided wherever opportunity has made it possible. As you enter Balboaville, as the part of Long Beach is called where the studio is located, you cannot but be impressed by the sightliness of the whole layout.

President Horkheimer Talks

"I know that some people believe you can produce in almost any sort of a shack," said President H. M. Horkheimer, "but that has never appealed to me. To get results of the best type, I am convinced that you need the very best conditions and surroundings possible. Here you see the desirability of harmonizing the outside of your studio with that within. Beautification contributes indirectly to the finished product. It inspires, and that is why we have given so much attention to cultivating outward appearances at Balboa."

E. D. Horkheimer, secretary and treasurer of the company, is heartily in accord with this policy. The brothers communicate their ideas to the business manager and he executes them. Team work has built up Balboa. The heads of all departments are continually trying to devise ways to improve their respective bailiwicks. The best evidence of their efficiency is the fact that Balboa has gone ahead steadily since the day of its beginning, whereas many other companies have for various reasons fallen by the roadside.

Four Releasing Channels

Horkheimer Brothers now have four outlets for their productions, a unique advantage enjoyed by no other studio in the industry, since most producers are tied up to an exclusive releasing contract. At the present time Horkheimer photoplays are distributed by Pathe, the General Film Company, the Mutual Film Corporation and B. S. Moss Film Corporation. As a result of this condition, the Balboa Company has never known what "slack time" means. It is always busy filling contracts.

MULLEN SPEAKS OUT

Stuff of Popular Authors Bald, Senile and Hard to Cure, Says Scenario Editor of Greater Vitagraph

That the scenario editor is one of the most important of the component parts of motion picture production has been demonstrated by the Greater Vitagraph Company through its connection with Eugene Mullen who was appointed several months ago as editor of the Blue Ribbon Feature scenario department.

Since the work of Mr. Mullen has had a chance to tell, exhibitors from all over the country have volun-

Eugene Mullen, Vitagraph's dynamic scenario editor.

teered the information that the Greater Vitagraph product has improved immeasurably.

Mr. Mullen originally was engaged to write the scenario for "Within the Law," which has made such a tremendous hit with exhibitors and motion picture patrons throughout the country. His work in this one production placed him in the forefront of scenario writers.

Mr. Mullen is the author of the first three-reel feature photoplay ever produced by Vitagraph in the days when a three-reel play was history-making achievement. This play was "The Money King." It was an original picture, which he followed up with "The Christian," "Mr. Barnes of New York," a series of comedies from "Pickwick Papers," which were played by the late John Bunny; "Vanity Fair," "The Lady of the Lake," "Hearts of the First Empire," "A Florida Enchantment," and about one hundred original photoplays have made his name familiar to the devotees of the screen.

Mr. Mullen has devoted himself to the elevation of the picture play, besides writing innumerable features and short plays. In discussing the photoplay, Mr. Mullen recently made the following interesting remarks concerning the efforts of some of the so-called "famous authors" who try scenario writing:

"My experience compels me to admit that I am utterly incapable of waxing enthusiastic over the emanations that are to be traced to some of our present day 'famous authors,' who essay to write motion picture stories. These men, on the strength of their fiction successes, submit stuff to our leading manufacturers that is often so inexpressibly bald in treatment, childish in theme and senile in conception that the men into whose hands their attempts pass frequently express open disgust.

"The critic I am answering passes lightly over the adapter's part in arranging stories for the screen. His experience in this direction must be limited or he would know that it is immeasurably more difficult to take another man's work and adapt it to the peculiar requirements of the screen than it is to build upon a theme conceived in one's own brain; that it entails an amount of energy and resourcefulness at times nerve-racking in the extreme. All too little credit has been given men and women who have picturized famous plays and books for the screen.

"I have heard persons remark, leaving a theater after seeing an especially affecting film production, that they enjoyed the picture more than they did the play. Why? Ten chances to one because little scenes and touches that exemplified the motives of the characters in a different way than that described by the original author were presented."

Exit Original Lasky Stage

The original stage at the Lasky studio is shortly to be a thing of the past. This stage, upon which some of the best known stars of the stage and screen have trod, is soon to be torn up and to be replaced by a newer and more modern stage. In its original form this stage was the washing platform in the rear of a garage and it was here that the first Lasky production, with Dustin Farnum in "The Squaw Man," was produced. One or two other pictures were also completed upon this stage and then it was enlarged by ten feet to accommodate the necessary larger settings for "The Rose of the Rancho." It proved inadequate for the settings for "The Girl of the Golden West" and another ten feet had to be added before this picture could be completed.

There followed shortly a small glass stage which was erected for use during the rainy season. Now the original stage is known as stage No. 1. Stage No. 2 is twice the size of Stage No. 1 and is entirely housed in glass. Stage No. 3 is twice the size of the second stage and is used for the large settings which have come to be recognized as being typical of the present Lasky productions.

The original stage, which has been used almost constantly since January, 1914, is in such bad condition that it has been decided to build an entirely new platform in its place and equip it with the most up-to-date lighting system. Upon this, the first Lasky motion picture stage, there have appeared such distinguished artists as Geraldine Farrar, Wallace Reid, Sessue Hayakawa, Vivian Martin, Jack Pickford, Louise Huff, Lou-Tellegen, Edward Abeles, Edmund Breese, Thomas W. Ross, Blanche Sweet, Dustin Farnum, Max Figman, Robert Edeson, H. B. Warner, Theodore Roberts, Edith Taliaferro, Wallace Edinger, Edith Wynne Mathison, Victor Moore, Mabel Van Buren, Charlotte Walker, Ina Claire, Fannie Ward, Donald Brian and Laura Hope Crews.

Joe Welsh, the most famous Jewish comedian the stage has ever known, has been signed by Herbert Blache, president of the U. S. Amusement Corporation, to appear in his most successful play, "The Peddler." The U. S. Amusement Corporation is one of the four producing organizations constituting Art Dramas, Inc.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

Can You Answer These?

This is my first letter to you, but I read your department and gain much from it. I am an operator at the Empire Theater here.

I have two Simplex machines in a nice operating room. In fact Mr. Frude and Tex Webb, operators with the Chicago company of "The Birth of a Nation" which played here complimented me upon the nice outfit and the general arrangement of things. Also Mr. Stroffegen and Mr. Mills (if I have the names right) operators with the New York Company of "Intolerance" liked my machines so well that they used them during their engagement here. So you see that it pays to keep your outfit in good condition and always try to put on better projection.

I wonder how many operators are putting on better projection today than they were putting on six months ago? Not one in every fifty, I will venture to say.

Mr. Scobey, do you know of a loop-setter (lower) for use on the Simplex machine, or of a guard made to put on the upper sprocket to keep the film from wrapping around it whenever there is a break? The Power's people have these devices and I believe that the Simplex people should wake up.

Also I believe the lower bracket on the Simplex should be designed to have three idlers instead of one as at the present. Then bad pieces of film would not have the tendency to cause the loss of the lower loop or to cause the film to run off the sprockets. Remember I am speaking of new machines with all parts in perfect adjustment.

It is possible to use the combined amperage of a rheostat and compensarc at one lamp? On one machine I use a 50 amp. rheostat. On the other machine I use a 60 amp. compensarc. I would like to join the two so that I could use 110 amps. on either machine. I joined the two in multiple—result—the blowing of a 50 amp. fuse on the compensarc primary. The Compensarc Manufacturing Co. says not to join any resistance on either the primary or secondary sides.

Two compensarcs can be wired in multiple, also two rheostats, but how about one of each?

I should like very well to have you print some photographs of Chicago operating rooms in your department. Would it be possible?—*John W. Creamer, Empire Theater, Chillicothe, Missouri.*

From the description you have given me of the booth you work in and the equipment you have in it, you must be pretty well fixed to put up first class projection. When men who are on the road all the time and come in contact with all kinds of operators and machines, give you a good word then you can feel justly proud, for as a rule, there are exceptions to all cases. The road man comes into a house and about the first thing he tells you is that, this is wrong or that is not right, and that they do not do this or that in ———— and he leaves, or rather tries to leave, the impression with you that you ought to live in a large city and learn the finer points of the game.

My experience has been this: Taking everything into consideration, that the operators in the smaller cities put up better projection than the operators in the larger ones, and as a rule they do not have near the equipment to work with. As to how much the average operator has improved his projection in the last six months, I can not say. But the time is coming, and is not very far away, when the man who is asleep on the job now, will simply be kicked out. Picture fans have been educated to the point where they demand perfect projection and the managers realize that to get perfect projection, they need up-to-date machines and operating rooms and a real operator on the job. The operator of today has to keep posted on his work and has to keep trying to improve his projection or the manager is soon wise and is looking for a man who is up to date.

There is no loop-setter on the Simplex machines and I could not tell you whether there ever will be or not. I think that the loop-setter is a big help to the operator, and suppose that if the Simplex had a loop-setter that was satisfactory they would put it on their machines. The same thing applies to the guard on the top sprocket. As to the three idlers on the lower bracket, I do not agree with you. I think that the one roller is enough. At one time the Power's Company had a lower bracket with two idlers on it, but it was not satisfactory and most of the operators got rid of the extra idler in a hurry. If you have your lower idler adjusted properly, there is no reason why you should have any trouble with your film. Do not try to use a rheostat and compensarc either in series or in multiple, "for it can't be did."

If you want more than 60 amps. on a compensarc then you will have to get one that is wound for higher amperage. You can get one that will give from 125 to 150 amps. on 110 volts A. C., but you can not hook a 50 amp. rheostat on to a 60 amp. compensarc and get 110 amps. from it. You do not say what distance you have to project your picture or the size of it, but it strikes me that you will never need 110 amps. for the average picture house.

If I were you I would try to get the manager of the theater to get a generator set of some kind so that you could have D. C. current on the lamps and at the same time save money on the electric light bill. You would get far better results on the screen as well. At the present time I have no photographs of Chicago booths. I have several of booths of other cities, however, and I am holding them until I get a few more before using one or two of them in the department each week. I should be very glad to use photos of the different booths from operators who care to forward them to me.

About Carbons

I have received several inquiries from exhibitors and operators in regard to the White Flame carbon. Under date of May 21 I received a letter from the National Carbon Company of Cleveland, Ohio, who makes

the White Flame carbon, stating that it made the carbon in 5/8x12, 3/4x12 and 7/8x12, and that they may be ordered through the supply houses to be delivered as follows: 5/8 and 3/4 in about ten days from date of order, and 7/8 in about three to four weeks from date of order. These carbons are a noiseless A. C. carbon and from tests made by myself and other operators I am satisfied that they will be a great improvement over the carbons now in use on A. C. current.

What Will Cure a Sparking Commutator?

I have been a reader of your department ever since it was started and this is the first time that I have had to come to you for assistance. I am having trouble with my motor generator set. A small spark seems to run around the commutator when the machine is running and I clean the commutator and it disappears for a while and then I notice it again. I have put new brushes on the machine but that does not seem to help any. Can you suggest anything? —*Howard Marlow, Dexter, Minnesota.*

The first thing that I would suggest is to clean the commutator thoroughly by using a piece of very fine sandpaper on it as it revolves. After cleaning the surface of the commutator then take a few drops of light oil on a cloth and hold it on the commutator. Next look and see if the brush yoke is set at the proper place. The manufacturer marks the brush yoke and the frame of the machine with a shop mark. Possibly you have moved the brush yoke from this mark and that is causing you the trouble.

Be sure that the brushes that you are using are the same that came with the machine. If the brush is too hard or too soft then you will not get the proper results. Be sure that the brushes fit snug to the commutator. Fit them by slipping a piece of fine sandpaper between the commutator and the brush with the rough side to the brush. Pull the paper back and forth over the commutator until when you remove the sandpaper the brush fits snug to the commutator. Be sure that the brushes have enough tension to make a good contact with the commutator but do not have them set too tight, so as to cause them to wear unnecessarily. Keep the brushes and the brush holders clean at all times. If the above suggestions do not help you then test the armature for an open circuit. Come again.

Powerful Story for Fannie Ward

Despite the fact that Fannie Ward gained her greatest reputation on the stage as a comedienne, she has been tremendously successful since becoming a Lasky-Paramount star in the enacting of powerful dramatic roles. Her success in "The Cheat" is still being talked about in the film world—there are several others. It was for this reason that Jesse L. Lasky purchased from George Middleton, the well-known playwright and author, "Her Strange Wedding," which has been adapted for the screen by Charles Maigne and assigned to Miss Ward as a stellar vehicle.

The story of "Her Strange Wedding" is, without exception, one of the most remarkable dramatic conceptions that has been given the screen. It concerns Coralie Grayson, a rather frivolous young girl, who is loved by two brothers. One of them, Max, is a successful young physician who is extremely studious and quiet in his general demeanor, while his younger brother, Lee, a sufferer from heart trouble, is a charming and thoroughly captivating chap who makes an excellent impression on first sight. But why spoil the story? You'll see it on your own back wall.

"Uncle Tom's Cabin of Pictures"

"The Bar Sinister" has caused Edgar Lewis to realize the ambition of theatrical producers for a generation: the making of a dramatic production to equal

If you give this little print of the likeness of Frank Hall the careful double o you will understand something about why he is considered one of the keenest katchers of kan't-fail pictures in the field. He now controls the world's rights to "The Bar Sinister." His habitat is N' York, where competition "works while you sleep."

Uncle Tom's Cabin. The wonderful thing about Uncle Tom's Cabin is the fact that it tells a simple heart interest story in a straightforward, true-to-life manner and contains nothing of a spectacular or sensational nature to make it attract unusual attention.

The success of "The Bar Sinister" was instantaneous, showmen and critics especially, recognizing the fact that Mr. Lewis had succeeded in striking that rare note so seldom found and so strenuously worked for. But it was one of the well known critics of a New York daily newspaper who used the phrase for which Mr. Lewis was so anxiously watching and which gave him the hint that his ambition was realized.

"The Uncle Tom's Cabin of motion pictures" summed up this writer's opinion of the production and the unusual interest shown by the public in the picture's present run at the Broadway Theater, New York, where it is being presented by Frank Hall, who controls the world's rights, seems to give strong support to the belief that "The Bar Sinister" will be added to the list of dramas in the theatrical "Hall of Fame."

Johnny and Emma Ray in Films

After having rocked musical comedy and vaudeville audiences out of their chairs for years with their pranks on the speaking stage, Johnny and Emma Ray are making their debut as motion picture laugh makers under the auspices of General Film Co. After a year spent in production, a series of successful 1-reel screen comedies featuring "King Casey" interpreting the exclusive personality of this famed comedy team has been prepared and regular leases will be made beginning June 11 on General Film's steadily increasing list of selected short subjects.

Johnny and Emma Ray starred so long in their inimitable Casey and other sketches, such as "A Hot Old Time," "Down the Pike" and "In Society," that they are known from coast to coast.

Artcraft Announces Plans

MORE GREAT NAMES ENLISTED UNDER FAMOUS TRADE MARK

THE new plans and pretentious schedule for the forthcoming year were officially announced last week at the headquarters of the Artcraft Pictures Corporation where among other things it was stated that August 5 would mark the inauguration of the new Paramount-Artcraft co-ordinate. Thirty-six master-productions are already scheduled for booking policy release under this trademark during the next twelve months, and plans are now under way for the presentation of additional attractions to be announced in the near future.

The star series selective booking policy, inaugurated by Artcraft at its inception, will be continued as in the past. In the exploitation of its productions Artcraft will co-operate with the exhibitor in every way possible. The only change affecting the distribution of Artcraft pictures that will be experienced by exhibitors will be evidenced in the fact that they will be able to present these productions without excluding another film already contracted for under the Paramount program system as heretofore. Artcraft and Paramount releases will dove-tail so that neither will interfere with the other. This of course, is of distinct advantage to the exhibitor.

Eight Pickford Pictures on Schedule

Since its inception, Artcraft has faithfully carried out its promise for "the biggest and best" in motion pictures. The affiliation with the screen's greatest talents and brains was the only way in which Artcraft could make good its promise, and this is exactly what it has done. D. W. Griffith, Mary Pickford, Douglas Fairbanks, Elsie Ferguson, Garaldine Farrar, Cecil B. De Mille and George M. Cohan are the acknowledged representatives of their particular arts and that this is the greatest coalition ever assembled in the cause of the screen art is as apparent to the child at school as it is to those in the motion picture trade. These are the celebrities, among others to be announced in the near future, who will present their best efforts in behalf of the cinema under the Artcraft trademark during the coming year.

Mary Pickford, the first star to appear under the Artcraft trademark, will present eight productions on the new schedule. The value of her name as a box-office attraction as a result of her wonderful talents and charm is appreciated by every exhibitor who has shown her pictures and needs no further comment.

Seven photoplays will be released through Artcraft by Douglas Fairbanks, conceded to be the greatest male attraction in the film world. At the head of his own complete organization he promises to exhibitors, pictures that will duplicate the record-breaking business of "In Again—Out Again," his initial Artcraft subject. Although widely imitated, Mr. Fairbanks has proved conclusively that he is in a class by himself and his original characterizations have taken a firm hold upon the favor of the entire country.

The acquisition of the screen services of popular Elsie Ferguson, who has hitherto been unsuccessfully approached for motion picture work with great persistency, disclosed another supreme accomplishment on the part of Artcraft. Conceded to be one of the most beautiful as well as talented actresses on the high-class speaking stage, Miss Ferguson has always upheld the dignity of the true dramatic art. Thus Artcraft has added another personage to the silent drama who will delight all those who have the real interest of the motion picture at heart. Miss Ferguson will appear in seven Artcraft pictures.

The announcement of D. W. Griffith's affiliation with Artcraft works an epoch in the annals of motion pictures. Recognized the world over as the greatest genius of the cinema, his agreement with Artcraft speaks volumes. The name of D. W. Griffith means more to the film craft than any other. Mr. Griffith will return to this country from England shortly and will immediately work upon the first of his six productions to be distributed through Artcraft.

Geraldine Farrar, whose "Joan the Woman," staged under Cecil B. De Mille, marked another distinct advance in the photoplay art, will appear in two subjects for Artcraft release. Universally known as America's most popular star of the opera, Miss Farrar has duplicated her success of the stage on the screen. Mr. De Mille has already commenced plans for the initial Farrar-Artcraft picture which he will stage, and upon which Miss Farrar will commence work shortly. In addition to this, Mr. De Mille will contribute four productions disclosing his every talent in cinema technique, to Artcraft's schedule.

George M. Cohan, whose photoplay debut for Artcraft in "Broadway Jones" immediately established him among the favorites of the screen, will begin work on his second picture in the near future. Mr. Cohan has introduced to the picture public a type that is as unique as it was on the speaking stage. That he has been a most welcome asset to the screen was immediately evinced. The famous "Yankee Doodle Boy" will appear in two Artcraft pictures during the coming year.

The actual inauguration of the Paramount-Artcraft co-ordinate booking policy, as a result of the taking over of Artcraft by the Famous Players-Lasky Corporation, on August first, will also mark the first anniversary of the Artcraft Pictures Corporation.

The lithe and lively Mrs. Vernon Castle, who is again before the screen lights, working for Pathe.

NO TAPS AT CAMP BRADY

Peerless Studio to Hum This Summer as Six Features Are Filmed—New Comets to Pass Before Camera

William A. Brady, director-general of World-Pictures Brady-Made, has planned a particularly lively summer for the Peerless studio, where no less than six picture dramas are simultaneously in the making at the present time. The new campaign, which is already under way, calls for the participation of several stars who are as yet strangers to the screen and a considerable number of leading actors and actresses who have not appeared heretofore in World Pictures.

"First of all," said Mr. Brady to a reporter, "Mary Nash will begin shortly upon the three pictures for which she was engaged some time ago. These will keep her going at high speed for the entire summer, as, in addition to studio work in the daytime she will continue in the leading feminine role of 'The Man Who Came Back,' at the Playhouse.

"I expect that Florence Nash, the other member of the gifted pair of Nash girls, will attach her signature to one of our contracts before long. She is considering such a step.

"Alexandra Carlisle, who scored a great success in George C. Tyler's recent stage production, 'The Country Cousin,' will make at least one photoplay for us during the summer.

"Miss Carlisle certainly should be well liked upon the screen for, in the first place, she is a beautiful woman, and, in the second, she is a remarkably intelligent and effective player. I recall that when she acted the title role in Mr. Savage's London production of 'Everywoman' she was acclaimed the best actress in England, and she has improved considerably since then.

"We have a very strong play for this artiste, based upon a tremendously popular novel.

"We have engaged Milton Sills as leading man for Ethel Clayton and he will make his first appearance in this capacity in 'Chasms,' which is about completed. Miss Clayton has an exceptionally vivid role in this picture drama, with a fine chance to register a distinct sensation.

"The principal male character in Kitty Gordon's 'The Divine Sacrifice,' upon which we are now at work, is being interpreted by Jean Angelo, whose engagement as leading man with Sarah Bernhardt was interrupted by the illness of the star. M. Angelo is in America on furlough while recovering from the most recent of his wounds sustained in action.

"By an odd coincidence, Angelo's father was Mme. Bernhardt's leading support when she made her first tour of the United States. In acting with Miss Gordon in 'The Divine Sacrifice' the French leading man experiences none of the usual difficulties of a stranger in a strange land, since Miss Gordon speaks his language fluently, and George Archainbaud, the director, is his fellow countryman.

"In addition to all this, we are starting upon a new play of Revolutionary times called 'Betsy Ross,' in which Alice Brady plays the title role. This will be a very realistic production, and many of the scenes will be photographed in and around the original Betsy Ross home. George Washington and other outstanding personages of the period appear in the course of this story, and it will be interesting to see how their pictured counterparts live up to the ideals handed down by history."

Sherman Elliott Changes

Important changes have been made in the Minneapolis film concern established nearly three years ago by John Elliott and Harry A. Sherman. There were two firms under their direction. The first was the Elliott & Sherman Film Corporation, organized to buy "The Birth of a Nation" for seventeen western states. The second was the Sherman-Elliott Company, which took over the United States and Canada right for "The Crisis."

Within the last few days, Harry A. Sherman has retired from both firms. Mr. Elliott bought Mr. Sherman's interests in the Elliott & Sherman Film Corporation, and will continue, under this firm name, to operate "The Birth of a Nation" and carry on a general film business in the present offices, 507-8 Produce Exchange Building, Minneapolis. Mr. Elliott and Mr. Sherman both resigned from the Sherman-Elliott Company, which was reorganized with Edward Nelson, the former treasurer, as president in the place of Mr. Sherman, and F. H. Peterson as secretary-treasurer, in the place of Mr. Elliott. This firm has moved to 854 McKnight Building, Minneapolis, from which "The Crisis" will be handled.

Follies Girl in Jolly Play

Olive Thomas, the beautiful Harrison Fisher girl, will make her screen debut in the latest Ince-Triangle comedy, "Madcap Madge," by R. Cecil Smith, in which she is presented as star by Thomas H. Ince. Miss Thomas, gaily and joyously, flits through every scene of this story, which contains not a single tear. As the play unrolls one sees the "Madcap" in a finishing school, where she is being polished to the satisfaction of her socially ambitious family. Then she is expelled. because of girlish pranks, and decides to join her family in Florida, where the older sister, is endeavoring to capture an elusive title. From the time of her arrival until the closing scene one situation follows another. The action is fast and the pure fun derived from the escapades of Madge is unlimited.

Miss Thomas, as "Madcap Madge," has made this character delightfully real. She has invested the spirit of the "Madcap" with her joyous and happy-go-lucky nature. And she will certainly appeal to the tired business man from the screen as strongly as she did from the stage of Ziegfeld's Follies.

In what might be called the prologue to the latest Ince-Triangle drama, "The Paws of the Bear," by J. G. Hawks, in which William Desmond is presented as star, a glimpse is given of the Belgian frontier, where the advancing Uhlans are brought sharply into conflict with the Allies.

Know "The Clodhopper Glide?"

Charles Ray, Ince star, reveals a new phase of his versatility in each successive Triangle play in which he stars. In "The Coward" he proved himself a splendid character actor and intrepid horseman; in "The Pinch Hitter" he was hailed by critics as a comedian and by baseball men as a real base ball player, and now in "The Clodhopper" he demonstrates his ability as a dancer.

The dance which he does is an eccentric creation of his own which he calls "The Clodhopper Glide." It is performed in the big roof-garden scene of this new comedy by Monte M. Kitterjohn.

An interesting spot in "Steps to Somewhere," one of the units in the new Essanay series. "Do Children Count?" Little Mary McAlister is the featured lady.

Latest Essanay Releases

"Land of Long Shadows" will be the next feature on Essanay's program of K-E-S-E releases. This production, which is the first of Essanay's series of Westerns, presents Jack Gardner, the musical comedy star, in his screen debut. It will be released June 18.

"Filling His Own Shoes" features Bryant Washburn in the highly amusing adventures of an American shoe clerk in a Turkish harem. It was released June 11.

With the completion of "Filling His Own Shoes," Mr. Washburn was immediately launched into the production of another feature to be released July 2, the title of which will be "The Man Who Was Afraid." The story of this picture hinges on the timely topic of President Wilson's call for fighting men.

Taylor Holmes, the noted stage star recently signed up by Essanay, has arrived at the Chicago studios, and is now being filmed in the preliminary scenes of his first screen production. This will be "Efficiency Edgar's Courtship," an adaptation from Clarance Buddington Kelland's story of that title in the *Saturday Evening Post*.

Aside from these features, Essanay is releasing through the K-E-S-E its series of child problem plays under the general title, "Do Children Count?" This series, which features little Mary McAlister, was inaugurated June 6, and is being released at the rate of one unit a week. While all of these pictures hinge on vital problems concerning the rearing of children, each one presents a separate story, complete in itself and bears an individual title.

"Mr. Pringle and Success," the latest of the Black Cat features, was released June 9.

Sparkling Heroine in "White Trail"

The outstanding feature of "The Great White Trail," Wharton's eight-reel production given its first showing in New York, was the work of Miss Doris Kenyon. She has ample opportunity to show her powers, and her excellent work, particularly in the Alaskan scenes, made a decided impression on everyone who saw the picture.

Miss Kenyon drove a team of eight Alaskan "huskies" in some of the scenes, and the dash, verve, sparkle and life she put into her work made every situation go over with a bang. She handled a revolver like an old time plainsman and fought courageously when called upon. Her evident youth and sparkling beauty, combined with her dramatic ability and rare courage combined to put her over as the big hit of the picture.

Brenon Rushing Russian Play

Herbert Brenon, president and director of the Herbert Brenon Film Corporation, who has just commenced operations on "The Fall of the Romanoffs," is now feverishly endeavoring to get this story of the terrors during the reign of the late czar and his family ready for the screen within the next ten weeks.

"'The Fall of Russia,'" he says, "will probably be the biggest picture I have ever made. It depicts the struggle of the people over the tyranny of a corrupt court and the consequent triumph over autocracy. The theme is all the more gripping because it is absolutely true. Not a word of it is fiction. Iliodor himself has either lived through all the incidents or heard them repeated from eye-witnesses. He was at the court, he had access to the czar and czarina.

"Iliodor plays in this picture exactly the same part that he played in the drama in Russia. He forgets his surroundings, he is oblivious to the camera and he actually takes part again in the scenes of a stirring drama which has made Russia the most dramatic figure in the world today. He is again in the little cell in the monastery, or denouncing Rasputin to the synod, or pining behind prison bars, or having an audience with the czar, however the case may be, and he is living through it all again."

L-Ko's for July

President Julius Stern announces L-Ko's for late June and early July of a nature that promise to keep audiences and exhibitors in the best humor. For June 27 Vin Moore has created "Her Daring, Caring Ways," with Myrtle Sterling and Lucille Hutton featured. The July 4 release will have Sammy Burns featured in "A Mexican Mix-Up," and July 11 will bring "Vamping Reuben's Millions." In this subject Katherine Young will be the comedy vampire. Noel Smith directed "Physical Torture and Mental Culture" set for distribution July 18, with Dan Russell and Gladys Varden featured.

General Director J. G. Blystone has given his personal attention to these productions, not alone selecting the 'scripts but supervising the general direction and editing the completed produst. All of the foregoing L-Ko's have been distributed to Universal exchanges, from L-Ko's studios in Hollywood.

Virginia Pearson has just completed her characterization in a new photoplay on the subject of jealousy, "Wrath of Love." Miss Pearson has been receiving many requests from exhibitors and fans recently for just such a characterization as she presents in this new Fox picture, which she feels offers the greatest portrayal she has yet displayed on the screen.

The subject is of modern theme and allows the star particular scope to evidence her natural charm and talents to best advantage. James Vincent directed Miss Pearson in this production which is scheduled for release in the near future. Miss Pearson is at present enjoying a short vacation before commencing work on her next subject for Fox.

Stevenson Story in Films

"Kidnapped," a four-reel adaptation of Robert Louis Stevenson's immortal story of adventure, is the latest Edison feature for the Forum program.

The producers have reached one of their aims in the production of this picture. They have sought to eliminate all objectionable handling of the sex question, and

Robert Louis Stevenson would undoubtedly enjoy his "Kidnapped" on the perpendicular stage.

in "Kidnapped" they had not the slightest difficulty, for this production has the distinction of not having a woman in it at all.

Some of the most interesting shipboard scenes were filmed off Sandy Hook on an old-fashioned brig chartered for the purpose.

David McKee appears in the role of David Balfour, a lad who is shanghaied at the instigation of an uncle who is desirous of obtaining property that rightfully belongs to the boy. A tyrant of a captain and the two bucko mates transform the brig into a hell-ship for David, who has been pressed into service as a cabin boy, and when he meets up with Alan Breck, a Scottish outlaw, he plans his escape. The two hold the ship's crew at bay while they make their way over the side into a small boat. They are finally picked up and landed on the Scottish coast, where they become involved in many adventures.

Robert Cain appears to advantage as Alan. Joseph Burke does much with the characterization of Ebenezer Balfour, David's miserly and treacherous uncle. William Wadsworth is also a member of the cast of this production, which was directed by Alan Crosland. The photography is unusually effective. The shorter units of the program are "The Portrait in the Attic," a romantic drama featuring Shirley Mason, and "He Couldn't Get Up in the Morning," a short comedy.

Alfred Weiss Joins Goldwyn

Alfred Weiss, one of the best known and ablest distribution executives in the motion picture industry, has joined the Goldwyn organization and will become one of the vice-presidents of the Goldwyn Distributing Corporation at an election to be held in a few days.

Mr. Weiss, formerly of Triangle, has made a tour of the United States for Goldwyn and has closed all of the realty contracts and leases for the opening of the Goldwyn exchanges in nineteen cities, covering every part of America.

On this trip, too, he has closed the arrangements for the Goldwyn representatives in the various territories and all of these branch managers begin active work for Goldwyn on June 11.

Mr. Weiss will have full supervision over the New York City and Buffalo branches in addition to his other executive duties.

PARAMOUNTS TO ALL

First One Hundred and Four Pictures Now Offered to All Exhibitors—Many Big Drawing Cards Among List

The extraordinary success that was the immediate result in every section of the country in placing the first fifty-two Paramount Pictures upon the open market has caused Hiram Abrams, president of Paramount Pictures Corporation, to direct all Paramount exchanges throughout the country to place the first 104 pictures on the market for release to all exhibitors, irrespective of the restrictive feature clause in the Paramount contract which formerly made this impossible.

In all Paramount exchanges these 104 pictures are being classed as Paramount Preferred Pictures, and there has been an extraordinary demand for the subjects. New prints have been supplied all exchanges.

In hundreds of communities it had been impossible for more than one exhibitor to use the pictures in which Mary Pickford, Marguerite Clark, Pauline Frederick and other Paramount stars appeared, because of the restrictive and protective franchise that had been issued in connection with the Paramount Pictures at the inception of this distributing organization. This is now entirely eliminated in regard to these pictures.

In this list of pictures there are eight Mary Pickford pictures, seven in which Marguerite Clark is starred, four of Blanche Sweet, three featuring John Barrymore, two in which H. B. Warner made great successes, four of the greatest successes in which Hobart Bosworth was featured, three of the best Lois Weber productions, and others in which such stars as Pauline Frederick, Marie Doro, Dustin Farnum and dozens of others appear.

New Beban Play

"A Roadside Impressario" once more introduces George Beban upon the screen in a dual role of author and star. It is a Pallas-Paramount picture directed by Donald Crisp, who has presided over all of Mr. Beban's recent productions.

Mr. Beban is Guiseppe Franchini, an Italian fisherman, who becomes separated from his wife and little daughter by accident. They depart for America and Guiseppe, learning of this fact, starts out to find them, in company with Bruno, his trained bear and bosom companion.

Rupert Julian is directing and playing the featured role in E. J. Clawson's five-reel story, "My Mother," at Universal City, with Ruth Clifford opposite.

Our Business Is to Help

Motography, Chicago:

The prestige of your publication is beyond any question doing us a great good in helping to establish and identify the ——— Film Corporation.—(Signed) *P. L. R., Sales Manager.*

JUNE PARAMOUNT RELEASES

Vivian Martin, Myrtle Stedman, Wallace Reid, George Beban and House Peters, Stars in Forthcoming Paramount Pictures

The Pallas-Morosco announcement of releases for June includes four productions starring such well-known players as Vivian Martin, Myrtle Stedman, Wallace Reid, George Beban and House Peters.

Wallace Reid and Myrtle Stedman co-star in "The World Apart," which was written especially for them by George Middleton, the well-known playwright. "The World Apart" is the story of a western mining camp. It is unusually full of action, the incidents crowding upon the screen in rapid succession and building up to a powerful climax. This production is scheduled for release by Paramount on June 4.

Another Morosco production which is to be released on June 7, stars Vivian Martin in "Giving Becky a Chance." It is a delightful romance showing Miss Martin in the role of an impecunious young lady whose attractive personality interests wealthy friends in her behalf who proceed to give her every possible chance in the world. Jack Holt plays opposite Miss Martin.

On June 18 Mr. Beban stars in "A Roadside Impresario," which is a Pallas picture directed by Donald Crisp. In this production the celebrated Italian character actor again dons corduroys and a Latin accent.

There is a very pretty romance in which the big heart and unswerving faithfulness of the Italian are developed in the most interesting and charming manner. Among those in support of Mr. Beban are Adele Farrington, Julia Faye, Jose Melville, Harrison Forde, Fred De Vere and Fred Huntley.

"The Heir of the Ages" is a remarkable dramatic production starring House Peters, which will be released on June 21. In this Pallas picture Mr. Peters is supported by such well-known players as Nina Byron, Eugene Palette, John Burton, Henry A. Barrows and Adele Farrington. It is an extremely powerful drama, the prologue of which takes place in the Stone Age, the main part of the action transpiring in a western mining town of the present day.

New Rambeau Feature

Frank Powell has finished the filming of "Mary Moreland," a picturization of Marie Van Vorst's novel of that name and the sixth of the series of feature pictures starring Marjorie Rambeau, which will be distributed through Mutual.

Mr. Powell has surrounded Miss Rambeau with an unusual cast. This includes Robert Elliott, who has appeared opposite her in several other Powell productions, Augusta Burmester, Agnes Eyre, Aubrey Beattie, Gene LeMotte, Frank Ford and Fraser Tarbutt.

Sherman Invades New York

Harry A. Sherman, of the Elliott & Sherman Film Corporation, which organization controls the western territory of "The Birth of a Nation," "Ramona," and other film spectacles, and also chief executive of the Sherman-Elliott Film Company controlling "The Crisis," has disposed of all of his interests in the two above named corporations and is preparing to invade New York.

The consummation of the deal whereby Mr. Sherman disposed of his interests in the Minneapolis concerns, was announced in the last issue of Motography, and although he expressed the intention of leaving Minneapolis for the New York field of motion picture endeavors, Mr. Sherman has not as yet definitely decided upon his course upon reaching Gotham.

Harry A. Sherman formed the Elliott & Sherman Film Corporation shortly before taking over the rights for "The Birth of a Nation" for seventeen states from Chicago to the Pacific Coast, and since that time the concern has flourished. Convinced that New York offers better opportunities and that his ability will be better appreciated in the east, Mr. Sherman recently offered for sale his entire holdings in both Minneapolis corporations.

Although several enticing propositions have been presented to Sherman for consideration during the past few months, he will not definitely make his decision until after his arrival on Broadway. Jack Elliott, Mr. Sherman's erstwhile partner in the Minneapolis concern, has taken over the business and will continue to hold forth in the Mill City.

Helen Rides Brake Beams

For the first time in her life Helen Holmes rode on the brake beams of a freight during the production of the tenth chapter of the Mutual-Signal serial, "The Railroad Raiders."

Bessie Love, of Triangle-Ince, and Jack Richardson, who is playing opposite her now. It takes a very good comedienne to tickle her leading man.

Word to the Wise

MOTOGRAPHY:

Here's my $3.00 for another year. It's the fourth year for me. I consider MOTOGRAPHY a necessity if one desires to get the most reliable motion picture news while it is news.—*Chester W. Cleveland, 410 East John St., Champaign, Ill.*

Exhibitors Like Art Dramas

The Standard Film Corporation of Kansas City, distributor of Art Dramas for Kansas, Missouri, Iowa, Nebraska, and several other states and territories, has received many letters from exhibitors in its districts, in which the showmen express satisfaction with the program.

The Savoy Theater of St. Joseph, Mo., writes as follows:

Art Dramas are really too good to run during the week, and as soon as I can make an opening I am surely going to play them on Sundays. I do not care to praise one production or any company, but if Art Dramas can keep up this kind of pictures it will surely be great.

The manager of the Columbia Theater, Kansas City, Mo., says this in his letter:

I feel it my duty to inform you of the pleasure I have every time I show an Art Drama in my theater. Thursday it poured rain. I had the pleasure of seeing a great attendance. Friday, more rain than ever, and still greater crowds. The drawing power of your pictures surely has been demonstrated during this inclement weather, and there is no other program I know of that gives me the assured feeling that there will always be a profit.

The Grand Theater, Chanute, Kansas, reports as follows:

I have often written to different film exchanges, in an attempt to get better service, but I have never taken the time to thank and congratulate them on sending me good service. After seeing the first two Art Dramas I have run, I cannot help congratulating you.

The Broadway Theater of St. Louis says:

I can recommend Art Dramas as being what I conscientiously believe to be the finest feature program on the market today. I have run some four or five of these productions in my theater, and they were all exceptionally good. But "The God of Little Children," starring Alma Hanlon, is the best feature production I have ever had the pleasure of running in my theater.

Many and varied are the departments necessary to the modern producing plant. Above is Vitagraph's Red Cross room, at the Brooklyn studios. Nurse Lovering is in charge of putting actors in condition for the next fight or screen accident.

Bluebirds on the Wing

Preparedness is in order at Bluebird headquarters, where everything is all set until July 16, when "The Greater Law" will be distributed to exhibitors of that popular brand. This feature has hitherto been referred to as "The Code of the Klondyke," the title of Chas. J. Wilson, Jr.'s, story, from which Director Lynn F. Reynolds made the production. To get the necessary Alaskan "atmosphere," Mr. Reynolds took his company to Truckee, Cal., during the past winter, where Myrtle Gonzales, George Hernandez, Lawrence Payton and the Reynolds stock company waded through knee-deep snow to produce the stirring episodes incident to life in the Klondyke.

The release for July 2 will have Dorothy Phillips as the star. Ida May Park, in "Fires of Rebellion," then furnishes her second contribution to the program, and she is now engaged in directing Miss Phillips in a future release to be called "The Rescue." Joseph De Grasse, husband of Miss Park, has also completed a future Bluebird, entitled "Vengeance of the West," in which Miss Phillips will also star.

July 9 Franklyn Farnum and Brownie Vernon will appear in a comedy romance of the jitney bus, entitled "The Car of Chance." Wm. Worthington, who directed, is now employed, with Mr. Farnum and Miss Vernon, in producing "The Clean-Up," for distribution early in the fall. Going further with their plans, Bluebird announces the following productions now in the making:

"La Cigale," directed by Rex Ingram, with Violet Mersereau playing the role made famous, years ago, by Lotta.

Frohman Aids Exhibition

In conformity with the recently adopted policy of the Frohman Amusement Corporation to assist the State rights buyers of super features produced by that company, President William L. Sherrill announces the completion of his plans in that direction, whereby he is now prepared to put into active effect a practical and technical assistance in the matter of exhibition of the Frohman Corporation's productions.

"I have been working on a detailed plan ever since the completion of our last production, 'God's Man,'" said Mr. Sherrill, "and our service department commences operations beginning with that production. For this special service department we have engaged Jesse J. Goldburg, whose successful activities in the motion picture industry is well known through all circles.

"As a part of our plan of operations, Mr. Goldburg has left on an extended tour of the United States, planning to stop off at the following exchange centers:

Philadelphia, Washington, Pittsburgh, Cleveland, Detroit, Chicago, Minneapolis, Omaha, Des Moines, St. Louis, Kansas City, Mo., Wichita, Denver, Seattle, Portland, San Francisco, Los Angeles, Waco, Dallas, Birmingham, Atlanta, Louisville, Boston, Montreal and Toronto.

"He will interview all of the reputable and responsible state rights buyers in each of these cities, essentially for the purpose of discussing in general, methods of booking and exhibition and to render such other assistance as may be requested of him. I feel," Mr. Sherrill further said, "that since our institution is devoting its endeavors to the production of super motion picture attractions, that these productions merit and assuredly deserve this unusual attention which we have actively begun."

New Metro Plays

Work on four Metro wonderplays has been started. Ethel Barrymore is busily engaged in a picturization of Basil King's popular novel, "The Lifted Veil." Mabel Taliaferro returns to the screen in "The Will o' the Wisp," from the pen of Katherine Kavanaugh. Emily Stevens is rushing work on William Christy Cabanne's patriotic story, "The Slacker," and Emmy Wehlen is to be seen in "The Trail of the Shadow," written by O. A. C. Lund and adapted for the screen by June Mathis.

Miss Barrymore finds in the role of the heroine of Basil King's story a part that will allow this talented star a splendid opportunity to display the unusual dramatic ability for which she is famous. In this production Miss Barrymore will be assisted by William B. Davidson, who supported her in "The Call of Her People," and by Frank Gillmore, who makes his screen debut in this wonderplay. George D. Baker is directing Miss Barrymore.

As Sheila Desmond in "The Will o' the Wisp," Miss Taliaferro is sure to add many people to her already large list of admirers. The role of the vivacious Irish colleen fits this star to perfection, and she has never been more happily cast. Her leading man will be Thomas J. Carrigan, who has the role of Neil Dacey, a dashing Irish lieutenant. Others in support of Miss Taliaferro will be Samuel J. Ryan, Nathan Sacks and Clara Blandick. This will be the first Metro picture directed by Tod Browning, who recently came east from the Fine-Arts studio.

Emily Stevens is rushing to completion "The Slacker," a timely picture which calls upon this popular star to show that rare talent which has made her one of the best known and most admired artists of the screen and stage. Walter Miller, Leo Delaney and Dorothy Haydel are among those selected to support Miss Stevens. Mr. Cabanne is directing the picture.

Emmy Wehlen will undoubtedly find her way further into the hearts of the patrons of motion pictures as Sylvia Mason, the heroine of "The Trail of the Shadow." It is a big story with a great climax, and in it Miss Wehlen reaches heights that she has never before attained. In support of Miss Wehlen, Eugene Strong, Frank Currier and DeJalma West will have prominent parts. This Metro wonderplay is directed by Edwin Carewe.

Viola Dana and her entire company worked all week at Marblehead, Mass., where the exterior settings for "Aladdin's Other Lamp," which John H. Collins is directing, are being photographed.

The Twilight Club, a New York organization which devotes its energies for the betterment of various arts and industries, recently held a dinner at the Biltmore to discuss the topic of "Motion Picture Problems." J. Stuart Blackton, director general of Greater Vitagraph, presided as toastmaster and enlightened his appreciative auditors on the early days of the motion picture industry and what the producers of today were trying to accomplish. Among the notables in attendance were Earle Williams, Alice Joyce, Wm. P. S. Earle, Mrs. J. Stuart Blackton and Eugene V. Brewster, editor of the *Motion Picture Magazine*.

Tradition in Atlanta film circles until recently held that no feature or super feature, irrespective of its qualities, could ever survive successfully a week's run in that city. This precedent remained unbroken until the two Vitagraph V. L. S. E. productions, "The Girl Philippa" and "The Fall of a Nation," began their runs. They not only successfully survived the seven days but also drew capacity audiences.

Jane Grey on Stage and Screen

Jane Grey, who is scoring another splendid screen success in "Her Fighting Chance"—the picture version of James Oliver Curwood's novel, "The Fiddling Man"

Jane Grey as she appears in "Her Fighting Chance," the A. H. Jacobs production. Miss Grey will next season work on both stage and screen.

—returned to the stage immediately after finishing the picture and appeared in the title role of "Du Luxe Annie," opening in Atlantic City before her latest screen vehicle made its first public appearance.

For next season, Miss Grey has arranged her picture and stage contracts so that she can appear upon the screen and stage at the same time. Most of her studio work will be done in the morning under the management of A. H. Jacobs Photoplays, Inc., and will not be allowed to interfere with her stage activities, which will include appearances under the direction of Oscar Hammerstein and Lee Schubert.

While Jane Grey does not underestimate the great value of motion picture work in perfecting an artist's pantomimic acting, she feels that stage work is also necessary to all around artistic efficiency. The "feel of the audience" enables artists to judge whether or not their work rings true and Miss Grey holds that it is not good policy for them to stay away from audiences too long at a stretch for that reason.

Following Margaret Illington's tremendous success in her motion picture debut in Charles Kenyon's especially written photoplay, "Sacrifice," the Lasky-Paramount star will be presented in Basil King's celebrated novel, "The Inner Shrine." Both of these productions were staged under the direction of Frank Reicher, who has supplemented a successful stage career, both as actor and producer, by his clever direction of Lasky productions during the current year.

Lou-Tellegen's First Picure

The first production directed by Lou-Tellegen will be an adaptation of George Broadhurst's famous play "What Money Can't Buy," starring Jack Pickford and Louise Huff. In addition to Jack Pickford and Louise Huff, who recently won pronounced success in the adaptation of Gene Stratton Porter's novel "Freckles," the cast includes such distinguished actors as Hobart Bosworth, Raymond Hatton, James Cruze and James Neil. "What Money Can't Buy" is an adventure story and a romance of the most delightful type, and is replete with action from beginning to end. Jack Pickford is Dick Hale, a youthful American who runs afoul of politics in Maritizia and lands in the fortress prison as a result of winning the ill will of Govrian Texler (alias Hobart Bosworth). He has had the temerity to fall in love with Louise Huff, the Princess Irena, thereby becoming a rival of the powerful Texler, who holds the Princess' impecunious father (Raymond Hatton), at his mercy by reason of the tremendous loans which he has made to the government. Theodore Roberts is Madison Hale, Dick's father, and a gentleman of infinite resource, who plunges into the tangle of politics and finances of Maritizia upon learning that his son is incarcerated in the fortress.

From that point on the action becomes even faster and more furious, and the kingdom of Maritizia is treated to a startling example of American ingenuity.

"The Heir of the Ages," a Pallas-Paramount picture starring House Peters, has two distinct phases; one which concerns only the Cave Man era, and the other pertaining to present-day conditions in a western mining town. The cast supporting Mr. Peters includes Nina Byron, John Burton, Henry A. Barrows and Adele Farrington. John Burton will be remembered for his extremely clever character interpretations, and Adele Farrington is well known for her clever work in support of numerous Famous Players-Lasky stars. Miss Byron and Mr. Barrows have also appeared in previous pictures, the latter most recently in "The World Apart."

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Do you recognize this gentleman? It is said that producers have heard of him. He has no particular home and no place in the sun. He likes to bask in the light and obscure the screen. There are pictures that should not be shown, but what has that to do with political censors?

Ray as Clodhopper

Charles Ray, the popular Ince-Triangle star, will soon make his third appearance, since signing his new contract with Thomas H. Ince, in a comedy drama by Monte M. Katterjohn, entitled "The Clodhopper." This is the story of a country lad, whose feet, used to plowed fields, carry him to Broadway and riches, and back again to save those who understood him all too little.

Ray, as Everett Nelson, a raw country youth, is seen in his daily grind as his father's hired man—all work and no play. He has no spare time and no companions, with the exception of his mother and pretty Mary Martin, who lives on the next farm. Then comes the break with his close-fisted father; his leaving home and arrival in New York, and his success on the stage, due to his inimitable dancing. Mary arrives, at the height of his popularity, with the news of his father's financial condition, as president of the home-town bank, and he grasps the opportunity to save him from ruin. The closing scenes provide many exciting moments, and the story ends in an unconventional manner. Ray is, at all times, master of the part, and he proves himself a judge of values, weighing each situation so as to get the most out of it.

Margery Wilson, as Mary Martin, Everett's sweetheart, adds more laurels to her screen career, and makes this country lassie a charming and lovable personality. The supporting cast includes Charles K. French, Lydia Knott and Thomas Guise. The production was directed by Victor Schertzinger, and photographed by Paul Eagler.

An added touch of real old Western atmosphere is to be seen in the latest Triangle drama, "'Wolf' Lowry," by Charles Turner Dazey, in which Thomas H. Ince presents William S. Hart as star, and the realistic bit of acting, while only a detail, successfully accomplishes its purpose. The part is that of a Chinese, whose duty it is to fulfill the inner demands of a small army of cow-punchers three times daily. And to see him deftly cook and serve these silent, hungry ranchmen is a lesson in agility.

Farrar to Begin Work

Geraldine Farrar, who recently arrived in California to appear in Artcraft Pictures, will commence work on her initial offering under the direction of Cecil B. De Mille, July 1st. Director De Mille, who is at present staging the new patriotic Mary Pickford subject, "The Little American," at the Lasky studios, will shortly conclude his work on this film, upon which he will take a well-earned vacation. Mr. De Mille will visit his cattle ranch for a few weeks and then return to the studios to work with Jeanie Macpherson on the new Farrar stories.

Before your keen eye ever got tangled up in these hieroglyphics you knew that these miniatures show the charming Alice Joyce. The play is "The Question," and there's a story about it below.

Alice Joyce in "The Question"

Greater Vitagraph's Blue Ribbon feature for the week of June 11 was "The Question," featuring Alice Joyce and Harry Morey. It is a powerful story of contemporaneous times, the theme of which deals with the poignant question of whether the fulfillment of a life long ambition should supersede love, and depicts the struggles of a woman who found the solution through defying the laws of convention.

"The Question" was written by Lawrence McCloskey and produced under the direction of Perry Vekroff, who directed "The More Excellent Way," "Her Secret," and many other Blue Ribbon successes. Supporting Alice Joyce and Harry Morey is a cast composed of such well known players as Charles Kent, Gladden James and Edward Davis.

The story deals with a scientist who is devoting his life to the search for a new serum. Realizing that the pursuit may not be concluded in his own lifetime, he has decided to train an assistant so that he can carry on the work. To this end, he has made his will, leaving to the younger man all his money and the key to the formula upon the condition that he devote all his time and energy to the work in hand and never marry until the work is finished.

John, however, is in love with Martha Wainwright, daughter of a clergyman. After the death of the old man, John breaks under the strain of his work, and Martha's father, certain in his own mind that John never will succeed, urges Martha to marry a wealthy suitor. She refuses. John collapses, and she hurries to him. She realizes that he needs her, and, torn by the question of love vs. convention, she decides in favor of the former. In dramatic action this play is similar to "Within the Law." It proves an ideal vehicle for the dramatic powers of Alice Joyce and Harry Morey.

Fairbanks Play June 24

The second picture starring Douglas Fairbanks, "Wild and Woolly," to be released by the Artcraft Pictures Corporation on June 24, has just been completed at the Lasky studios in California under the direction of John Emerson.

From the explosive country village of New Jersey, where munition plants are blown skyward by diligent "pacifists," to the rolling plains of Arizona, with their bucking broncos and bow-legged citizens, was the theatrically termed "jump" taken by Douglas Fairbanks in behalf of his second Artcraft offering. Staged in New York, Arizona and California, the story has to do with a city youth whose wild fancies of the great West eventually get the better of him. Clad in immaculate cow-boy attire, he travels to the land of his dreams where he encounters greater surprises than he pictured in his wildest fancies.

George Balsdon, manager of the New York exchange for V. L. S. E., was forced to decline the unanimous nomination for the presidency of the F. I. L. M. club of New York, which was tendered him by the entire management of the organization. In declining, Mr. Balsdon said that his business duties are so heavy at present, owing to the increased output of Greater Vitagraph, that he could not give the office the attention it should have.

TO FILM BIBLE

Leading Clergymen Attach Greater Value to Pictures Than to Dissertations—Support Movement to Picturize New Testament

Realizing the pulling power of the screen, and divining that perhaps the motion picture could do what able sermons and scholarly addresses have failed to accomplish, modern churchmen are at length planning to throw tradition to the winds and fight fire with fire.

For some time they have seen their congregations dwindling and it was not difficult to trace the missing ones to the motion picture theaters. They have talked to empty pews until they are tired. The necessity of combating the irrepressible films not with cool logic and impassioned appeal but with just more film, has finally been borne home to the churchmen, and borne home with such force that they are ready to act.

At first the very suggestion caused protests and shrugging of shoulders and lifting of eyebrows, but the promoters met every objection promptly and with arguments that could not be thrown over. The chief objection was the use of motion pictures in church edifices would "defame" them. The answer to this was that the pictures would be strictly in accord with just what the preachers were trying to teach. In short, the pictures will be Bible scenes and will apppeal to the eyes of the congregation while the preacher explains the significance of each scene.

Out of all the agitation there has grown the organization of the Bible Film Company, with studios in Las Vegas, New Mexico, which was chosen because of its resemblance to the Holy Land. Each picture will be censored by a body of nationally-known ministers and theologions. The personnel of this board includes such men as Rt. Rev. Frederick B. Howden, D. D., Episcopal bishop of New Mexico; Dr. Ozora S. Davis, Ph. D. D. D., president of the Chicago Theological Seminary; the Rev. Christian F. Reisner, D. D., pastor of Grace Methodist Episcopal Church of New York; Professor Theodore G. Soares, head of the department of religious education, University of Chicago, and Rev. Allen Andrews, pastor of the First Methodist Episcopal Church of Fort Worth, Texas, who will be the chairman. The board is non-sectarian.

C. S. Edwards, associated with the Pathe Company for several years, has accepted the position of director-general and will have charge of the making of these Biblical pictures. The studio is located six miles out of Las Vegas, on an estate of 900 acres and the enterprise has already invested $700,000 in land alone, indicating that the promoters are going into the scheme with enthusiasm and on a large scale.

The topography of Las Vegas resembles Palestine more than any other spot and lends itself, particularly to the Biblical work. Perfect reproductions of the Horn of Hatton, the scene of the sermon on the mount; Mount Harmon, where the transfiguration occurred; Golgotha, where Christ was crucified and other typical scenes from the New Testament are to be seen near Las Vegas with a vividness that is startling. The climate is ideal for picture making, golden sunshine clear and mellow resulting in films of soft, rich texture and exceptional quality.

Army Officer Aids De Mille

In order that every detail in connection with the intimate war scenes of Mary Pickford's forthcoming Artcraft production, "The Little American," should be correct, Cecil B. De Mille, the director, induced Captain Ian Hay Beith of the British Army, and author of the famous story, "The First 100,000" to personally supervise these scenes.

Captain Beith happened to be in Los Angeles on a lecture tour and hearing that Mr. De Mille was staging Miss Pickford's new patriotic story, "The Little American," immediately offered to put his knowledge of modern warfare at the disposal of the director.

The scenes depicted the French army being driven back by the invading Germans, through a French village. The form of retreat and the working of the famous 75 millimeter guns was gone through under the supervision of Mr. De Mille and the military technical director, John Brown, recently of the American Ambulance Corp in France, and with the exception of a few minor details, was pronounced perfect by the captain.

Mr. De Mille felt reasonably sure that the military maneuvers were worked out correctly, as for two weeks he had a company in command of an invalid French artillery officer training and working with the guns. After the scenes were finished Captain Beith was induced to give a short talk to the entire force at the Lasky studio on his experiences in the trenches.

Standing on a table in one of the big sets, surrounded by the French and German soldiers appearing in the Pickford picture, carpenters and the feminine members of the stock company, the captain talked for nearly an hour, and was most enthusiastically applauded. Later he had the pleasure of dining with Miss Pickford, and the director and author, on which occasion he expressed himself as greatly surprised at the care in which director De Mille exercised in having even the smallest detail correct.

Coming Seligs

"Knights of the Saddle," is the title of a Selig production in two reels released Monday, June 4, in General Film Service. This film presents Tom Nix and other cowboys and girls at a Western rodeo. Among the interesting scenes can be enumerated fancy rope throwing, broncho busting, bulldogging, a derby, stage coach driving, and other feats of skill and daring in the golden west. This film promises to equal in popularity the production, "Movie Stunts," featuring Tom Mix in hazardous exploits. "The Font of Courage," is an exceedingly worthy pictureplay featuring Robyn Adair, E. J. Brady and Virginia Kirtley.

On Monday, June 11, the Selig Company announces for release "The Friendship of Beaupere," a two-reel drama of the Northland, written by Maibelle Neikes Justice. This is not a "snow picture" but an original and heart-touching drama of the northwest in the days of summer. An exceptional cast is announced, including George Fawcett, Vivian Reed, Will Machin and Eugenie Besserer. Al Green directed the production.

On Saturday, June 16, "The Heart of Jules Carson" is announced for release in General Film service. It is an exciting drama of plot and counterplot and of a woman's sacrifice and a man's redemption.

The Selig Company asserts that each and every one of these productions are unusually meritorious.

Mignon Anderson is playing the leading feminine role under the direction of Ruth Ann Baldwin in "A Rose Garden Husband," a five-reel drama, being filmed at Universal City.

PLANS HUGE CLEARING HOUSE

Selznick to Be in Pictures What American News Is to Magazines—Will Handle High-Class Independent Productions

Lewis J. Selznick, who has established the reputation of pacemaker in the moving picture industry, announced this week that he has decided to throw open his distributing system to independent producers. He proposes to make his organization a huge clearing house of high-class pictures, with doors open at both ends. As the founder of open booking for the exhibitor, he now plans to blaze a similar trail in behalf of the manufacturer.

"When I organized my distributing system," says Mr. Selznick, "it was because I was compelled to break away from all the old methods in order to get results for Selznick Pictures on the open market. Little by little I have improved my chain of exchanges until now I regard my distribution facilities as perfect.

"This distributing system has become so efficient that I am now able to market more pictures than the Selznick-Pictures producers can make. For this reason I am opening the door to the independents; I invite all producers to bring me their output. It will be subjected to the most critical scrutiny, and those productions which come up to the mark will be accepted. Hitherto the only distributing concerns which were in a position to take outside productions have been handling so many inferior films that they were not in touch with the exhibitors who wanted the higher grade of photoplays. As a result, many independent producers have lost money, or barely broken even, on pictures that should have been big financial successes.

"All exhibitors with whom I have done business, however, know that my system is not built upon the principle of extortion. What I have done is to prove to the exhibitor that it is better to pay $100 for a $100 picture than $5 for a $5 picture. I get more money for pictures than other distributors because I handle nothing but the best I can get. By my method we study the location, clientele, and all other circumstances concerning every theater we do business with. We co-operate in every possible manner, helping the exhibitor to increase his profits, and thus making it worth while to pay the advanced prices asked for Selznick-Pictures.

"By throwing open this distributing system to other producers, I am simply completing the bridge from studio to screen. The magazine publisher does not try to peddle his own publication among the news dealers. He circulates through the American News Company, which has perfected a system of reaching all sections of the country. I am going to do for the moving picture industry what the news company has done for publishers—provide the manufacturer with the quickest and most effective means of reaching his market. The result will be bigger profits for both producer and exhibitor, as it will stimulate the creation of photoplays of the very best quality.

"And, finally, I want it distinctly understood that this opening of the door to outsiders does not mean that cheap and shoddy goods are going to be slipped over my counters upon the unsuspecting exhibitor. My door is wide open only to pictures that are box-office attractions."

Lambert Hillyer, formerly of the Triangle-Ince scenario staff, is making his bow as a director in a beginning production at Culver City. He is directing one of his own stories in which Olive Thomas will be featured.

Here is Charlie Ray in "The Clodhopper." He can hop the clods all right but stumbles on his own feet when he hits the city.

At the immediate left is that sparkling little Australian star, Enid Bennett, in "The Girl, Glory," a new Triangle-Ince winner. Above is Wilfred Lucas and Eldar Millar in "Her "Excellency, The Governor."

Current Releases Reviewed

"The Magnificent Meddler"

Vitagraph Blue Ribbon Feature in Five Parts Released June 4. Reviewed by George W. Graves

THE Vitagraph program releases have been improving of late and "The Magnificent Meddler" is not an exception to this better quality rule. The individuality of the offering, its interesting characters and true audience appeal development focus

A hint at "The Magnificent Meddler."

one's attentions on proceedings from the start and carry him through the virile story with a clean sweep of enjoyment which leaves no room for a trace of ennui. The last reel or so consists of rapid-fire melodrama. The action is accelerated, thrills are introduced and we have a regular piece of old-time horseback riding, rescues, fights, etc. For the short period of its duration this makes a fitting end for the picture and finishes it with a bang. Too much of this would have been tiresome, but it has been put on in such red-blooded, whirlwind style, that most any one will feel the force of the excitement.

The story has made the foundation for a good drama, but it is evidently not so much to the story itself as to its treatment, through fine direction, splendid types and good acting that the picture owes its success. Antonio Moreno has character as the red-blooded American youth who sets up a newspaper in a Texas wilderness of immorality and vice-graft and gradually gives the filthy little town a thorough house-cleaning, eradicating all of the undesirable elements of the place. The picture is Antonio Moreno's picture, without any doubt, and he makes the big part speak all the time. The fact that Mr. Moreno is, first and last, the featured party of this offering, ought to have some weight at the box-office, as he has done fine work in a good many excellent parts. Otto Lederer does well with an artist character part, getting in a deal of true-to-life newspaper office comedy. Leon D. Kent is all that a villainous, slinking Mexican heavy should be, while Mary Anderson is a suitable heroine. She figures more prominently in the last reels, and participates in one of the biggest thrills, riding on horseback with Mr. Moreno directly in front of a fast-advancing freight train. Safe on the other side of the crossing the pursuers are effectually cut off and the hero and heroine have a chance to cover some ground. We have never seen this particular mode of getaway used and it is a sample of some of the other away-from-the-ordinary things seen in the film.

We don't see just how this picture can fail at the box-office. It has a well presented story, a magnetic, virile star and a good cast. It has been exceptionally well produced by Director William Wolbert. His atmosphere, including everything from types to convincing sets, is entirely calculated to make the picture more real.

"The 13th Labor of Hercules"

Single Reel Series of Cinema Distributing Corporation Scenics. Reviewed by George W. Graves

THIS series of twelve one-reel trips around the great Panama-Pacific Exposition grounds at San Francisco is a collection of pictures that the exhibitor who is looking for something extraordinarily distinctive in this line cannot afford to overlook. All of the wonders of this vast world's fair have been caught in shots of beautiful photography. The whole series leaves no point of interest untouched in its comprehensive survey of the grounds. Panoramic views, interior views, and night scenes, all combine in making the whole a thing of beauty and interest. The scenes of night fireworks are the most impressive of any we have seen on the screen.

Among the things seen in the picture are: President Wilson's wireless signal setting in motion the machinery of the fair, causing the great fountain at the entrance gate to play, etc.; views of the famous Tower of Jewels; panoramic views from its top; the Palace of Transportation, with interior glances at many of the unusual exhibits; a sensational air flight of Art Smith, the eighteen-year-old aviator, turning three somersaults in succession high above people's heads; an extensive journey through the eleven million dollar amusement zone; the impressive closing exercises of the fair; and later the ruthless demolition of the temporary buildings. The toppling over of a high tower to the ground at no great distance from the camera affords a crashing sensation for the audience, and no mistake. From time to time distinguished Americans as well as foreign dignitaries are shown visiting the exposition.

For a scenic absolutely devoid of a slow or uninteresting moment these pictures are hard to beat. And in this case the beauty of the pictures is equal with the interest. They have another angle. The fair was representative of the prosperity and might of the country, and anything American at this particular time has a more than ordinary appeal to Americans.

"Filling His Own Shoes"

Bryant Washburn in Essanay-K. E. S. E. Feature of June 11. Reviewed by Genevieve Harris

THIS is another comedy drama produced by Harry Beaumont with Bryant Washburn as his star, supported by Hazel Daly and a cast of well-known Essanay players. A magazine story by Henry C. Rowland is the basis of the play.

The offering is a satisfactory one and will please audiences generally. It has a number of unusual, humorous touches, such as characterized the preceding Washburn plays, and the acting and technical details are up to standard. The story itself, while out of the ordinary, is not as clearly told as it might be. As is frequently the case with pictures adapted from novels, one has the feeling that parts of the story lack explanation. As a whole, however, the play is very entertaining. It has been chosen by Manager Weil of the Castle Theater, Chicago, as the first number of his open booking series, and he reports that it is pleasing his discriminating clientele.

The Story: Ruggles (Bryant Washburn) is a shoe salesman for an American firm in Paris. He is interested in an art student,

Ruggles wins the friendship of a Turkish nobleman.

a young Englishwoman who refuses to meet him after she learns of his position. Then he meets Ruth Downing (Hazel Daly), daughter of the president of the shoe firm, and she urges him to better himself.

Determined to win Ruth's admiration, for he has fallen in love with her, Ruggles resigns his position and goes to the Balkan states. In a battle he saves the life of a Turkish nobleman. The nobleman later dies and leaves Ruggles a fortune and the custody of his three wards, Rosa, Roxana and Bulbul. Ruggles and the three girls return to Paris. One of the girls falls in love with Ruggles, to his great discomfort. The girl is jealous of Ruth, whom Ruggles loves, and causes trouble between them. This is at last cleared up when the girl elopes with Ruggles' friend. Then Ruggles marries Ruth.

"The Submarine Eye"

Williamson Brothers Story of Adventure and Thrills in Eight Reels. Reviewed by George W. Graves

WITH its story of novelty, adventure and thrills "The Submarine Eye" has about all that is required to keep its audiences in a perpetually interested state. Its very novelty, the awe of the fact that some of the participants in the story are actually seen by the camera many feet below the ocean's surface lends

One of the unique thrillers in "The Submarine Eye."

a sort of gruesome note of reality to the dramatic action. When it is time for the biggest thrill of all to arrive, we have the hero, in a diver's suit, attempting to open a large treasure safe on the ocean's bed. The awkward maneuvering necessitated by the cumbersome diving outfit and the great pressure of water is no proof against accidents. The door of the safe closes upon the hero's hands. The heroine, on the deck of the yacht above, sees the accident through a periscope device which penetrates far into the deep, but she, as well as the other members of the treasure cruising party are unable to lend any assistance. After hours of suspense, during which time a United States submarine, twelve hours' trip distant, is called upon for help, a deep sea sponge-fisher from the Nassau fisheries is prevailed upon to make the dive. He successfully releases the heavy door and encounters a man-eating shark on his way to the surface. The U. S. submarine, brought in, no doubt for patriotic purposes, is then wirelessed that the danger is over.

Throughout this period of suspense we have a villainous character, the heroine's titled lover, who has tried every means to keep his rival at the bottom of the sea, from giving whiskey to the air pumpers to the actual attempt to cut the diver's air pipe. When the treasure chest is finally raised it contains only a document written by a man years aback who had sacrificed all that was dear to him for gold. This mute testimony of the folly of inordinate gold-seeking leads the party to start for home in a better mood, glad that the treasure of gold was lost, rather than the treasure of human life.

The prologue to the story arrests the attention at once. It tells how the treasure happened to be left on this deserted isle and how two lovers met a terrible fate because of an intolerant father's insane sense of family honor. The prologue is well handled and it has a powerful effect on the spectator. The main story would have been doubly effective had the characters and events been made more convincing. One of the most hard-to-comprehend things comes to pass in the scene where the heroine gladly and even laughingly allows her lover to descend into the depths where a man-eating shark is disporting himself—after the experienced diver they have brought along on the voyage has said such an act would mean sure death. We wondered why they couldn't have waited a number of hours for the shark to get out of the vicinity or why they couldn't have disposed of the fish in one way or another.

It must be said of the under-sea photography that it is clear and that the ocean's bed certainly proves a location hardly rivaled by any other for dramatic action. The thought of the hero, forced to spend hour after hour down there without knowing whether or not deliverance is at hand certainly gives sympathy to that character. However, more sympathy is directed to the heroine, (part taken by Barbara Tennant) whose anguish in the awful period of waiting is made evident by good acting. Chester Barnett as the young inventor and hero makes a favorable impression, while others in a uniformly good cast are Lindsey Hall, Charles Hartley, Charles Slattery and Eric Mayne. Buller, "the Human Fish," a deep sea diver, who "will dive to the bottom of anywhere," creates a number of sensations all by himself. He is responsible for a big percentage of the picture's thrills. Winthrop Kelley directed.

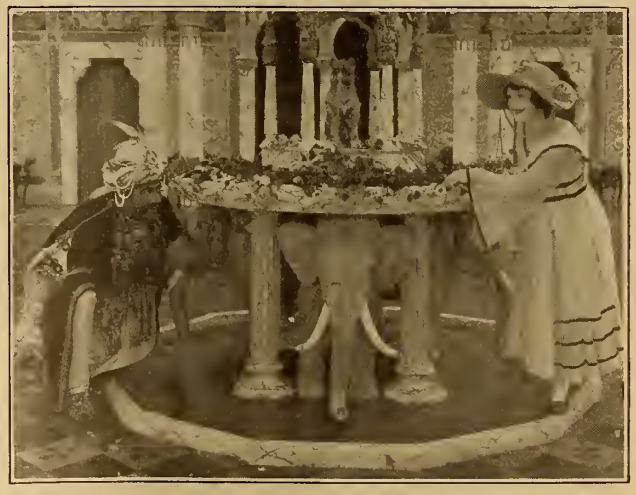
The picture ought to make a great state rights proposition, inasmuch as it is distinctly a special and an offering that is quite different from anything of the kind before attempted. It is novel in the extreme, exciting, and distinctly romantic.

"Oriental Love"

Keystone-Triangle Comedy in Two Reels Released May 27. Reviewed by George W. Graves

THERE was a lot of time consumed and money spent in making distinctive Oriental sets for this rousing comedy. In fact, the atmosphere is so apart from that of the average slapstick that one loses sight from time to time of the fact that it is a Keystone production in the absence of the Keystone cops, surf girls, park benches, loosely clothed villains and heroes and all the et cetera of the occidental world, up-to-the-minute slapstick. But Oriental grandeur can in no way hide the inimitable Keystone touches, which abound in laughable profusion in the picture. To outline the story would be almost as taxing a maneuver as it would be a fruitless one, since to tell the action of a Keystone comedy in sufficiently descriptive English were well nigh an impossibility. Suffice it to say that the confusion and trouble is all about a willful Rajah who relentlessly pursues the beautiful heroine that he may swell by one the number of his already overcrowded harem.

If there is anything that gets more laughs than any other one thing in the film it is undoubtedly a healthy and ambitious ram who butts with a will and a purpose. His escapades are sufficient of themselves, without the other innumerable Keystone touches to have an audience in "gales of laughter." We now humbly beg forgiveness for not having made mention of Ora Carewe, the heroine, before speaking of the "Royal Ram." The star is pretty and her work is fine throughout. A company of picked Keystoners gives her excellent support. "Oriental Love" is one more instance of the lengths to which the Keystone Company are willing to go to put realism, and, if possible, even scenic beauty, into their films.



This is "Oriental Love," as Mack Sennett sees it, at Keystone.

"The Mystery of No. 47"

Selig-K. E. S. E. Play of June 4 Features Ralph Herz. Reviewed by Genevieve Harris

RALPH HERZ, the well known vaudeville and musical stage comedian, is the featured player in this farce-comedy, made at the Chicago Selig studios under Otis Thayer's direction. The picture is out of the ordinary in style, being more farcical than the usual five-reel comedy drama. It contains no slapstick, but

The conspirators who got themselves deeply into trouble.

its action is swift and frequently hilarious. The story is something of a novelty, and may be described as a burlesque of a detective story. Its amazing twists of plot resemble those of many a mystery novel and they are genuinely amusing.

The humor is that of situation, chiefly. The director has executed well his task of keeping the story swiftly moving with surprises cleverly sprung wherever possible. The story is written by J. Storer Clouston. The acting of the play is less important as a humorous element than its plot. Ralph Herz, with his mannerisms and facial expression, is fitted for screen work. His name will have a certain amount of advertising value. The balance of the cast is satisfactory, except the actress chosen as Mrs. Molyneaux. In the story she is mistaken for the adventuress, which is absurd. The nearer an extravagant story of this sort can be made to seem probable while played, the better the humor, and the more seriously it is played, the funnier it appears.

The offering will entertain all audiences which like comedy and light dramas and which take kindly to novelty features.

The Story—Irwin Molyneaux is an elderly Englishman of mild habits and limited income. When his cousin, a pompous bishop, comes to visit his home, the temperamental cook leaves and Mrs. Molyneaux acts as the cook. Molyneaux tells the bishop that his wife is visiting in the country. He tells the lie so badly that the bishop becomes suspicious, especially because the Molyneaux housemaid is a pretty girl and she and Molyneaux are on friendly terms. Angry because Molyneaux seems anxious to get rid of him, the bishop informs the police that he believes his cousin has murdered his wife.

The detectives and newspaper reporters set to work on the case. They believe the housemaid is an accomplice, but in printing photographs of the principals in the case they confuse Mrs. Molyneaux and the housemaid. A young lawyer who has loved the maid, not knowing her identity, now believes her murdered and sets to work to solve the crime. Then Molyneaux himself, under his pen name, for he secretly writes novels, is assigned to cover the story for a daily paper. He decides then not to confess the truth but to write the story and get the money. An endless number of complications arise, but in the end the comedy of errors is completely straightened out.

"Should She Obey?"

Arizona Film Company's State Rights Production. Reviewed by Genevieve Harris

THIS story is based on a sensational divorce case of several years ago and is set forth in a preachment play in which the present marriage and divorce laws are scored by a number of well known lawyers and sociologists. Opening with scenes of the once famous divorce colony of Reno and introducing a number of law-makers and public leaders, the picture then sets forth the story of a millionaire who, having risen to wealth through his wife's aid, forces her to divorce him so that he may marry a chorus girl. The audience will recognize the likeness to a real case. A second story dealing with an unhappy marriage, and the story of the chorus girl's own life are skillfully interwoven with the main plot. The arrangement of the story was made by Walter Howey, directed by George Siegmann.

The story is fairly well acted, the photography clear and the settings adequate. Some of the scenes, depicting the gay life which ensnares the millionaire, are quite elaborate. The story is clear and fairly well handled. The early part of the story might be condensed profitably. As a whole, the production is satisfactory. The settings and locations are varied and well chosen. From the exhibitor's standpoint, the value of the offering varies according to tastes of his patrons. It is an unhappy, sordid story, doubtless true to life in many respects. If your patrons like sensational stories, with a strong appeal to the sympathies, if they like rather lurid scenes of dissipation, they will be attracted by this picture and the advertising for which it gives opportunity, and they will not be disappointed in it. It lives up to its promises. As a study of sociological conditions, it cannot be taken very seriously. As an argument it is inconsistent and illogical. As a box-office attraction, it will be excellent in many communities. As a entertainment it will please those who like sensational themes.

The Story: William Gordan, something of a ne'er-do-well, working in a steel mill, marries Lorna against the wishes of her parents. She urges him to study and he makes a valuable chemical discovery which brings him a fortune and the presidency of a great corporation. Lorna does not care for society and Gordan becomes one of a dissipated set. He is infatuated with a chorus girl, Marie Gibson, who had risen from poverty. She urges him to divorce his wife and marry her, which he does. They try in vain to gain admittance to society here and abroad but public opinion bars them.

Lorna's friend, Mamie Blake, marries a worthless fellow who deserts her and becomes the manager of a musical show. Mamie had placed her little daughter at a convent school. The girl runs away and joins the chorus. Blake is the manager of the show but, not knowing the girl is his daughter, plans her ruin. The girl is later saved by her mother from an unhappy marriage. The story ends with Gorman's realization of the mistake he has made and with Lorna finding happiness in her son.

"Do Children Count?"

First Two in Essanay Series Featuring Mary McAlister. Reviewed by Genevieve Harris

UNDER this general title Essanay is releasing through K. E. S. E. a series of two-reel stories featuring a six-year-old actress of much charm and ability. Mary McAlister has already been introduced to many exhibitors and their public through her work in Essanay features and short subjects. She is a pretty and talented child actress with a most appealing personality. She is a sincere little player and will win any audience.

The stories are well presented sketches of child life and are cleverly designed to appeal both to children and adults. They are pleasing numbers for a children's program and because they aim to show the relation of children to their homes, are equally

Scene from "The Guiding Hand."

good as short numbers on a regular feature program. Their wholesomeness will serve as a welcome contrast to many too gloomy dramas.

Technically the offerings are up to standard. The acting and directing satisfy. Of the two numbers first shown for review, "The Wonderful Event," has the cleverer story, and its humor will appeal to all who love children. "The Guiding Hand" has a less probable story, but it is presented with good bits of business, the introduction of the pets and of a well trained dog being skillfully done.

"The Wonderful Event": Jane Wilson wants a baby brother. Having been told by her mother that she herself was found on a park bench, Jane becomes much interested in park benches thereafter. One day she finds a baby asleep on a park bench and, believing it is the longed for brother, she takes it home. The mother of the child frantically seeks the aid of the police and sometime later the "kidnapper" is located. Jane is heartbroken when the baby is taken away, but later we find her possessed of a real baby brother.

"The Guiding Hand": "Billie" Bell lives with her wealthy grandfather (Grant Foreman). Mr. Bell's stepdaughter and her husband covet the old man's wealth and fear he will leave it all to "Billie." They plot to win the old man through "Billie," and with their own children visit his home. They wish him to leave the child in their care. Bell sees their plot and outwits them, with the aid of his physician by pretending to be near death. The treatment "Billie" receives from them and their eagerness for the man's death shows their true nature. Bell's scheme is revealed and he drives away his false friends and continues to live happy with "Billie" and his other true friends.

"Poppy"

Selznick Eight-Reel Norma Talmadge Subject. Reviewed by George W. Graves

IF the story of this, based on that of Cynthia Stockley's unique novel, did no more than place the alluring star upon the screen in a character unusually interesting and individual, one in which her complete appeal is allowed to reach the audience and hold it delightfully absorbed, it would have a substantial reason for its existence. In the interpretation of the role the workings of a woman's mind, affected in peculiar ways by environment and fate, are handled in an intelligent manner, giving the character an appeal and interest which makes it something beside a figurehead in the plot.

From the start the story compels absorption. Not many feet have passed before we see the young heroine, a simple, trusting slip of a girl, being married to a wily individual of the "refined sensualist" type. The girl, completely deceived, thinks the proceedings are nothing more than those of legal adoption. So perfectly hoodwinked is she that even the band of gold on her finger is no medium of enlightenment. From this arresting start, the story relates in dramatic and subtle manner how the girl, left by her husband for a number of months alone on his big South African estate, develops into a womanhood of childlike ideals and untempered passion. A handsome, youthful explorer, made delirious through long illness, wanders away from the hospital, enters the garden of the estate and youth meets youth. The young man, Carson, leaves without the girl learning his name. Later the expectant husband returns home, and is astounded to find his wife with child. Poppy barely escapes to London with her life. How, becoming prosperous, she returns in later years to Africa and finds Carson and how a reconciliation is effected after the many complications are duly adjusted, provides an ending entirely satisfactory.

Norma Talmadge in "Poppy," the new Selznick play.

The work of the director, Edward Jose, is very good throughout. Realism was his motto. His artistic effects help perceptibly, the general atmosphere, that of a southern country, being well maintained. The garden of the estate with its dark shadows and witching, romantic appearance is a logical spot for the scene enacted therein.

The picture does not lack a strong cast. The star surely is at her best and she is ably aided by Eugene O'Brien (as the young explorer) and Frederick Perry (as the sensualist). Among the other capable players are Marie Haines, Edna Whistler, Jack Meredith and Dorothy Rogers.

A picture of painstaking production, and perpetually entertaining despite its length, this should show unusually good results at the box office. The coincidence of a unique story, complicated but clearly told, a popular star and good production makes it worth while and numbers it among the best Norma Talmadge pictures.

W. S. Hart and Margery Wilson in "Wolf Lowry."

"Wolf Lowry"

Triangle-Ince Western Drama Features William S. Hart. Reviewed by George W. Graves

'WOLF LOWRY' numbers among the best Hart pictures as a story. It has quaint humor, deep pathos, and exciting situations woven into the fabric of a story which offers the star a deeply sympathetic role straight through.

The desert "Wolf's" first unceremonious meeting with Mary, the sweet girl who is destined to soften his character, and his awkwardness in her presence which is carried throughout the whole story, afford a subtle humor which will amuse any audience. Lowry's rescue of Mary from the clutches of the real estate agent; the girl's promise to marry Lowry after his recovering from a long illness as a result of a wound received in the encounter; the elaborate preparations for marriage; the appearance of Mary's former lover, Owen Thorpe; her attempt to run away with him on the eve of her wedding with Lowry; the latter's discovery of the plot and, in savage wrath, leaving the lover to be devoured by wolves; his softening by force of Mary's hysterical pleas and bringing Thorpe back to safety; and his final stepping aside to allow the young people to be married—all of this makes a sequence of events which keeps the spectator always absorbed. The plot has the advantage of being exceptionally consistent and this is, perhaps, its great virtue.

Mr. Hart does some real emotional work in this and offers a deal of human comedy as well. His portrayal is calculated to boost him yet higher in the affections of a large following. The inward suffering which his noble sacrifice brings upon himself forms the basework of a sequence of big emotional scenes and the story skilfully brings about just the right conditions to make this agony the more intense. Margery Wilson as the girl who thought her former lover was dead and who ran away from the man she had promised to marry out of gratitude, to prevent a probable worse disaster, is, as ever, a very dainty, convincing heroine. Owen Thorpe is acceptable as the young lover, a part which does not make stringent demands upon him, and Aaron Edwards is fine as the blustering bully.

Newslets for Your Program

INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

Ernest Maupain, who plays the role of Jacob Zanin in "The Trufflers," has been with Essanay for two years. Previous to entering motion pictures he was one of the best known actors in France.

Mary Charleson, whose latest Essanay feature is "Satan's Private Door," was a musical comedy star before entering motion pictures.

Max Linder, the noted European comedian, has been forced to abandon temporarily the production of his Essanay comedy series owing to illness superinduced by wounds he received in the great war. The illness, however, is not regarded as serious.

Gladys Brockwell has formed a Red Cross class at the William Fox studios in Los Angeles, Cal. She is taking a course of training for nurse's work with four other members of the Fox organization. Instruction is being given by a member of the Red Cross of Los Angeles.

Courtney Ryley Cooper, author of the "Shoestring Charley of the Circus" stories which have delighted so many readers, is going to write scenarios instead of magazine stories. He is in charge of the scenario and publicity departments of Wharton, Inc., and is at work on his first feature.

"The Inner Shrine," **Basil King's** famous problem novel of Paris and New York society, will serve as **Margaret Illington's** second picture vehicle. **Beatrice C. De Mille** and **Leighton Osmun** have arranged the story for the screen. Miss Illington will play Diane Winthrop, an American girl who, as the leader of a fast set, becomes the talk of Paris. The struggle which Diane is forced to make to prove herself worthy of the real love which comes into her life and which she almost loses, forms the basis of the story.

Marin Sais, the Kalem star, has been breaking in some young colts herself. They are destined for the ranch, and Miss Sais has been thoroughly enjoying her self-imposed work.

Mary Jane Irving, best known at the Culver City Studios as "**Hart's** Sweetheart," is playing an important part in the forthcoming Ince-Triangle play, starring **Bessie Barriscale.** Mary Jane, who is only two years old, decided, upon starting work in this picture, that she would only obey the dictates of Miss Barriscale, and it was necessary for the star to be present during the filming of each and every scene in which the baby appears.

A real "kiddies' picture" will take its place on the Triangle program soon. **Thelma Salter, George Stone** and the other Triangle youngsters are busy working under **Director Irwin Willat** on a story written by **L. V. Jefferson** for and about children. The grown-ups also will find entertainment in every situation.

William S. Hart describes his ride through the streets of St. Louis, Mo., at the head of 3,000 U. S. cavalry and infantrymen as being "the biggest and most blood-stirring scene I ever appeared in." He further states that he will be much better equipped to handle big mob scenes in Ince-Triangle pictures after seeing the manner in which these trained men obey orders.

"A Roadside Impresario," with **George Beban** playing the leading role, suggests an unusually delightful picture play, doesn't it; one that you must surely see? George Beban himself wrote the story, and **Donold Crisp** directed it. Mr. Beban is Giuseppe Franchini, an Italian fisherman, who becomes separated from his wife and little daughter by accident. They depart for America and Giuseppe, learning of his fact, starts out to find them in company with Bruno, his trained bear and bosom companion. This is a Paramount picture.

This cut can be borrowed for use in your program. Address MOTOGRAPHY, Chicago.

Gail Kane, Mutual's new star, has become a social favorite in the few weeks that she has been at the American studio, Santa Barbara, and her telephone ringls often with invitations to go here and there. Miss Kane and her mother have taken a home at Santa Barbara. Miss Kane's work comes first however and she curbs her social activities to keep herself fit for her duties at the studio.

Henry Otto, who directed the famous "Undine" picture for Bluebird, is at work on another sea picture, much of it to be taken at the same places "Undine" was photographed.

Carmel Myers, who has appeared in many Fine Art-Triangle pictures, is now working in Universal pictures, directed by that famous woman director, **Lois Weber.**

William Duncan, who is directing "Hearts of Flame," the Vitagraph serial, took his company up to the San Marcus Pass, north of Santa Barbara, recently for the purpose of throwing an auto off the cliff into the ocean, eighty feet below. That's just one of the "thrills" promised in this speedy serial.

William Russell and **Mary Miles Minter,** the famous Mutual-American ingenue, are studio pals, and Miss Minter's delight is to go on a "breezer" with Russell in his big new racing car.

To welcome **Juliette Day,** the latest American-Mutual star, into their fold, **Mary Miles Minter** being the oldest star in years of service at the American studio, gave a dinner in Miss Day's honor. Among the guests were **Juliette Day, Gail Kane, Francelia Billington, Mrs. Charlotte Shelby, Kathleen Kirkham, Lucille Ward, Mary Miles Minter** and **William Russell, Rollin S. Sturgeon, Edward Sloman, James Kirkwood, Henry King, George Fisher** and **Edward Peil.**

Robert Vignola, after staging two big court incidents in **Pauline Frederick's** picture "Her Better Self," has decided that the average court trial is entirely too dull and drab. He therefore suggests that the government hire a motion picture director to stage all trials. Mr. Vignola argues that by this means alone can the jury be kept awake.

George Beban is now at work on the last of his famous Italian characterizations until September 1. The well-known Morosco star has planned a long tour and camping trip with which he refuses to permit any such trifle as work to interfere. Consequently he will shortly depart for the mountains and will swear off on garlic until the fall.

Now that stage and screen stars are selling hats and various commodities for the Red Cross and other charitable institutions, **Billie Burke** has no conscientious qualms against working in a hardware store in her first Famous Players-Paramount picture, "The Mysterious Miss Terry." She was not quite so happy, however, when director **J. Searle Dawley** carelessly suggested that she lift a keg of nails from the floor to a top shelf. After one rehearsal the director compromised on a paper of tacks.

In order to get real studio atmosphere for a series of magazine articles, **Ethel Rosemon,** a well-known newspaper and magazine writer, appears as an extra in "The Trail of the Shadow" and "The lifted Veil."

A three-legged dog is being trained as a motion picture actor at Essanay and shortly will be filmed in a feature entitled "The Golden Idiot."

Little **Mary McAllister,** the celebrated child star in Essanay's "Do Children Count?" series, is only six years old. She has been in motion pictures for the past two years.

Margarita Fischer (Mutual-Pollard) one afternoon every week sends her automobile to take three helpless old women out for an airing.

Mary Miles Minter (American-Mutual) owns a controlling interest in an ice cream factory at Los Angeles, but Mother Shelby won't let her eat any of it because of danger to her complexion.

E. K. Lincoln, at present starring in the Mutual-Jimmy Dale serial, "The Grey Seal," has just been engaged by the S. & M. Film Company of Philadelphia to star in a picture of Canadian military life, "For Liberty," which will be made under the direction of **Romaine Fielding** in Canada and at the Lubin plant in Philadelphia. Ira M. Lowry is general manager of the new film company and work on this production will begin in the near future. Mr. Lincoln will leave June 7 for Montreal, where the first scenes of this picture will be taken.

Antonio Moreno has been signed by Astra and will soon be at work in Pathe Gold Rooster Plays. Mr. Moreno comes from a long engagement with Vitagraph, where he had leading parts in many of that company's best known pictures, among them "The Island of Regeneration" and "Kennedy Square." Mr. Moreno was born in Madrid, Spain, in 1888.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

Broadway Star Features

D	The Third Ingredient (O. Henry Series)	2,000
D	Friends at San Rosario (O. Henry Series)	2,000
D	Past One at Rooney's (O. Henry Series)	2,000
D	The Marionettes (O. Henry Series)	2,000
D	The Green Door (O. Henry Series)	2,000
D	The Guilty Party (O. Henry Series)	2,000
D	The Cop and the Anthem (O. Henry Series)	2,000
D	Vanity and Some Sables (O. Henry Series)	2,000

The Black Cat Stories

C	Much Obliged (Virginia Valli)	2,000
D	Local Color (Webster Campbell)	2,000
C	Be My Best Man (Edward Arnold)	2,000
C	Pass the Hash, Ann (Marguerite Clayton)	2,000
D	The Clock Struck One (Marguerite Clayton)	2,000
D	Sundaying at Fairview (Mark Ellison)	2,000
C	The Quarantined Bridegroom (Mark Ellison)	2,000

The American Girl Series (Kalem)

D	The Tyrant at Chiruachua	2,000
D	The Man from Tia Juana	2,000
D	The Secret of Lost Valley	2,000
D	The Trapping of Two-Bit Tuttle	2,000
D	The Vanishing Line Rider	2,000
D	The Man Hunt at San Remo	2,000

Ham and Bud Comedies (Kalem)

C	Hard Times in Hardscrapple	1,000
C	Bandits Beware	1,000
C	The Menagerie Mix-Up	1,000

George Bickel Comedies (George Kleine)

C	The King of Cooks	1,000
C	Love, Luck and Loot	1,000
C	A Mixed Color Scheme	1,000
C	A Suit and a Suitor	1,000
C	Nearly a Husband	1,000
C	Some Statue	1,000

Selig

D	Two Dollar Gloves (Bydine Zuber)	2,000
D	The Evil Day (Casson Ferguson)	2,000
D	A Social Climber (Casson Ferguson)	2,000
D	The Prodigal's Return (Casson Ferguson)	2,000
D	The Last of Her Clan (Virginia Kirtley)	2,000
D	The Love of Princess Olga (Louizette Valentine)	2,000
D	Won in the Stretch	1,000
D	The Framed Miniature	1,000
D	The Return of Soapweed Scotty (Robyn Adair)	2,000
C	Romance and Roses (John Lancaster)	1,000
C	Baseball at Mudville (Lee Morris)	1,000
C	Rescuing Uncle (John Lancaster)	1,000
C	Movie Stunts (Tom Mix)	2,000
T	Uncle Sam Afloat and Ashore	2,000

Mutual Program

Thursday

C	5-31	Jerry's Masterstroke (George Ovey)	Cub	05565
T	5-31	Reel Life	Gaumont	05566

Friday

D	6-1	A Rogue's Defeat (E. K. Lincoln)	Monmouth	05567–68

Monday

C	6-4	The Flight That Failed	La Salle	055-76–77

Tuesday

T	6-5	Mutual Tours Around the World	Gaumont	05578

Wednesday

T	6-6	Mutual Weekly, No. 127	Mutual	05579
	6-6	Title Not Announced		05580

Thursday

C	6-7	There and Back (George Ovey)	Cub	05581
T	6-7	Reel Life	Gaumont	05582

Friday

D	6-8	Good for Evil (Jimmie Dale Series, No. 12) (E. K. Lincoln)	Monmouth	05583–84

Monday

	5-11	Title Not Announced		

Tuesday

T	6-12	Mutual Tours Around the World	Gaumont	05592
C	6-12	His Cannibal Wife	1, La Salle	05593

Wednesday

T	6-13	Mutual Weekly, No. 128	1, Mutual	05594

Thursday

C	6-14	Jerry's Getaway (George Ovey)	1, Cub	05595
T	6-14	Reel Life	1, Gaumont	05596

Friday

D		The Man Higher Up (Jimmie Dale Series No. 13) (E. K. Lincoln)	2, Monmouth	05597–98

Universal Program

Special Releases

Week of May 28

C	Tell Morgan's Girl (Eddie Lyons, Lee Moran)	1, Nestor
D	The Gunman's Gospel (Jack Mulhall)	Victor
C	Roped Into Scandal (Harry Lorraine)	2, L-Ko
T	Animated Weekly, No. 74	1, Universal
T	Screen Magazine, No. 21	1, Universal
C	Uneasy Money (William Franey)	1, Joker
C	When Noah's Ark Embarked	500, Powers
T	Perils of the Yangtse	500, Powers
D	The Fifth Victim (The Voice on the Wire, No. 12) (Ben Wilson, Neva Gerber)	2, Universal

Regular Releases

Week of May 28

D	The Stolen Actress (Ruth Stonehouse)	3, Gold Seal
C	An Eight-Cylinder Romance	2, Victor
D	Defiance	Big U
C	By Speshul Delivery (Zoe Rae)	Victor
D	The Puzzle Woman (Grace Cunard, Francis Ford)	Imp
D	No. 10 Westbound (Eileen Sedgwick, Kingsley Benedict)	Bison
D	The Purple Scar (Constance Johnson)	Rex

Special Releases

Week of June 4

C	A Burglar by Request (Eddie Lyons, Lee Moran)	1, Nestor
C	Dry Goods and Damp Deeds (Phil Dunham)	2, L-Ko
T	Universal Animated Weekly, No. 74	1, Universal
T	Universal Screen Magazine, No. 22	1, Universal
C	Simple Sapho (Gale Henry)	1, Joker
C	Them Were the Happy Days	500, Powers
T	Superstitious China	500, Powers
D	The Voice on the Wire, No. 13 (Ben Wilson, Neva Gerger)	2, Universal

Regular Releases

Week of June 4

D	The Almost Good Man (Harry Carey)	3, Gold Seal
C	A Box of Tricks (Billy Mason, Marcia Moore)	1, Victor
D	The Missing Wallet (Edwin August)	Laemmle
D	Lacky Sue's Romance (Ruth Stonehouse)	2, Rex
D	Doomed (Chas. Mailes, Claire McDowell)	Imp
C	Who's Looney Now? (Eddie Lyons, Lee Moran)	2, Nestor
D	The Scrapper (Jack Ford)	2, Bison
D	The Hunted Man (Lee Hill, Mignon Anderson)	Imp

Special Releases

Week of June 11

C	To Be or Not to Be—Married (Eddie Lyons, Lee Moran)	Nestor	1,000
C	Chicken Chased and Henpecked (Phil Dunham)	L-Ko	
T	Universal Animated Weekly, No. 76		1,000
D	Hearts of Gold (Zoe Rae)	Gold Seal	2,000
T	Universal Screen Magazine, No. 23		1,000
C	One Damp Day (Gale Henry)	1, Joker	
C	A Pesky Pump	Powers	500
T	China at Work and at Play	Powers	500
D	The Voice on the Wire, No. 14 (Ben Wilson, Neva Gerber) SPECIAL	Universal	

Regular Releases

Week of June 11

D	The Black Mantilla (Beyond the War Zone in France) (Claire McDowell)	Gold Seal	
C	Making Monkey Business (Eileen Sedgwick)	Victor	
C	The Flopping Uplifter (Ernie Shields)	Victor	
C	A Blissful Calamity (Fred Church, Fritzie Ridgeway)	2, Victor	
D	The Thief Maker (Molly Malone, Jack Nelson)	2, Imp	
D	The Mysterious Outlaw (Harry Carey)	Big U	
D	Her Strange Experience (Louise Lovely)	Imp	

State Rights Productions

State Rights Productions

The Deemster (Derwent Hall Caine)	Arrow	9,000
The Barrier	Rex Beach	9,000
Joan, the Woman (Geraldine Farrar)	Cardinal	11,000
The Lincoln Cycle (Benjamin Chapin)	Charter	2,000
The Curse of Eve (Enid Markey)	Corona Cinema	7,000
Enlighten Thy Daughter	Enlightenment Corporation	7,000
Birth	Eugenics Film	6,000
A Mormon Maid (Mae Murray)	Friedman	5,000
The Woman and the Beast	Graphic	5,000
Intolerance	D. W. Griffith	9,000
The Bar Sinister	Frank Hall	9,000
Her Fighting Chance (Jane Grey)	Frank Hall	
Civilization	Harper	9,000
The Honor System	Honor System Booking	10,000
The Whip	Paragon Films	8,000
Beware of Strangers	Selig Special	7,000
The Ne'er-Do-Well	Selig Special	8,000
The Garden of Allah	Selig Special	10,000
Who Shall Take My Life	Selig Special	
The Black Stork	Sherriott Pictures	5,000
The Crisis	Sherman Elliot	10,000
The Submarine Eye	Submarine Film	
The Spirit of '76	Goldstein	12,000
Should She Obey?	Arizona	

Feature Programs

Artcraft Pictures

5-7	In Again, Out Again (Douglas Fairbanks)	5,000
5-28	A Romance of the Red Woods (Mary Pickford)	7,000

Art Dramas

5-24	Song of Sixpence	Van Dyke	5,000
5-31	House of Cards	U. S. Amusement	5,000
6-7	Charity Castle	Erbograph	5,000
6-14	Golden God	Apollo	5,000

Bluebird Photoplays, Inc.

5-28	Southern Justice (Myrtle Gonzalez, George Hernandez)	5,000
6-4	Bringing Home Father (Franklyn Farnum)	
6-11	A Doll's House (Dorothy Phillips)	5,000

Fox Film Corporation

Released Week of

5-21	Heart and Soul (Theda Bara)	5,000
5-21	The Final Payment (Nance O'Neil)	5,000
5-28	Cleopatra (Theda Bara)	5,000
5-28	Suds of Love (Hank Mann)	2,000
6-3	The Slave (Valeska Suratt)	5,000
6-10	The Broadway Sport (Stuart Holmes)	5,000

Kleine-Edison-Selig-Essanay

Released Week of

6-11	Filling His Own Shoes (Bryant Washburn)	Essanay	5,000
6-11	A Brass Monkey	Selig	2,000
6-13	Steps to Somewhere (Mary McAlister)		2,000

McClure Pictures

5-12	Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)	5,000

Metro Pictures

Released Week of

5-21	Nothing to Wear (Mr. and Mrs. Sidney Drew)	Metro-Drew	2,000
5-28	The Duchess of Doubt (Emmy Wehlen)	Rolfe	5,000
5-28	The Black Hand (Ralph Herz)	Metro-Rolma	1,000
6-4	Lady Barnacle (Viola Dana)	Columbia	5,000
6-11	The Haunted Pajamas (Harold Lockwood)	Yorke	5,000
6-11	Tootsie (Mr. and Mrs. Sidney Drew)	Metro-Drew	2,000

Mutual Star Productions

Released Week of

5-21	The Checkmate (Jackie Saunders)	Horkheimer	5,000
5-21	The Mirror (Marjorie Rambeau)	Powell	5,000
5-28	The Serpent's Tooth (Gail Kane)	American	5,000
6-4	Shackles of Truth (William Russell)	American	5,000
6-11	Periwinkle (Mary Miles Minter)	American	5,000

Mutual Serials

6-4	A Leap for Life (The Railroad Raiders, No. 9) (Helen Holmes)	Signal	2,000
6-11	A Watery Grave (Railroad Raiders, No. 10) (Helen Holmes)	Signal	2,000

Paramount Features

Released Week of

5-28	Freckles (Louise Huff and Jack Pickford)	Lasky	5,000
5-31	Unconquered (Fannie Ward)	Lasky	5,000
6-4	Surabaya—The Busy Burg of Java	Burton Holmes	1,000
6-4	The World Apart (Wallace Reid, Myrtle Stedman)	Morosco	5,000
6-7	Giving Becky a Chance (Vivian Martin)	Morosco	5,000
6-11	The Jaguar's Claws (Sessue Hayakawa)	Morocco	5,000
6-11	Bread Lines in Orient and Occident	Burton Holmes	
6-14	The Inner Shrine (Margaret Illington)	Lasky	5,000

Pathe

6-10	Blind Man's Luck (Frank Byrne)	Astra	5,000
6-10	Mystery of the Double Cross, No. 13	Astra	2,000
6-10	Neglected Wife, No. 5 ("The Crisis")	Balboa	2,000
6-10	Know America, No. 11	Combitone	1,000
6-10	Max Plays Detective (Max Linder)	Pathe	2,000
6-10	Happy Hooligan	International	500
6-10	The Forbidden City in Pekin, China		500
6-13	Hearst-Pathe News, No. 48		1,000
6-13	Hearst-Pathe News, No. 49		1,000

Triangle Distributing Corporation

Released Week of

5-20	Twin Troubles	Triangle Komedy	1,000
5-27	Madam Bo Peep (Seena Owen)	Triangle	5,000
5-27	His Social Rise	Triangle Komedy	1,000
5-27	The Millionaire Vagrant (Chas. Ray)	Kay Bee	5,000
5-27	Love and Fish	Triangle Komedy	1,000
6-3	American—That's All (Jack Devereaux)	Triangle	5,000
6-3	The Girl and the Ring	Triangle Komedy	1,000
6-3	Bawbs o' the Blue Ridge (Bessie Barriscale)	Kay Bee	5,000
6-3	Perils of the Bakery	Triangle Komedy	1,000

Unity Sales Corporation

Released Week of

12-1	Land Just Over Yonder	6
12-15	Humanizing Mr. Winsby	5
1-15	Glory	7

Vitagraph-V. L. S. E.

6-4	The Magnificent Meddler (Mary Anderson, Antonio Moreno)	5,000
6-11	The Question (Alice Joyce, Harry Morey)	5,000

World Features

Released Week of

5-14	Moral Courage (Muriel Ostriche)	World	5,000
5-21	Yankee Pluck (Ethel Clayton)	World	5,000
5-28	Maternity (Alice Brady)	World	5,000
6-4	The Price of Pride (Carlyle Blackwell)	World	5,000
6-11	The False Friend (Robert Warwick, Gail Kane)		5,000

Butterfly Productions

Released Week of

6-11	The Field of Honor (Allen Holubar, Louise Lovely)	5,000

Brief Stories of the Week's Film Releases

Mutual Pictures

A Watery Grave—(TWO REELS)—No. 10 OF RAILROAD RAIDERS — SIGNAL-MUTUAL — June 11. —Featuring Helen Holmes. When Helen reaches shore after her long swim, she finds the overalls and coat of one of the workmen and dons these as a disguise while she goes in search of aid for Wilson. While sending a message from a telephone station, one of the raiders comes in and leaves an order for a telephone to be fixed. She offers herself as an assistant, and while helping the repairmen overhears the plans of the gang to rob the freight on the ferry that night. Helen cuts in on the wire and sends a message of the plans to Webb. When the raiders discover that the "helper" is not one of the regular force they suspect treachery and give chase to Helen. She jumps a freight, followed by Tony, and a fight ensues in which the plucky girl is thrown from the car. Webb appears in a boat and Helen hails him, suggests that he leave her to guard the freight on the ferry while he goes on to capture the gang. The raiders discover Helen on the ferry, throw her into the car they have just emptied, cut it loose and push it off the boat into the bay.

The Man Higher Up—(Two Reels)—No. 13 OF JIMMIE DALE SERIES.—Featuring E. K. Lincoln. Joseph Heiman, an underworld lawyer, holds a threat of exposure and death over three crooks and forces them to murder Henry Roessle, a mill paymaster, and rob him of $20,000. Heiman displays the evidence in an envelope marked "To the District Attorney." The crooks plan to kill Heiman and get the damaging papers and the Tocsin warns Jimmie Dale of the plans. Jimmie robs Heiman's safe of the envelope, but before he can make his escape the crooks arrive and a struggle ensues. The police then appear and Jimmie is wounded. The Tocsin rescues Jimmie, secures the envelope from his pocket and mails it to the District Attorney. Heiman and the three crooks are captured by the police and brought to justice.

His Cannibal Wife—(ONE REEL)—MUTUAL—JUNE 12.—Featuring Jean Otto and Zona Porter. As Zona is the star of a film company and Otto, her husband, only an "extra" man, she treats him with irritating scorn. One morning she has been particularly aggravating, and Otto, while sulking, meets the scenario editor, who asks him how he came to marry such a brilliant star as Zona. Otto, seeing an opportunity to get even, thereupon invents a blood-curdling tale of his adventures upon a cannibal island, where he was expecting death at the hands of a mysterious veiled figure to whom the natives kowtowed, but instead found himself married to her, and had rescued the maiden and brought her back to civilization. As Otto completes his story the scenario editor pronounces it a great find and gives him a handful of gold for his idea.

Jerry's Getaway—(ONE REEL)—CUB—JUNE 14. —Featuring George Ovey. Needing sleep badly, Jerry tries to obtain it in the park, but the police department and some wicked boys make it very difficult. When he finally does fall asleep, he has a beautiful dream of blowing up a lot of his natural enemies, the police, but awakens to find he has been made the victim of an explosion planned by the boys. He is then arrested by the police, who accuse him of causing the explosion. At the station house he succeeds in making his getaway, and then, in his efforts to make good his escape, he "butts in" on a five-pointed mix-up between Roxie, the cook for the Mills household, her two rival police lovers and the master and mistress of the house. Jerry saves the lives of the two lovers, one from being roasted and the other from being frozen to death, but involves poor Roxie in a jealous row between Mr. and Mrs. Mills and lands himself back in the clutches of the law.

Universal Program

Universal Screen Magazine—ISSUE NO. 23.—JUNE 15.—The first subject is the restoration of old papers, which has been the life work of William Berwick, at the Congressional Library in Washington. Among his work is the restored will of George Washington, which is shown to us. Curious secrets of metals, exposed by experiments in a chemical laboratory, are surprising and interesting. Dainties cheaply made at home for teas and receptions are illustrated by the Screen Magazine's expert cook, Mrs. Louise Andres. A preparedness feature shows the working of the periscope—the eyes, ears, nose and mouth of a submarine. Then we are shown the making of hand grenades, and their use in modern trench warfare. Animated sculpture, by Willie Hopkins, called "Flower Faces," closes the reel.

China at Work and at Play—(SPLIT REEL)—POWERS—JUNE 17.—With Dr. Dorsey. The south of China is a densely populated land, very rich and characterized by thrift and economy of its people. We see the main street of Shanghai, with modern buildings and street-chairs. Then we see glimpses of the cities of Singapore and Penang. The Chinese have a thoroughly equipped racetrack in Shanghai. We also see horse races in Penang, on the Malay Peninsula. On the same reel is:

A Pesky Pup (SPLIT REEL)—Jones and his pup are out for a walk. Jones finds a ten-dollar bill, but soon has to pay it away in fines. For his pup steals some meat from the butcher's shop. Then he knocks a painter from the top of his ladder. After many other such adventures the ten dollars is used up. On the same reel with China at Work and at Play.

Chicken Chased and Henpecked—(Two Reels) —L-KO—JUNE 13.—With Phil Dunham, Merta Sterling and Lucille Hutton. Henpeck falls a victim to the charms of Filet Mignon, a ballet dancer. Mrs. Henpeck is suspicious of her husband and determines to trap him. Many exciting incidents take place. The reel closes with Henpeck falling into the auto which is carrying Filet away from the house.

Heart of Gold—(Two Reels)—GOLD SEAL—JUNE 14.—With Walter Belasco and Zoe Ray. Fenstein is very fond of little Mary Forarty. When the little girl's mother dies, he takes the child to his home. For a time he and Mary are perfectly happy, but when a rich man and his wife come to adopt the little girl, Fenstein is forced to give her up. Later we see Mary playing in a gorgeous room while Fenstein in his humble home is fondly holding the doll he bought for Mary.

The Flopping Uplifter—VICTOR—JUNE 14.—With Ernie Shields, Yvette Mitchell, O. C. Jackson and Albert MacQuarrie. Lord Helpus accepts a job as social uplifter. Helen is mad about slumming and pretends to be a poor girl. Her father and sweetheart plan to cure her of her love of the slums. Bob sees Helen with Helpus and reports to the father that it is only a ruse to meet the man. Father goes after his daughter in a machine. Helpus thinks the girl has fallen a victim to the old man and arrests them. At the rooms of the society Helen and her father are recognized and apologies are made.

The Mysterious Outlaw—BIG U—JUNE 17.—With William Goettinger, Jane Bernoudy and Harry Carey. Martin receives a letter from Buck, an ex-convict, that he is going to "get" him for sending him up and marrying his girl. Martin and his wife move hurriedly, but Buck finds out where they are staying. Buck hides behind a door that Martin must pass to leave. Two drunken cowboys are quarreling and a shot is fired. When Martin comes out he sees something in the grass. It proves to be the body of Buck, who has been killed by the chance shot.

Her Strange Experience—IMP—JUNE 17.—With Louise Lovely. Marie is kidnaped and held for ransom. John, one of the crooks, rescues her. Later, Marie finds John in the park. He has been hurt and she takes him to her home. John becomes a servant in the family. Some time ater he receives a mysterious note that unless he hands over a certain gem, which is displayed among the wedding presents, the crooks will get him. He tries to steal the jewel, but Marie prevents it. She then causes the arrest of the crooks who are waiting to receive the jewel.

The Black Mantilla—(THREE REELS)—JUNE 12. —With Claire McDowell, Harry Mann, Gypsy Hart and Richard Ryan. Huanto of the Rurales, the most dashing caballero in the state, was loved by both Marachita and Guella. Trouble arose when Guella wore the black lace mantilla given to her mother by Huanto. Marachita thinks Huanto had presented it to the girl. That same night Marachita promised Juan she would be his sweetheart if he would get her a mantilla finer than Guella's. In order to buy the wonderful gift for the girl he loved, Juan took a valuable picture from the Mission and hastened to Calino to sell it. When the theft was discovered, Marachita quickly told them that Juan had stolen it to buy her a mantilla. Knowing that Juan would come through the pass, three men went to wait for him. Juan is killed by the men. Huanto comes across the body of Juan and takes the mantilla and the money. Arriving in the village he offers the mantilla to Marachita and kisses her. As he does so the shadow of a buzzard hovers over them. Exclaiming, "You, the mantilla and the coins are all accursed!" he left her. She slowly drew off the mantilla and went into the house.

Beyond the War Zone in France—GOLD SEAL—JUNE 12.—Released with "The Black Mantilla." Arbois is a small French town, near the edge of the Jura Mountains on the Swiss frontier. We see some of its streets and the market place where the market is held on certain days of the week. The inhabitants make good use of the Cuissance River, which flows through the town. Arbois is the boyhood home of the famous biologist, Louis Pasteur, the discoverer of the treatment named for him. The monument erected to his memory is seen.

A Blissful Calamity—(Two Reels)—VICTOR—JUNE 15.—With Fred Church and Fritzi Ridgeway. Westie, on account of his wealth, was a great favorite in society. He is invited to a supposedly stag affair, but to his dismay found many girls there. Finally he decides to say that he is engaged and when asked who the girl might be, manufactured the name "Annie Smith from Calliope Center." The host, thinking that he must be lonesome, wired to Calliope Center to Annie Smith, asking her to spend the week-end with them. Annie decides to take advantage of the invitation. Arriving at the house, Annie meets Westie and they plan that she should play the part of his fiancee. The guests insist that Westie and his fiancee should be married right away, and so Westie wires a friend to send a fellow to impersonate a minister. After the ceremony Westie learns that the minister was no fake. He rushes into Annie's room and tells her, adding that for himself he couldn't say he was sorry. She calmly remarks, "Well, don't expect me to be." He is stunned, but is also delighted.

To Be or Not to Be Remarried—NESTOR—JUNE 11.—With Lee Moran, Eddie Lyons, Edith Roberts and Molly Malone. Jimmie and his wife quarrel after a week of married life. They receive letters from Tom and Bessie, who have become engaged. Jimmie calls up Tom and warns him, while Jimmie's wife does the same for Bessie. Tom calls on Bessie and they call off their engagement. Meanwhile Jimmie and his wife make up. Tom and his friends go to a cafe to celebrate the broken engagement, and Bessie and her friends happen into the same cafe for the same purpose. Jimmie and his wife also come in. All three parties meet. Jimmie tells Tom that there is nothing like being married, and all hasten off to be present at the hasty marriage of Tom and Bessie.

One Damp Day—JOKER—JUNE 16—With William Franey and Gale Henry. Bill watches all the pretty girls crossing the street on a rainy day. Gale is jealous and Bill is so angry that he has papers made out for a divorce. He happens to change coats with Milt and when he hears that Gale has been left a fortune he is very anxious to get back the papers. He has many exciting adventures trying to rescue his coat. Gale finds the papers about the divorce and the pictures fade out on her comparing the divorce paper with that of the legacy.

'Twixt Death and Dawn—EPISODE 13 OF The Voice on the Wire—RELEASED WEEK OF JUNE 4. —With Ben Wilson and Neva Gerber. Shirley has been warned by the "Voice" to watch for the hour between night and daylight. Cronin is trying to force Pale Ida to tell him who the voice on the wire is, but she resists him. At the professor's, Shirley is still watching Polly. Suddenly she asks him why it is so dark. The professor examines her eyes and finds that she is blind. The voice again warns Shirley that unless he drops his investigations at once Polly's sight will not be restored. Ida seems just about to give Cronin the information he desires when something seems to catch her throat. The phone rings and Cronin hears that Ida is speechless, and that if he attempts to make her write the name of the voice she will die on the instant. Cronin is completely baffled.

The Thief Maker—(Two Reels)—IMP—JUNE 16.—With Daniel Leighton, Jack Nelson and Molly Malone. Walter Stoddard, a wealthy broker, does not approve of the growing friendship between his son, Jack, and his pretty stenographer, Jane Godfrey. Jane is discharged. Later, Jack sees Jane on the street and finds that she is really suffering from want of food. He remembers Steve's suggestion, and tells the girl that he will soon have plenty of money. Jack enters his father's house and secures a valuable jewel. Then Steve takes him to a place where he can dispose of it. Returning to Jane he tells her what he has done. She persuades him to confess

to his father. It turns out that Stoddard is the fence through which the crooks dispose of their ill-gotten goods. The old man now awakens to the fact that he is a thief-maker. He consents to the marriage of Jane and Jack.

Making Monkey Business—Victor—June 12.—With Ralph McComas, Eileen Sedgwick, Milton Sims and Joe Martin. Betty has a rich inheritance, but she can't find it. One day, "The Flea" comes to rob her, bringing with him his accomplice, the ape. Betty has just time to call her fiance, Detective Duffer, when she is locked in a cupboard. "The Flea" and Duffer fight. The ape goes up the chimney after Duffer, who hangs on to two bricks. They finally pull out and prove to be the gold bricks of which Betty's inheritance consists. They bless the ape as their friend.

Feature Programs

Butterfly

The Field of Honor—(Five Reels)—Butterfly—June 11.—With Allen Holubar, Louise Lovely, M. K. Wilson and Sidney Dean. It is April of the year 1861. Wade Clayton, a lawyer, is situated in a small Ohio town. He becomes very friendly with Laura Sheldon, the prettiest girl in Ohio. Her mother, however, favors George Baring. Returning from a business trip, Wade is surprised to learn that she has been married privately to Baring. The President calls for volunteers and Wade at once raises a company. Through the influence of Wade, George is made an officer. At the battle of Nashville, Baring entirely loses his nerve. He tries to run away but is halted by Poole's bullet. Laura is led to believe that her husband died on the field of honor. Her son is brought up to regard his father as his greatest hero. Later Laura surmises the truth. She consents to marry Wade.

Christie Comedies

Those Wedding Bells—(One Reel)—Christie—June 4.—When, on the eve of their wedding, Neal learns that Betty expects to take her two bull terriers on the honeymoon, he asserts himself and Betty petulantly declares there will be no wedding. Next morning at Neal's office Fate blows in in the guise of Miss Pimento Cheez, an old maid who must, to gain a legacy, be married before midnight. Neal is about to commit suicide, but agrees to marry Miss Cheez instead and receives a thousand on account. Miss Cheez is to come for him at three. But Betty relents, calls up Neal and at the sound of her voice Miss Cheez is forgotten. Granting Betty's apology, Neal says he will meet her at the church at the original hour of two. Watson, his valet, reminds him of the old maid, but Neal hasn't her address. So he dashes off, a little late, to marry Betty, who is waiting at the church. He is just about two laps ahead of Miss Cheez, who takes Watson and pursues. Neal rushes into the church and hustles Betty up before the minister. In the midst of the ceremony Miss Cheez dashes in, but Neal says he has a prior engagement. Miss Cheez must have a husband, and Neal has a happy thought of Watson, who will do anything for money, so there is a double wedding.

K. E. S. E.

A Day and a Night—Selig—(Two Reels)—June 25.—The fortunes of a country town minister in New York looking for a choir. Reviewed in next issue.

The Star Spangled Banner—Edison—(Three Reels)—Roger Shirley, an American by birth, is educated in England. His mother, a widow, marries Colonel Sherwood Barron of the U. S. Marine Corps. Four months later Colonel Barron is in command of the Marine detachment at the Bremerton Navy Yard, and his step-son, Roger, is expected home. When he comes he laughs at everything American, most of all the Marines. He does not make friends with the officers, nor the men, and when he is lost while hunting rabbits, his step-father calls for volunteers to find him. The entire regiment steps forth, for his father's sake. He lies in the bottom of a ravine with a broken ankle and is carried home, to learn the lesson of patriotism while his ankle knits. There comes a day when Roger stands at reverent attention while the flag is lowered and the evening gun fired.

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A Place in the Sun—Do Children Count Series—(Screen Time 25 Minutes)—June 4.—Frank North, out of employment, leaves his family and goes to another city to seek work. He is terribly injured and unable to notify his wife. Rapidly the North family approaches starvation. Little Marion, the daughter, finds a wallet in the street, dropped by Banning, a miser. Believing that the Lord had sent the money for her sick mother, the child utilizes it to purchase medicine and groceries. Banning causes Marion's arrest. She is arraigned in the Juvenile Court. However, the judge, after hearing her story, throws Banning out of court. A charitable society takes care of the family, locates North and aids him to recovery then secures him a permanent position. Thus Marion brings her parents to a "place in the sun."

Where Is My Mother?—(Essanay)—(Screen Time 25 Mins.)—June 11.—**Do Children Count?** series, featuring little Mary McAllister. Nina Burdock, like every other child, thinks the whole world revolves about her mother. And when, suddenly, her mother disappears, Nina is broken-hearted. Burdock had returned to his home one evening and found his wife apparently in a compromising position with Robert Wilkins, a friend of the family. The couple had had a violent scene which ended in Mrs. Burdock leaving her home. Despite the pleas of his child for her mother, Burdock seeks a divorce. Nina, however, goes to the judge and pitifully pleads that he do not take her mother from her. The judge is so impressed he makes a special investigation and finds that Mrs. Burdock is innocent of her husband's charges. He gets Burdock and his wife into his chambers and, using the child as the "tie that binds," brings about a joyful reconciliation.

The Land of Long Shadows—Essanay—(Screen Time 65 Mins.)—Up in the land where the sun hangs low and the hungry wolves' long shadows play ominously over the everlasting snow, Joe Mauchin first meets Jeanne Verette. He is a trapper, come down to the little post of Mead's Pocket—a mining town which would have shamed Hell with its viciousness—for supplies. She, the daughter of a saloonkeeper who compels her to "drum up trade" among his maudlin patrons. Joe falls in love with Jeanne. A brute of a man seeks to interfere and in the resultant struggle falls dead. Joe and Jeanne flee that night to his camp, miles away, and a year's happiness follows. Then the trapper finds Constable McKenzie of the Mounted Police half dead in the snow. Joe revives the officer and carries him to his cabin. Straightway McKenzie arrests the trapper for the saloon death. A desperate fight ensues between the two, and the constable, overpowered, flees for aid. He is last seen in the woods, staggering from the effects of a wound, and with a pack of wolves slowly drawing in on him. Joe, in the cabin, draws to his arms Jeanne, who is shyly clutching a newly-made bit of baby clothes. It is that for which Joe had fought.

Mutual Master Pictures

Periwinkle—(Five Reels)—American—June 11.—Starring Mary Miles Minter. The story opens on a desolate beach near a life-saving station. The younger member of the life-guard crew, Ira, rescues a baby girl from a wreck. The child is cared for at the station, the men christening her "Periwinkle." Ephraim Rawlings, aged beachcomber, living near the station with his widowed daughter, Ann, takes charge of "Periwinkle" and cares for her until she is sixteen years old. Dick Langdon, wealthy young New Yorker, is rescued by "Periwinkle" from the wreck of his yacht. Through her innocent goodness and faith, "Periwinkle" transforms Langdon from a blasé ne'er-do-well to a useful member of society, and after a stormy courtship, marries him.

General Program

Mr. Pringle and Success—Black Cat Feature Essanay—June 9.—(Screen Time 29 Mins.)—Jonathan Pringle gets the "efficiency bug" from reading a book on "How to Succeed." He discharges his aged office manager and employs Kelly, a younger man. Eddie Delane, a reporter, is in love with Doris Pringle. However, her father squelches the budding romance. Eddie is not efficient, he thinks. The reporter and Doris appear at the Pringle Company's office to inform the old man that they intend to elope unless he gives his consent. Eddie catches Kelly in the act of robbing the safe. In his effort to be efficient, Mr. Pringle unknowingly had employed a notorious safe-cracker. It marks the downfall of efficiency, Pringle consents to the marriage and rehires his old manager.

The Rainbow Box—Black Cat Feature—June 16.—Essanay (Screen Time 26 Mins.)—Love or wealth—which does a girl most want? Carol Blair, a pretty little clerk in a modiste's shop, dreams of some day possessing the latter. Accidentally she meets Wesley Jamison, who appears to be extremely wealthy. Fearing he would spurn a mere modiste's clerk, Carol poses as a millionaire's daughter. She grows to love him too much, however, to continue to deceive him, so confesses her pseudom. In turn he confesses deception also, admitting that he is in reality only a bookkeeper. The parting of their ways seems to have arrived, but Carol decides that after all true love beats all the wealth in the world.

The Service of Love—O. Henry Series—Joe Larrabee came out of the Middle West with genius for pictorial art, and Delia Caruthers was sent by her family and admiring friends to New York to study the piano at a lot of expense. She and Joe meet at a studio party, fall in love and establish a small household of their own. Soon the expensive lessons of them both deplete their small funds and Delia, overcoming her husband's objections, finds a music pupil in the person of Clementina, daughter of General Pinkney, on Seventy-first street. There are to be three lessons per week at five dollars each. Joe finds a customer for one of his landscapes and receives orders for more. One Saturday night Joe gets home first, and when Delia comes in, her hand is bound up in cotton waste and oil. Clementina, she tells Joe, insisted on a Welch rarebit after her lesson and has spilled the boiling hot stuff on her hand. Joe wants to know at what hour the burn occurred, for at five o'clock he had sent up from the engine room of the laundry, where he fires the boiler, some cotton waste and oil for a girl who has burned her hand on the iron. Delia then breaks down—she has been ironing shirts in the same laundry. "When one loves one's art, no service seems too hard."

A Suit and a Suitor—Bickel Comedy—(One Reel)—June 11.—Papa Snyder objects to his daughter's love affair with Willie Follow, and takes her to Pineaway Inn in the hope of making her "forget it." Willie soon learns where she is and follows. When dad discovers Willie he is preparing to leave, when Cupid, in the person of Louis Dinkelspiel, intervenes. Louis finds his way into Snyder's room while Snyder is having his daily siesta. He spots Snyder's clothes and appropriates them, leaving his nondescript garments in their place. Mrs. Snyder, daughter and Willie see Louis flirting and naturally think it is Papa Snyder. The latter is seized for the theft of his own garments and a general mixup follows. When Papa Snyder recovers he is too broken-spirited to object further to the marriage of Willie and his daughter.

The Gold That Glittered—O. Henry Series—(Two Reels)—Armed with $25,000, a brave heart and a store of simplicity as to New York and its ways, General Falcon arrives in the metropolis from South America to purchase arms for one of those ever-fertile revolutions they have down there. He rambles about until he finds a small hotel where Spanish is spoken—if you believe the sign on the window. In the course of further rambles he is assisted to his lodgings by "Spider Kelley," who is no stranger to the police. Kelley plots with Jimmie Dunn to sell the General several thousand cases full of gold bricks, which they have placed in a warehouse. Mrs. O'Brien, the jolly landlady at the hotel, has almost won the General's heart, and she, realizing that he is about to be "sold," makes herself so attractive that he forgets about business. When the deal is about to be closed the widow pokes about and discovers the deception. When the hour for payment arrives the conspirators find him sans cash. He has married Mrs. O'Brien and she has blarneyed him into buying the hotel.

A Menagerie Mixup—Ham Comedy—Kalem—June 4.—Featuring Lloyd V. Hamilton and A. E. Duncan. While indulging in a little hunting expedition with a bean shooter, Bud manages to mistake Ham for a target. In fleeing from the wrath of his burly friend, Bud contrives to upset Hester Honeysuckle, who is on her way to mail invitations to her masquerade party. When Ham rescues the fair maid, she rewards him with an invite, and Ham decides to go disguised as a bear. Ringworm's circus comes to town and the manager offers Bud two dollars to help him advertise the show. Ringworm puts a bear suit on him and gets the whole population out looking for his escaped bear. The village toper, I. C. Double, sees Ham and Bud, both disguised as bears, and he knows he is seeing things. Ham and Bud make a thrilling escape by jumping off a cliff, and when they get out of their disguises recognize each other violently. Bud gets the worst of it at the hands of Ham.

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HAMPTON DELRUTH

EDITOR AND PRODUCTION MANAGER

Keystone Studios' Third Successful Term Will Expire in August

Chicago News

SEVERAL exchange men and exhibhibitors went up to the Milwaukee theater men's convention last week.

W. R. Rothacker was in Manhattan a few days last week on business.

C. F. Chandler, who handles Essanay's advertising reins, broke away from Chicago last week and busted into Green Lake, Wisconsin.

Ralph O. Proctor, Art Dramas' managing genius and president of the Reel Fellows' Club, made a business trip to Kansas City last week.

Little Mary McAlister, Essanay's youngest star, has been "doing her bit" by selling Red Cross memberships in the booth at the Boston store.

J. Ellsworth Gross, now managing director of the film advertising department of the American Bioscope Corporation, severed his connection with the Zeigfeld Cinema Corporation on May 29.

C. E. Eckels of the American Bioscope Company attended the advertising convention at St. Louis last week. He also secured some commercial pictures while in the German city.

Ellis Cohen, publicity and promotion man with the local Universal office, has left for Seattle, where he will drive "The Grey Ghost," Universal's new serial, on to glory.

When Manager Weil of the Castle showed Bryant Washburn's new play, "Filling His Own Shoes," the actor himself appeared at the theater and attracted a good deal of attention, particularly from the ladies.

Theda Bara was among the distinguished visitors to our city within the last week. The Fox star stopped over for a few days en route to the Pacific Coast studios, where she is to play the role of the famous Egyptian queen in an elaborate ten-reel Fox special production, "Cleopatra," to be filmed in California.

"I want to say that I enjoy reading the reports from exhibitors which MOTOGRAPHY publishes in its 'What the Picture Did for Me' department," said Miss Bara. "I feel that the contributors are very sincere in that they give not their own personal opinions but the estimates of their audiences. The department shows what the public likes."

Taylor Holmes who made the distinct hit in Chicago when he appeared in "His Majesty Bunker Bean" at the Cort Theater last year, and wh is well known on the stage, has arrived to begin work with Essanay on some new comedy dramas.

Wallace McDonald, the star in Vitagraph's latest O'Henry story, "Vanity and Some Sables."

You missed something if you didn't attend the Reel Fellows ladies' night last Thursday, May 31. Several members, feminine and otherwise, of "The Bird of Paradise" company were entertained and entertaining. There was a big and jolly crowd and lots to eat.

Irving Mack, for several years assistant to Ralph T. Kettering, publicity director of the Jones, Linick & Schaefer enterprises, in Chicago, and before that connected with the publicity department at White City, has been appointed Chicago publicity director for the Bluebird and Universal Film Companies. In his new position he will have entire charge of all advertising and press work done in the interest of the company in Chicago and vicinity. Mr. Mack assumed his new duties Monday, June 3.

Bluebird Photoplays, Inc., has begun an innovation in film salesmanship when Frances McDonald takes the road from Bluebird's Chicago office to call on exhibitors in the surrounding territory. Miss McDonald is believed to be the pioneer in her particular line, and Bluebird expects, through her, to demonstrate that woman's work may be successfully extended to the sales branch of the moving picture industry. Miss McDonald has been associated with several big dailies in the East. On the New York *World* she created a series on "The Girl Drummer," going on the road as a merchandise saleswoman to gain actual experience for her story. She also followed a band of confidence workers and turned out a story, of sensational bent, on "Collecting for Charity." She was a member of the Philadelphia *North American's* staff, working on a special series of articles for women.

Lately she has visited exhibitors in the East, interesting them in a premium plan that involved a merchandise scheme, and thus worked into selling films for Bluebird.

The Frohman Amusement Corporation gave a trade showing of its state rights production, "God's Man," starring H. B. Warner, at ten o'clock Tuesday morning, June 5, at the Playhouse. Jesse J. Goldburg of the Frohman Corporation is in Chicago in the interest of the film, his headquarters being at the Hotel Sherman.

ANOTHER SEA STORY

Henry Otto, the producer who made the big feature, "Undine," has been engaged by a new syndicate headed by M. P. Hansen to direct the first of a series of features for the open market.

The story is an original one and savors of the sea and Mr. Otto considers it the best vehicle he has ever been handed to work from and it gives him ample opportunities for the artistic effects which are associated with his productions as well as supplying some splendid dramatic possibilities.

A specially selected cast is being engaged and preparations are already under way.

Among other well known features made by Henry Otto are "Undine," the water classic; "Mister 44" and "The River of Romance," starring Harold Lockwood and May Allison, for the Metro.

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BRIEF THEATER NEWS

Arizona

Roy Cummings is arranging to start a theater at Snowflake.

Arkansas

Louis Rosenbaum, manager Princess Theater at Argenta, will erect a moving picture and vaudeville theater on Ft. Roots. The seating capacity is 1,800, and it will cost $15,000.

The Royal Theater Company, Saul S. Harris and others, are having plans prepared by Theo. M. Sanders, for rebuilding the Royal Theater at Little Rock. The seating capacity is 1,200, roof garden to seat 650. The balcony and mezzanine in main building will cost $150,000.

California

Excavation has begun at Ninth street and McDonald avenue, Richmond, for the new $10,000 T. & D. showhouse to be devoted to motion pictures.

Illinois.

The Pastime Photoplay Company of Chicago, a corporation controlled by Henry and Arthur Schoenstadt, has subleased the Boulevard Theater building, Garfield boulevard and Ashland avenue, the Archer Theater building, 2006-10 West Thirty-fifth street, and the Halfield Theater in the building at the northeast corner of Halsted street and Garfield boulevard.

Iowa

Fred Bohling of Menlo has closed a deal for the purchase of the Unique Theater at Atlantic from J. O. Howard.

R. A. Sweet has sold his theater at Traer to J. E. Anderson.

G. W. Fast has purchased the Orpheum Theater at Clarinda, and has reopened it as a picture show.

Clarence A. Kyle has leased the Ideal Theater at Cedar Rapids, and has opened a moving picture show.

Minnesota

J. H. Rose has disposed of the Iris Theater at Wabasha to Herman J. Hermanson and Roy Thompson.

Montana

Martin Knutson has sold the Grand Theater at Westby to John K. Borg and J. A. Sloen, who, as a partnership, have already taken over the management.

John K. Borg and J. A. Sloen have become the owners of the Grand Theater at Westby, Martin Knutson retiring from the business.

Nebraska

W. H. Peterson has purchased the two moving picture theaters at Beatrice.

Mershen & Adams have leased the Opera House at Cook, and the building is being remodeled.

A contract for the building of a new theater at York has been let by E. B Woods to J. W. Stapleton, and work on the new structure will begin at once.

The Rohliff Theater at Omaha will soon be opened to the public with a first-class run of pictures.

F. M. Mitchell of Grand Island has leased the Airdome Theater at Aurora.

Sam Goldberg, owner of the Paramount Theater at Nebraska City, is having his theater extended back to the alley line and will also have the floor lowered.

The Thelma Theater at Pender will run no more shows on Sunday.

New York

The Family Theater in East Bank street, Albion, has been sold by Mr. Halstead of the Halstead Realty Company, Rochester, to Gus Revelas.

Sol Bloom has leased a theater site at 215-223 West Forty-second street and 228-234 West Forty-third street, New York City, and will erect two new theaters.

Harry C. Cook has taken over the Bijou Theater at Mt. Pleasant and will convert same into a picture theater.

North Dakota

C. A. Robinson and N. A. Burch have dissolved partnership in the theater business at Valley City.

Oklahoma

Geo. Winkler, architect, was selected to draw plans and specifications for the new Majestic Theater building to be erected at Fourth and Main streets, Tulsa.

South Dakota

Murphy & Johnson, owners of the Pleasant Hour Theater at Brookings, have disposed of their house to F. H. Whitmore.

E. W. Mahan has purchased the Regale Theater at Salem from A. J. French.

W. E. Bridgman has begun the erection of a building at Witten, that will be used as a public hall. He plans to install a moving picture show.

Washington

Watson Vernon, an Aberdeen architect, is completing plans for the new $50,000 theater building to be erected at Tower auenue and Center street, Centralia, by J. A. Field, J. E. Fitzgerald, George E. and Albert Smith.

Wisconsin

C. Michelson has purchased the Theater Delight at Hudson from Messrs. Desmond and Nickleby.

A. T. Smith, who has been conducting the Gem Theater at Mondovi, has decided to give only one show a week.

A. A. Green, who has been part owner of the Neenah Theater at Neenah, has sold his half interest to Miss Clara Neubauer.

"Land of Long Shadows"

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Jack Gardner

Famous Stage Star

A thrilling story of North America's sole remaining frontier, where men ride hard and die hard, and preserve respect for their own by the mighty violence that comes with the knowledge of right. First of Essanay-Westerns, made to meet public demand.

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MOTOGRAPHY

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The MOTION PICTURE TRADE JOURNAL

WILLIAM RUSSELL
American-Mutual Star

IRWIN H. HENOCH

Vol. XVII CHICAGO, JUNE 23, 1917 No. 25

Goldwyn Pictures

Goldwyn's Call To the Colors

BY WAY of answering thousands of exhibitor inquiries, Goldwyn announces that its branches throughout America and the six branches of Goldwyn Pictures Ltd. of Canada will open for business immediately after June 15.

Our Goldwyn representatives go on duty on June 11. They will at once be in possession of our contract forms and be ready to inform exhibitors of our policies.

Each branch manager will be informed and equipped to talk rental prices.

In specific reply to one universally-asked question.

Exhibitors will *not* have to book six or eight or three pictures of any one Goldwyn star to obtain the *one* picture of that particular star they really want for their patrons.

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TO THE 9000 EXHIBITORS

Reading Motography Each Week

We have turned something over to you that nobody in the world is going to be able to take away from you. We mean our

"What the Picture Did For Me"

department. It's yours, yours from the first capital letter to the last period. When that department is edited the blue pencil is thrown away, you are your own editor.

It's acknowledged the very biggest thing ever done in the motion picture trade journal field since the beginning of the industry.

It is real, unsullied, first hand, dependable, unbiased information about the picture, your stock in trade.

You are going to help yourself by helping the other fellow. If you aren't already sending in your reports, send one or two or a dozen today and we'll come right back at you and show you how it will be easy for you to do this each week.

No charge, no catch; just an honest to goodness offer that comes straight from the heart. Turn to that department and read it over. The deeper you get into it the more you will feel the enthusiasm of being represented in it creep up your spine.

We're not going to skimp on space; the more pages we can give you the better you are going to make us feel. You see, you and John and the whole nine thousand of us are just one big family.

Let's help each other a bit.

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

Ethel Clayton in a scene from "The Stolen Paradise," a new World Brady-Made production.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, JUNE 23, 1917 No. 25

"Cut-Outs" in Producing Costs

HOW ONE PRODUCER ELIMINATES WASTE AND MAKES HIS ESTIMATES ACCURATE

By James A. Payant in *System Magazine.*

A Western producing company used to spend $1,000 a month for a single transportation item. Now it is spending an average of only $500 a month. This happens to be just one saving out of the many that have been effected in the same concern since it has been keeping accurate records of costs.

A new general manager decided some months ago, when he came with this concern, that the manufacture of motion pictures could be put on the same effective cost basis that he had found successful in other kinds of business. So he made a thorough study of the facts he needed to watch, and had a set of records worked out that gave him these facts regularly and accurately. This article is going to tell about his records. No doubt the interest in them will not be confined to producers alone, for the principles embodied in these records are the same as those which underlie the economical management of other branches of the business.

In the old days the estimated cost of a production at this plant was often little more than a rough guess at the facts. A picture that was estimated in advance to cost ten thousand dollars might easily run to twenty thousand dollars. No one was particularly surprised or disturbed by the discrepancy. In fact, it would probably have been a sourcre of astonishment if the estimated cost had met the actual cost much more than half way.

Careful Estimates Made

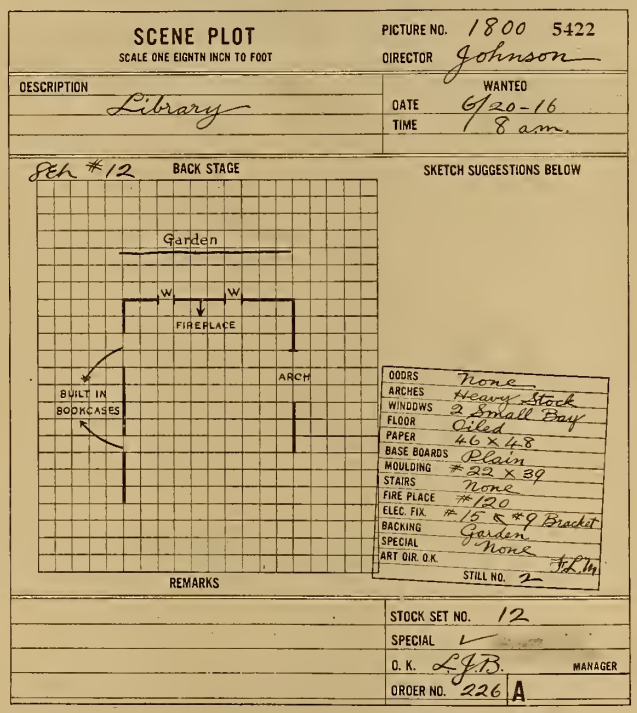
Under the new plan, however, the final cost does, with few exceptions, meet the original estimate.

As soon as a scenario is accepted, the script is turned over to the production department. This department makes an estimate sheet which lists every item of expense under all the various classified headings.

The estimate goes to the general manager for his approval. If the story appears to warrant the expense he authorizes the production and returns the estimate sheet, together with the script, to the production department.

The production is then definitely assigned to one of the directors. He is asked to approve the scene plot which the art director prepares. A scene plot is made up for each set, and indicates exactly the space that will be required on the stage, as well as the scenery and accessories which will be needed to dress the set. The director is required to approve the arrangement of this scene plot and to indicate the exact time when he will be ready to direct the picture.

Care is taken to relieve the director of all detail; for if he decides on eight o'clock of a Tuesday morning as the time when he will be ready to start the picture, the set will be ready for him at that hour. Under the old plan he had to make it his business to keep after



How planning saves confusion—Every detail is planned out ahead of time, so that there will be no delay in production. Scene plots like that shown above are made for every set, and the production department sees that arrangements are made on time.

the property man, the art director and perhaps two office boys to be sure that everything was in place at the appointed time.

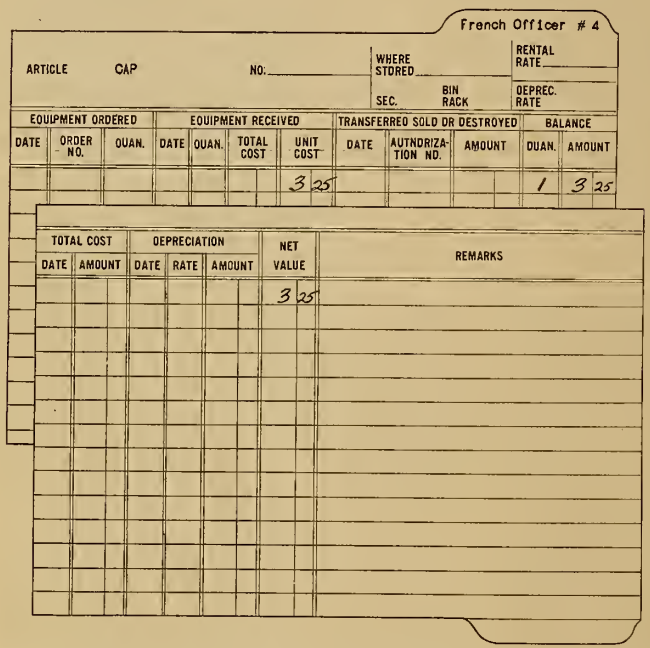
Copies of the scene plot, the estimate and a detailed working sheet with a list of props, costumes and the like are distributed to the different department heads who are to contribute to the production of the picture. It is up to each one to carry out his part of the work and account for any costs beyond those specified in the estimate.

One of the biggest problems, of course, is the assignment of players for the different parts. Under

the old system each director had his own company, usually comprising a dozen or more players. With these, and occasional extras, he was expected to cast his plays. It often happened that he could not use all the players in his company. The others would remain idle, but drawing salaries, until the next production was put on in which they could be used.

Now, however, all the players drawing regular salaries are assigned by the dramatic department, as they are needed, to the various directors. This reduces the number of idle players to the minimum.

The work on which the different companies are engaged is shown on a large chart in the general manager's office. This chart occupies the entire side of one wall and covers a period of ten weeks. Across the top, from left to right, are the names of the different directors, and under each are two columns; one is headed "reels required," and the other "shipped." Down the left-hand margin are the days of the month for a period of ten weeks.


French Officer # 4

ARTICLE CAP NO: WHERE STORED SEC. BIN RACK RENTAL RATE DEPREC. RATE

EQUIPMENT ORDERED			EQUIPMENT RECEIVED				TRANSFERRED SOLD OR DESTROYED			BALANCE	
DATE	ORDER NO.	QUAN.	DATE	QUAN.	TOTAL COST	UNIT COST	DATE	AUTHORIZATION NO.	AMOUNT	QUAN.	AMOUNT
						3 25				1	3 25

TOTAL COST		DEPRECIATION			NET VALUE	REMARKS
DATE	AMOUNT	DATE	RATE	AMOUNT		
					3 25	

Records save money—Innumerable articles are required for productions, and the managers have found it pays to keep close tab on them. The card shown (front and reverse) is the perpetual inventory record used in this instance to keep track of the one item of French officers' hats.

When a picture is assigned to one of the directors, a number indicating how many reels there are to be in the picture is pinned in a square under the column "reels required." This number goes opposite the date on which work is started, in a particular instance, the 6th. If it is a one-reel subject it is probably allowed one week. Therefore the next assignment to this director may be made for the 13th. Opposite the 13th, therefore, another reel card will appear pinned on the chart. As each picture is completed the date of shipment is shown in the next column below. This indicates at a glance whether or not it was finished within the estimated time.

With this chart before him the general manager can see not only that directors are engaged on current production but also when they will be at liberty to undertake new work. Again, it indicates the date on which new plays must be provided for each.

In the dramatic department a somewhat similar schedule board shows every available player. Across the top, from left to right, are columns headed with the names of the different directors—there are a score or more. Under each name is a row of pins. On these are hung small colored cards bearing the names of the players. There are four colors—yellow for men, white for women, red for leads and purple for extras.

On another part of this board, also indicated by colored cards, are the names of the players who are not actually employed and whose services are available. In this way the director of the department can tell at a glance not only which players are actually employed, as well as under which directors they are working, but he knows also who can be cast for the new plays as they are ready for production.

At the end of each day an assistant checks up the progress of each picture, and he alters the schedule board to show which players have been released, as well as those who have begun work on new production.

In this department also are kept brief biographies and photographs of all the principal players. These records are kept in vertical files where they are convenient for quick reference. From them the director can select the best types for his various characters, and he can choose from a hundred or more players. In addition to the regular stock players, about 200 extras are usually on hand for use in mob scenes, society events and other pictures calling for groups and crowds.

A detailed report goes to the general manager each day, showing the cost for each production to date, and the original estimate. This careful checking of actual cost against the original estimate has aroused keen rivalry among the directors. Each strives to keep strictly within the prescribed figures.

As already mentioned, the expense of one transportation item previously ran as high as $1,000 a month, but it has now been reduced over fifty per cent. Again, the expense for props has also been greatly lowered. A prop may include anything from a nursing bottle to an elephant's tusk. It used to be the custom for the director to give a penciled list to one of the property men. The latter, as a rule, would see that the props were on hand when wanted, but it was usually left to an assistant to put them back when the scene had been taken. As no inventory of these props was kept, which of course represent a large sum of money, there was no record to show whether or not they actually did come back to stock. The result was that thousands of dollars' worth were unaccounted for. An antique clock, a valuable tea set or an imported rug, used possibly in only a single set, would disappear and the manager knew nothing more about it. The value of these articles—either lost, strayed or stolen—ran in a single year into thousands of dollars.

With the present system, every article is carded, and an inventory is taken at intervals to make sure that the cards are accurate. Also, the property man must receive a requisition before he lets the articles go out of the property room. He keeps this requisition on file until the articles are returned, when they are checked off and the requisition destroyed. In the property room everything is classified under different heads and conveniently assembled in bins or separate rooms. So it is easy to find any article that may be needed in connection with a picture.

So much for some of the main outlines of this system. Its installation has accomplished really remarkable results, and in an industry that at the outset seemed to some of its managers hardly to admit of such careful methods.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

WOLF LOWRY, with W. S. Hart (Triangle)—"Good. Business good."—Harry Miller, Rose Theater.—*Downtown house.*

Wolf Lowry, with W. S. Hart (Triangle)—"A very good picture. A good drawing card."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

Wolf Lowry, with W. S. Hart (Triangle)—"A good picture to excellent business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

American, That's All, with Jack Devereaux (Triangle)—"Not up to its name. A very poor picture, not up to Triangle standard. Business as poor as picture."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

American, That's all, with Jack Devereaux (Triangle)—"The opinion of the audience was divided on this picture."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

American, That's all, with Jack Devereaux (Triangle)—"From the title, a better picture was expected. The story was not new in its theme, of the 'Broadway Jones' type. Business fair."—E. Trinz, West End Theater.—*In middle class neighborhood.*

The Girl, Glory, with Enid Bennett (Triangle)—"A remarkably good picture. The star does good work and the support is good."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Girl, Glory, with Enid Bennett (Triangle)—"A pretty good picture but it did not have much drawing power."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Girl, Glory, with Enid Bennett (Triangle)—"A fair picture, to fair business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Marcellini Millions, with George Beban (Paramount)—"A very good picture which pleased our patrons and brought good business."—Lester Cuneo, De Luxe Theater.—*In high class neighborhood.*

The Marcellini Millions, with George Beban (Paramount)—"This is a splendid production and my patrons would like to see more of this star."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

The Marcellini Millions, with George Beban (Paramount)—"A good picture. Business good."—S. Trinz, Covent Garden.—*In high class neighborhood.*

Her Secret, with Alice Joyce (Vitagraph)—"My patrons were well pleased with both the picture and star."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

Her Secret, with Alice Joyce (Vitagraph)—"This picture went over very well."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

Her Secret, with Alice Joyce (Vitagraph)—"This picture is very good and brought good business."—Lester Cuneo, De Luxe Theater.—*In high class neighborhood.*

The Hawk, with Earle Williams (Vitagraph)—"A very good picture."—Manager Ticking, Alamo Theater, Gadsen, Ala.

The Hawk, with Earle Williams (Vitagraph)—"A very good picture. Business good."—Lester Cuneo, De Luxe Theater.—*In high class neighborhood.*

The Family Honor, with Robert Warwick (World)—"A very good feature. The star is not a great drawing card."—H. Hoffman, Lyric Theater. Moline, Ill.

The Family Honor, with Robert Warwick (World)—"A splendid production, interesting from start to finish."—T. T. Thompson, Palace Theater, Cedartown, Georgia.

The Badge of Courage (Vitagraph)—"Everybody liked this picture."—H. J. Huber, Royal Theater, Jamestown, Kans.

The Badge of Courage (Vitagraph)—"This picture was so pleasing I have no criticisms to offer."—C. C. Hubert, Opera House, Newark, Del.

A Romance of the Redwoods, with Mary Pickford (Artcraft)—"The audience thought this was about the best Pickford picture they had ever seen. It was a good drawing card."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

A Romance of the Redwoods, with Mary Pickford (Artcraft)—"An excellent production which played to excellent business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Stolen Paradise, with Ethel Clayton (World)—"A very good picture and a good drawing card."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Stolen Paradise, with Ethel Clayton (World) "A good picture which played to good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Heart and Soul, with Theda Bara (Fox)—"Although not a fitting vehicle for Miss Bara, it is a good picture which brought good business."—Harry Miller, Rose Theater.—*Downtown house.*

Heart and Soul, with Theda Bara (Fox)—"Went over very well."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

The Soul of a Magdalene, with Mme Petrova (Metro)—"A fairly good picture. Business fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Soul of a Magdalene, with Mme Petrova (Metro)—"I did not see this picture but can say that it brought us good business. Petrova draws well in this neighborhood."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

The Silent Partner, with Blanche Sweet (Paramount)—"A good picture which pleased the audience immensely. Fair drawing power."—Martin Saxe, Knickerbocker Theater.—*In high class neighborhood.*

The Silent Partner, with Blanche Sweet (Paramount)—"Not up to the Paramount standard. Just fair."—Lester Cuneo, De Luxe Theater.—*In high class neighborhood.*

In Again, Out Again, with Douglas Fairbanks (Artcraft)—"A regular Fairbanks production. Business big."—Lester Cuneo, De Luxe Theater.—*In high class neighborhood.*

In Again, Out Again, with Douglas Fairbanks (Artcraft)—"Not up to Fairbanks' standard. Business not up to expectations."—Harry Miller, Rose Theater.—*Downtown house.*

The Highway of Hope, with Kathlyn Williams (Paramount)—"A very ordinary picture which played to good business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Highway of Hope, with Kathlyn Williams (Paramount)—"Just fair."—Lester Cuneo, De Luxe Theater.—*In high class neighborhood.*

Bawbs of Blue Ridge, with Bessie Barriscale (Triangle)—"A fair picture. The acting is good but the story is not up to the standard of Miss Barriscale's other pictures."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

Bawbs of Blue Ridge, with Bessie Barriscale (Triangle)—"Rather disappointing for a Bessie Barriscale offering."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your last week's program do you consider superior box office attraction? Mention the kind of weather. (Write in pencil.)

Title ..... Title .....

Star ..... Producer ..... Star ..... Producer .....

Remarks ..... Remarks .....

....

....

Title ..... Title .....

Star ..... Producer ..... Star ..... Producer .....

Remarks ..... Remarks .....

....

....

Address ..... City and State .....

Name of Theater ..... Sent in by .....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

THE MILLIONAIRE VAGRANT, with Charles Ray (Triangle)—"An excellent picture."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

THE MILLIONAIRE VAGRANT, with Charles Ray (Triangle)—"A very good picture with a good story. Went over big."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

THE SINGLE CODE, with Crane Wilbur (Horsley-Mutual)—"This is a picture a decent exhibitor does not like to show, immoral from start to end."—A. Fiorito, Avenue Theater, Elizabeth, N. J.

CHARITY, with Creighton Hale and Linda Griffith (Powell-Mutual special)—"A good money maker but it wants big advertising."—A. Fiorito, Avenue Theater, Elizabeth, N. J.

THE BLACK BUTTERFLY, with Mme. Petrova (Metro)—"Any ordinary person could write a better story. Nothing to it."—A. Fiorito, Avenue Theater, Elizabeth, N. J.

THE WORLD AGAINST HIM, with E. K. Lincoln (World)—"Very good. My patrons were well pleased. Good at the box office."—A. Fiorito, Avenue Theater, Elizabeth, N. J.

PADDY O'HARA, with William Desmond (Triangle)—"Fair picture. Receipts poor."—Manager Ticking, Alamo Theater, Gadsden, Ala.

HER FAME AND SHAME (Keystone)—"A very bad comedy."—Manager Ticking, Alamo Theater, Gadsden, Ala.

HUNTING THE HAWK, with William Courtney (Pathe)—"Very fair."—Manager Ticking, Alamo Theater, Gadsden, Ala.

FORGET-ME-NOT, with Kitty Gordon (World)—"A good picture. Receipts good."—Manager Ticking, Alamo Theater, Gadsden, Ala.

THE TIDES OF BARNEGAT, with Blanche Sweet (Paramount)—"This is an excellent production, up to the Paramount standard."—T. F. Thompson, Palace Theater, Cedartown, Georgia.

THE SECRET OF EVE, with Mme. Petrova (Metro)—"A very good picture. The star is well liked. Business good."—T. F. Thompson, Palace Theater, Cedartown, Georgia.

THE DARK ROAD, with Dorothy Dalton (Triangle)—"This is an excellent production. The star's work is great. Business good."—T. F. Thompson, Palace Theater, Cedartown, Georgia.

CLOVER'S REBELLION, with Anita Stewart (Vitagraph)—"Star and play both good. Capacity business. Miss Stewart always brings big business."—V. H. Oxley, Grand Theater, Bradford, Pa.

THE EASIEST WAY, with Clara Kimball Young (Selznick)—Capacity business. Wonderfully favorable comments."—V. H. Oxley, Grand Theater, Bradford, Pa.

THE GIRL PHILIPPA, with Anita Stewart (Vitagraph)—"Capacity business. Star and story satisfied everybody."—V. H. Oxley, Grand Theater, Bradford, Pa.

BROADWAY JONES, with George M. Cohan (Artcraft)—"A very good picture. Went over big."—Harry Tague, Ashland Theater.—*In middle class neighborhood.*

A MODERN CINDERELLA, with June Caprice (Fox)—"A light comedy drama. A poor box-office attraction, although the picture itself is pleasing."—Julius Lamm, Gaiety Theater, South Chicago, Ill.

THE ETERNAL SIN, with Florence Reed (Selznick)—"This is a wonderful production and due credit should go to Herbert Brenon for his wonderful direction. Business good."—Julius Lamm, Gaiety Theater, South Chicago, Ill.

POTTS-AND-PANS-PEGGY, with Gladys Hulette (Pathe)—"This picture pleased more patrons than any feature we have run for some time. Capacity business."—H. Hoffman, Lyric Theater, Moline, Ill.

THE BARRICADE, with Mabel Taliaferro (Metro)—"Very good. The star is a fair drawing card."—H. Hoffman, Lyric Theater, Moline, Ill.

THE BUTCHER BOY, with Roscoe Arbuckle (Paramount)—"This comedy kept the audience roaring from start to finish. Splendid business for two days."—Robert Sparks, Mission Theater, Amarillo, Texas.—*In high class neighborhood.*

AS MEN LOVE, with Myrtle Stedman and Wallace Reid (Paramount)—"A poor picture. Stars draw about as much as a duck boat." Robert Sparks, Mission Theater, Amarillo, Texas.—*In high class neighborhood.*

A WOMAN'S AWAKENING, with Seena Owen (Triangle)—"A good picture that pleased everyone. Good business."—Robert Sparks, Mission Theater, Amarillo, Texas.—*In high class neighborhood.*

FOOTLIGHT OF FATE, with Marc MacDermott (Vitagraph)—"The picture has an unpleasant ending for patrons with whom the star is a favorite."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

A POOR LITTLE RICH GIRL, with Mary Pickford (Artcraft)—"Positively a superior production. Unquestionably the best subject the star has ever appeared in."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

THE CRUCIBLE, with Marguerite Clark (Famous Players-Paramount)—"Our patrons do not enjoy this charming little star in a subject of this nature."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

HAPPINESS, with Enid Bennett (Triangle)—"A very good play. The star is becoming a great favorite here."—N. Hearne, Saenger Theater, Shreveport, La.

20,000 LEAGUES UNDER THE SEA (Universal special)—"Pretty clever production. Capacity business."—N. Hearne, Saenger Theater, Shreveport, La.

In the Diplomatic Service, with Francis X. Bushman (Metro)—"An ordinary play, nothing more. Not as good as Bushman has done. Fair business."—N. Hearne, Saenger Theater, Shreveport, La.

Secrets of a Beauty Parlor (Keystone Comedy)—"Punk. The worst Sennett has done for quite a while."—N. Hearne, Saenger Theater, Shreveport, La.

The Woman Who Dared, with Beatrice Michelena (California)—"A very good picture. Went over very well. No complaints. Everyone seems to like it."—M. J. Weil, Castle Theater.—*Downtown house.*

Maternity, with Alice Brady (World)—"A very good picture. Business good."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Little Miss Fortune, with Marian Swayne (Art Dramas)—"The best picture Art Dramas ever offered. Business good."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Skinner's Bubble, with Bryant Washburn (Essanay-K. E. S. E.)—"A good production, though not as good as 'Skinner's Dress Suit.' Business fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Babette, with Peggy Hyland (Vitagraph)—"Pretty fair picture. Business fair."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The World Apart, with Wallace Reid and Myrtle Stedman (Paramount)—"The picture is good, photography good, drawing power fair."—Harry Miller, Rose Theater.—*Downtown house.*

The Silent Lie, with Raoul Walsh (Fox)—"Was taken in the snow country. Is a good picture and the audiences were well pleased."—Harry Miller, Boston Theater.—*Downtown house.*

The New York Peacock, with Valeska Suratt (Fox)—"Miss Suratt and her gowns, that's all."—Harry Miller, Boston Theater.—*Downtown house.*

Lady Barnacle, with Viola Dana (Metro)—"A clever little picture. Brought good business. This star is always good."—Harry Miller, Boston Theater.—*Downtown house.*

Her Better Self, with Pauline Frederick (Paramount)—"A fairly good picture, to excellent business."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

The Primrose Ring, with Mae Murray (Paramount)—"An excellent production. Business good."—S. Trinz, Covent Garden Theater.—*In high class neighborhood.*

Teddie at the Throttle (Keystone)—"About the best Keystone ever put out."—Martin Saxe, Knickerbocker Theater."—*In high class neighborhood.*

The Bottle Imp, with Sessue Hayakawa (Paramount)—"The picture is not the kind that pleases this audience although the acting of the star is capably done."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

Little Miss Nobody, with Violet Mersereau (Bluebird)—"In my estimation an excellent production. The star's popularity is increasing with our patrons."—Mrs. M. M. McFadden, Lincoln Theater.—*In middle class neighborhood.*

The Cost of Hatred, with Kathlyn Williams (Paramount)—"Our public liked this, although it is rather gruesome."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

The False Friend, with Robert Warwick and Gail Kane (World)—"Fairly good."—Lester Cuneo, De Luxe Theater.—*In high class neighborhood.*

Apartment 29, with Earle Williams (Vitagraph)—"A splendid story. The star is a wonderful drawing card. Generally pleasing to the entire audience. Photography not up to Vitagraph standard. Played to one of the best businesses we have had through heated season. Did capacity from four in afternoon until closing."—M. Marks, Ideal Theater, New Orleans, La.

The Terror, with Jack Mulhall (Red Feather)—"Red Feather plays draw well here. Jack Mulhall is well liked."—C. R. Brown, Hub Theater, Gaylord, Minn.

The Barrier (Rex Beach Pictures)—"This drew such good business that we held it over for a third week at the Colonial. It pleased more patrons than anything we have shown since The Birth of a Nation. It is a great picture."—Norman E. Field, Colonial Theater.—*Downtown house.*

The Duchess of Doubt, with Emmy Wehlen (Metro)—"Picture very poor, business the same."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

The Call of Her People, with Ethel Barrymore (Metro)—"An excellent picture but business was only fair."—Walter B. Sadler, New Dearborn Theater.—*In high class neighborhood.*

A Peck of Pickles, with Kolb and Dill (Mutual)—"This went O. K. Saturday night, although it was a return date here. I have seen this picture personally six different times and pronounce it one of the best of the Kolb and Dill comedies. We have now used all of them once and most of them twice, and am sorry there are not more of them. Will recommend them to any exhibitor."—E. . Baker, Lathrop, Mo.

Sunny Jane, with Jackie Saunders (Mutual)—"This Jackie Saunders picture was the best picture ever in the city. House was crowded, many standing. They were loath to leave at the end of the first show, keeping people standing much longer. It was a great success. Jackie is a wonder and so is this picture."—H. E. Jackson, Star Theater, Union City, Indiana.

The Secret Kingdom (Vitagraph serial)—"I am running several serials and consider this the best one. Business is one hundred per cent."—H. C. Park, Winter Theater, Akron, Ohio.

The Secret Kingdom (Vitagraph serial)—"This is the very best serial we ever booked."—C. H. Hyde, Opera House, Groton, N. Y.

Guernsey State Censor for Illinois?

BILL PASSES HOUSE AND MAY BECOME LAW

IT is very possible that by the time you read this account Illinois will have an official state censor of motion pictures. All films exhibited in the state will be required to bear a permit from this state officer. The bill is designed to eliminate all local censorship.

The censorship bill for Illinois is now well known by all film men in the state. Exchangemen, producers and exhibitors have been fighting it for the past several months. This particular measure is known as the Guernsey Bill, having been prepared and introduced into the state legislature by Representative Guy Guernsey. The bill was supported by the Chicago Political Equality League, Mrs. Guy Blanchard, chairman of the pictures committee of the league, being particularly active in the preparation of the bill in securing support for it.

Bill Was Once Killed

The bill was once killed in the state house of representatives by 9 votes, there being 69 in favor and 77 against adoption. Last week the bill was brought up again and the house passed it by a vote of 109 to 19. Following this vote, there was one week in which the bill might pass the senate before adjournment, which is scheduled for June 16. It is understood that Mr. Guernsey is pushing the bill very energetically and that there is a chance that it will be passed.

Attorney David T. Alexander, who has been in touch with the progress of the bill from the first, throughout its history, stated to MOTOGRAPHY that in his opinion the bill will be passed in the final rush of measures that always comes up in the last few hours before adjournment.

Would Abolish Chicago Censor Board

Probably the most important effect the new censor bill will have if passed, is to abolish the notorious Chicago censorship board which is headed by Major M. C. L. Funkhouser. There has been some question as to whether or not this will be true, but authorities on the subject seem to agree that there would be no doubt but that the future bill would do away with all local censorship.

The central bureau would be at Springfield under charge of Director Shephardson of the department of registration. He will establish a Chicago office and such other offices throughout the state as are found to be necessary. The appointment of the state censor will also be up to him, subject to the approval of the governor. It will also be necessary to appoint several associate censors who will work with the official censor in examining the films.

Censor's Salary $3,500

The bill provides for a salary of $3,500 for the chief censor and the half dozen sub-censors are to be supplied by civil service. The fee to be charged for the examination of films is to be $1.00 per reel, with 25 cents per reel for additional copies. This income is expected to pay the expenses of the maintenance of the bureau.

The complete Guernsey bill was printed several weeks ago in MOTOGRAPHY and it will be repeated next week if the measure becomes a law. There has been a rumor that Governor Lowden would veto the measure if it comes before him for his signature. This, however, is a matter of conjecture.

Among the prominent film men who have been active in the battle against the proposed measure are Jos. E. Hopp, president of the Motion Picture Exhibitors' League, Robt. R. Levy, Wm. J. Sweeney, national secretary of the N. P. E. L. of America, Alfred Hamburger and a number of prominent exchange men in Chicago. W. W. Watts of Springfield, treasurer of the state league. and Ed. Kunz, director, are on the firing line against the measure down state.

President Hopp, of the Chicago league, has wired the national association of the motion picture industry, asking its immediate co-operation in defeating the bill.

URGES UNITED ACTION

F. J. Rembusch Says Now Is Time for Exhibitors to Protest Against Proposed Federal Tax, Not When Too Late

An appeal to exhibitors urging them to unite and speak out so that there will be no attempt to re-establish the ten per cent tax on the gross receipts of picture houses, when that matter is brought up before the Ways and Means Committee in the House, has been sent out by F. J. Rembusch, president of the Indiana Exhibitors' League.

In his manifesto Mr. Rembusch says:

When the House committee proposed a tax of ten per cent on gross receipts the Indiana organization of exhibitors sent a delegation to Washington and found representatives of only one other state taking an interest in the tax question. Mr. Varner, Mr. Sams and Mr. Wells of North Carolina, the same gentlemen who came to the rescue of the small exhibitors two years, were again on the job.

We found Mr. Ochs and some trade paper folks and film manufacturers telling Congress that the proposed tax on the exhibitor was all right, but that no levy should be made on film.

Here Mr. Rembusch sounds a warning, not to say a threat, when he adds that everybody not an exhibitor should keep their hands off the exhibitors' business. "They don't know," he says, "what we can pay in the way of a tax and, furthermore, we should remember in the future anyone who takes a hand in this." Continuing, he says:

North Carolina and Indiana have been working diligently all the time and Mr. Crandell, a Washington exhibitor, was splendid help. Through filing briefs and seeing our representatives and senators we have been able to show and prove that a ten per cent tax or a levy of one cent on every ticket, which is 20 per cent on a five-cent ticket, would put most of us out of business.

Fortunately, North Carolina was in a position to be of great service, and Mr. Varner deserves a vote of thanks from every exhibitor in the United States. Our work, however, is not yet finished and we still need the co-operation of every exhibitor in the country. If you don't say anything, Congress may think that you are able to pay the tax. And now is the time to act.

We must use every influence possible on the members of the Ways and Means Committee in the House to get them to stay by the Senate bill after it passes the Senate and goes to Congress. Congress doesn't want to put us out of business, but it wants to know the facts.

A lot of people have been blowing their heads off about this business being the fifth largest industry in the United States and about money they never made and never will, and as a consequence the exhibitor suffers. There is scarcely an exhibitor who can't show that it would be suicide for him to pay a tax of ten per cent. If we can pay that tax, then rail-

roads, bankers, farmers and merchants can pay a like tax a great deal easier. No industry could stand such a tax. Just at present it is absolutely impossible for the picture business to shoulder it, as we are at the lowest ebb in earnings and at the highest point in expenses.

Indiana and North Carolina senators and representatives have been advised fully by their exhibitors as to how drastic this bill is, and if exhibitors of other states will only do the same this measure will never menace the picture industry.

James Steele, District Manager

James Steele, secretary and treasurer of the Paramount Pictures Corporation for the past year, has resigned that position in order that he may continue his residence in Pittsburgh and will hereafter be located in the Iron City, acting in the capacity of district manager over the Paramount offices in Pittsburgh, Cincinnati, Detroit, Chicago, Cleveland and Indianapolis. Mr. Steele will also retain his directorship on the Board of Directors of the Famous Players-Lasky Corporation, controlling Paramount, Artcraft, Famous Players, Lasky, Morosco and Pallas, producers and distributers of Paramount and Artcraft Pictures.

A five-reel comedy-drama entitled "Little Fairy Fix-It," featuring Ella Hall, has just been finished at Universal City.

All Industry Aided Loan

EXHIBITORS DO VALIANT WORK TO BRING LIBERTY SUBSCRIPTIONS

THE mobilization of all of the forces of the motion picture industry to subscribe a generous amount of funds for the government Liberty Loan has proved to be very successful. Exhibitors, producers and actors have not only lent their financial support to the government but have consumed an immeasurable amount of energy in boosting the sales of the bonds.

Exhibitors Aid

Thousands of exhibitors accepted appointments by president Wm. A. Brady on the Liberty Loan committees of the national association of the motion picture industry. These theater men have been showing the liberty bond slides at each performance and have also turned their theaters over to the "4 Minute Men" who were designated by the banks to address audiences in pictures theaters. These methods aided greatly in rolling up a large total for the Liberty Loan for the close of the subscription period on June 15.

The associated motion picture advertisers prepared and distributed some attractive posters boosting the loan and these were also used in great numbers by progressive exhibitors. The trailers also sent out by the national association were given a wide distribution. It is estimated that probably 95 per cent of the 16,000 theaters in the United States co-operated in winning subscriptions to the government loan.

Speakers at Strand in New York

One of the final moves in the drive by the national association for the Liberty Loan was to provide a prominent speaker who appeared at the Strand Theater in New York and addressed the audiences each day until June 15. Arrangements were made with Harold Edel, managing director of the Strand, to allow time for the address at 3:45 and 9:15 a. m. Among the speakers selected were State Senator Walters of New York, Lieut. Gov. Schoeneck and Pres. Wm. G. Brady of the national association. The talks were limited to ten minutes. The Strand also planned to have prominent actors address the audiences and well-known actresses to distribute Liberty Bond literature in the lobby to patrons entering and leaving the theater.

Stanley Company Purchases $20,000 Worth

In order to stimulate interest in and the sale of Liberty War Bonds, among thousands of persons who are directly or indirectly affiliated with amusement producers in this city and country, the Stanley Booking Corporation of Philadelphia, the Stanley Theater, the Palace Theater, Arcadia Theater and Regent Theater, through their managing director, Stanley V. Mastbaum, has purchased $20,000 worth of Liberty War Bonds.

"In this national emergency," said Mr. Mastbaum, "everybody should assist." Mr. Mastbaum directed the attaches of all the theaters under the direction of the Stanley Company to use all methods possible and advertise the bonds that bring the need of the government before every visitor of its many resorts.

The Stanley Company also offered the free use of all the theaters under its direction for the use of the United States Government for the sale of Liberty Bonds, Recruiting Stations for the Army, Navy, Red Cross or any other service it can be to the Government. The week of June 11 was "Marine Corps Week" and appropriate picture programs as well as incidental music were arranged for this occasion at all the Stanley's houses.

Producers Still Active

The actors, actresses and office force of the Universal Film Manufacturing Company have subscribed $79,000. When all the Western studios are heard from it is expected that the total will exceed $100,000. Nearly all these subscriptions are on the installment plan except a few subscribed outright by the officials of the company.

Employes of practically all the companies, including the exchanges, also supported the loan in thorough style.

Fairbanks Buys Bonds

Douglas Fairbanks is said to have purchased $100,000 worth of Liberty Loan Bonds from the Guaranty Trust Company, his New York bankers. John Emerson, Artcraft director, and scenario writer Anita Loos, have each purchased $10,000 worth of bonds and the balance of the Fairbanks organization are about to invest some of their earnings in these patriotic bonds.

Virginia Pearson established a record for selling the greatest amount of subscriptions for Liberty Bonds at the Namm Department Store in Brooklyn to the extent of $50,000. Each day the store advertised a star in connection with the sale of the bonds. The other actors and actresses in the silent field as mentioned before, also supported the Liberty Loan to the limit.

Many Organizations at Convention

CHARLIE CHAPLIN TO BE IN CHICAGO DURING BIG SHOW, JULY 14 TO 22

ONE of the factors which will work to make the National Exposition and Convention at Chicago, July 14 to 22, a big success is the large number of meetings to be held by various film organizations in the city at that time. Among the associations which have called important gatherings to be held in the Windy City at the time of the convention are, besides the M. P. E. L., of course, the National Association of the Motion Picture Industry, the F.I.L.M. Clubs of America, the Society of Motion Picture Engineers, the Reel Fellows Club of Chicago, and sales and executive forces of many producing companies.

Coliseum Space Going Fast

Ludwig Schindler, manager of the motion picture exposition to be held at the Chicago Coliseum, July 14 to 22, has sent word from New York that his success upon his visit there this trip was beyond his expectations. Many of the motion picture manufacturers and feature film men who were undecided a few weeks ago because of the unexpected turn in our national affairs have concluded that nothing should interfere with the enthusiasm created for the success of the exposition. Therefore they have grabbed up every possible space of vantage in the big Coliseum.

Most of the leading manufacturers, Schindler declares, have taken hold with a vim and they not only assured Schindler that they will be represented at the exposition but that they will send at least one or more of their stars to enliven things when the exposition opens.

Press representatives of nearly every office interested in motion pictures have given their promise to "throw their shoulder to the wheel" and co-operate in every possible way with the director of the exposition, and a great flood of publicity is promised through their efforts in the innumerable dailies scattered throughout the country and with which they are in constant touch. Exhibitors in New York have aroused enthusiasm among the eastern contingent which will visit Chicago during July and this large delegation is doing everything possible to have the eastern cities well represented.

William S. Hart is as game as they make 'em. When leaving Chicago a few days ago after having his clothes nearly torn off by enthusiastic fans, he said that he would positively attend the exposition. One of his friends suggested that he had better come equipped with a coat of mail, but Mr. Hart only laughed and said that the greetings of his friends are not a circumstance to some of his experiences before the camera.

Theda Bara to Be There

During her visit here last week, Theda Bara stopped "vamping" long enough to drop into the headquarters of the Motion Picture Exhibitors' League in the Masonic Temple, and assure the management that she would come to Chicago and attend the exposition.

"I'm glad to hear it," said Chairman Schindler, "because that will mean an enormous attendance of women and girls every night you are there, to guard their husbands and sweethearts."

"Cease chaffing," said the world's champion vampire. "If people only knew how absolutely un-vampirish I am, —but then, what's the use? The more I say I'm not, the more every one will think I am. Why, I've positively begged managers to let me just once play a different role and they figuratively hit the ceiling. Once I almost 'vamped' a press agent in an effort to persuade him to say something really nice about me, and he said, 'Aw, be reasonable. I've been telling all the newspapers that you're the only real vampire in captivity and I dassent back up.' So bring on your husbands and sweethearts and I'll be as conservative as possible."

Wisconsin Coming Strong

Big Bill Sweeney, the popular secretary of the Motion Picture Exhibitors' League of America, received information that the State of Wisconsin is planning on sending a party of nearly one hundred exhibitors to the exposition. It will be held at the time of year when all the boys will want to take a few days off and they could not spend it to better advantage than by attending the big show in July.

Wisconsin will be represented at the convention by the following delegates and alternates:

Mr. Sherwood, Madison; J. Grauman, Milwaukee; George Fischer, Milwaukee; T. A. Lee, Fond du Lac; H. Trinz, Milwaukee; J. Rhode, Kenosha; Mr. Langmack, Milwaukee; Mr. Fisher, Madison; F. Cook, Milwaukee; J. C. Smith, Oshkosh; Mr. Langheimerk, Milwaukee; T. Brinmer, Milwaukee.

Do not forget that this is to be a great get-together meeting at which all branches of the industry will thresh out the evils that beset them. Don't overlook the fact that you may pick up a few new ideas that you could use to advantage in your home town.

D. J. Sullivan, manager of the Mutual Film Corporation, after selecting the space for the Mutual exhibit and signing the contract, said, "I think we are going to have a great exposition. The Mutual Film Corporation is going to do all in its power to make this the biggest success in the history of the industry, and when I make that statement I mean that we are going to have Charlie Chaplin present, also Helen Holmes, James McGowan, and also the dainty little star who is loved by all—Mary Miles Minter." President Freuler of Mutual confirmed to MOTOGRAPHY the news that it is highly probable that Chaplin will attend the exposition.

Exhibitor Asks Information

The convention and exposition is interesting exhibitors all over the United States and quite a number are going to attend even though they are operating in states that are not organized under the National League banner. The following letter, received by Ludwig Schindler from Sherman, Texas, shows that they have some live wires in the far South:

Sherman, Texas, June 3, 1917.

Mr. Ludwig Schindler, Exposition Manager, Chicago:

Am thinking of attending the exposition in July. Will you please give me all the information possible? I want all the dope I can get.

We are not organized in Texas but I am coming just the same. Oh! yes, wifey and the boy are coming also.—Yours truly, *Jim B. Wilson, Sherman's Leading Photo Theaters.*

You'll See These Exhibits and Many More

The following contracts for space have been signed and O. K.'d:

Exhibitors Trade Review, Fox Film Corporation, Pathe Exchange, Incorporated; Enterprise Optical Company, Westinghouse Electric Company, National Carbon Company, Universal Film Company, Chicago Daily News, Tom Phillips,

Goldwyn Pictures Corporation, World Film Corporation, *Motion Picture News,* Selznick Pictures Corporation, Typhoon Fan Company, New York *Morning Telegraph,* Cahill-Igoe Company, *Moving Picture World,* Marquette Piano Company, MOTOGRAPHY, *Amusements, Chicago Herald,* National Automatic Arc Company, Hump Hairpin Company, Frohman Amusement Company, Sunshine Film Corporation, Simplex Machine Company, Mutual Film Corporation, Nicholas Power Company.

EXHIBITOR COMPLAINS

Secretary Gerson of Manhattan Branch of M. P. E. L. Protests Action of President Ochs in Overruling Convention

The following letter, dated at New York, June 7, has been received by MOTOGRAPHY from Secretary M. J. Gerson, of the Manhattan Local of the M. P. E. L.:

As secretary of Manhattan Local No. 1 of the Exhibitors' League, I desire to protest against the high handed action of Mr. Lee A. Ochs at our meeting on Wednesday, June 6, 1917.

It seems that our worthy National president has absolutely no regard for such things as constitutions, by-laws, parliamentary laws and regularity. It was generally acknowledged that the last state convention of the New York State League at Albany was the finest and the most largely attended convention ever held in this state.

Ochs Asks New Delegates

At that time, in the regular order of business, and according to the constitution and by-laws of the National League, delegates were duly elected to represent this state at the convention to be held in Chicago this July. For some reason known only to Mr. Ochs, the delegates legally elected in Albany did not seem to please that worthy gentleman, so he determined to have delegates more friendly to his candidacy elected here in New York. In spite of the fact that our National vice president, Samuel H. Trigger, protested that such action would be irregular and illegal, Mr. Ochs insisted on having these new delegates elected, stating that his credential committee, whom he would appoint at Chicago, would decide which delegates would be seated in the convention.

Since the inception of this local, no election for officers or delegates has ever been held without due notice in writing being previously sent to each of the members; and in the notice sent out for this meeting of June 6, no mention whatever was made of the fact that an election of delegates was to be held, as no action of this kind had ever been discussed or mentioned at any previous meeting, so that even had it been legal to elect delegates here, in spite of the fact that delegates had previously been elected in Albany at the state convention, an election in our local without due notice being given to the members in advance is certainly illegal and it cannot hold.

It was a sorry spectacle to see our National president, Mr. Ochs, who is an active candidate for re-election and last year was president of the State League, state publicly at our meeting that the New York state organization was a joke, and really did not exist, and that its officers were worse than useless.

He was probably tempted to make these disparaging remarks about our state organization and its officers with a view to justifying his action in attempting to throw out delegates who were duly and legally elected at the state convention in Albany.

Will Attend Convention

Among the delegates elected at Albany was myself, and I had already made arrangements to attend the convention in Chicago, at my own expense, knowing that the state treasury did not have sufficient funds at this time to pay the expenses of all its delegates; and I still intend going to Chicago, and I further intend making a fight for my rights as a delegate to a seat in the National Convention, in spite of the efforts of Mr. Ochs to keep me and the rest of the state delegates out.

It is time for the members of the Motion Picture Exhibitors' League of America throughout the country to rise and protest against the steam-roller tactics of Mr. Ochs in his desperate efforts to re-elect himself president of the league, which office he has during the past year used almost solely for the furtherance of his private business interest.

(Signed) *M. J. Gerson, Secretary Manhattan Local No.* 1, *Motion Picture Exhibitors' League of America.*

Screenshine

By Mel

THE CREAM OF ADVERTISING

EVER write your advertisements in ice cream? A good example of brains that can run smoothly outside of the old grooves is found in the case of a western theater manager who has induced the chef of a local confectionery store and soda fountain to originate a new ice cream concoction and call it the "Triangle Sundae." It is said this advertising has gained an extensive circulation among residents of the town—and the stomach is close to the heart, you know.

The Reel Fellows' Club is going to issue a publication, probably to be christened "The Reel Fellow," and with Scoville and Strauss as papas of it.

The club has started a great many things, including a few arguments, why not a paper?

All the Regular Fellows will sure read it.

Frank Flaherty, the genial German of the Universal office, is the latest film man to have his car kidnapped. Harry Miller, you remember, lost his Elgin a few weeks ago when he forgot to hook it to his watch chain.

It seems to us that the film men are getting carless.

WAIT! WE'RE GOING TO WAR

"Bashful cattle are holding up the production of the last Vitagraph Antonio Moreno feature," swears Nat Stronge, the Vita publicity geyser. Then he goes on to tell how the herd all kicked up their heels and ran away from the camera when they were about to be shot in a great stampede scene.

Well, they'll have to try some udder cattle.

Treasurer Harry Miller has resigned from the Reel Fellows' Club again.

We don't blame 'im. Trying to hang onto thousands of dollars is a wearying responsibility.

Besides, Harry has to attend an occasional performance at the Madison street photoplay halls.

There is now a D. D. in the local Paramount office. He's the only one the film business has in captivity. And he's a permanent fixture, too.

His name is W. K. Hill.

His degree is Doctor of Difficulties.

He should also be decorated with the letters L. S.—Lemon Squeezer—for he can extract real revenue out of lemon houses that have sent many a manager to the financial bow wows.

Hill is about as lively a piece of landscape as you'd want to meet. He's in charge of Famous Players' exhibitor service department and, believe us, he *belongs,* for he has lifted the mortgages from houses from Tampa to Troy. If there's a swarm of mosquitoes or a dance hall or what-not nine blocks from a theater he can tell you just how it will affect attendance.

If our theater ever gets the flivveritis we're going to let Doc Hill administer the ipecac—after we get the theater.

U. S. ARMY ALL PROPPED UP

It is said (to use a brand new phrase), that eight prop men from the Metro studio have enlisted.

All their captain will have to do is to say: "Bring me them German cannon and be quick about it!" and the prop men will get 'em or bust, by force of habit.

MEET MISS BOOK

It isn't any too seldom that writers about pictures—aye, even exhibitors—get spellings wrong and players' names mixed with the titles of books. B. L. T. quotes the following in his "Line-o'-Type" in the Chicago *Tribune:*

YOU REMEMBER ARSENE

From the *Peoria Journal*

"Earle Williams and Arsene Lupin will appear jointly at the Princess Theater today and tomorrow. These two artists are probably as widely known as any other two who are now appearing on the silent stage. Mr. Williams has always been a strong drawing card with the feminine followers of the films, while Miss Lupin is equally popular with the masculine screen scanners."

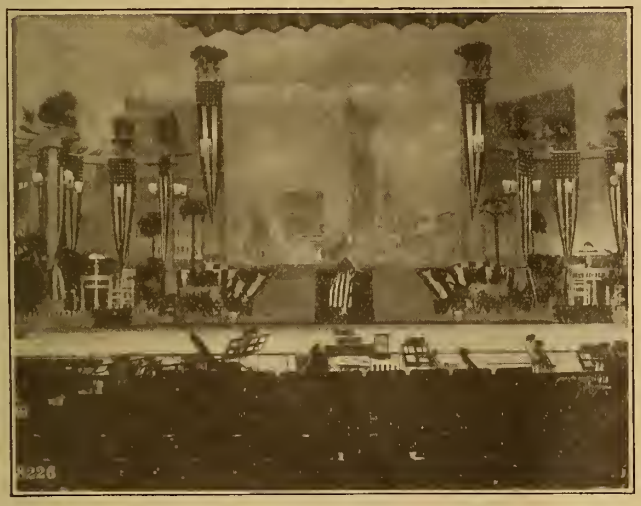
What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

An Example of Remarkable Staging

THE spirit of Americanism and patriotism ran rampant through the presentation of George M. Cohan in "Broadway Jones" when the Yankee Doodle boy made his screen debut at the Circle Theater, Indianapolis, Indiana, recently. Likewise the successful combination of stage spectacle with the drama on the screen was



The striking and be-star spangle bannered stage setting used by the progressive Circle Theater of Indianapolis for the showing of "Broadway Jones."

made by S. Barret McCormick, managing and producing director of that big new house whose theory is that the future of the "big" motion picture lies in combining these two in a hippodromic fashion.

"The Top of the U. S. A." was the title of the stage spectacle and was presented as a curtain raiser to the All-American program which was presented three days, shortly after the declaration of war by the United States. The Circle Theater, which maintains its own scenic studios for the production of its settings, constructed and painted a striking stage picture representing the broad vista of New York's skyline as seen from a lofty roof garden overlooking Broadway. The cycloramic drop which formed the background measured over one hundred feet in length and sixty feet in height. The scene was night and over the broad panorama the city was seen aglow with its millions of lights, illuminated buildings, and electrical display.

Massive columns draped in flags and with a stage banked in red, white and blue flowers, with illuminated American shields overhead and with small cafe tables snuggled in the coves on either side of the stage, the scene pictured a festive roof garden and symbolizing in its decorations and display of the colors, that here was "The Top of the U. S. A.," with the spirit of America and patriotism carried to the heights.

With lights gleaming and the stage bathed in the soft blue of night the curtain rose on "Give My Regards to Broadway," following an overture of Cohan musical hits, disclosing the stage with its picturesque panorama of New York at night.

With the stage filled with gay diners, Ada Lee Chase, as "the American Maid," gowned in a fetching costume of stars and stripes and wearing a dashing bonnet designed in the shape of an aeroplane, sang the rousing new recruiting song, "It's Time for Every Boy to Be a Soldier," and as she finished the chorus calling America's young men to the colors, a young man in soldier costume stood up in the audience and while a spot light singled him out sang a new chorus to the song, an answer to the call to arms and shouting his pride at being a soldier, while as though giving realistic expression of the desire of America's men to serve their country, a company of soldiers under command of an officer marched in upon the stage bearing the colors and guidons of their respective branch of the army and formed the inspiring background to the patriotic scene.

Through the co-operation of Adjutant Gneral Smith of the Indiana National Guard and with his hearty approval Mr. McCormick made the stage spectacle an important publicity factor in the recruiting campaign. A separate day was set aside for each branch of the service —the state troops, regular U. S. Army, the Navy and Marines, the Artillery, and Signal Corps, each being given the chance to make their recruiting appeal.

UNUSUAL EFFECTS USED

As the song ended and the troops, following a short drill, marched from the stage, the stage lights dimmed and the back drop showing Broadway slowly descended while over the towering roofs of the buildings the audience beheld a new scene, the illuminated New York skyline as seen from New York harbor, with the bay stretching out and framed by the semi-circle of illuminated buildings.

By the aid of an especially arranged projection machine focused upon the scene the waters of the painted drop were made to turn to reality while through them crept an enemy submarine, stealing like a phantom buccaneer upon the city. Then across the stage and out over the harbor a mechanical miniature aeroplane soared in pursuit while, as the submarine sank below the waves, the fleet of the enemy was seen to steam into the bay and open fire upon the city. By a method of double projection and masking Mr. McCormick made it possible to show the mighty fleet of American battleships steam into the scene and stand like mighty and grim defenders, firing upon the enemy and waging a fierce sea battle to victory for the stars and stripes.

As the motion picture effects faded away the scene again showed the peaceful harbor, and as the vibrant strains of "The Star Spangled Banner" floated out over the house a beautiful woman draped as the Goddess of Liberty slowly rose from the waters, the gleaming of her torch spreading a radiant glow over the scene.

Novel Stunts for Railroad Serial

The ingenuity of the motion picture exhibitor in the exploitation of money-making productions has been demonstrated by the way in which clever and original ideas have been put to work in making "The Railroad Raiders," Mutual-Signal photonovel, a record-breaking box office success.

To aid the exhibitor in exploiting the picture, Mutual issued a service book which apparently has been put to more effective use than anything of its kind previously published. Exhibitors have gone farther, however, than the suggestions offered by Mutual's advertising experts and have added their own ideas to the ideas which were laid out for general exploitation of the picture.

P. G. Cameron, proprietor of the Crystal Theater, Dallas, Texas, devised a clever scheme to interest all the railroad employes in his city in the serial by sending them passes for the showing of the first chapter at his theater.

Mr. Cameron utilized the rotogravure herald issued by Mutual as his messenger. Inside the herald were slipped the complimentary tickets, and on the back page of the leaflet was written the following personal message:

We are enclosing you complimentary tickets which will entitle you to see the first episode of "The Railroad Raiders," featuring the fearless Helen Holmes. This is the most stupendous railroad story ever released. It's big, it's spectacular. It shows sensational railroad wrecks, mad races between speeding engines and automobiles, the burning and looting of big railroad shops and roundhouses.

We invite you to bring your family and see the entire number. We know you will enjoy every one of them because these pictures were made to entertain and enlighten railroad people. Remember the first episode will be shown Sunday and Monday, April 29, and 30, and each consecutive episode every Sunday and Monday thereafter. Trusting you, your family and friends will enjoy all the chapters,

Yours very truly,
CRYSTAL THEATER.

REAL SWITCHES IN LOBBY DISPLAY.

"Seventeen hundred seats—the full capacity of the Whitehouse Theater—and we held them out—that's what 'The Railroad Raiders' did for us when we showed Chapter I," writes O. L. Meister, manager of the Whitehouse Theater, Milwaukee, Wisconsin.

"Helen Holmes and Mutual's newspaper campaign are a combination hard to beat, unless you add to this a lobby display like we installed for the new serial.

"We borrowed 'honest-to-goodness' switches from the St. Paul road—and they were tickled to loan them to us—and we constructed a freight car that looked like the real thing, and ran the painted rails out over the sidewalk. Clanging engine bells and tooting whistles every once in a while completed the display. When the day was over we wondered where all the people had come from."

ALLOWS PATRONS TO CHOOSE SERIAL.

The people of Kings Mountain, N. C., are very fond of serials and as soon as one is finished they demand another. The manager of the Pastime Theater found he was not always fortunate in choosing the production which pleased his patrons, so he hit upon the plan of allowing them to choose for themselves. He provided a ballot on which were listed four of the latest serial productions and asked each patron to mark his choice and turn in the vote to the box office.

Marbles and Gold in Palace

While the municipal jury was not called upon to pass upon the intrinsic merits of the new box office in the lobby of the Palace Theater, Philadelphia, which has just been opened for public inspection and has met with an enthusiastic approval, had the members of that tribunal for a city beautiful visited this popular house they would have undoubtedly declared that it is not only the handsomest department of its kind in any motion picture house in this city and country but that it is a genuine contribution towards enhancing Market street, on which it is located.

The style of this office, which cost $6,000 to erect, is the idea of Stanley V. Mastbaum, who besides being the managing director of the Stanley Company which operates this theater, and many others, is also a devotee of the art in its truest sense, and in its construction these ideas were closely followed by the expert designers and builders.

It is situated in the center of the spacious lobby entrance and is octagonal in shape, having eight sides and eight angles, and is symmetrical in all its harmonious lines. The sides are finished in expensive Italian marbles, highly polished and framed in gold.

The interior, which is cylindrical, is fitted with all up-to-date adjuncts for the proper and swift manipulation of business by the expert box office corps, and the top is surmounted by a large mosque-like dome decorated with large and radiant dragons. The box being in a conspicuous place, can be seen and admired by the thousands entering and leaving the theater and by the many pedestrians who, day and night, pass this handsome house of the photoplay.

Display a Hearty Success

Attractive lobby displays for Marguerite Clark in the "Valentine Girl" were used by Manager W. J. Fahey of the Palace Theater, Long Beach, California. Mr. Fahey is standing at the left of the accompanying picture and his show card man, H. C. Ketelson, originator of the display, is at the right.

The Palace has been open since October, 1916. The house is beautifully decorated and is well designed and modern in every detail. The ushers are garbed in neat uniforms. Needless to say, the slogan of the house is "Fine pictures and absolute courtesy."

The chief programs used are Paramount, Artcraft and Clara Kimball Young productions.

Manager Fahey's display for "The Valentine Girl" at his Palace, Long Beach, California.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

A NUMBER of exhibitors in Halifax, Nova Scotia, are planning to raise the price of admission 5 cents to their evening shows and not charge the 1 cent war tax. This, they say, they will pay themselves, and it is understood the Government will accept their sworn statement as to admissions.

Two exhibitors in Harrisburg, Pennsylvania, were recently compelled to appear in court on charges of desecrating the American flag. They had printed the emblem on their theater programs and were charged with using the flag for advertising purposes.

The owner, fire guard, and operator of the Alvin Theater, Chicago, were arrested last week on complaint of the inspector for the fire prevention bureau, because of the owner's refusal to purchase a uniform for his fire guard after having been ordered to comply with the law.

The Clemmer Theater, Seattle, was constantly packed during the afternoons and evenings of May 23 and 25, when J. Warren Kerrigan appeared on the stage and talked to his admirers. On May 24 the exhibitors and exchangemen of the city gave a luncheon in his honor.

Paper films are among the latest inventions in the motion picture industry, according to an article in *Popular Mechanics Magazine*. These paper substitutes are said to be especially adapted for use in the home or school, both because they are non-explosive and because their cost is so much less than that of transparent films.

The *Philadelphia North American* recently blew itself when it invited several hundred morning newspaper carriers, and their wives and families, to view a special production of the "Masque of Life" at the Garrick Theater. It used to be a picnic or a box of candy, but now it's a visit to the picture house.

A series of four-minute talks, on national and local problems arising as a result of the war, were started last month in the theaters of Fargo, North Dakota. These talks are being given by some of the leading citizens of that city in an effort to get the proclamations and announcements of the government before the people in understandable form. The first topic discussed by these speakers was the Liberty Loan.

A new requirement for war secretaries of the Y. M. C. A. has been found by the New York branch of that institution located at 318 West Fifty-seventh street. In order to make the secretaries more effective in their social work, they are asked to learn how to operate a picture machine. In the camps and on the border in Mexico this qualification was found to be very desirable.

In the case to test the power of the Kansas City censorship board, William H. Rudolph was fined in the Jackson County Criminal Court the sum of one dollar for displaying "The Unborn" without first submitting it to the local censor for approval or possible eliminations. Under the old law it was possible to exhibit pictures in that manner, the censor waiting till requests were made by reliable parties before acting. There is now a fully equipped censoring department for the inspection of all films shown in Kansas City and the surrounding territory.

There are now more than fifty members in the Theater Owners' Association which has its headquarters in Los Angeles. The organization is rapidly developing in strength and is taking an active part in all matters pertaining to the welfare of Los Angeles exhibitors. E. L. Patterson is president of the association and H. S. Lewis is secretary.

A fire that caused $25,000 damage played havoc with the Bon Ton Theater, 49 Newark avenue, Jersey City, last week, when a blaze that started in the booth holding the picture instrument defied the fire department for two hours. There was no one in the theater when the fire started except the operator, who was making arrangements for the afternoon performance.

The Rialto, New York, last week ran the highly colored Paramount picture entitled "The Jaguar's Claws," in which Sessue Hayakawa appears. Mr. Rothapfel's other features for the week were "The Thirteenth Labor of Hercules," and the second installment of the "Land of the Rising Sun." A selected comedy bill rounded out the Rialto program.

Pictures to show how department store employees could do their share toward reducing the high cost of living and assist in increasing the nation's output of food products were taken in Wilkes-Barre, Pennsylvania, recently, and exhibited there in a local theater. The films made by the Anthracite Film Company showed the employees of the Duncan and Homer Company at work at intensive gardening in a five-acre lot.

Advices received at the headquarters of the National Association of the Motion Picture Industry, during the past week, indicate that the film measure now before the judiciary of the Pennsylvania House of Representatives, taxing manufacturers nearly $700,000 a year, will never be reported out. The Pennsylvania bill would have imposed a tax of a cent a foot on all film passed by the Board of Censors of that state.

One of the most important deals in motion picture circles to happen recently was concluded when Stephen A. Lynch, owner of the S. A. Lynch Enterprises, which conducts a string of film theaters throughout the South, obtained a controlling interest in the Triangle Distributing Corporation. Mr. Lynch was elected president of the corporation following a general meeting of Triangle during which the capital stock of the organization was increased about $3,000,000.

A theater building comprising an auditorium that will seat 2,000, with stores, offices, and apartments adjoining, will be started at the corner of Fort street, Military and Cavalry avenues, Detroit, sometime in July. Another addition to the list of Detroit theaters is scheduled to take its place at the corner of Kercheval and Parkview avenues. This house, to be known as the De

Luxe, will open early in the fall if the plans of C. M. Orth, head of the new De Luxe Theater Company, go through.

"The Barrier" has finished its phenomenal run at the Colonial Theater, Chicago, and "On Trial" now occupies the screen there. At the Studebaker Theater, Chicago, the first run of "The Submarine Eye," by the justly celebrated Williamson Brothers, is drawing the crowds. The La Salle, another of the Jones, Linick & Shaeffer loop theaters, is showing Alice Brady in "The Divorce Game."

The women's clubs of Connecticut are taking a deep interest in the subject of better films. At the annual convention of the Connecticut Federation of Women's Clubs held in Bridgeport on May 24 the subject of motion pictures occupied a very important place upon the program. The chief speaker was Orrin C. Cocks, advisory secretary of the National Board of Review, and secretary of the National Committee for Better Films.

Former President Theodore Roosevelt was the guest at a "patriotic evening" given under the auspices of the Red Cross Society at the Lyric Theater, Oyster Bay, on the evening of June 18. Knowing the interest Colonel Roosevelt takes in motion pictures, Miss Elizabeth F. Swann, who has charge of the affair, arranged with V. L. S. E. for a showing of "Womanhood, the Glory of the Nation," during the evening. This is the preparedness picture which was made by Commodore J. Stuart Blackton at the suggestion of Colonel Roosevelt.

With an elaborate ceremony last week the McHenry Theater of Baltimore, Maryland, built by the Southern Amusement Company, at a cost of $75,000, was officially dedicated. Many city officials attended the opening of this new temple of the silent drama. The McHenry has a seating capacity of 1,100. It will show only first-run photoplays and Bernard Depkin, Jr., supervising manager, is making an effort to get the best music obtainable.

Mr. Sherman, formerly of the Elliott & Sherman Film Corporation of Minneapolis, is now in New York, where he expects to go into the production end of the business. He sold out his interests in the Minneapolis concern to Mr. Elliott, who will continue to operate the concern as before, and under the same name. Mr. Elliott controls the rights to the "Birth of a Nation" and "The Crisis" in thirteen states. He also operates a string of theaters.

J. A. Quinn, owner of the new Rialto Theater in Los Angeles, which only recently had its grand opening, is about to undertake a campaign designed to stimulate interest in home gardening, by means of films dealing with the subject. The various producing companies of the West Coast are to be asked to contribute film stock and the technical work necessary for the production of the pictures, while every Los Angeles exhibitor will be asked to run the films in his theater. The pictures will show with what ease and profit many vegetables can be grown at home.

The first hill in the fight against the blue laws of Iowa have been won by the exhibitors in a decision handed down by Municipal Judge Meyer of Des Moines, who held that exhibitors arrested for a violation of these laws were not guilty. In giving the amusements immunity under the blue laws Judge Meyer declared that the operation of theaters was a "necessity" to community life. In his ruling he held that recreation and diversion are a necessary part of existence and that the picture house is the most popular place of amusement. As the statute stands it prohibits all labor of any kind that is not performed through necessity or charity. All Des Moines exhibitors were arrested May 13 and the arrests were used as test cases.

One of the livest pieces of advertising put over in a long time was done by J. E. Rickards, manager of the Hip Theater, Phoenix, Arizona, in connection with the showing of the Essanay feature, "Skinner's Dress Suit." When he was running this feature Mr. Rickards interviewed two of his city's leading clothiers, a couple up-to-date tailors and the leading shoe store owner, with the result that a coalition was formed and a whole page in the *Arizona Gazette*, the leading daily of Phoenix, was contracted for. All the advertising of the stores was written around the story of "Skinner's Dress Suit," and the whole layout was tremendously effective for all concerned.

Indianapolis theater managers appeared before the city council recently to protest against the passage of an ordinance to increase the annual license fee of theaters charging $1 or more for admission from $100 to $500 a year, and the fee for motion picture theaters charging more than ten cents admission from $25 to $100 a year. The managers, headed by Charles Pettijohn, were not backward in admitting that the theatrical business at the present time was hazardous enough without a raise of license fees. The council after the hearing decided to postpone all action relating to theater licenses until a future date.

Sidney R. Lust, who was in Richmond, Virginia, last week attending a meeting of picture men, happened to walk down Broad street one day and noticed "Tillie's Punctured Romance," a slap-stick comedy in five reels, billed at a local theater. Mr. Lust had purchased the exclusive rights for the picture in that district, but did not remember having leased it to this particular theater. He started to investigate and found that the film had been leased by the K. and R. Film Company, and immediately brought suit for its possession, with the result that at midnight the five reels lay in the sheriff's office in their shipping box.

Typical of the invaluable assistance furnished the United States government in the disposal of its Liberty Loan Bonds by the moving picture industry is the action of the Buffalo Theatrical Managers' Association which has pledged itself to help all it can in this movement and to run free advertisements telling the public why the bonds should be purchased. They also have organized their employees into a club to buy bonds. If a tax were put on theaters that caused many of them to close down it is easy to see that the government would not only lose the immediate revenue from the gate receipts but an advertising medium second to none which is now being furnished free of charge.

The first photoplay in which Helen Gibson, the new Universal star, will appear is "Mettle and Metal," a two-reel railroad story.

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The Show-Going Habit

PICTURE SHOW attendance is a habit. With thousands of people it is little more than a habit. They go because there is nothing else to do; because the average human being will not stay quietly at home with a book or a magazine and is totally incapable of entertaining himself, but positively must have something to look at, or to listen to, so that he may escape the evils of introspection and thought—both of which are unpleasant. The picture show is a wonderful blessing because it provides a way out that is easy, economical, convenient and always new.

This sounds like philosophy, and therefore highbrow. But it is not. It is a solemn truth about human beings; and as human beings supply a living for exhibitors, it is well to know all about them.

This craving for the stimulant of entertainment explains the success of the motion picture as an entertainer. To be more explicit, it explains why the people are not more discriminating; why they continue to go to poor shows when, by exercising their power of choice, they might eliminate the bad shows by patronizing only the good. For, to the entertainment-hungry, a poor show is always better than no show at all.

The danger in the situation lies in the fact that the entertainment hunger is rapidly becoming satisfied. When people can satisfy their desires by merely walking around the corner, they soon become critical. Social conversation about picture shows today is more critical than complimentary. Film men do not know anything about this, because they live mostly in a trade atmosphere.

The show-going habit, constructed out of a world-old desire, easily acquired and hard to break, has made money for many an exhibitor who didn't really have brains enough to run a candy shop. The inevitable saturation of the entertainment market has taken the edge off the public's appetite. Hereafter the showman will have to show some showmanship to succeed.

The exhibiting business wants a lot of men with the genius to contrive new ways of showing old stuff. It wants men who not only have imaginations, but who can put their imaginations into practice. That is the real test of a real showman—and many a man who calls himself an exhibitor fails to respond to it.

In the years to come, as this motion picture industry grows bigger and bigger, it is going to take brains to stay in the exhibiting game.

The Elimination of Shady Films

ATTEMPTS to extinguish the suggestive or frankly immoral picture, like most efforts toward uplift and betterment, are generally based on unpractical methods. They rest their case on an appeal to the morality of the individual who makes or presents pictures; they try to shame him into righteousness. We expect to be criticised for calling the moral appeal unpractical; but we know well that, humanly speaking, it will not suffice to eradicate evil.

Business today recognizes the practical value of the Golden Rule, and tries to live up to it. But that achievement in practical morality came about because the Golden Rule proved its value as a business asset, not because some apostle of spiritual conduct held up his finger and called for converts. The business men of the world have simply found that it creates good will, brings repeat orders and helps establish credit. It means more money.

Among the theoretically righteous even that old proverb, "Honesty is the best policy," has been condemned because honesty, they say, should not be a policy but a quality without a negative. Yet the business success of that same proverb rests upon the fact that it is a policy, and that experience has proven it the most profitable one.

The wise business man knows that a dishonest business, even if it be twice as profitable as an honest one, cannot last one-tenth or one-hundredth as long. And the wise exhibitor knows that even if shady pictures will fill his house with shady people, he is not building up a business house. He is establishing no good will, no credit, no reputation upon which he can expand and grow.

The narrow side streets near the railroad depots still hold darkened stores that live upon dishonest merchandising. They are small stores. They never grow larger, and they never will. Their shifty proprietors work harder for the trade they get, and resort to more ingenious subterfuges, and get less happiness out of life for themselves, than the honest operators of honest stores. Yet so long as mankind is imperfect, so long will warped individuals conduct twisted businesses and wonder why life is always a struggle and a nightmare.

The exhibitor of immoral films is the same kind of an individual as the keeper of the "pull-'em-in" stores that prey on the unsophisticated transients. The only difference is that the exhibitor of shady films employs no "runners," but relies on carnal instinct to pull 'em in. That puts him no higher in the human scale, but rather lower. The illegitimate store keeper does not pull his customers down to his own level; the shady exhibitor does.

There was never a trade association whose membership was compulsory, and cannot be. Therefore, an association can only resolve to keep its own membership straight; it cannot dictate the ethics of those who choose to stay out of it. There will always be men who are willing to produce immoral pictures while there is a market for them; not because they are immoral, but because they can sell them for money, and money is what they are after. The most effective place to attack the shady picture is in the theater rather than in the studio.

The two methods of attack are the legal and the educational. By the strict enforcement of existing laws every exhibitor of immoral pictures can be made very uncomfortable. As has been said before, it is the duty of the picture trade itself to take an active and aggressive part in such prosecution. Let every exhibitor and every exchange man and every producing executive do his utmost to bring the despoilers of motion picture decency to justice, and prove to the world that the law and the picture are always on the same side.

The education of those few remaining exhibitors who are still ignorant will eliminate the shady picture by reducing its customers until it is no longer a profitable production. Then nobody will be tempted to manufacture it.

No worth-while result is ever accomplished except by keeping everlastingly at it. The utter elimination of immoral or shady films can be attained only by concentrated effort on the part of all branches of the industry, aided by whatever assistance the law may offer.

Less than one per cent of the exhibitors of this country will accept a shady picture if it is offered to them. The reduction of that figure to no per cent at all is a matter of effort and application in which all would join if they realized that the industry is judged by its weakest and not by its strongest members.

Time will correct even that error of public judgment. The meat industry is not judged by those few who sell bad beef; literature is not condemned because an infinitesimal percentage of writers cultivate the immoral and the near-obscene. Neither is the motion picture exhibitor required by justice to be his brother's keeper; but the public is inclined to saddle that burden upon him.

He who believes in wholesome pictures as the only possible business policy for the upbuilding of the art and the establishment of permanency is required to direct not only his own efforts but the efforts of all his associates into that same conviction. Whether by law, by example or by persuasion, the film men must take the initiative for clean films.

A few glimpses of Frank Frost's mystery story, "The Maelstrom," which will be released as a Vitagraph Blue Ribbon on June 18.

Earle Williams and Dorothy Kelly are the leading personages about which the romantic storm surges—and surges heavily, too.

"THE MAELSTROM"

Blue Ribbon Release of Greater Vitagraph Lives Up to Its Name—Story Full of Thrilling Action

The theme of "The Maelstrom," Greater Vitagraph's Blue Ribbon release for the week of June 18, deals with the thrilling adventures of a wealthy red-blooded clubman. He is thrust into the turbulent midst of a band of international crooks and implicated in a mysterious murder, following in the wake of being accosted in a dense fog by a pretty stranger whose agitation appeals to his chivalrous instincts and prompts him to comply with her request to deliver a package of unknown contents which she thrusts into his hands and then flees. His subsequent series of thrilling incidents forms action, replete with suspense and surprising happenings, and culminates in a powerful and startling climax.

The dramatic value of the entire offering is greatly enhanced by the dominating personality of Earle Williams, who plays the leading role of the adventurous clubman, Jimmie Hallet. He is ably supported by a cast of Vitagraph notables headed by Dorothy Kelly and including Julia Swayne Gordon, Denton Vane, John Robertson, Gordon Gray and Bernard Seigel.

The story concerns Jimmie Hallet, millionaire New Yorker, who steps from his club into a fog-blanketed night and stops under an electrolier to light a cigarette. A girl springs out of the fog, thrusts a package of papers into his hand and says: "Take it—run!" She vanishes into the fog, but not before Hallet gets a glimpse of her features.

The papers left with Hallet include a bundle of cancelled checks and an envelope giving a street address. He goes to the address and is led to the library. As Hallet enters the room, he is felled by two burglars who previously had killed Mr. Greye-Stratton, owner of the house. Hallet regains consciousness for a few moments and calls the police headquarters. The murder of Greye-Stratton is a profound mystery, but Chief Menzies immediately suspects the slain man's profligate son.

More views of "The Maelstrom," the vital Vitagraph feature which appears June 18, with Earle Williams and Dorothy Kelly in the lively leads.

Peggy Greye-Stratton, who had left her father's roof because of his oppression of herself and her brother, visits headquarters to learn if they have captured the murderer. Hallet arrives about the same time and the girl is sent into an ante-room. Later she is put in the identification line and Hallet recognizes in her the girl of the fog. He pretends not to know her, but as she starts from the building he stops her, revives old acquaintance and leaves with her.

Returning to headquarters, Hallet learns that Peggy is the wife of a criminal named Ling, and Menzies expresses the belief that she is shielding her brother, a member of Ling's gang. Hallet goes to his apartment and there receives a note from Peggy, begging him to come to her aid.

Hallet is admitted to the house by a woman, who springs a trap and Hallet is plunged into a cellar. Menzies enters the house and meets the same fate. When he finds Hallet, the latter is bound and gaged. They escape from the cellar, but not before the gang has fled.

The police learn Ling's new hiding place and the fact that he is wounded. They get into the house, but while they are searching upstairs Ling sets fire to the building and escapes with Gwennie. The two seek refuge in a Chinese den. Menzies and Hallet force their way into the opium den and after a fight overpower Ling.

Ling, Gwennie and "Dago Sam" are brought together at headquarters. Finally the gun with which Greye-Stratton was killed is bashed and Sam admits that he fired the shot. This clears up the mystery. Peggy tells Hallet she had married Ling to prevent him from exposing a minor crime of her brother's, but Menzies reveals the fact that she was not really Ling's wife, because he has another wife living. Thus Peggy and Hallet, their romance born in the maelstrom of mystery, are free to wed.

Exhibitors Oppose License Raise

The exhibitors of Chicago have for some weeks been carrying on a strenuous campaign against the proposed increase in theater licenses. Each time the proposed new ordinance was brought up for hearing a large number of theater men were present, there being something like forty on hand for the meeting held June 5 in the committee room of the city hall. A number of conferences were held with the sub-committee on licenses of the city council.

The matter is not as yet completely settled. The exhibitors have drawn up a scale of proposed licenses which increases the tax on large houses and lower it on the smaller ones. They suggest as a just tax a license of $100 a year for houses seating 300 or less and charging an admission of 25 cents or under; houses seating 1500 or over and charging 25 cents or under, a license of $350 per year. Houses charging from 26 cents to 50 cents admission, to have $25 added to the above license fees, and the same amount would be added to the fee of houses charging from 50 cents to one dollar, and so on.

In spite of the great amount of negotiation and discussion which has been going on, it is difficult to forecast how the council committee will act. The results of the hearing of the committee of June 12 will be given in the next issue of Motography.

"Maud Muller," is the title of Gale Henry's current Joker one-reel comedy.

Mabel Bollin with Vitagraph

Miss Mabel Ballin, who gave up art work to go into motion pictures as a member of the Famous Players, has left that organization to join the Vitagraph company. She was chosen by Director W. P. S. Earle to play the leading feminine role opposite little Bobby Connelly in the new Greater Vitagraph series featuring that diminutive star.

Mabel Ballin, new Vitagraph leading lady for Bobby Connelly.

Miss Ballin, a member of an old Philadelphia family, had won a position in the art world before she became a photoplayer. She studied art at the Industrial Art School in Philadelphia, but before she took up the work seriously she had a whirl at the stage, appearing in musical comedy.

Then came the call to the screen. Her first appearance was with Marguerite Clark in "The Valentine Girl."

Casting about for a winsome young leading woman to appear opposite Bobby Connelly, Director Earle chose Miss Ballin. She not only is young and pretty, but is tiny in stature and these characteristics, combined with her ability as an actress, made her an ideal choice for the role. Miss Ballin already has worked in five pictures of the series, which will consist of ten one-reel subjects. The release date for the first of the series has not been decided upon.

Maxine Elliott Back Again

The change in plans by which Maxine Elliott remains in this country instead of returning to Europe, as previously announced, are shrouded in the official mystery which surrounds all passenger traffic between the United States and Europe. Miss Elliott's plans, following the completion of her two Goldwyn pictures, contemplated her immediate return to northern France, there to resume her activities in behalf of the allied wounded. Preparations were made to carry out this schedule. Miss Elliott gave up her comfortable appartments at the Ritz, her numerous trunks were packed, her friends were bade farewell, and then followed the announcement of her sailing—with the details of ship and port withheld, as is customary.

Now comes the report of her return from an unnamed port in either the United States or Canada—and Miss Elliott is in New York again. What official advice against proceeding with her journey, what warning U-boat or commerce-raider sent her ship scurrying back to port is not divulged. It may have been the same rumor which closed the harbor of New York to traffic last week. But the fact is that Miss Elliott's trip is off, for the present at least, and possibly for all summer.

Eight property men of the Metro Studios have enlisted in the United States Naval Reserves.

Views of "The Dazzling Miss Davison," Mutual's latest Marjorie Rambeau picture.

MUTUAL RELEASES FOR WEEK

Marjorie Rambeau and Jackie Saunders Appear in New Box Office Attractions—Rest of Schedule Up to Snuff

Two star productions top the list of Mutual releases for the week of June 18—"The Dazzling Miss Davison," featuring Marjorie Rambeau, and "A Bit of Kindling," in which Jackie Saunders plays the lead.

The name of Marjorie Rambeau of course is always effective and in the "Dazzling Miss Davison" she is a winner.

"A Bit of Kindling" shows Jackie Saunders as a ragged newsgirl. A girl similarly dressed, parading in front of the theater or through the neighborhood calling "extra" and distributing handbills announcing the play and the star might have an effect that would be felt at the box office. A big pile of kindling wood on either side of the entrance topped by a big placard announcing the title of the play and the star might also attract attention.

More Thrills in "Railroad Raiders"

"A Desperate Deed" is the eleventh chapter of "The Railroad Raiders" scheduled for June 18. One thriller follows another in quick succession. Helen Holmes manages to escape from the box car which is sinking in the water. She jumps from the top of the pilot house of a barge and catches the beam of a jackknife bridge just as the bridge starts to open and then—but why spoil a good story?

"Jimmie Dale, Alias the Grey Seal"

The fourteenth chapter of the "Jimmie Dale, Alias the Grey Seal" series ready June 22, is "A Sheep Among Wolves." The story shows the underworld maddened by the Grey Seal trying to apprehend the gentleman criminal while committing some crime.

La Salle and Cub Comedies

"Tillie of the Nine Lives" is the La Salle Comedy released June 19. A small pig plays one of the principal roles in this comedy.

The Cub Comedy for June 21 is "Jerry's Red-hot Trail," and Jerry just escapes being hung from the limb of a tree.

"Mutual Tours Around the World," which come to the screen on June 19, show Nantes, a port of western France; Pozzuoli, an ancient town of Italy; and a Russian village in winter.

"Mutual Weekly" will be released on its regular day, Wednesday, June 20.

"Reel Life," scheduled for June 21 is made up of five subjects—knitting hosiery; an auto drawn train; reclaiming the Everglades; a tilting match on the water: and the most perfect child.

Who Is Miss Davison?

An atmosphere of mystery surrounds the story of "The Dazzling Miss Davison," the Mutual feature scheduled for release June 18, in which Marjorie Rambeau is starred. There is a puzzling problem as to who and what Miss Davison is. She claims to be a designer but evades the question of where her shop is or for whom she works.

She ostensibly makes a good deal of money at her trade for she wears expensive and beautiful clothes and is most generous with her gifts to her family. But there are scenes in which Miss Davison is taken into a police station between two officers; there are scenes where valuable jewels and necklaces pass from some one's hand into hers; at an evening function she jokingly demonstrates how light-fingered she is and how easily she can lift wallets from inside coat pockets; she enters a large shop and disappears just as there is a cry of shoplifter. Numerous other incidents keep the audience guessing as to just what the profession might be.

Further perplexity is added to the movements of Miss Davison by a mysterious man who evidently is in league with her and appears wherever Miss Davison does, but whose face is never seen. His back becomes familiar but his face is not revealed until the climax of the story.

Very mystifying are the actions of Miss Davison at the beautiful and hospitable home of the Van Santens. Miss Davison seems to be happy only when she is in the card room watching the men playing poker, and the higher the stakes the more fascinated she becomes. When a quarrel ensues because Mr. Van Santen is found cheating it is Miss Davison who runs after and tries to persuade the injured man not to report her friends to the police.

The puzzling situations are all cleared up, however, when it is discovered that the Van Satens are a band of notorious crooks and card sharks and Miss Davison is a member of the Secret Service who has gained distinction for her clever rounding up of crooks.

OREGON EXHIBITORS MEET

Convention of Oregon League and Film Ball Held in Portland—President Meighan Away Fighting War Tax

(*Special to* Motography *by A. R. M. Sutton.*)

The Motion Picture Men's Association of Oregon held their annual convention in the Multnomah Hotel at Portland on May 29 and 30, and rounded out the event on the evening of the thirtieth with a Film ball which was attended by Margarita Fischer, Dorothy Dalton, and J. Warren Kerrigan. Unfortunately the president, C. W. Meighan, manager of the People's Theater, was called to Washington to help fight the footage tax just before the date set for the convention, and he was missed very much during the entire proceedings.

The first day's meeting was opened by an address of welcome by Vice-President Grapen, after which a telegram was read from the absent president. Then the vice-president called on Malvin G. Winstock of Seattle, formerly president of the People's Amusement Company of Portland. Mr. Winstock gave a very interesting talk comparing the motion picture business of the days when the People's Amusement Company was first formed and that of today. After the close of this speach a motion was made and carried that a committee be appointed to meet seven senators from other states who happened to be in Portland to attend the funeral services of Senator Lane, and ask them to come to the convention next day and take up with the picture men the question of the war tax. The committee waited on the senators but found that most of them were leaving before the meeting next day, so they were unable to take the matter up.

On Wednesday, A. H. McDonald, of the Rex Theater, Eugene, Oregon, was the first to address the picture men. The subject of his speech was, "Pictures Past and Present," and Mr. McDonald made some very interesting comparisons on the difference in length, subject, and photography of the pictures of ten years ago and now. Next the chief operator of the People's Theater, the oldest operator in Portland, gave a talk on "Projection." J. A. Koerpel, manager of the Seattle World office, spoke on the subject of "The Exhibitor and the Exchange Man," making a plea for greater confidence between the two branches of the industry. Mr. Langerman discussed the question of the war tax, W. H. Whiteside, of Corvallis, Oregon, gave a short talk, but begged to be excused from making a regular speech.

Ball Rolls Up Large Attendance

The ball on the night of the thirtieth was a tremendous success both from the standpoint of entertainment and attendance. The tickets were a dollar per couple, and a nice profit was realized. Margarita Fischer, who is a native of Oregon, led the grand march with Judge Gatens, the most popular man in Portland.

The producing companies had booths on the mezzanine floors, and some of them were works of art. The display of the World Film Corporation was particularly admired. The film managers of the territory had come down from Seattle to look after the decoration of their respective stalls.

"Among Those Present"

The film men present were:

A. W. Eden, manager Seattle Fox office; W. A. Mead, Fox salesman; C. A. Faris, Seattle Vitagraph manager; Fred C. Quimby, Pathe Northwest supervisor; E. H. Sperry, Portland Pathe manager; M. Rosenberg, manager De Luxe Feature Film Company, Seattle; L. Rosenberg, De Luxe salesman; Seattle Paramount manager; C. J. Kerr, Seattle Metro manager; W. A. Crank, Metro salesman; R. C. Cunningham, Seattle Artcraft manager; Jack Lennon, manager of the Greater Features Company, Seattle; I. Rosenthal, manager of the Western Civilization Company, Seattle.

Among the out of town exhibitors present were:

C. E. Stillwell, of the Stillwell Amusement Company, Spokane; Mr. Kolstadt, of Hood River, Oregon; Mr. Morris, of McMinnville, Oregon; Manager Durham, of the Grand Theater, Camas, Wash.; Fred Park, of the Lyric Theater, Mullalla, Oregon; Mr. Cooley, of Silverton, Oregon; Mr. Hinckley, of Independence, Oregon; Mr. Coble, of Ben, Oregon; Manager Bettenger, of the Grand, The Dalles, Oregon; Manager Gill, of the U. S. A. Theater, Vancouver, Wash.; George Hunt, of the Page Theater, Medford, Oregon; A. H. McDonald, Rex Theater, Eugene, Oregon; George Bligh, Liberty Theater, Salem, Oregon; W. H. Whiteside, Corvallis, Oregon; Messrs. Herbert and Percy, of Medford, Oregon.

Fairbanks' Book Aids Bookings

Exhibitors all over the country are reporting good use of the Douglas Fairbanks book, "Laugh and Live," in the way of a medium for creating additional interest in connection with the presentation of the Fairbanks-Artcraft film, "In Again—Out Again." Copies of these books are being used in many different ways by live-wire exhibitors. Manager E. L. Bleakley of the Park Theater, Franklin, Pennsylvania, recently secured immense publicity displays in local papers on "In Again—Out Again" as a result of his presenting each newspaper editor in his town with a copy of the book.

Another progressive manager at Leavenworth, Kansas, succeeded in placing copies of "Laugh and Live" in the public library and carried a notice in all the local papers bearing on this fact. In addition to this he ran a slide announcing that copies of the book could be had at the library. This campaign he conducted in advance of his showing of "In Again—Out Again," so that when the picture was shown the entire town had been reading about the popular star. In addition to stimulating interest for his own benefit he received the thanks of the library officials who co-operated with him to a great extent. Many other reports from exhibitors in connection with this proposition have been received at the Artcraft headquarters and various exhibitors are planning similar book campaigns for the next Fairbanks-Artcraft picture, "Wild and Woolly."

Eighteen pigmies are included in the cast of a forthcoming King-Bee comedy. When their work was completed at the Jacksonville studios the band of pigmies left for New York on a Clyde line steamer. They attracted much attention among their fellow passengers.

Can You Help Him?

Motography, Chicago:

I'd particularly like to know, from the exhibitors who have run it, how "Pearl of the Army," Pathe's serial starring Pearl White, has proved. Would other exhibitors kindly tell me in Motography? I think that this department, "What the Picture Did for Me," can be of untold benefit, and I am glad to send in my "bit" each week.—Yours very truly, A. N. Miles, Eminence, Kentucky.

THE NEW IDEA IN GOLDWYN

Samuel Goldfish Describes His Company's Plan of Production—First Trade Showing at Exchanges to Be Held in July

Practically on the eve of showing the first of the Goldwyn productions to the nation's exhibitors at the various Goldwyn branches in the United States and Canada, Samuel Goldfish has for the first time talked personally about his organization's productions.

Goldwyn's first trade showing at its exchanges will be held in July and not less than four pictures, with as many stars, will be ready for inspection. In commenting lately on the superiority of Goldwyn methods Mr. Goldfish said:

We have deliberately set out in our Goldwyn Pictures to show both exhibitors and the public that there is a great deal more that can be put in a motion picture than the featured personality known as the 'star.'

I have a feeling now that goes much deeper than the feeling I had four years ago when I founded and organized the Lasky company, whose productions were innovations in the film industry. I believe that today and for a long time into the future the quality of the story and the manner of its production will be the essentially big factors of successful pictures.

I make no prediction about the lessening influence of stars, nor do I foresee the elimination of the star system. In Goldwyn we frankly recognize what we term star values by having exclusively in our service immensely popular women known everywhere and having box office value everywhere. We expect exhibitors to advertise and exploit these stars because of their powers of audience attraction, but we know from within our organization that we can make the production itself our greatest mercantile asset. Incidentally, we make the stars themselves much better through the medium of powerful stories produced and directed by important artists.

The splendid successes achieved by Edgar and Archibald Selwyn, Margaret Mayo, Arthur Hopkins, who are the associated owners of Goldwyn, as well as the achievements of the other distinguished factors we have enlisted with us, could not fail to exert a great influence for good in the world of motion pictures.

In this alliance we have not been scared or even slightly influenced by precedent—which is the dangerous obstacle to progress in any art or industry. We have defied all of the established picture conventions, as well as the business conventions of the industry. We have resisted from the beginning any and all influences that cause a producer to make timelock pictures. We prefer to make pictures slowly.

We have inventive, creative, imaginative artists in our service, and we have not wanted them to think and work under excessive pressure. In other words, we have taken our time and will continue to do so.

I have always resented the attitude of contempt with which motion picture professionals regarded American authors. Obviously, so long as an attitude of that sort was maintained, little help could be expected from the distinguished writers of the country. It was our original thought that the authors with whom we dealt should play an active part in the making of their pictures. We have carried this thought out in practice. With us the author is consulted about and works on every detail of the picturizing of his story or play. His contact does not cease until he has helped cut, assemble and title his own work. In our studios Edgar Selwyn, Margaret Mayo, Irvin S. Cobb, Roi Cooper Megrue, and other authors devote days of their time to this work, neglecting new creative work for the time being to make their former successes have the same degree of finish on the screen as they had on the stage.

These things constitute the "new idea" in the production of motion pictures. We do not minimize the stars—we make them bigger, better, abler than it would be possible for them to be with a poor story perfunctorily directed and mounted. Made with such intelligent effort and industry, I think Goldwyn has not taken merely the next step ahead in the screen art, but the next four or five steps, and we expect to go still farther.

Alice Brady makes an extremely pretty figure in the Colonial costume of Betsy Ross, in the new World-Picture Brady-Made of which she is the titular center. This is regarded as a particularly timely photoplay showing the incidents surrounding the making of the Stars and Stripes, and embracing numerous other episodes of striking historical interest.

Mae Marsh and Vernan Steele are in a Goldwyn drama and the oval. Below is Madge Kennedy in her first play on the two-dimension stage and the stately and appealing Jane Cowl stands at your right.

Peggy Hyland and "Bill" Davison at work on "Persuasive Peggy," the first Mayfair production.

Mayfair Studios Bustle

Peggy Hyland and her company of players including her leading man, "Bill" Davidson, have returned from Long Island, where they have spent the last few weeks filming the exterior scenes of the first Mayfair production, "Persuasive Peggy," under the direction of Charles Brabin.

M. A. Schlesinger, president of the company, has expressed the greatest satisfaction on the beautiful settings used as backgrounds for these scenes and also complimented the entire cast for the excellent work they have done thus far.

Now that the exteriors are filmed the studios bustle daily with activity as some "sets" are erected while others are "struck." Stage hands, carpenters and electricians find plenty to do as no effort is being spared to make this production meet the greatest expectations of state right buyers and exhibitors.

A number of scenes will be exceptionally beautiful and artistry will be the keynote throughout.

In "Bill" Davidson, Miss Hyland finds a leading man well adapted to play opposite her and she is making her characterization all that could possibly be desired.

Cornell Man in Kennedy Picture

Frank Morgan is one of the quartet of four principals who help to create the fun in the first of the screen farce comedies in which Madge Kennedy is starring for Goldwyn Pictures; Miss Kennedy herself is chief of the group. Mr. Morgan, who is not to be confounded with Ralph Morgan, his brother, is a well-knit and good looking young man of twenty-seven, a typical son of Cornell, of which university he is a graduate. Frank Morgan learned the technique of comedy playing on the stage, his first appearance having been in that money-making farce comedy, "A Full House." Following this were a number of productions in a stock company, during which Mr. Morgan outgrew his novitiate, and an engagement in "In Cold Type."

On the screen Mr. Morgan has been seen in "The Girl Phillippa," "A Modern Cinderella," "A Child of the Wild," and other photoplays released by Vitagraph, Edison, McClure and Fox. His role in the Madge Kennedy picture calls forth greater efforts than have yet been required from Mr. Morgan by any character he has portrayed on stage or screen. And Frank Morgan is paying in full all drafts on his ability as an actor.

F.I.L.M. Club Elects

A large, enthusiastic meeting of the New York F. I. L. M. Club was held June 5 at which officers for the ensuing six months were chosen, business was transacted, and a ripping time thrown in for good measure. The new officials elected are E. M. Saunders of Metro, president; H. H. Buxbaum of General, 1st vice-president; S. B. Kramer of Bluebird, 2nd vice-president; W. E. Raynor of K. E. S. E., treasurer and secretary, and S. Zieler, chairman board of directors.

Retiring President A. F. Beck delivered an interesting talk in which he complimented the members on the many reforms effected since the club's organization and predicted greater successes to come. He pointed out that exhibitors all recognize now that their interests are being conserved by the liberal policy of the club which has been exceedingly just in rendering decisions.

A communication was read from National President Lee Ochs inviting the club to send a representative to the National Convention in Chicago, to address the convention and explain the aims and objects of the organization. Another invitation was received from the Chicago F. I. L. M. Club urging the members to attend the National Convention of Exchange Managers to be held in that city during July.

Several reports were read in which the prosperous outlook for the industry was emphasized and gloom was given an inconspicuous place on the shelf.

New Ince Vampire Picture

Louise Glaum, the Ince-Triangle vampire "de luxe," whose popularity is increasing with each new performance, soon will be seen in a part distinctly different from the usual vampire roles when she is presented by Thomas H. Ince in "A Strange Transgressor," by John Lynch. This is the story of a woman who becomes the mistress of a man through love—and love alone. Her life, with the exception of this one unforgivable sin, is without blemish. Then comes the time when the man tires of his plaything. He tells her of his desire to marry a good woman, who will exert the proper influence over his son, who is falling into evil ways. The woman begs him to marry her, but he insists that he must not darken his son's future. She then confesses that she, too, has a son—a little boy who is being protected amidst the cloistered surroundings of a religious institution. But even this has no effect. From here the play presents many thrilling and exciting situations, each a big climax in itself. It broadens out until the spectator is enveloped by the overwhelming heartthrobs that each new scene presents.

Both Pittsburgh and Minneapolis claim June Elvidge, the radiantly beautiful World-Picture star, as a native daughter, but June herself is silent on the subject. Such is the diplomacy of studio life.

STARTS SECOND PICTURE

Geo. M. Cohan's New Screen Vehicle Is "Seven Keys to Baldpate"—Hugh Ford Directing Popular Actor-Author-Producer

George M. Cohan commenced work on his second photoplay for Artcraft Pictures last week at the Famous Players studio in New York City. As his new motion picture vehicle, following "Broadway Jones," which scored an immediate hit all over the country, the popular actor-author-producer has selected his famous theatrical success, "Seven Keys to Baldpate." This well known play proved one of the season's most favorite stage offerings four years ago when it appeared on Broadway at the Astor Theater under the direction of Cohan and Harris.

The story of "Seven Keys to Baldpate" is by George M. Cohan and tells of the experiences of a writer of sensational fiction who makes a wager with a fellow clubman, that he can create one of his masterpieces in twenty-four hours. He comes to Baldpate Inn on the top of a mountain which is deserted, in the dead of winter. Here he is to find solitude and win his $5,000 wager, but many incidents happen, all of which leap up to a great surprise as the climax. The subject is replete with humorous incidents together with various dramatic situations that present a variety to the theme to this swift moving farce. Those who are familiar with the story will readily appreciate its splendid adaptabilities to the screen and particularly to the Cohan type of characterization.

The second George M. Cohan production to be released by Artcraft, is being staged under the direction of Hugh Ford, whose many successes under the Famous Players trade-mark on the Paramount Program, have placed him among the very foremost exponents of modern screencraft. Mr. Ford's distinctive manner of photoplay presentation is well known both in and out of the trade as evidenced in his production of Marguerite Clark, Pauline Frederick and Marie Doro film vehicles. Prior to his affiliation with the Famous Players organization, Mr. Ford has had considerable success as producer of such popular plays as "Joseph and His Brethern" and "The Yellow Ticket."

In commenting on the new Cohan production, Walter E. Greene, president of Artcraft, said: "Although we had not intended to start the second Cohan-Artcraft picture until a later date, the many requests from exhibitors for this production in the near future, as a result of the sensational success of his first film, 'Broadway Jones,' have prompted Mr. Cohan and Artcraft to stage this subject immediately. Few stars of the stage have ever registered such an immediate hit among patrons of the screen. The prediction that he would become an immediate favorite in view of the fact that he introduces a new and distinct character to the screen has more than been fulfilled. Even were George M. Cohan an unknown quantity he would have become an immediate favorite for just this reason. Everyone who has seen the play or is familiar with the story of 'Seven Keys to Baldpate' will readily realize that this is a most happy selection, not only because of the fact that it offers an ideal vehicle for the particular talents of the star, but because it presents a most desirable screen story of rapid-fire theme disclosing many humorous as well as dramatic surprises."

Edna Goodrich Working

Edna Goodrich has completed the production of "Reputation," and has started on her second Mutual feature, the story of which is laid in Maryland and is built up around Southern society life. The scenes will afford Miss Goodrich an opportunity to display a number of the beautiful gowns for which she is famous.

The scenario is from the pen of Samuel Morse of the *New York Times*, and the production will be under the direction of John O'Brien.

Fairbanks Picture Arrives

The negative of the second Douglas Fairbanks picture, "Wild and Woolly," was delivered personally to the Artcraft headquarters in New York by Billy Shay, assistant to Director Emerson, who just arrived from California. Positive copies are now being made of the film in the East and will be ready for an advance trade showing shortly.

Here's America's Big Smile in his newest opportunity for fun and athletics. "Wild and Woolly" is the name. Eileen Percy, a stage beauty, is "Doug's" attractive opposite.

THE CALL "TO INVEST"

Manager of V. L. S. E. Asks Employes to Invest Money Received from Profit-Sharing Fund in Liberty Bonds

Walter W. Irwin, general manager of V. L. S. E., has called upon all the employes of the organization to invest the money they receive from the profit-sharing fund of the organization in the purchase of Liberty Bonds.

The profit-sharing plan of V. L. S. E., which has been in existence for about two years, has been the cause of the distribution of thousands of dollars to the employes. These profit-sharing checks are given as an appreciation of loyalty and good work.

When the profit-sharing plan was first perfected the employes were requested to use the money distributed through the fund as an insurance against illness and advancing age by starting a savings bank account with the first check.

This plan was followed by many of the employes and subsequent checks, which are distributed every thirteen weeks, usually found their way into several savings banks of the country to join the original deposit.

It is this accumulation of eight profit-sharing checks that Mr. Irwin now suggests the employes use for the purchase of Liberty Bonds. Not only does he urge that the savings be used but that subsequent profit-sharing checks go to the same channel.

The next profit-sharing check will be distributed for the thirteen-week period ending July 28 next. Mr. Irwin predicts that the amount to be distributed at that time, from present indications, will be larger than the preceding distribution of April 28, which was one of the largest in the history of V. L. S. E.

In a personal communication sent out to all employes urging them to use their profit-sharing money for the purchase of Liberty Bonds, Mr. Irwin says:

The profit-sharing fund distributed at the end of each thirteen weeks period during the past two years among all of the members of this organization has been a very substantial financial benefit to each.

From the hundreds of letters received from members of this organization since the establishment of the profit-sharing fund, it is apparent that the co-operative policy of this company has been the means of creating innumerable savings bank accounts which otherwise would not have existed.

The home office now desires to impress upon the personnel of this company the individual duty of each, to not only aid themselves by investing their savings in the United States Government Liberty Bonds, the highest class security issued throughout the entire world, but what is far more to the point, to actively support the government in its strife for the liberty and freedom of the entire world.

Let each one see to it that the moneys distributed on April 28th, together with all of the other savings that have accrued within the last two years, are at once invested in the Liberty Bonds.

Your savings bank or any other bank will be only too glad to instruct you with regard to your subscription, and to obtain the bonds in your behalf, without any charge for the services thus rendered.

Remember also that future government loans will require your support. Conserve the funds which you will receive on July 28 and likewise add to your savings account by a definite percentage of your salary, so that you will not only possess the gratification of being able to participate in the Liberty Loan, the subscriptions for which close on June 15, but also will become an active supporter of the government by subscribing for bonds under the loan which will be issued during September next.

The fourth episode of "The Mystery of the Gray Ghost" is being filmed at Universal City.

"Jack and the Beanstalk" Filmed

William Fox has completed a picturization of "Jack and the Beanstalk" which should prove an epic of the screen. The film was directed by C. M. and S. A. Franklin, the great child directors.

The production is elaborate and was months in the making in the Fox studios at Hollywood, Cal., and on vast "locations" in California valleys. This version of the greatest story of really universal appeal for young and old was obtained at a cost of $500,000. The picture is in ten reels.

"Jack and the Beanstalk" will be released as a special offering in September by Fox Film Corporation. The production will be the first of the Fox Kiddie Features to be issued by Mr. Fox each month. These subjects will be of interest not only to children, but to adults, because of the remarkable way in which they will be screened.

The films will be faithful to the world known stories from which they are adapted. One of the most amazing features of "Jack and the Beanstalk" is the fidelity to every detail.

Loew Theaters Run Special

Harry Samwick, who recently completed negotiations and concluded contract with President William L. Sherrill for the exclusive exhibition rights to the latest Frohman Amusement Corporation master-production, "God's Man," through the entire state of New York has entered into agreement with the Marcus Loew offices, for the showing of "God's Man" throughout the entire Loew circuit. In view of the extreme number of feature productions which have come before exhibitors during the past few weeks, and with the consideration of the early date at which the showing of "God's Man" in Loew houses is to begin, both Mr. Samwick and the Frohman Corporation have reason to feel well pleased with this stamp of absolute approval which this exceptional booking has accorded to this production.

The Loew presentation begins June 25, simultaneously at the New York, De Kalb, Orpheum, Fulton, Bijou, Avenue B and Delancey theaters, continuing thereafter over the entire circuit for an aggregate run of sixty-two days. The Loew circuit have also booked the Jersey City Theater through the Mammoth Film Corporation, holders of the northern New Jersey rights to the production.

Teachers Study Pictures

Special to Motography.

The Central Council of the Parent-Teachers' Association of Seattle is having a regular course of lectures on the subject of motion pictures. Prof. Knisely, of the University of Washington, is giving talks on the picture as an educator; Dr. Sarah Kendall, one of the leading women physicians of the city, is treating of pictures from the viewpoint of their moral effect; and Edward H. Watson, assistant manager of the Greater Vitagraph office in Seattle, is giving a series of talks in which he explains to the parents and teachers of the city how they can get better pictures by co-operation with the manufacturers, who wish to produce them, rather than trying to force the showing of good pictures by censorship.

Fifteen dollars a day is a pretty good salary for a dog but this is the price that was paid for two Pekingese pups appearing in "Mary Moreland," the picturization of Marie Van Vorst's novel on which Marjorie Rambeau is now working for Mutual.

WAR TO HELP INDUSTRY

V. L. S. E. Head Thinks Exhibitors Will Prosper After Temporary Depression—Experience of Canada and Great Britain Indicate This

That the war will have no deterrent effect upon the exhibiting end of the motion picture industry has been demonstrated by Walter W. Irwin, general manager of V. L. S. E., through an exhaustive study made by two of his assistants, one of whom recently returned from Great Britain and the other who has just returned from a five months' trip through all parts of Canada.

The reports made to Mr. Irwin by both representatives of V. L. S. E. are practically identical, revealing the fact that for the first two months after the declaration of war business in Great Britain and Canada was poor. Following the first panic, however, business became normal and the normal period was followed by an era of prosperity that is now being enjoyed by exhibitors.

Mr. Irwin ordered this investigation as a service to exhibitors generally in order to be able to inform them whether it would be wise to trim their sails for a business depression or put on more sail for the prosperous period. He believes that the history of the motion picture business in other countries at war will be duplicated in the United States, now that the United States is at war, and, after receiving the reports of his traveling representatives he advises the exhibitors to be prepared to do a tremendous business. Every wise exhibitor, Mr. Irwin declares, should arrange right now for his program months in advance in order to assure his audience of good shows.

E. Auger, eastern traveling representative of V. L. S. E., after five months in Canada, has made a detailed report to Mr. Irwin in which he quotes statistics and reasons for predicting that the exhibiting end of the business is about to see a tremendous boom. He writes:

After making a thorough study in Canada of the effect of the war upon motion picture exhibiting conditions, I feel it is safe to predict that the exhibiting end of the business in the United States is on the eve of a tremendously prosperous era.

I base this prediction on what has happened in Canada. For a few months following the declaration of war with Germany the motion picture business of Canada was in a chaotic condition. For a short time bankruptcy appeared to be the final solution of most of the motion picture exhibitors.

There appear to have been two reasons for the panic. The first is that the exhibitors themselves became panic stricken and stopped campaigns to get patrons to their theaters and economized to such an extent that it became false economy. The second is that for the first few months all the people of Canada could think of was the war to the exclusion of everything else.

Conditions in Canada, however, were readjusted rapidly in so much so that today practically every motion picture exhibitor is making money.

The reason for prosperity in the motion picture business of Canada today is not hard to find if sought. Canada has a population of approximately seven million, and of those five hundred thousand men are at the front. This means that one out of every fourteen has responded to the call to arms.

The leaving for the front of five hundred thousand Canadians means that approximately four hundred thousand women have been left without their husbands or their usual escorts. The household duties of the married women have been decreased largely by this. Many of them have a late breakfast and an early dinner as the result of not being forced to await the return of their husbands from work.

With the young unmarried women left without their usual escorts the same condition applies. They must depend upon their own earnings for their pleasures and this causes them to seek the motion picture theaters for amusement because the attendance at the motion picture theaters does not entail a heavy drain on their resources.

And the final reason is that almost anything that might distract attention from the war and from the casualty list for even a few hours is received with welcome.

These I feel are the reasons for the prosperous conditions in Canada and I believe I am safe in predicting that the same conditions will prevail in the United States very shortly.

Strong Lucas Characterization

Wilfred Lucas finds himself again in a political role in the Triangle production, "The Food Gamblers," in which he is featured with Elda Millar under the supervision of Allan Dwan. In this play, which is a timely and forceful comment on the present food problem, Lucas plays the part of a food commissioner whose social conscience is not so sensitive as to keep him from trading on the necessity of his fellows by price manipulations. Because he loves a girl, however, and because he himself comes face to face with starvation, his better nature is awakened and wages a successful battle against his own colleagues for constructive legislation.

The starvation scene has a strange counterpart in Lucas' private life, and his acting in this scene brought vividly to his memory three foodless days he spent on the plains of New Mexico several years ago. Lucas was riding horseback from Secora to Albuquerque, depending entirely on the larders of the natives along the road for his meals. A storm came up suddenly, a fury of wind and white alkali dust that blinded both Lucas and his horse completely.

Losing the mail train, the horse stumbled and threw his rider, and hours later Lucas awoke to find himself with a broken leg and a wounded horse, and the angry red eye of the setting sun just disappearing below the horizon.

For three days he struggled on, becoming fainter by the hour for lack of food. He forgot the pain of his injury, he says, in the frenzied craving for food, and when he was finally discovered by an indolent Mexican and taken to his hut he consumed all the beans in the house and begged for more. With the memory of such an adventure as a groundwork, it was not difficult for Lucas to "starve" in "The Food Gamblers."

Washburn Film Draws

Breaking an iron clad rule the Castle Theater of Chicago laid aside its regular program to make room for a pre-release week's run of the latest Essanay-Washburn feature, "Filling His Own Shoes." It is very apparent that Bryant Washburn has struck his stride and has recently become a distinct box-office attraction. Credit for this is due to the fact that in his latest features, he has been perfectly cast in subjects best suited to his qualifications. His portrayals of such characters as Skinner, in the series of that name, and as Ruggles, in "Filling His Own Shoes," is that of a typical clean-cut, fun-loving American. The star's personal appearance at the Castle afternoon and evening, simultaneously with the picture, resulted in a record breaking week. It is reported that the highest film rental ever paid for a picture in the loop was obtained by K-E-S-E Service for "Filling His Own Shoes."

Hiller & Wilk, Inc., Longacre Building, New York, have sold the state rights of "The Battle of Gettysburg," for western Pennsylvania and West Virginia, to the Specialty Film Corporation, Pittsburgh.

Battle on Brakebeams

Helen Holmes, adventuress of the screen, who drove an automobile for a thirty-foot leap to the deck of a barge, is worsted in a hand-to-hand battle on the brakebeams of a moving freight train and, imprisoned

Helen Holmes "on the rods."

in a freight car, is pushed off a ferry into the middle of San Francisco Bay in Chapter X of "The Railroad Raiders."

The fight on the brakebeams provides as big a thrill as Helen Holmes ever staged. "Tony" of the raiders, riding the bumpers, discovers Helen on the brakebeams and makes his way beneath the car toward her. As the train rushes along, they fight fiercely. Helen loses her grip and falls to the roadbed. Lying face downward on the ties, she escapes injury as the train passes over her.

She manages to get to the ferry before the car leaves. The raiders overpower her and place her inside the car. In the middle of the bay they push the car off the end of the ferry into the bay. Helen recovers consciousness as the water reaches her waist.

Art Dramas for June

Four stirring Plays of unusual variety, are scheduled for release by Art Dramas during the month of June. These are from three studios—Apollo, Erbograph and Van Dyke. The latter supplies two instead of the usual one, having had two companies at work during the past month.

Jean Sothern, Marian Swayne and Alma Hanlon, Art Dramas' popular stars, are featured in the releases of the month, which are considerably superior, according to those who have seen them, to any previous assortment from this company's studios.

All types of drama are represented in the list as the company wishes to have, not merely good pictures, but also unique stories, so that no exhibitor can find fault with them on the grounds that they are all alike.

Consequently the first release for June, which comes from the Van Dyke studios, is a comedy drama with numerous clever twists in it. The role taken by Jean Sothern in this, alone, marks the film off from the usual run of pictures. The title of this picture is "A Mute Appeal."

"The Golden God," featuring Alama Hanlon, is the second of the month's releases and comes from the Apollo studios. "The Road Between," Marian Swayne's second Erbograph picture, is the third release.

Griffith Calls Players to Europe

Owing to the absence of D. W. Griffith in Europe, where he went to attend the presentations of "Intolerance" at Drury Lane Theater, London, sailing from New York on March 17, there have been many rumors of his subsequent movements. These have brought a statement from the Griffith offices.

Since "Intolerance" was launched in England Mr. Griffith has been in the battle trenches in France and Belgium and has been doing some special work for the British War Office and for the French Government. The nature of this work is secret and naturally cannot be announced at this time. Without violating any of the restrictions of the military censorship in England or France it is quite evident that whatever is being done will have an American participation as Mr. Griffith has called to the other side several of the best known people who have appeared in his recent productions. Among these are Bobby Harron, the Gish Sisters, Lillian and Dorothy, and Billy Bitzer, his camera man, who has been with Mr. Griffith ever since he began making big feature pictures. Bitzer and the American players sailed on the same English ship that took General Pershing and his staff to England, where they landed June 8.

No other authoritive statement of what Mr. Griffith has been doing abroad can be announced at this time, but it is quite evident that he will have a local touch to whatever European subject he may undertake to finish when he returns to this country in the near future. These movements were taken upon Mr. Griffith's personal initiative and have nothing to do with any arrangements made prior to his sailing for Europe.

Cummings Gathers Recruits

Irving Cummings, at the head of his own company of players, now busily engaged on their first feature to be released by Superlative Pictures Corporation, was called upon through unanimous vote of the civilian populace of Port Henry, N. Y., to induce the young men of that town to enlist for service in the army, and made so impressive an oration that several youths hit the trail.

Mr. Cummings, who was recently associated with the Fox Film Corporation is of the usual satisfied nature, that is, he was till he was approached by M. F. Tobias, a film pioneer, to arrange the formation of a producing company headed by Mr. Cummings, and bearing the title of the star himself.

Theater Manager to Watch for Subs

H. Clark Mooney, manager of the Triangle Theater, Brooklyn, has received a commission as lieutenant in the Coast Artillery Corps and has received orders to join his command at Fort Hancock in the near future. Mr. Mooney is an ex-officer and at the outbreak of hostilities offered his services to the government. He has severed all relations with the theater with which he has been connected and is now preparing to devote his time and energy to knocking the spots out of any German submarines that show their noses off the United States coast.

TRIANGLE'S INTERESTING

Debut of Olive Thomas of the "Follies"—Charles Ray Also to Be Seen in "The Clodhopper" on June 24

Olive Thomas will make her debut on the Triangle program as a full-fledged star on June 24, when Thomas H. Ince will present her in a rollicking comedy of high spirits and novel situations entitled "Madcap Madge." On the same date Charles Ray will also make his appearance under Ince auspices in a comedy drama known as "The Clodhopper."

When she was the bright particular star of the Ziegfeld Midnight Frolic, Olive Thomas won fame as the "consolation of the tired business man," and in her first big screen characterization she is said to have more than made good her right to retain this title. "Madcap Madge" might be described as the pilgrim's progress of an up-to-the-minute-debutante. Madge is being educated at a fashionable finishing school by her socially ambitious parents when the story opens, and she has original and rather thrilling ideas regarding the development of mind and personality. Wild pranks and hazardous feats of prowess, such as leading a grand pajama melee on the campus at midnight, and the introduction of an untamed infant bull into the school dormitory carry the plot to a gatling-gun climax. Miss Thomas is supported by Charles Gunn, Dorcas Matthews, J. Barney Sherry and other well known Ince players.

Charles Ray's part in "The Clodhopper" is that of a raw country youth who drags out an uninteresting existence as his father's hired man. He has no leisure and no companions except his mother and pretty Mary Martin, who lives on the adjoining farm. Then comes the break with his close-fisted parent, his departure from the farm and his arrival in New York. An unexpected turn of events lands him on the stage, where he makes a hit as an eccentric dancer, and money pours in on him. In the end he is able to show his grasping and icy-blooded father that he is of the metal that rings truest when thrown down hardest. Margery Wilson takes the part of Ray's country sweetheart and by her charming impersonation adds one more success to her growing list of successes.

New Marguerite Clayton Two-Reeler

The vogue for sharp, snappy two-reel comedy dramas continue to be met by Essanay with its "Black Cat" features, according to a bulletin from General Film announcing the current release of "The Rainbow Box." As usual, some of Essanay's most favorite players appear, the leads in the present instance being Marguerite Clayton and Roderick La Rock. Miss Clayton, who does as attractive and conscientious work in the short films as in the five-reel features, plays the sympathetic part of Carol Blair, a pretty little clerk in a modiste's shop who dreams of wealth. She poses as a millionaire's daughter to win Wesley Jamieson, an apparent heir to riches. By the time she discovers that he is in circumstances as moderate as her own Carol has taken the more wholesome view of life and she weds him for his intrinsic worth.

The policy of choosing all Black Cat stories for their comedy-drama value is proving a hit with exhibitors, branch managers of General Film agree.

"When You and I Were Young"

The next picture from Harry Raver's company will be "When You and I Were Young." Work on this has already been started at the Apollo studios in Fort Lee, where the company has just finished "The Golden God."

"When You and I Were Young" is an original story by Frederich Rath, and it is founded on the famous old song of the same name. It is said to abound in pathos and heart interest, and to interweave the dreams of youth and age in a compelling and deeply moving manner. Alma Hanlon plays the leading role, supported by John Sainpolis, who returns to the Apollo company after finishing a Paramount picture with Pauline Frederick, in which he played the leading male role.

Kenneth Harlan, star of Triangle's "The Flame of the Yukon"

Charlie Ray and a lot of hoppers in "The Clodhopper." Below is a little circle showing Margery Wilson, the scintillating Triangle starlet.

TO INTRODUCE FRACTIONS

Stories of Paralta Plays to Run Till Told—Not to Be Confined to Fixed Number of Complete Reels

Under the contracts existing between Paralta Plays, Inc., and the Bessie Barriscale and J. Warren Kerrigan producing companies, the Paralta company will have control of the cutting and assembling of the films of each production, which will be only of such length as the dramatic merit of the story may warrant.

No effort will be made to produce a uniform number of feet in releases. If a story is worth but 4,200 feet it will be told in that length. If 8,500 to 9,000 feet are required, it will be given approximately nine reels. Laboring for specific footage will have no place in either the Barriscale or Kerrigan studios.

The details of the productions made by each company will be under the guidance of Miss Barriscale or Mr. Kerrigan, Robert T. Kane, vice-president of Paralta Plays, Inc., Robert Brunton, supervising art and technical director for each company, and the dramatic and photographic directors. This should give to each photoplay the best efforts of several tried and experienced minds.

When a production is finished the negative will pass to a committee to be cut and assembled. This committee will consist of Mr. Kane, Mr. Brunton and the star of the piece. The fate of the film will not rest in the hands of one arbitrary craftsman to cut, slash and eliminate as he may fancy to fit a certain requirement of footage.

As there will be no fixed length to Paralta releases, all that is vital to the telling of the story may be retained. Whatever clogs action, or is inconsequential, may be cut out, for there will be no necessity to carry it. The cutter is not the court of last resort. The assembling and cutting of a Paralta Play will be the work of competent, collective minds—not the duty of one person who may exercise arbitrary whims at will. Better results from this plan are quite certain.

"The Star Spangled Banner"

Kleine-Edison-Selig-Essanay announce that keen interest is shown by exhibitors in "The Star Spangled Banner," the three-reel Edison production based on a story of life in the U. S. Marine Corps. A regiment of Marines assisted in making this picture. "The Star Spangled Banner" is a story in which a young man, born in America but educated abroad, permits his environment to influence him to such an extent that he almost forgets that he is an American, but when the crucial moment arrives his Americanism asserts itself and he is ready to go to the trenches with his father, a commandant in the U. S. Marine Corps. The release date of the feature, June 10, fits in very nicely with the drive for recruits that the U. S. Marine Corps is making during the week June 10 to 16. "The Star Spangled Banner" has been approved by the Government and it is expected to prove a great stimulator toward recruiting.

Change in Release

Kleine-Edison-Selig-Essanay announce a change in their release schedule July 9. On this date Edison's five-reel feature with Shirley Mason in the titular role, "Light In Darkness," will be substituted for "Little Orphan Annie," a Selig production. The release date for the latter picture has not been announced.

Studios Shown in Comedy

The atmosphere of a motion picture studio enfolds the LaSalle comedy, "His Cannibal Wife," which will be released through Mutual on June 11. There are scenes showing studio life, the scene sets, the taking of pictures and the actors and "extras." The picture

You will like "His Cannibal Wife"—unless you happen to have one in your family.

reveals the humiliations which Otto has to bear because his wife is star of the company while he is only an "extra," due to the wide class distinction in a studio between the head of the company and the player who just fills in now and then.

Otto decides to show these scoffers that he is somebody after all, and invents a highly colored story of his bravery on a cannibal island. He immediately becomes important, not because of his described heroism but because he has outlined a splendid scenario for the use of the company.

New Famous-Lasky Scenario Head

Robert E. MacAlarney, former city editor of the *New York Tribune* and well known short story writer and playwright, has succeeded Hector Turnbull as head of the Famous Players-Lasky scenario department. Mr. Turnbull will devote himself exclusively to the writing of original photoplays and to the completion of several plays for which he has contracted.

Robert E. MacAlarney, who succeeds Mr. Turnbull, has been associated with him as a member of the Famous-Lasky scenario departments ever since he resigned from the New York Tribune to join what was originally the Jesse L. Lasky Feature Play Company. He is a Harvard graduate and at present a member of the Columbia University faculty.

An elaborate photoplay edition of "The Garden of Allah" is being prepared by Grosset & Dunlap, the book publishers. The book will be exploited in connection with the Selig production of "The Garden of Allah."

CLOSE BIG FOREIGN DEAL

John Olsen & Co. Secures Scandinavian Rights for Fairbanks, Arbuckle, Pallas, Morosco and Bosworth Feature Productions

One of the most important foreign picture deals which has been closed since the opening of the war in 1914 has been consummated between the Famous Players-Lasky Corporation and John Olsen & Co., by the terms of which the latter concern acquires control of the Douglas Fairbanks, Artcraft, Pallas, Morosco, Bosworth and Arbuckle-Paramount pictures for Norway, Sweden and Denmark.

This huge importing firm represents the three largest renting concerns in Sweden, Norway and Denmark, which are respectively Fotorama, the Swedish Biograph and the Scandinavian Film Central.

In view of the alliance of D. W. Griffith with the Famous Players-Lasky Corporation and his plans to direct six productions a year to be distributed by Artcraft, it is worthy of note that the first purchase made by the Olsen interests after their arrival in this country were the rights to Griffith's "Intolerance," and "The Birth of a Nation."

John Olsen, the head of the Scandinavian firm is now in this country, having brought with him O. Hemberg of the Swedish Biograph and Ernest Mattason who has been the London representative of the concern. The latter will remain in this country and will be in personal charge of the American offices.

According to Mr. Olsen, American subjects are in great demand in Scandinavian countries, having to a great extent replaced the demand for Italian and German productions. They have practically eliminated the continental pictures in the short time that American productions have been introduced by the Olsen company. So far Mr. Olsen estimated that the motion picture public in these countries totals about 11,000,000 people, but it is the belief that the interest in photoplays is growing so rapidly that this number will increase continually.

Little Madge in "Jerry-for-Short"

Work upon the production, "Jerry-for-Short," featuring little Madge Evans, is now nearly completed. The story gives this young star ample room to show her ability and the handling of her part is extremely creditable.

The heroine in this feature is an American-born heiress of a British earldom, and her disinherited father has died in New York leaving wife and baby in straitened circumstances, so that when the widow succumbs, the little girl is sent to an orphanage. From this hateful place she escapes and "joins out" with a circus. Here the agents of her grandfather, the earl, finds her and take her home to England. But the old man is a woman hater of the most rabid sort, believing his wife of years past to have eloped with his best friend—so he compels little Geraldine to array herself in boy's apparel and wear the cognomen Jerry, for short. The youngster prowls lonesomely through the ancient castle, where one day in a long unused tower, she comes across the skeletons of a man and woman, the earl's wife and suppositious lover, incarcerated by accident in the death chamber that was also their tomb. The old gentleman, stricken with remorse at the injustice of his aspersions upon the dead countess, restores little Geraldine to her rightful place in his household, indicating a happy future for his suddenly beloved heiress.

The tenderness shown toward her stricken mother in the final hours; the horror of existence in the orphan asylum; the gayety and abandon of life with the circus; the oppressive loneliness of days and nights in the grim, forbidding old castle; the shock of the gruesome discovery in the tower, and the final delight of her liberation to natural life—all these present opportunities of which Madge avails herself to their fullest value.

The most recent appearance of this child actress for World-Pictures Brady-Made was in "Maternity," in which Alice Brady was the star player. It was in the extraordinary fire scene of this drama that both Miss Brady and Madge had most of their hair singed off, a matter of such trifling consequence to the joyous little maid that less than two minutes after the genuine peril had passed, she was fast asleep in her blanket in the automobile bound for home.

"The Peddler," U. S. Production

Announcements made last week by the U. S. Amusement Corporation, to the effect that it had secured the services of Joe Welsh, the famous Jewish comedian, to appear in his play, "The Peddler," led to the misunderstanding that this picture would be released on Art Dramas Program.

This is incorrect. "The Peddler" will be a special production by the U. S. Amusement Corporation, and will have no connection with Art Dramas.

You have probably wondered what the new Universal serial, "The Gray Ghost," will be like. Here are a couple of peeps at it along with a little likeness of the bewitching heroine, Pricilla Dean.

New Stars Chosen for Russian Play

Herbert Brenon, who is now making splendid progress on "The Fall of the Romanoffs," a huge portrayal of the overturn of the Czar and his government, now feels that this big state rights production will be completed much sooner than at first anticipated.

Announcement made by Mr. Brenon this week, however, reveals that Iliodor will be in celebrated com-

"The Fall of the Romanoffs," the Russian play being produced by Herbert Brenon.

pany in his picture, as Nance O'Neil, one of the country's ablest emotional stars, has been signed to enact the role of the Czarina and that Ekaterina Galanta, the remarkable Russian actress, who recently played in the big spectacular drama, "The Wanderer," likewise has been engaged for a big role.

The selection of Miss O'Neil was made personally by Iliodor, who stopped work in the very midst of a scene to rush over to Miss O'Neil and beg her, speaking in Russian, to honor him by playing the Czarina role in the big picture.

Almost none of the members of Mr. Brenon's actors in "The Fall of the Romanoffs" speak English. Iliodor himself speaks Russian. Therefore all communication that Herbert Brenon holds with him has to be carried on through an interpreter.

Iliodor asserts that Nance O'Neil bears a remarkable resemblance to the ousted Russian Czarina, and so great was his interest in the remarkable American actress that he declined to continue his scenes until she had consented to appear in "The Fall of the Romanoffs."

The grounds of the Herbert Brenon studio have been transformed into a little Russian village which looks like a glimpse of the old world.

Bluebirds Coming

With the schedule fixed until July 16, when "The Greater Law," will be shown, Bluebird directors are busy on the West Coast preparing subsequent issues for that popular series. Dorothy Phillips, in "Fires of Rebellion," and Franklyn Farnum and Brownie Vernon, in "The Car of Chance," will be the July release preceding "The Greater Law."

Dorothy Phillips will be provided with her regular monthly vehicle for August and September. "The Rescue" has just been finished by Ida May Park, with William Stowell and Lon Chaney in their customary stations as Miss Phillips' chief supporters.

Lynn F. Reynolds, having completed "Back to the Primitive," is now at work on "Mr. Opp," in which Neva Gerber will replace Myrtle Gonzalez as leading lady of the Reynolds organization. George Hernandez, the rotund comedian, will continue as the featured one in the Reynolds "nature-study" Bluebirds.

Franklyn Farnum and Brownie Vernon have come under a new director, Elmer Clifton, who is now working on "The Fourth Glove." Rupert Julian, who will also co-star with Ruth Clifford, is directing Ruby La Fayette and a selected company in "My Mother," the title role to be played by Miss La Fayette, an actress of the old school who, at the age of seventy-three, is now gaining her first screen experience.

"Little Miss Fix-It" will be used to return Ella Hall to Bluebird, probably late in August.

Anita Stewart Ill

Miss Anita Stewart, the Greater Vitagraph star, is in a sanitarium in Connecticut, suffering from a temporary breakdown in health, and probably will not be able to resume her work for several weeks. Her collapse is due, indirectly, to an attack of typhoid fever which she passed through last summer, but is the direct result of overzealousness on the part of the young actress.

When she began to recuperate from the typhoid attack, Miss Stewart, against the advice of her physician and the wishes of the Vitagraph company, returned to the studio before she had fully recovered her strength and insisted upon resuming her work. Since that time she has done several pictures and on several occasions has been on the point of collapse, but valiantly kept up her work.

In addition to her duties at the studio, Miss Stewart was active in behalf of the Actors' Fund and conducted a booth at the Fair, but when the great benefit event closed she was forced to give in. On the advice of her physician she went to a sanitarium in Connecticut and will remain there until she is thoroughly rested and her health regained.

Power with Marine Film

Tyrone Power has signed a contract with the Marine Film Company of Los Angeles, his signature being obtained by the general manager of the concern, M. Philip Hansen on June first, at one of the biggest salaries ever paid a stage star.

The first feature which Mr. Tyrone Power will appear in is a sea story written by Richard Willis and which is being directed by Henry Otto, the producer who made "Undine," "Mister 44," "The River of Romance," and other successful features.

The feature will be a state right one in six or seven reels.

General Manager M. Philip Hansen is responsible for the statement that the Marine Film Company is pledged to make "Occasional Pictures," in other words, to make features at any time the right stories and opportunities arise, without having any fixed policy. He is himself heavily interested and heads a small syndicate which is financing the proposition.

"THE IMMIGRANT" ARRIVES

Chaplin's Latest Whirlwind of Merriment Said to Be His Best—Star Has Close Call When Tackle Block Falls

Charlie Chaplin's latest comedy "The Immigrant" is one of the cleverest things he has ever done, according to critics who have seen private runs of the new offering in which Charlie has a wide range of opportunity for the display of his fun making genius.

The play is No. 11 of the Mutual-Chaplin series. It leads the comedian through a series of side-splitting episodes, each more amusing than the last, and winds up in a whirlwind of merriment in which the entire company, brought into the melee, takes part. Edna Purviance, the clever young leading woman, whose work has been apparent in previous Chaplin productions, is again to the fore with plenty of fast action to keep her busy from first to last. Miss Purviance, who is the daughter of an immigrant in this latest play,throws tremendous verve into her acting, and is never given a minutes rest by her rapid fire principal.

"The Immigrant" cost more to produce than any previous Chaplin comedy, there being a larger company employed and a far wider range of location. With his usual insistence on complete satisfaction with his work as a preliminary to its release, Mr. Chaplin made and re-made the various scenes of "The Immigrant" time after time, passing on to the next episode only after his final O. K. had been placed on work completed. The result is a play that holds hilarious attention throughout its progress and conveys the unmistakeable impression of Chaplin at his best. Not less than 20,000 feet of film went into the construction of the play, innumerable cuts and re-takes accounting for the heavy consumption of material. The completed film is 2,000 feet.

During the filming of the shipboard scenes, Mr. Chaplin narrowly escaped serious injury through the falling of a heavy tackle block from the rigging overhead, Chaplin having undertaken to haul on the line before the block had been properly secured. The block, which weighed fifty pounds, crashed down on deck within three feet of Charlie's head and the Mutual's $670,000 a year comedian had the closest shave of his adventurous life.

Mr. Chaplin had a hard time arranging for the filming of the ship scene, because it involved keeping a big steam ship "laying off and on," as her captain called it, for nearly two hours. That little stunt cost $1,500, which the polite skipper admitted was exactly what he would have to pay his pilot.

The selection of the widely various types employed in the immigrant mob aboard the boat cost Mr. Chaplin many anxious moments. Every one of the men and women appearing in this scene was chosen by the star from scores of applicants.

Cattle Bashful Before Camera

Bashful cattle are holding up the completion of "The Lady Sheriff," the last Vitagraph feature in which Antonio Moreno worked before severing his connection with that company. One of the big scenes of the picture is a cattle stampede and Director William Wolbert delayed this for the last to be taken.

When he went to make preparations, however, he had trouble finding a cattle raiser willing to permit his herds to be stampeded, but he finally did find one and Wolbert went out to get his scene. He had reckoned without the cattle. They stampeded, all right, but away from the camera. They scattered to the adjacent hills and it was four days before the "critters" were rounded up. Wolbert made two more trials, but the result was the same. The cattle were camera-shy and all the efforts of the cowpunchers to run them in the right direction were futile.

On the last attempt to get the picture the herd stampeded into the hills and at last reports from the coast they had not been rounded up. Until the cattle are caught or a new herd, less modest is found, "The Lady Sheriff" must remain unfinished.

Here's a certain comedian named Charlie and his brother Syd, chinning a bit at Charlie's workshop.

Below is Mr. Chaplin, Edna Purviance, his leading blonde, and John Jasper, studio manager. They were resting a bit during the making of "The Immigrant."

NO TIME TO PASS BUCK

Fichtenberg Says Producers Should Decrease Rental Charges to Exhibitors Rather than Advocate Raise in Admission Prices

HERMAN FICHTENBERG, the New Orleans exhibitor, who is the father of the Paralta Plan of distribution, and chairman of the board of directors of Paralta Plays, Inc., which will release the new Bessie Barriscale and J. Warren Kerrigan productions, is opposed to any proposition to increase prices of admission to moving picture theaters at this time beyond covering any per capita admission war tax the government may impose.

Herman Fichtenberg.

"The moving picture theater," said Mr. Fichtenberg, "is the poor man's amusement. To advocate any increase in prices of admission now, when the cost of living is so high and likely to go higher, is a very bad proposition, especially when there is no actual necessity for it except to keep the burden of a per capita tax on attendance off the already overloaded small exhibitor, should the government require payment of such a tax.

"Instead of advocating increase in prices of admission, producers will do well to find a way to decrease rental charges to exhibitors.

"The exhibitor has a right to live as well as the producer, and many producers in time to come may have cause to regret that they did not give more thought to keeping the little ten and fifteen-cent theaters alive. This is the real velvet of the producing interests. Unfortunately, the number of picture theaters in this class showing a profit is very small indeed.

"The $10 to $20 a week employee, who has learned to seek amusement for himself and his family in a moving picture theater has heard about the salaries equal to kings' incomes paid to the big picture stars, and also about the enormous salaries paid actors, directors and managers, out of all proportion to their legitimate earning capacity. He will immediately meet any proposition to increase prices of admission with the remark that any business that can pay these enormous salaries can find a way within itself to get by the present situation without putting the screw onto the spectator.

"When railroads get into a tight place through extravagance of their officers, mismanagement or hard times, they do not raise fares. They cannot. They cut the salaries of their employees straight down the line and retrench in other ways. This would be a good thing to do in moving picture production and distribution, even though some of the big salaried ones are having to give up some of their earnings through the personal income tax.

"If the moving picture is to continue as the poor man's amusement, the greater part of the exhibition of pictures must continue to be done in the main on a ten cent basis of admission. The moving picture is sustained by the repeated and constant attendance of many people in a comparatively small community—and the people are able to keep up this attendance only because it costs little. Raise the prices from 10 to 15 cents—fifty per cent—and then watch the result.

"The solution of the situation is not higher rentals. It lies in decrease in cost of production and distribution on one hand, and increase in attendance in general on the other. Make fewer productions, and make them better at no higher cost by cutting out "rush" in the making. Work for quality rather than quantity. Three good pictures handled well will produce more money for all concerned than any six of the mediocre things we now see. The poor people who pay ten cents admission will gladly help the government fight the war by paying their per capita tax, if the government demands it, but they will not stand an increase for the very plain purpose of sustaining producers in paying an almost insane standard of salaries to stars and directors and the extravagance and waste at present rampant in this industry—not with potatoes at 9 cents per pound."

Louis L. Arms with Goldwyn

Louis L. Arms, one of the best known of the younger American newspaper men, has joined Goldwyn Pictures Corporation in charge of its editorial offices through which are handled the publicity and newspaper feature exploitation of Goldwyn's famous artists.

Mr. Arms has been dramatic or sports editor of influential daily newspapers in the larger American cities. He has worked on the Hearst staffs in two cities, in Los Angeles and on the New York *Journal*, where last year he wrote the "Right Cross" column. He has been dramatic and sports editor of both the St. Louis *Star* and the St. Louis *Republic;* on the staff or the Elpaso *Herald* and on the Grand Rapids *Herald,* in his home city.

Prior to coming to the New York *Journal* he was on the staff of the New York *Tribune* in association with that brilliant young writer, Heywood Broun.

The value of his association with Goldwyn lies in the fact that having exercised the judgment and decision of a dramatic editor and emphasized his own abilities as a special writer he will know the news and feature requirements of the theatrical and motion picture departments of the newspapers he will serve with Goldwyn material. He is also an author of vaudeville sketches and short stories for several of the popular magazines.

Anna Little with Metro

Five days after receiving a telegraphic request to come west to appear with Harold Lockwood, Metro star, in "Under Handicap," Anna Little had signed a contract, gathered her wardrobe in Los Angeles by telegrams and special messengers, journeyed from New York to the Quarter Circle V Bar ranch near Prescott, Arizona, and was in make-up and at work in the picture.

H. T. Knapp has been appointed manager of the Dallas, Texas, office of the Mutual Film Corporation.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

I am a constant reader of your department of MOTOGRAPHY and have got some useful information from it and now I want to ask one question myself. I have two Motiograph, motor drive machines and a spot lamp in my booth and am using 60 amps. A. C. through compensarcs on each machine. I have been using this outfit for over two years and the manager of the house has spent less than $10.00 on repairs since the house opened. I have an 86-foot throw and a 10x14-foot picture and am getting good results on the screen.

Now for the trouble. I have a spot lamp and use it once a week when we have amateurs as an added attraction, and for the last few weeks the light has been growing dim and the rheostat gets very warm. The rheostat is located in the base of the lamp stand and is of the wire coil type. I have never noticed it heating up much until just lately. Can you tell me what to do to remedy the light and to keep the rheostat from heating up?—*W. F. J., Illinois.*

Your trouble is in the rheostat and I think that you will find the coils have begun to deteriorate and are losing their resistance powers. Open the case that encloses the rheostat and examine the coils carefully. See that every connection is tight and that the coils do not touch each other or the frame of the lamp. If the coils touch each other they will cut out some of the resistance of the rheostat and if they touch the frame it will cause a ground or short circuit on the lamp.

After seeing that the coils are clear of each other and the frame, and that all connections are making a good contact with each other, then try out the lamp and if you still have trouble with the light and the rheostat the coils are giving out, and the only way to remedy that trouble is to put in new coils. You can get them from the supply house or by writing direct to the firm that makes the lamp. Before putting in the new coils, take a piece of fine emery cloth and clean off all connections well, in fact, it would be a good idea to loosen all the coils that are in there now and clean the ends of the coils and the contacts. If the rheostat (I do not suppose that it is) is adjustable, be sure that the contacts on the lever and the buttons are clean and making a perfect contact. If you do order new coils, be sure to give the make and the model of the lamp that you want them for.

Has Trouble With Condensers

I am having trouble with the condensers breaking in one of the two machines that I am using. I have two Power's machines and am using about 60 amps. D. C. on the lamps. I have broken four condensers on one machine in the last two days and the manager seems to think it is my fault. The back condenser is the one that breaks. I do not have any trouble with the other machine at all. And it is just lately that I have had any trouble with this one. The condensers fit very loose in both machines and I cannot figure out why they break in one machine and not in the other. Can you tell me what might be the cause of this?—*J. J. F., Montana.*

Condenser breakage is generally caused from one of two things. A lack of ventilation in the lamp house may be to blame. Or perhaps the condensers fit too tightly in the holder and do not have room enough to expand when heated up. The later machine models have changed the condenser mounts so that the condensers fit in them loosely, and that has been a big improvement over the old style mounts. If your condensers fit loosely, as you say they do, then your trouble is caused through poor ventilation in the lamp house. It may be caused by a draft from an open window or a fan striking the lamp house that causes the condensers to cool too rapidly.

Clean your lamp house thoroughly. Take a stiff brush of some sort and clean all the gauze wire in the top of the lamp house inside and out. I would advise you to have a tinner fit a vent pipe from the top of the lamp house and run the pipe to the main vent pipe of the booth or out to the open air. This vent will allow perfect ventilation of the lamp house and at the same time go a long way toward keeping your booth cooler. If you cannot get the vent pipe installed then I would advise you to open the door on the far side of the lamp house, about 2 inches and put a piece of wire from the knob of the door to the latch so that it will stay open about that distance all the time. This will allow ventilation of the lamp house but is not nearly as good as the vent pipe. If you have the Power's 6B machine then there is a place provided for the vent pipe in the top of the lamp house. But if you have the Power's 6A then the best way to put in the pipe is to remove the top flap of the lamp house and have the tinner make a hood that will fit down about 2 inches below the top. If you use the lamp for stereopticon as well as motion pictures, then have him make the hood wide enough to let the lamp slide across from one to the other. If you have the 6B then he can provide the pipe with a slip joint to take care of the moving of the lamp house.

Another thing that can be used to lessen the breakage of condensers is the improved mounts made for the condensers. Either the Preddy or Elbert holders are very good and will pay for themselves in a short time in what they save in breakage. Either one of them can be installed on any machine and can be ordered through any first-class supply house at a nominal cost. In ordering them do not forget to state what make and model of machine you want them for. They can be installed very easily.

Lemon Now a Paying Proposition

The Alhambra Theater, one of the finest and largest theaters in Indianapolis, Indiana, closed its doors this week and will be closed for eight weeks during which time the house will be remodeled. The contractors on the job are working three shifts of men and expect to have the work completed before the time specified in the contract.

The new house will seat 1,200 people and will have all of the latest improvements. The booth is to be the last word in booth construction and will be equipped with the latest booth equipment. This house was opened several years ago and was never a success until the present owners took charge of it about two years ago. Last year they remodeled it and spent $10,000 on it. Now they find that the business has outgrown the house so they are again enlarging it. This only goes to show and is just one instance of how the picture business may be made a success if handled in a business-like way. The Alhambra is one of four houses operated by Barton and Olson of The Central Amusement Co.

Wants to Know About Lenses

I am a reader of MOTOGRAPHY and would like a little information in regard to changing the length of throw of my picture. We are building a larger house and expect to move into it in about three weeks. Our present throw is 49 feet and we have a 9x12 picture. In the new house we will have an 85-foot throw and would like to use the same size picture. What can be done with the lenses? Can they be regulated to fit the screen at 85 feet or will we have to buy new ones? If we have to have new ones, will you please tell me what size lens it will take for a 9x12 picture at 85 feet?—*F. R., Russellville, Indiana.*

The only way you could use the present lenses would be to send them back to the manufacturer and have them changed. This will take time and you would not be saving much at that. The lens that you are now using is a 3¾ and the one you will want for the new house will be a 6¼. You can order these through your supply house or direct from the factory. I would advise you to place the order at once so that you will receive them in plenty of time to test them out before you open the new house. You will also have to have a new stero lens, that is, if you use the stero attachment. In buying new lenses do not let a few dollars stand in the way of getting first-class ones. Cheap lenses mean poor projection.

Vitagraph to Release "Caste" in July

Greater Vitagraph, through special negotiations just concluded, has obtained the exclusive film rights for the United States and Canada, to "Caste," the famous satire on English social prejudice. The picture, which is in five reels, features Peggy Hyland and Sir John Hare, England's most famous character actor. It will be put on the Greater Vitagraph program for July and will be released as a Blue Ribbon feature.

In giving "Caste" a place on its program, the Greater Vitagraph organization is following its rule of seeking for its clientele the highest class of plays obtainable, because this drama is probably one of the most famous ever produced on the English speaking stage.

"Caste" is an intensely human play, having for its main theme the argument that filial love counts for more than mere social position. The play is a direct attack on snobbery in England, the home of social pride, and its appeal has won friends among all classes. It was the favorite play of the late King Edward, the royal democrat, and he saw it whenever he had the opportunity.

In the film version of the play, Peggy Hyland is shown in one of the finest portrayals of her career. The role of Esther Eccles, the ballet girl chosen for a wife by one of the greatest aristocrats in England, is an appealing one and gives Miss Hyland an opportunity to display her sweetness to its best advantage.

Sir John Hare, who plays the part of the old vagabond, Eccles, is one of England's most beloved actors, and takes rank with Irving and Tree and the other great artists who have made England's stage history.

In making the picture, the Vitagraph company surrounded Sir John and Miss Hyland with one of the finest casts obtainable in England, and the result is that superb acting is presented. Also, the picture has been staged in lavish fashion and some splendid photography is offered. One of the most effective scenes, perhaps, is a London street, enveloped in the famous pea-soup fog, and this fog atmosphere has been photographed in a remarkable manner.

Triangle Issues Novel Slide

Triangle's supply department is getting out a novel and timely aid to exhibitors in a series of patriotic colored slides, made from original designs.

One of Triangle's new patriotic slides.

They are not only appropriate to the present war situation, but may be used for Fourth of July, Labor Day, Washington's and Lincoln's Birthdays and other national occasions.

The subjects featured in this series of slides were selected from several hundred designs and portray critical events in our history. The American flag is not played up too flamboyantly, but appears only whenever it is an actual part of the picture. The national colors are, however, used as a decorative border in order to give each slide the proper patriotic setting. It will be noted also, that while these slides are exclusively a trade production they do not carry either the Triangle imprint or trademark but are distributed to exhibitors with the purpose of co-operating with them in the work of stimulating patriotic sentiment.

Gratifying results have been obtained by the Master Drama Features, Inc., 1493 Broadway, New York, for their seven reel spectacle production "Who's Your Neighbor?" The production made its debut at a private showing to be held at the Broadway Theater on June 15.

"Who's Your Neighbor?" is a propaganda picture dealing with the segregation of vice in large cities.

JOHN BUNNY IS BACK!

King of Heavy Weight Comedians Reappears on the Screen in Favorite Film Features—Reissued by Vitagraph

Several hundred motion picture exhibitors of the United States have answered in the affirmative and in no uncertain terms the question whether the picture in which a famous comedian was starred, who died some time ago, should be reissued.

The question was asked by Walter W. Irwin, general manager for V. L. S. E., relative to the pictures in which the famous John Bunny was starred, all of which were made by Greater Vitagraph. The suggestion that the pictures be reissued through the Favorite Film Features brand of Greater Vitagraph-V. L. S. E., came from a widely known exhibitor.

Mr. Irwin was in doubt as to the wisdom of such a course, basing his doubt upon the question of good taste, or rather, if the distributing organization could be accused of commercializing the memory of the dead comedian.

The answers received from the exhibitors by Mr. Irwin have dispelled all doubt as to the wisdom of reissuing the pictures, the great majority of the exhibitors taking the stand that the reissuance of the Bunny pictures should be considered as a tribute to the memory of the comedian. They also assert that the fame of John Bunny has been brought down to posterity and many persons, now patrons of motion picture theaters, but not patrons when the Bunny pictures originally were released, would welcome the opportunity to see him on the screen.

Another argument advanced by several exhibitors is that one of the strongest arguments in favor of motion pictures is that they perpetuate the memory of the dead.

As a result of the widespread requests from exhibitors for the Bunny pictures, more than 100 in number, Favorite Film Features will reissue the entire series. They will be re-edited and re-titled but every inch of film showing John Bunny will be preserved intact. In the series such well known stars as Sidney Drew, Mrs. Sidney Drew and Clara Kimball Young appeared with Mr. Bunny.

The Bunny subjects listed for release by Favorite Film Features are:

"He Who Laughs Last," "Doctor Cupid," "Queen for a Day," "Unexpected Review," "The Widow Visits Sprigtown," "Soldiers Three," "The Leading Lady," "The Latent Spark," "In the Arctic Night," "The Subduing of Mrs. Nag," "The Return of Widow Pogson's Husband," "The One Hundred Dollar Bill," "Intrepid Davy," "Captain Barnacle's Baby," "The Wrong Patient," "A Slight Mistake," "Her Crowning Glory," "The Tired, Absent-Minded Man," "Her Hero," "Ups and Downs," "Selecting His Heiress," "Kitty and the Cowboys," "The Gossip," "The Ventriloquist's Trunk," "Vanity Fair," "The Old Doll," "In the Clutches of a Vapor Bath," "The Politician's Dream," "Captain Jenk's Dilemma," "A Sure Cure for Pokeritis," "Captain Barnacke's Messmate," "Chumps," "The First Violin," "Umbrellas to Mend," "Winning Is Losing," "Bunny and the Twins," "Stenographer Wanted," "Irene's Infatuation," "The First Woman Jury in America," "Mr. Bolter's Infatuation," "The Suit of Armor," "An Eventful Elopement," "Captain Jenk's Diplomacy," "At Scrogginses' Corner," "Working for Hubby," "How He Papered the Room," "His Mother-in-Law," "Red Ink Tragedy," "Thou Shalt Not Covet," "Who's to Win," "Diamond Cut Diamond," "Leap Year Proposals," "Pandora's Box," "Chased by Bloodhounds," "Pseudo Sultan," "The Troublesome Stepdaughters," "Her Old Sweetheart," "Bunny's Suicide," "Martha's Rebellion," "A Persistent Lover," "The Awakening of Jones," "Suing Susan," "Bunny and the Dogs," "Lovesick Maidens of Cuddleton," "Two Cinders," "Bachelor Buttons," "Bunny All at Sea," "Bunny at the Derby," "Michael McShane, Matchmaker," "Doctor Bridget," "Who Stole Bunny's Umbrella?" "Freckles," "Mr. Bolter's Niece," "The Three Black Bags," "Ma's Apron Strings," "And His Wife Came Back," "Stenographer Troubles," "A Trap to Catch a Burglar," "The Man Higher Up," "The Locket," "Suspicious Henry," "Pickwick Papers I and II," "Hubby Buys a Baby," "His Honor, the Mayor," "The Wonderful Statue," "The Blarney Stone," "He Answered the Ad," "Bunny's Honeymoon," "The Fortune," "Seeing Double," "There's Music in the Hair," "Bunny Versus Cutey," "Cupid's Hired Man," "Bunny and the Bunny Hug," "Bunny's Birthday Surprise," "Bunny as a Reporter," "His Tired Uncle," "Bunny's Dilemma," "One Good Joke Deserves Another," "Love's Quarantine," "A Millinery Bomb," "Hubby's Toothache," "The Pickpocket," "A Gentleman of Fashion," "When the Press Speaks," "Those Troublesome Tresses," "The Feudists," "Pickwick Papers, Adventures of the Shooting Party," "John Tobin's Sweetheart," "Bunny for the Cause," "The Autocrat of Flapjack Junction," "The Pirates," "Flaming Hearts," "The Schemers," "The Girl at the Lunch Counter," and "The Golf Game and the Bonnet."

"Brass Monkey" Appears

"A Brass Monkey," is the latest Hoyt comedy announced for release by the Selig Polyscope Company in K. E. S. E. service. Charles Hoyt, known as America's most versatile writer of humorous philosophy, never wrote a better play than "A Brass Monkey." The Selig company is said to have retained all the original Hoyt flavor and to have introduced a succession of comedy situations that will cause laughter in any audience.

The story of "A Brass Monkey" has to do with an image taken from a temple in India and later brought to America. The brass monkey proved to be the champion hoodoo and a chapter of accidents occur to anyone possessing it. It is claimed that the comedy has a well defined plot and a large number of amusing situations. Included in the cast are James Harris, Wm. Fables and Amy Dennis. J. A. Richmond is the director.

Eleven Thousand for Wrecks

The Signal Film Corporation in a little over ten months has spent upwards of $11,000 for railroad equipment for staging spectacular wreck scenes in "The Railroad Raiders," the serial featuring Helen Holmes, which is being released through the Mutual Film Corporation. This does not include cars that have been built for wrecking purposes by the technical staff at the studio.

There have been all kinds of wrecks, freight trains have been demolished, Pullman cars have been thrown from the rails and rolled down embankments, warehouses have been destroyed, box cars have been burned, dynamited and thrown into the bay—all to cause thrills for the sensation-loving public.

Copper Freezes to Death

Policemen in the "movies" are generally shown as falling over each other, having a hot chase after a criminal, or making ardent love to the kitchen maid; their role is one of quick, continuous action. But there is a new sort of picture policeman in "Jerry's Getaway," the Cub comedy released through Mutual on June 14. This copper has one of the funniest roles in the comedy but he does not move at all—not even a muscle of his face. He can't, because he hides in the icebox so the man of the house will not know he has been making love to the maid, and he sits so long on a cake of ice that he becomes a statue of frosted ice.

NO GOLF FOR GOFF

Too Busy at Branch Houses Explaining New V. L. S. E. Service About to Be Inaugurated for Fat Man's Pastime

Albert W. Goff, assistant general manager of V. L. S. E. left on June 8, for his regular semi-annual trip, which, before its conclusion, will take in every branch office of the big Blue Ribbon distributing organization.

His trip at this time is for the purpose of explaining to each branch manager personally the exact manner in which every unit of the new service about to be started by V. L. S. E. should be handled.

Two of the units in the extensive service consist of a new series of "Big V" comedies directed by Lawrence Semon and starring James Aubrey, and a series of ten pictures in which "Bobby" Connelly, the regular youngster, is starred, supported by Mabel Ballin.

Three of the new series of "Big V" comedies have been completed, edited and titled. They have been named "Boots and Bones," "Shells and Shivers," and "Boasts and Boulders." There will be seven more of this series of "Big V's" and all will be completed within the next three weeks.

The "Bobby Connelly" series, in which Bobby does the best work of his career of seven years, also will consist of ten pictures. Four or these have been completed. They have been named "Bobby, Director," "Bobby, Philanthropist," "Bobby, Pacifist," and "Bobby's Bravery." The balance of this series will be completed at the rate of one a week as Bobby, Miss Ballin and Director Ruggles are in thorough accord and get through their work very rapidly.

These two series will be released under the regular Blue Ribbon brand and will add two reels a week to the V. L. S. E. service. With the regular five-reel Blue Ribbon weekly release this accounts for seven reels regularly released by V. L. S. E.

But by early in July at the latest V. L. S. E. will be releasing the Favorite Film Features' brand, which, while released through all of the V. L. S. E. branches, will not carry the brand of the Blue Ribbon features. Two of the well remembered series to be released under this brand are the John Bunny and the Mr. and Mrs. Sidney Drew comedies. The greater part of Mr. Goff's time, however, will be devoted to minute discussions of the plans to release Greater Vitagraph's coming serial, "Hearts of Flame." This thriller will be issued under the Blue Ribbon trade mark and will add two more reels to be issued through V. L. S. E. branch exchanges, making a total of twelve reels weekly.

A National Literature in Films

The works of Tolstoy, Dostoevsky, Turgenieff, Sinckiewicz, Pushkin, Ostrovsky and Andrieff in filmed form will soon be as familiar to the patrons of American motion picture theaters as they are now familiar in book form to the cultured public of all the European countries. A gigantic campaign has just been started for the popularization of these authors throughout the United States. The better known of their novels are already to be had in public libraries. But a film library of Russian fiction and drama, now being assembled, will interest millions where a written library attracts thousands.

Among the great works to be presented through this medium are Tolstoy's "War and Peace," Sinckiewicz's "The Deluge," Dostoevsky's "Nicholas Stavrogin," Ostrovsky's "The Busy Inn," Pushkin's "The Queen of Spades" and many others. The actual filming was done in Russia, at or near the scenes in the respective stories.

Russia owes the recent overthrow of autocratic government principally to its great writers. Even more important than the playwrights for filming purposes are the novel-writers. It is generally acknowledged that the Slav novelists tower head and shoulder above any other national school, Great Britain and France alone excepted.

The achievements of Count Leo Tolstoy as prophet-reformer and fictionist are well known. Henryk Sinckiewicz is as important to Poland as Tolstoy to Russia. Those who have enjoyed his "Quo Vadis?" in book, film or play will be glad to learn of the picturizing of "The Deluge" and the other members of his famous trilogy of Polish historical novels.

F. M. Dostoevsky, the thrilling portrayer of underworld criminality and Siberian suffering; I. S. Turgenieff, the polished artist of atmospheric realism; A. S. Pushkin, Russia's greatest poet, are represented in the film library by characteristic works. The success of the project hinged on the obtaining of actors of national eminence to play the important personages in the stories, but this was easily managed owing to the war conditions and the consequent general theatrical inactivity.

J. L. & S. Buys "Submarine Eye"

Williamson Brothers have just closed a deal with Jones, Linick & Shaefer of Chicago, whereby the latter concern takes "The Submarine Eye," and after giving it an extended run at the Studebaker Theater, will book it throughout Illinois. The sum involved was a large one.

The Studebaker was the scene of the first triumph of the Williamson Brothers, which four years ago played the production known as the Williamson Submarine Expedition Pictures.

Messrs. Jones, Linick & Shaefer have devised a number of splendid business-getting stunts which they expect will make "The Submarine Eye" a long summer attraction in Chicago.

Cartoons for Educational Film

Harry Palmer leaves the Mutual Program to produce cartoons under his own name, Harry Palmer, Inc. He will release his cartoons every week through the Educational Film Corporation of America. Mr. Palmer was the creator of such well-known comic cartoons as "Babbling Bess," "Twas Ever Thus," "That Elusive Nest Egg," etc. His cartoons graced the pages of the largest daily and Sunday papers in the country for many years. He is a pioneer of animated cartoons—his slogan is "draw pictures that move—not jump."

Mr. Palmer in the past five years has been connected with the General, Kriterion, Paramount and Mutual programs and has probably produced more cartoons for the screen than any other cartoonist.

"Miss Captain Kiddo," the second Baby Marie Osborne picture made by the Lasalida Films, Inc., for the Pathe Exchange, has just been completed.

UNIQUE SERIES IN CHICAGO

"Follies of the Week," Single Reelers Featuring Personages, Being Filmed for Use by American Military Relief Association

There is something new in the film line being created in Chicago.

The Titan Film Corporation, under the supervision of President Frederick Russell Clark, is producing and will distribute a series of unique single-reel pictures to be released in groups and called "Follies of the Week." Each reel treats in a striking and humorous manner some popular fad or sport, such as "Hawaiian stuff," baseball, etc. In each film is appearing a well known figure of the stage or public life. Raymond Hitchcock, Ernest Truex, Charles Grapewin and others have already appeared. Ty Cobb is to be one of the next stars to "work" in the novel series.

The income from the pictures is to be employed by the American Military Relief Association for the purpose of providing for the men in the United States army and camps a number of the comforts which are luxuries to soldiers, such as tobacco, articles of apparel, etc.

The "Follies," in charge of Director Weber, brother of Lois Weber, are being made at the Rothacker Film studio in Chicago. The distributing will be handled through independent exchanges.

Washburn in "Slacker" Feature

A story with a powerful patriotic appeal has been selected for Bryant Washburn's next Essanay feature.

"The Man Who Was Afraid," is the title. It was written by Mary Brecht Pulver, the noted authoress, and published in the *Saturday Evening Post* last summer. At that time the National Guard was being mobilized for border service. Hinging on the President's call to arms, and portraying a man who was afraid to answer the call, the story caused a sensation. It proved a strong aid in recruiting fighting men.

The screen version has been altered to fit present conditions. However, it has not lost any of the patriotic fervor with which the story was filled. The aim is to make it one of the most rousing stimulants to patriotism ever screened.

"The Man Who Was Afraid," Bryant Washburn's next Essanay feature. It appears July 2 via K. E. S. E.

The story, briefly, is as follows:

Benton Clune (Bryant Washburn), is a mamma's boy. Because she is afraid for him to go to war, he renounces his commission in the National Guard when the President's call comes. His friends spurn him. The girl he loves calls him a "slacker." Lashed to a frenzy by the derision, he hurls his mother from him and goes to fight for his country. Reaching the battle line, he finds his side is losing. The enemy threatens to annihilate it. A volunteer is called to face almost certain death in a perilous attempt to get reinforcements. The men who had spurned young Clune stand back. He steps forward and asks to go. A thrilling ride follows, with a desperate fight with the enemy, but Clune gets through their lines and saves the day. Back home again later he wins redemption and the girl's love.

Fred E. Wright is directing the production. It will have a screen time, approximately, of sixty-five minutes. The Kleine-Edison-Selig-Essanay Service will release the film July 2.

Are You Booking Open, Too?

The department of your paper "What the Picture Did for Me" I consider a most valuable feature. In fact it has everything else beaten from an exhibitor's point of view, especially if he is booking open, which I am.—Yours very truly, A. B. Arnett, Majestic Theater, Midway, Kentucky.

Unusual Touches in Wharton Pictures

Once upon a time Wilkie Collins, the collaborator of Robert Louis Stevenson, was giving some advice to writers.

"Boys," he said, "always put something into your story that the ordinary person doesn't know, and you'll have a good story. News in stories is just as essential as it is in newspapers."

And that theory is one of the practices which the Whartons are following in the making of their super-features of which "The Great White Trail" was the first. In that picture many of the untold bits of history from the gold rush to the Klondike were told, and so it will be in all future releases.

"We want to put a lot of little touches into every picture that will make the patron glad that he saw the picture because he learned something in addition to being entertained," says Theodore Wharton. "Not that we mean to make a news pictorial of our super-features, or anything like that, but in every picture it is an easy matter to inject into the action an atmosphere which is away from the ordinary and yet which sticks to facts. For instance, in 'The Great White Trail' there was a scene which showed the method which the 'mushers' took to get their heavy packs over the road. This was to carry a part of them up the hill, then slide back to the bottom of the hill like a great crowd of schoolboys—then start their work all over again. It not only made a good bit of action for the picture, but it also told a little story of the gold rush that is not generally known."

Since the Mutual Film Corporation announced that Julia Sanderson had been added to the galaxy of famous stars appearing in Mutual star productions, this actress has received no less than ten letters from actors asking that they be permitted to appear as her leading man.

Capellani Directs New Star

Albert Capellani, recognized as one of the foremost directors of silent drama, has been engaged by John R. Freuler, president of the Mutual Film Corporation, to direct for the Empire All Star Corporation, the productions of Julia Sanderson, the latest of the Charles Frohman stars to be added to Mutual's "Big stars only."

Albert Capellani, directing Julia Sanderson for Empire and Mutual.

The name of Albert Capellani is familiar to every exhibitor in the United States, for it is linked with a series of successful productions extending virtually from the infancy of the industry. He leaves the post of director-general of the Clara Kimball Young corporation to become affiliated with the Mutual organization.

Mr. Capellani's career began in the Paris studios of Pathe where he entered the motion picture business as an assistant cameraman. He became, during his five years with Pathe of Paris, cameraman and director. The following seven years he spent directing feature productions in France, leaving Europe to come to the United States as a director for World. His productions for that company included "Camille," "The Dark Silence," "A Face in the Moonlight," "The Flash of an Emerald" and "The Imposter." When the Clara Kimball Young corporation was organized he was chosen to direct Miss Young in "The Common Law," producing later "The Foolish Virgin."

"I am more than delighted with the prospect of directing Miss Sanderson," said Mr. Capellani in commenting upon his new connection with Mutual. "I have watched Miss Sanderson's stage career with interest. I have long thought her peculiarly well fitted for pictures. With an actress of her ability and with the thoroughly harmonious conditions under which we shall work, I can promise splendid results."

Miss Sanderson has just deserted Broadway to appear before the camera. She enters pictures after an enviable career behind the footlights. One of her biggest successes was with DeWolf Hopper in "Wang" and among her recent hits have been "The Siren" and "The Sunshine Girl."

New Wharton Picture Coming

The next super-feature with which the Whartons intend to follow "The Great White Trail," which has just been finished, is to be filmed largely upon the water. Incidentally it will include many spectacular scenes, one of which will depict the destruction of two pirate vessels of the seventeenth century, while another will be the burning of a present day yacht. The cast is now being engaged for the picture, which will go into active filming very shortly.

Coming Universal

Jack Mulhall, juvenile star, is featured in the Butterfly five-act drama, "The Fire of Youth," which heads the Universal program for the week of June 18.

Mulhall is seen in a role different from any he has heretofore portrayed. As the happy-go-lucky, shiftless son of a millionaire, he wins the sympathies of his audience.

"The Fire of Youth" will be presented Monday, June 18. On the same day will be released "Jilted in Jail," a Nestor comedy featuring that celebrated trio of funmakers, Eddie Lyons, Lee Moran and Edith Roberts.

The features for Tuesday, June 19, will be the Gold Seal three-act melodrama, "The Brand of Hate," starring Tina Marshall. This production is remarkable for a three-reel subject.

The other Tuesday offering features Pat. Rooney, the eccentric comedian, in the Victor comedy, "A Pirate Bold."

The chief offering for Wednesday, June 20, is the L-KO two-act comedy "Where Is My Che-ild?" with Dan Russell and Gladys Varden in the principal roles. Other releases of this date are the Laemmle drama, "Bartered Youth," and the regular issue of the Universal Animated Weekly.

"Helen Grayson's Strategy," a two-act society drama, will be presented under the Rex brand on Thursday, June 21. Ruth Stonehouse in the Victor comedy, "Puppy Love," is another release of this date.

"She Married Her Husband," a two-reel Victor comedy drama, featuring Matt Moore and Jane Gail, is the leading release of Friday, June 22. Issue 24 of the Universal Screen Magazine will also appear on this date.

For Saturday, June 23, the Bison two-act Western drama, "Lone Larry," is the feature.

Issue 6 of Universal Current Events and the Joker comedy, "A Burglar's Bride," with Gale Henry and Jack Dill, are other Saturday releases.

On Sunday, June 24, the releases are the Powers split reel, "Young Nick Carter, Detectiff," a comedy cartoon, and "China's Wonderland," a Dorsey Educational, and the Big U drama, "The Two-Gun Parson," featuring W. C. Dowlan.

During the week the fifteenth episode of "The Voice on the Wire" will be released.

Posters on Boston Common

For the first time in history an advertising poster is being displayed on the historic Boston Common. The advertising poster is the big patriotic twenty-four sheet gotten out by Greater Vitagraph-V. L. S. E., for the purpose of arousing patriotism and at the same time advertising the Greater Vitagraph preparedness picture, "Womanhood, the Glory of the Nation."

Recruiting in all branches of the service, the army, navy and marine corps, did not come up to expectations in Boston and the authorities sought methods to create more interest. Arrangements were made with Manager Thomas D. Sorerio of the Park Theater, who borrowed several of the big "Womanhood" posters from the Boston V. L. S. E. exchange. One of them was immediately placed on the Common, much to the indignation of some members of the old New England families.

Some of the striking scenes from "Christus," which is now pleasing Broadway.

"CHRISTUS" HITS BROADWAY

Spectacular Feature Meets Approval in First Run on Great White Way—Has Big, Universal Appeal

Before the Broadway run of "Christus" had terminated on June 10 it was announced that the spectacular picturization of the Christ-drama had been booked for an early fall engagement of several weeks' duration in the leading theater of one of the large southern cities.

Meanwhile inquiries have come in from all sections of the country to Historic Features, Inc., owners of the American rights, regarding "Christus." A special trade showing, given at the Criterion Theater on Friday morning of last week, was attended by several hundred state right buyers, exhibitors from New York and many nearby cities, and others connected with the industry.

During the run of nearly 100 performances at the Criterion, the same facts regarding "Christus" were brought out as are said to have evidenced themselves in the presentations at Rome, Paris, and Madrid, before the production was brought to this country—that this superfeature makes its appeal alike to people of all religious sects, and to those of no particular religious leaning. Comment was repeatedly made, in letters received by the management, that apart from its religious value, its artistic, dramatic, historical and educational aspects are such as to make it of value and interest to every patron of the silent drama.

A noteworthy feature of the New York engagement was the attendance of a great number of parties of children and young people, ranging in number from 25 to 100, brought by school and Sunday school teachers, that they might witness in its most graphic form the greatest spiritual event of all time.

Superlative Announces Plans

At a luncheon tendered the trade press recently in the College Room of the Hotel Astor, the policy and plans of the Superlative Pictures Corporation were made known by Maurice F. Tobias, president of the company.

Superlative will release the productions of two companies, the Irving Cummings Pictures, Inc., and the Lois Meredith Pictures, Inc.

Superlative's releases will average twelve during a period of fifteen months. Undesirable types of pictures, such as lurid melodramas and sex plays, will not be among their output. The officers of the companies are as follows: Superlative Pictures Corporation, Maurice F. Tobias, president; Irving Cummings, vice-president; Arthur Blumenkrohn, secretary and treasurer. Irving Cummings Pictures, Inc.: Maurice F. Tobias, president; Irving Cummings, vice-president; Arthur Blumenkrohn, secretary and treasurer. Lois Meredith Pictures, Inc.: Maurice F. Tobias, president, Lois Meredith, vice-president; Arthur Blumenkrohn, secretary and treasurer. Milton Loewenthal, publicity.

In the center is Barbara Castleton, star in "Parentage." The rest of the faces are types from the play

Private Showing of "Parentage"

The feature film "Parentage" was recently given a private exhibition at the Rialto, New York. Its enthusiastic reception by a critical audience of prospective state-right buyers and exhibitors is considered a happy augury of the success attending this production. As a study in characterization of parts and masterly grouping of types "Parentage" is interesting from the producers' point of view.

In the treatment of the engrossing subject its title signifies "Parentage" is a welcome departure from the usual. While pointing out in a pleasing and wholesome manner a lesson from which all may learn, it never at any time becomes mawkish or "preachy." The voices of producers, state-right buyers and exhibitors were unanimous in predicting a great future for this feature.

In the picture a fine distinction is drawn between sentiment and sentimentality. Those who saw it were gratified that so strong an appeal could be made without resort to the sensational methods which, in the past, have brought no little odium upon the silent drama from the more intelligent and thoughtful people.

A distinct success again is scored by the child actors in "Parentage" under the tutelage of Mr. Hobart Henley, who wrote the picture and directed it. Lois Alexander and Matty Roubert, the juvenile actors who play opposite each other, are very effective.

The advertising service which goes with the picture, greatly adds to its money-making qualities for the exhibitor. Mr. Frank J. Seng, the well known exhibitor, has learned from long experience the value of effective advertising, and in this service he has given practical expression to his views upon the subject. The obvious fault in much advertising which appears in trade papers he believes he has corrected in the service behind "Parentage." State-right buyers and exhibitors do not have to take anything on trust. Investing in "Parentage" they are given every opportunity to know just exactly what they are buying and have every assurance beforehand that their money is well spent.

It is hoped that the advertising service which goes with "Parentage" will strike a death blow at the old regime of excess in language. Too often exhibitors and state-right buyers have been misled and disappointed by advertised assertions which seem to have been built upon the misapprehension that "nothing succeeds like excess."

Exhibitor Praises Service

Many letters received at the headquarters of the Artcraft Pictures Corporation recently praised that organization's policy of co-operation with the exhibitor in the exploitation of its productions. One of the most recent communications of this kind was just received from John Atchison, one of the livest small town exhibitors in the country, whose Palace Theater is constantly playing to capacity business in Skiatook, Oklahoma. Mr. Atchison writes:

I was assistant manager at the Lyric Theater, Tulsa, Oklahoma, for almost four years and have been running this theater for the past three years, and I can truthfully say that I have never had the pleasure of dealing with an organization that took as much interest in and tried to help the exhibitor as much as you do.

Selznick-Pictures to Orient

When D. R. Howells, film exporter, who has done more to introduce American motion pictures to Oriental audiences than any other man, sails from the Pacific coast for the Far East next week, he will be prepared to blaze the trail for Selznick-Pictures in Japan, China, the Dutch Indies, India and the Philippines.

Mr. Howells recently returned to New York from the East and during his stay contracted with Lewis J. Selznick for the exclusive agency in the Oriental countries mentioned above, for the entire Selznick output. Out of the whole field of American productions, Mr. Howells selected Selznick-Pictures and the productions of one other company as best suited to Oriental consumption. In explaining his choice, Mr. Howells said:

To be successful in the East, a picture must be universal in theme, and after looking over the Selznick Pictures produced so far I found them easily adaptable to the understanding of the native spectators in the Oriental picture theater. American producers have neglected the great opportunity offered in the Oriental market. The motion picture is one of the few Western inventions that has taken hold in the Orient. Picture theaters are springing up like mushrooms overnight in all sections of the Eastern countries.

In China, Japan and the Philippines, the subtitles on the films are usually translated into the written language of the country, but in the interior of those nations and in the Dutch Indies, where the natives do not read even their own language, it is customary to place an interpreter beside the screen. This dignitary first familiarizes himself with the scenario, and then keeps up a running narrative as the story unfolds itself on the screen.

The three Selznick-Pictures that Mr. Howells took with him as samples were prints of Clara Kimball Young in "The Common Law," Norma Talmadge in "Panthea," and Robert Warwick in "The Argyle Case."

Kathleen Clifford Not with Pathe

On the cover of its issue dated June 9, Motography printed a photograph of Kathleen Clifford, with the caption, "with Balboa-Pathe." This should have read merely, "with Balboa." P. A. Parsons, advertising and publicity manager for Pathe, calls our attention to the error. Miss Clifford, he states, appears in no pictures for Pathe, and "The Twisted Thread," in which she is starring for Balboa, is not to be released on the Pathe program.

Harry Carey has commenced work on "Cheyenne's Pal" at Universal City.

Exhibitors Favor Vitagraph Plan

Since the announcement by V. L. S. E. of the unit of its service to be known as Favorite Film Features, the brand name under which Greater Vitagraph favorites with all-star casts will be reissued, exhibitors from all over the country have commended the move. Bert Goldman, manager of the Princess and Majestic Theaters, in commendation of the Favorite Film Features, writes:

Just a reminder. Don't overlook the "Reincarnation of Karna," with Rosemary Theby and Courtney Foote; and "He Never Knew," with Anita Stewart and Gladden James. In my opinion and also the opinion of my patrons when I ran them, I believe about three years ago, they were considered the greatest two-reel pictures ever made.

I receive requests for them right this day.

Being the first run exhibitor for your Blue Ribbon Features in St. Paul, I write this thinking a suggestion of this kind would no doubt be appreciated.

They were not listed in your re-issues. I surmise it was an oversight!

How nice either one will fit in to complete the program when I run "Mary Jane's Pa."

Ben H. Loutham, manager of the Majestic Theater, Janesville, Wisconsin, writes:

We note with pleasure that the Vitagraph Company are reissuing not only some of their large features but the shorter ones as well.

In the writer's own personal opinion and in the opinion of dozens of his steady patrons whose judgment he respects, this is one of the best moves the Vitagraph Company has ever made, for the reason that your company has in its vaults hundreds of negatives of subjects that are infinitely better than anything else that is being marketed today, and by issuing the subjects one a week, if possible, you will not only be rendering a distinct service to the exhibitors of the country, but we believe you will find it very profitable, as the first great cost in making the negative is eliminated.

Camels Parade to Cleveland Theater

"The Garden of Allah," Selig's big production, which opened last week at the Hippodrome, Cleveland, Ohio, was accorded a most enthusiastic reception.

Leon D. Netter, head of the Masterpiece Film Attractions, which concern controls the production for Ohio, indicated, in presenting this feature, that he is keenly alive to the necessity for introducing new ideas in exploiting feature photoplays.

Prior to the opening of the picture at the Hippodrome, Mr. Netter arranged a caravan procession through the streets of Cleveland, made up of camels bearing Oriental maidens, Arabs, etc. He carried his ideas into the theater, surrounding it with the atmosphere of the Orient, in keeping with the settings of the photoplay. A special stage setting was arranged showing the sun rising over the calm desert, and revealing the caravan slowly moving across the level stretch of sand.

Then followed the presentation of the picture to the accompaniment of music especially written for it. Throughout the picture one is possessed with a sense of being carried off to the Far East, and not until the end of the production is announced does one realize that it has all been just a beautifully produced and marvelously enacted photoplay.

Artcraft in Tiny Town

Several months ago the Artcraft Pictures Corporation announced with considerable pride that it had put Mullen, Nebraska, "on the map," and justly so. This town has a population of 105 and Artcraft felt it had established a record in the way of showing high-class pictures in such a tiny city. This record, however, has been smashed to smithereens by Artcraft itself, according to a letter from its Kansas City manager, P. C. Wreath, who has closed a contract with the Royal theater, at Royal, Nebraska. The last official census of Royal gave this town a population of twenty-seven people.

In Mr. Wreath's territory there are now twelve towns with a population below the 500 mark showing Artcraft pictures. Included in the list of these twelve towns are four which were not in existence at the time the last census was taken recently. All of which goes to prove that Artcraft caters to the small community as well as the metropolis.

Viola Compton with Goldwyn

Viola Compton, who is playing a character comedy part in Mae Marsh's third Goldwyn picture, comes of the prominent English stage family of Comptons. Henry Compton, the famous comedian, was her grandfather, and Edward Compton, her father, is a well-known actor in England and has identified himself with Old English comedy for the past thirty years. Compton Mackenzie, the novelist, and Frank Compton, actor, last seen in New York in "The Whip," are her brothers and both are serving Great Britain, the former as a captain in an Irish brigade on the French front, and the latter in the diplomatic service.

Nell and Fay Compton, her sisters, are prominent on the London stage, and have been seen in plays on the American stage in recent seasons. Viola Compton herself, came to this country with the late Lawrence Irving, and has played in Shakespearean repertoire. She has appeared in a number of well-known pictures and many comedies.

The first Triangle-Ince play starring Olive Thomas, produced under the direction of Raymond B. West, has just left the cutting room and will shortly be scheduled for release. Her second story is described as a photoplay that will offer a new angle on the small town girl who leaves her country home for the bright lights of a big city.

Anita Loos—concentrated radium and dramatic dynamite—writes Fairbanks plays and subtitles, with "Doug" and Director Emerson.

"SAVE THE NIGHT LIFE"

This Freuler Thinks Should Be Picture Men's Slogan—Warns Exhibitors of Danger in "Set the Clock Ahead" Campaign

"Exhibitors everywhere should fight the 'save an hour of daylight' campaign," warns President John R. Freuler of the Mutual Film Corporation. He continues:

"Save the night life" should be the slogan of the motion picture business and every other branch of the amusement business.

Matinee business would not suffer from a general adoption of the project to set the clock ahead an hour, but the night business would suffer seriously.This is not guess work; it is certainty. It has been proven, for instance, in Australia, where evening admissions at the motion picture theaters and at the speaking stage shows have fallen off very noticeably since the enforcement of the plan there.

The "save an hour of daylight" movement is now being given attention as a means to greater industrial efficiency in the preparation for war. It may promise something of a saving in certain industries, but this is debatable. It is certain that there are many offsetting disadvantages.

The save-an-hour-of-daylight campaign can only destroy the routine of the city folks, including their habitual patronage of the theaters.

Let us consider the case of Broadway, New York, the so-called amusement capital of the world. Broadway is now doing practically all of its business between the hours of eight o'clock in the evening and one o'clock in the morning. This is a period of five hours. The adoption of the "save an hour of daylight" plan would in effect take one hour off the dark end of this period—one-fifth of the earning hours or twenty per cent. Broadway would not and could not get as much money in admissions by shutting down at what is now midnight. And Broadway tends to set the pace for the nation in amusement.

However, I much doubt any important success for the movement to set the clock ahead. All such artificial steps toward even minor revolutions in society fail or attain merely sporadic successes. We can cite, for example, the spelling reform movement. It has resulted in nothing particularly except a picturesque incongruity in the language as handled in about two publications of national importance.

Hundreds of the most able business men in the country are counseling that we must continue business as usual if crises are to be escaped and production is to continue. This seems to me to be an excellent reason for letting the clock alone.

The picture business will have quite enough to do for the next few months without having to readjust itself to daylight reforms.

Sampliner Case Ends

In the midst of its trial the Sampliner suit against the Motion Picture Patents Company, directors of the General Film Company (Inc.), film manufacturers, and various individuals, collapsed rather dramatically in the United States District Court in New York, June 4. After the plaintiff's witnesses had been heard the defendants at once rested and moved that the case be given to the jury under direction by the court. This was opposed with a like motion by the plaintiff. It yielded immediate and demoralizing results. Judge Julius M. Mayer turned to the jury and declared that the suit had features which seemed champertous and a form of speculation. The jury was directed to return a verdict for the defendant, which was done.

The history of the Sampliner case is unusual. Several years ago the Lake Shore Film and Supply Company at Cleveland, Ohio, had difficulties with the defendants, and claimed it had been injured by restraint of trade in interstate commerce. The company retained Joseph H. Sampliner, an attorney of Cleveland, and he did work for which he made a charge of $5,000. He got no money for his debt, but he took from the Lake Shore Film and Supply Company an assignment of its cause of action. Armed with this assignment he sued the General Film Company in the Federal Court in Cleveland and under it claimed his client had sustained $101,000 damages, the damages to be tripled under the provisions of the Sherman Act. Under the same assignment he sued the Motion Picture Patents Company, etc., in New York, asking $250,000 damages, the damages to be tripled. It was this latter case that he lost the other day. It was such a decisive defeat that it is scarcely believed by the defendants an appeal will be undertaken.

Circus Men Buy "Deemster"

One of the most important state rights deals ever negotiated has just been closed by W. E. Shallenberger, president of the Arrow Film Corporation, with John B. Warren, part owner of the Haggenback-Wallace Circus, and Fred Clarke, president of the Riverside Show Printing Company of Chicago.

Messrs. Warren and Clarke, in association with their partners in the circus business, the racing world and the United Fairs Booking Association, bought "The Deemster" for the states of Illinois, Indiana and Wisconsin and straightway opened offices at 64 West Randolph street, Chicago.

The big Hall Caine spectacle starring Derwent Hall Caine, will open an extended engagement at the Colonial Theater, Chicago, Sunday, June 17. No sooner had the contract for "The Deemster" been signed by Messrs. Warren and Clarke and Mr. W. E. Shallenbarger than the great showman telegraphed his man at Peru, Indiana (headquarters of the Haggenback-Wallace Circus), to ship two circus wagons (one band wagon and a Peacock float) to be used in Chicago as perambulators. Daily parades wherein the band wagon will precede the Peacock float loaded with juvenile male voices and an organ, will be a part of the Chicago program. Concerts will be given along the route.

Irving Cummings Starts Work

Irving Cummings and his own company, included in the cast of which are the following: Ruth Sinclair, Arthur Morrison, Roy Applegate, William Cooper, Marie Martin, and Baby Thelma, are now hard at work at Port Henry, N. Y., on the first feature to be released by Superlative Pictures Corporation.

Austin O. Huhn has been selected by Irving Cummings as director. Lewis E. Taylor is cameraman, assisted by Victor McKenzie. The business details are being looked after by Arthur Blumenkrohn.

Russia and U. S. Exchange Films

The Society of Russian Dramatic Authors and Artists has appointed N. S. Kaplan of the Russian Art Films its official representative in this country. He has arranged to present the film plays of Andrieff, Tetmeyer, Pazukhin and other famous living authors in a Broadway theater at a date to coincide with the stay of the Russian commission in New York.

Among the members of the commission are several authors who have contributed to the Kaplan cycle. A cablegram has been received from them thanking the manager for securing their film copyrights at the Library of Congress and expressing the hope that the interchange of art products between America and Russia would be protected and facilitated by a new treaty.

William N. Selig is reported to have engaged Lew Fields to appear in "The Barker," a Selig film feature.

Current Releases Reviewed

"The Circus of Life"

Little Zoe Rae Plays Star Role in This Butterfly Offering. Reviewed by Genevieve Harris

THIS is a human interest story which combines thrill and sympathetic appeal. Its characters are real enough to be interesting and the events which revolve around them varied and entertaining. While the characters are of the middle and lower classes, the picture is not an underworld story, exactly, and while there is sorrow and wrong-doing in the play, there are also humorous incidents, and the playing of the child star, Zoe Ray, lightens the story.

Most audiences will take kindly to the offering, especially those in the neighborhood houses. The story progresses smoothly and has been well directed and photographed. The cast of players is a capable one. Besides Zoe Ray, there are Pomeroy Cannon, Elsie Jane Wilson, Harry Carter, Mignon Anderson and Emory Johnson. Rupert Julian directed the play from a story by E. J. Clawson.

The Story: Danny and Mamie are happily married until Danny becomes jealous of Bouvais, an artist and philosopher for whom Mamie poses. Bouvais tries in every way to win Mamie from her husband, but is unsuccessful. Kate and Tommie, a young couple in love with each other, are friends of Danny and Mamie. Tommie is a gambler and loafer and Kate tries to reform him. The brightest influence in the lives of the four is Daisy May, the small daughter of Mamie and Danny. The child tries to straighten out the troubles in the lives of her parents and friends, but is unsuccessful. Then on her birthday, her father takes her for a ride on the brewery wagon he drives. He has been drinking too much and cannot manage his horses. There is a runaway and Daisy May is seriously hurt. Then the four people who love her promise to mend their ways if she is spared to them. Daisy May recovers and they keep their promise.

"A Roadside Impresario"

Five-Part Pallas-Paramount Feature Released June 18. Reviewed by H. D. Fretz

IN this latest offering on the Paramount program, George Beban is again seen in a characteristic role. Mr. Beban is well known for his clever and wonderfully human impersonations of the Italian people. He is so sympathetic and natural that he is sure to touch the hearts of all. In "A Roadside Impresario," he plays the part of a roaming Italian musician, who, with his trick bear, performs for the children in the wayside towns, and often does the trick which his faithful Bruno is supposed to do.

Mr. Beban, the author of this story, is surrounded by an excellent cast of players, including Harrison Ford, Fred Huntley, W. A. Carroll, Julia Faye, Adele Farrington and Harry De Vere. The story is clearly told, the photography is excellent, and the settings are effective. As a whole, the production is satisfactory and will please most audiences. Under the direction of Donald Crisp, the feature may be considered up to the Pallas standard.

George Beban, in "A Roadside Impresario," gives a wonderfully human impersonation.

While attempting to rescue a man from an overturned boat, Guiseppe Franchini is picked up by a fishing schooner and is unable to return home for six months. Then he learns that his wife is dead and his little daughter has been taken to America, leaving Bruno, the bear. With the bear he starts to America in search of his baby, and for sixteen years he wanders around the country.

Finally he reaches the town of Monterey. Slade, the editor of a newspaper and also the proprietor of a roadhouse, attempts to ruin Craig Winton, the reform candidate for mayor. Guiseppe saves a little child from being run over; meanwhile his bear wrecks Vandergrift's pet apiary. Bruno is put in jail and Guiseppe is informed that he must furnish a hundred dollars or lose his pet. He secures a job in a restaurant and after the frame-up on Winton, finds a paper that implicates Slade in the plot. He takes the paper to Adelaide Vandergrift, who has befriended him and who is engaged to the young candidate.

Slade is driven out of town. Guiseppe recognizes Vandergrift as the man he pulled from the water years before. When he learns that Adelaide is his own daughter, he is eager to take her in his arms, but realizing her station in life and that he is only a wandering musician, turns away. He is seen on his way to the next town, where he will amuse the little children.

"The Telltale Step"

Shirley Mason in Edison-K. E. S. E. Release of May 28. Reviewed by Genevieve Harris

AN UNUSUAL means of identifying a criminal, a blind girl's recognition of the sound of his foot-step, serves as the basis for this detective story and gives the picture its title. The scenes are laid in the Italian district of a large city and the leading characters play Italian roles. Shirley Mason appears as the blind girl. Her work is especially pleasing and she should be featured in advertising the play. Sally Crute and Pat O'Malley have important parts and audiences which liked "The Law of the North" will be interested in these players also.

The picture is entertaining largely because of good acting. The settings and photography are right, but the story is not worked out as clearly as it might be. There are loose ends of plot evident; motives are not always clear and dramatic situations are not forcibly presented. The ending is good, comedy relief following the tragic events in the early part of the play. The picture leaves the patron in the right frame of mind and the average fan will have enjoyed its progress.

The balance of the cast, all clever players, include Bob Huggins, Guido Collucci, Charles Sutton, Nellie Grant, Bigelow Cooper and Jessie Stevens.

The Story: Giovanni Pallazzi and his blind daughter, Lucia, come to America. Pallazzi had once been a member of a criminal "society," and when he tries to free himself from the band, one of their number is appointed to kill him. The blind Lucia was in the room when her father was killed and she insists that she would know the sound of the man's walk. Several

In "The Telltale Shop," the small but charming Shirley Mason is full of fire.

Italians are held for the murder. Luigi, a brutal fellow, succeeds in being appointed Lucia's guardian. He forces the girl, accompanied by his own young son, to play her violin and beg for money. But the man's cruelty is discovered and Lucia wins the interest and protection of a young lawyer. Through this lawyer's efforts, a specialist undertakes an operation on Lucia's eyes and her sight is restored. Later, when the trial is conducted, Lucia, blindfolded, recognizes "the tell-tale step" of one of the men. He confesses his guilt and reveals the fact that Luigi is implicated. Lucia, who for a time had come between the young lawyer and his fiancee, marries Pietro, Luigi's son, and the lawyer marries the girl of his own station.

"A Naked Soul"

Brady-International Service-World Drama in Five Reels. Reviewed by George W. Graves

THE two things that stand out most vividly in a person's mind after seeing this picture are the exquisite acting of the lead, Susan Grandaise (seen for the first time in America), and the magnificent artistic production. Both

There is exquisite acting in the lead—Susan Grandaise—in "A Naked Soul."

magnify the proportions of the drama, as a story, to a point of greatness of appeal that it would not otherwise have attained and both make an impression on the spectator that at first startles him out of an indifferent, set-for-a-boring-ordeal mood (induced to a great extent by the ordinary, unprepossessing movie-ish title), then has him watching transfixedly the figures on the screen before him, and lastly has him stirred to an uncommon pitch of glowing sympathy.

Well may the exhibitor and his more or less jaded patrons acclaim with joy the advent of Susan Grandaise on American theater screens, for here is a promising gleam on the horizon piercing the colorless clouds of the commonplace. After their first taste it is safe to predict they will besiege the producers for a second production, and it is reassuring to observe that the actress' arrival in this country to act under the personal direction of William A. Brady is heralded as being a reality of the near future. Miss Grandaise is a through-and-through dramatic artist—and that with a big A. She is an actress of the un-selfed type, not mawkishly accentuating personality by resort to the inartistic, and never straying for a moment out of the strict bounds of her portrayal. She is graceful, delicate, winsome. Her very being exhales an aroma of tasteful refinement. Susan Grandaise can act; she can sway an audience and bring it to moistened eyes.

The picture was produced abroad by Louis Mercanton and Rene Hervil, two more gentlemen whose work, along with that of others of their countrymen, seems to make it axiomatic that French directors are past masters in artistic picture mounting. The warm sunshine of "sunny France" fairly radiates to the audience. Leafy grottoes, brooks gleaming in the sunlight, beautiful pastoral shots, etc., all make up the romantic setting, giving immeasurable impetus to the drama's character and sentiment. We don't remember one exterior shot that was ill chosen, in an artistic sense. The photography is excellent. The interior of the goatsherd's hut, with its massive stone fireplace, is an example of painstakingly constructed interiors. The work of the directors in superintending the action is also distinctive. The scenes fall into line in smooth, almost unnoticeable succession and there is little excess action. The members of the cast, including Brenton Marchville, George Treville and Grace Derval, make their characters praiseworthily realistic.

The story, of itself quite in the commonplace class, is lifted well out of this through the magnificent portrayal of the star, aided by her support, and the production. Its development is similar to that of other tales about true lovers whose letters are cruelly intercepted and who are precipitated upon the rocks of sorrow and misfortune. An unhappy ending is affixed by having the heroine die, and this is the only remarkably novel twist in the plot. Though unhappy, this ending is satisfactory, since the tricked hero and prince has contracted a marriage which will be a vital benefit to his country, and the tragic end of his first sweetheart results in less suffering for the majority.

"A Naked Soul" sounds a clarion note in vividly acted, quality entertainment. It ought to relieve inertia in the sale of tickets in any theater that needs such relief. Those who see the afternoon performance will undoubtedly see to it that the evening performance witnesses a capacity house in any community of discriminating theater-goers.

"The Field of Honor"

Butterfly Offers a War Drama on June 11. Reviewed by Genevieve Harris

THE fact that Brand Whitlock, U. S. minister to Belgium, is the author of this story, which is taken from his novel by the same name, may have advertising value for some theaters. The play is laid in Civil War times and contains a large number of beautifully picturized war scenes. In fact, the photography and settings add much to the enjoyment of the picture.

The story has several original twists of plot and a good bit of action. The main situations are well presented. Although the period is that of the Civil War, the theme is of bravery and cowardice and so is timely. Its problem, that of the man who proves cowardly in the battle, can be used as an advertising point which will interest at this time.

Allen Holubar directed the play and has the leading man's role. Louise Lovely is opposite. Others are M. K. Wilson, Sidney Dean, Frankie Lee, Helen Wright and Frank MacQuarrie.

The Story: Laura marries George Baring just before the outbreak of the Civil War. Wade Clayton, who has been in love with Laura, raises a company of volunteers. George Baring joins against his will and because his wife wishes him to do so. He is made an officer through Wade's influence but proves a coward and deserts. He is shot as a deserter but Wade will not let Laura learn the truth and tells her George died a hero. After the war Wade begs Laura to marry him but she declares she will be true to her husband's memory. She has taught her little son to consider his father a great hero.

A number of years later Laura changes her mind and promises to marry Wade. Then just before their marriage, George Baring, who had managed to escape death, returns. When he learns through Wade that he is considered a hero by his wife and son, he refuses to let them know the truth and kills himself rather than destroy their ideal of him.

Rothacker Gives Credit

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, has sent the following communication to MOTOGRAPHY in reference to the production of the feature "S. O. S.," recently produced by the Sunshine Film Corporation in Chicago:

In justice to the Sunshine Film Corporation, to correct false impressions, and to discourage confusing rumors, I wish to make the following statement:

The Sunshine Film Corporation is entitled to full credit for the production of the feature film entitled "S. O. S.," and the Rothacker Film Manufacturing Company had nothing to do with this production other than the fact that we rented our studio outright to the Sunshine Film Corporation for several days, during which time the studio was controlled and operated exclusively by the Sunshine Film Corporation, none of our employees being used other than the studio electrician. The Sunshine Film Corporation employed its own director, cameraman, cast, in fact, everything, and the majority of the interior scenes were taken at a studio operated by the American Bioscope Company.

"The Great White Trail"

Seven-Reel Drama Released by Wharton, Inc., State Rights. Reviewed by George W. Graves

"THE Great White Trail" is a virile story of the North marking the entrance of the Whartons into the state rights producing field. The story was written by Leopold D. Wharton and his was also the guiding hand in direction and it can be said emphatically that both these prime requisites of the finished picture have been handled with surpassing and masterly treatment. The story contains human interest of the strongest sort, real, virile and likable characters, thrills, suspense and that great interest sustainer—smooth, uniformly advancing action. In spite of a rather complicated plot with time changes, location changes, etc., every bit of the action is made clear and it is safe to wager that nobody in the audience will be bothering their neighbors for an elucidation of something they "didn't get." With the exception of one or two events happening in the early reels the story is sound as far as conviction is concerned. The picture also has sufficient comedy relief.

When the story-action moves into the far North the audience gets enthusiastic, applauding from time to time at the shots of marvelous beauty across the snowy wastes and the unusual effects of the travelers winding in and out of mountains of snow. Some very unusual and sensational views of fast sledge riding are also impressive. In the opening reels we are shown how, through a weak brother, a devoted husband and wife are estranged, how the wife loses her child, and the husband, finding he was in the wrong, cannot locate either his wife or child. After a lapse of many years Carrington, the husband, learns that his wife, Prudence, is still alive, and that she has gone as a nurse to the Klondike region of Alaska. At the same time the minister who has adopted the child of the separated couple, goes to the same region to preach the gospel. A breathless succession of dramatic events keeps the members of the family, each of whom is now a complete stranger to the other, apart, but they are deftly and touchingly brought together through a series of big climaxes at the end.

Unstinted praise is to be awarded every member of the cast. Doris Kenyon has real opportunities in her big part. Her work is fascinating and convincing. Louise Hoteling, Hans Robert, Edgar Davenport, Paul Gordon, Thomas Holding and Richard Stuart—all the members of the cast, in fact—have caught the spirit of sincerity and conviction that exists throughout the play. But to our mind the most noteworthy and memorable thing about the whole is the direction, and Mr. Wharton certainly deserves a congratulatory hand-shake for this as well as for the excellent scenario. Without any shadow of doubt the picture is a promising state rights proposition.

"The Jaguar's Claws"

Lasky-Paramount Drama in Five Parts Released June 11. Reviewed by George W. Graves.

SESSUE HAYAKAWA has one of the most forceful, virile roles yet to come his way, in this, as a black-souled Mexican bandit who is the terror of his community, taking whatever he sees that he wants and wanting most that he sees, including other men's property, and occasionally their wives. The role requires much more of the star than many of those he has previously interpreted, inasmuch as it is a straight heavy, requiring "hard," forceful acting with a great range of expression. The star proves that he can act a heavy part realistically without the theatrical taint of overdoing it. El Jaguar stands out as something more than a mere movie villain and he is bound to be liked in spite of the fact featured villains do not always register as popular with audiences.

The scenario, by Beatrice De Mille and Leighton Osmun (from the story by William M. McCoy and Roswell), tells its story with action aplenty, suspense and engrossed interest, working up to a climax of towering power. The line of continuity unfolds without jars or jumps and augments interest with the passing of every reel. The story is delightfully exciting and definitely, comprehensibly told. Marshall Neilan's direction is worthy of especial praise and this picture certainly figures among the best that he has directed. His was a large part in the unusual, distinctive and realistic telling of the story. Supporting the star is one of the most efficient and appropriately selected band of players that has yet been aggregated in a Paramount offering. The players are Tom Moore, Fritzi Brunette, Marjorie Daw, Tom Forman and Mabel Van Buren.

The first episode of "The Silent Terror," the latest Universal serial, is under production. Marie Walcamp, heroine of "Liberty," plays the featured role.

"The Dazzling Miss Davison"

Marjorie Rambeau in Powell-Mutual Feature of June 18. Reviewed by Genevieve Harris

THIS is the pleasantest, most enjoyable screen story Marjorie Rambeau has appeared in so far. It has excitement and suspense, but its excitement is the clean, adventurous sort that everybody likes. Suspense is well maintained and the secret of the story is not revealed until the last scene, but events are clear and easily followed. The viewpoint of the audience is that of the leading man and it will be puzzled just as he is.

The production is one of the best examples of a detective story told on the screen. Barring a slight dragginess toward the end, which is counteracted by the surprise finish, there is nothing to find fault with in direction. Acting, settings and photography are satisfactory. The large cast contains a number of well chosen types. Miss Rambeau is always interesting and charming and her name will have drawing power wherever her previous pictures have been shown.

In advertising the picture, the exhibitor must be careful not to spoil the excellence of the ending by revealing the secret in advertising or program story. Instead, he may suggest kleptomania as the explanation, as the story itself does, until the fact that the heroine is a detective, not a crook, is made clear. Since patrons will enjoy the picture most if they see it from the beginning, the exhibitor who is careful of their pleasure will call attention to this fact, letting them know at what time shows begin.

The cast of players includes many who have supported Miss Rambeau in former pictucres. Among the players are Fred Williams, Aubrey Beattie, Agnes Eyre, Robert Elliott, and others.

The Story: Gerard Buckland (Robert Elliott), a young society man, notices on the street one day a pretty girl talking earnestly with a shabby old man. The man gives the girl a diamond necklace.

Later at the home of a friend he is amazed to meet the girl. She is as charming in conversation as in appearance and manner. To entertain her friends she picks their pockets with professional skill, later returning the property with laughter.

Miss Davison appears to be making a very good salary and says she is a designer, but Buckland's suspicions are aroused and he determines to solve the mystery of her employment. He

"EASTMAN"

in the film margin means a clear picture on the screen.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

becomes convinced that she is either a kleptomaniac, an accomplice of professional thieves, hypnotized by an elderly man often seen to meet her, or preying on society through her beauty and wit.

Later, Buckland learns that Miss Davison is a member of a house-party in the country with a disreputable set. He succeeds in gaining admission to the party. There is much gambling among the guests and a quarrel arises which results in the calling of the police. The hosts and most of the guests are found to have police records. Buckland expects to learn that Miss Davison is one of their number, but instead the detectives compliment her on her work in tracing these internationally famed crooks—for the dazzling Miss Davison is the best woman detective in the country.

"The Spirit of '76"

A Twelve-Reel Historical Drama by Robert Goldstein —Reviewed by Genevieve Harris

THE dramatic value of American historical events and the powerful way in which the screen may present them, educating its audiences and enkindling patriotism, is one obvious conclusion to be drawn from this production. That the producers have not made the best use of their opportunity in this is equally obvious. The offering, because of its timeliness and also because of much publicity given it by the objections of the Chicago censor board, drew a large and interested audience at its first presentation at Orchestra Hall, Chicago.

The early part of the production is, especially at this time, unusually interesting. The applause which greeted the picturization of Paul Revere's ride, the signing of the Declaration of Independence and the ringing of the Liberty Bell was spontaneous and the audience was genuinely stirred. But the story of Catherine Montour, which becomes the main thread of the plot, is unfamiliar to the average person and, questions of historical accuracy waived, it is unconvincing. Adda Gleason, who plays Catherine, is a capable actress, but she fails to make the character real.

The play, as given in Chicago, is in twelve reels. Additional cutting would improve the production. The action is rather jerky, but some of this may be due to the work of the censor's shears.

To sum up, the picture contains a number of splendid moments and a great deal of narrative neither convincing nor interesting. The photography and tinting is fine throughout. Many of the sets are elaborate. A few are repeated rather too many times in the last part. The picture gives opportunity for elaborate patriotic display. Judging from the comments by the audience, the significance of the play at the present time was keenly felt. While the appeal is a patriotic one, no feeling of resentment is aroused against any of our present allies. The objections of the censor board arose, we understand, through fear that the picture might cause a feeling of resentment against England. As now presented, there is not the slightest danger of its so doing. Instead, it will give many people a clearer idea of the necessity of the present conflict.

The work of Adda Gleason as Catherine Montour stands out above the rest of the cast. Others among the players are Doris Pawn, Jane Novak, Howard Gaye, Jack Cosgrove, Norval MacGregor, William Colby, Lottie Cruez, William Freeman, Ben Lewis, William Lawrence and William Beery. The plot of the story as presented follows.

The Story: The romance between King George Third of England and a Quaker girl, Catherine, who becomes his morganatic wife, forms the early part of the story. This girl is really half Indian, being the daughter of a French adventurer and an Indian woman, adopted and brought to England by a Quaker voyager. The hardships of the American colonists are shown and their rebellion against the English rule. In this rebellion, Catherine sees a chance to avenge herself upon the king, who has legally married a German princess. She goes to America and becomes a power over a tribe of Indians. One of her aids is her own brother, who had been adopted by a colonist. Brother and sister are unaware of the relationship until the close of the story.

The gallant fight which the Americans under General Washington wage against the English troops and the Indians under Catherine's lead, form a thrilling phase of the story and the chief incidents with which every American is familiar are dramatically set forth. In addition, there are several minor plots and romances, some of which end happily, others tragically, when the war is over and the fight for freedom won.

Helen Gibson, working under the direction of Universal Producer J. D. Davis, has completed in two reels a thrilling railway drama, "Mettle and Metal."

BLUEBIRD PHOTOPLAYS Present

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and

Rupert Julian

in

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Directed by Rupert Julian

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Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

Broadway Star Features

D	The Third Ingredient (O. Henry Series)	2,000
D	Friends at San Rosario (O. Henry Series)	2,000
D	Past One at Rooney's (O. Henry Series)	2,000
D	The Marionettes (O. Henry Series)	2,000
D	The Green Door (O. Henry Series)	2,000
D	The Guilty Party (O. Henry Series)	2,000
D	The Cop and the Anthem (O. Henry Series)	2,000
D	Vanity and Some Sables (O. Henry Series)	2,000

The Black Cat Stories

C	Much Obliged (Virginia Valli)	2,000
D	Local Color (Webster Campbell)	2,000
C	Be My Best Man (Edward Arnold)	2,000
C	Pass the Hash, Ann (Marguerite Clayton)	2,000
D	The Clock Struck One (Marguerite Clayton)	2,000
D	Sundaying at Fairview (Mark Ellison)	2,000
C	The Quarantined Bridegroom (Mark Ellison)	2,000

The American Girl Series (Kalem)

D	The Tyrant at Chiruachua	2,000
D	The Man from Tia Juana	2,000
D	The Secret of Lost Valley	2,000
D	The Trapping of Two-Bit Tuttle	2,000
D	The Vanishing Line Rider	2,000
D	The Man Hunt at San Remo	2,000

Ham and Bud Comedies (Kalem)

C	Hard Times in Hardscrapple	1,000
C	Bandits Beware	1,000
C	The Menagerie Mix-Up	1,000

George Bickel Comedies (George Kleine)

C	The King of Cooks	1,000
C	Love, Luck and Loot	1,000
C	A Mixed Color Scheme	1,000
C	A Suit and a Suitor	1,000
C	Nearly a Husband	1,000
C	Some Statue	1,000

Selig

D	Two Dollar Gloves (Bydine Zuber)	2,000
D	The Evil Day (Casson Ferguson)	2,000
D	A Social Climber (Casson Ferguson)	2,000
D	The Prodigal's Return (Casson Ferguson)	2,000
D	The Last of Her Clan (Virginia Kirtley)	2,000
D	The Love of Princess Olga (Louizette Valentine)	2,000
D	Won in the Stretch	1,000
D	The Framed Miniature	1,000
D	The Return of Soapweed Scotty (Robyn Adair)	2,000
C	Romance and Roses (John Lancaster)	1,000
C	Baseball at Mudville (Lee Morris)	1,000
C	Rescuing Uncle (John Lancaster)	1,000
C	Movie Stunts (Tom Mix)	2,000
T	Uncle Sam Afloat and Ashore	2,000

Mutual Program

Wednesday.

T	6-6	Mutual Weekly, No. 127 ..... Mutual		05579
	6-6	Title Not Announced		05580

Thursday

C	6-7	There and Back (George Ovey) ..... Cub		05581
T	6-7	Reel Life ..... Gaumont		05582

Friday

D	6-8	Good for Evil (Jimmie Dale Series, No. 12) (E. K. Lincoln) ..... Monmouth		05583–84

Monday

	5-11	Title Not Announced		

Tuesday

T	6-12	Mutual Tours Around the World ..... Gaumont		05592
C	6-12	His Cannibal Wife ..... 1, La Salle		05593

Wednesday

T	6-13	Mutual Weekly, No. 128 ..... 1, Mutual		05594

Thursday

C	6-14	Jerry's Getaway (George Ovey) ..... 1, Cub		05595
T	6-14	Reel Life ..... 1, Gaumont		05596

Friday

D		The Man Higher Up (Jimmie Dale Series No. 13) (E. K. Lincoln) ..... 2, Monmouth		05597–98

Tuesday

C	6-19	Tillie of the Nine Lives ..... La Salle		05611
T	6-19	Mutual Tours Around the World ..... Gaumont		05612

Wednesday

T	6-20	Mutual Weekly, No. 129 ..... Mutual		05613

Thursday

C	6-21	Jerry's Red Hot Trail (George Ovey) ..... Cub		05614
T	6-21	Reel Life ..... Gaumont		05615

Friday

D	6-22	A Sheep Among Wolves (Jimmie Dale Series, No. 14) (E. K. Lincoln) ..... Monmouth		05616–17

Universal Program

Special Releases

Week of June 4

C	A Burglar by Request (Eddie Lyons, Lee Moran) ..... 1, Nestor	
C	Dry Goods and Damp Deeds (Phil Dunham) ..... 2, L-Ko	
T	Universal Animated Weekly, No. 74 ..... 1, Universal	
T	Universal Screen Magazine, No. 22 ..... 1, Universal	
C	Simple Sapho (Gale Henry) ..... 1, Joker	
C	Them Were the Happy Days ..... 500, Powers	
T	Superstitious China ..... 500, Powers	
D	The Voice on the Wire, No. 13 (Ben Wilson, Neva Gerger) ..... 2, Universal	

Regular Releases

Week of June 4

D	The Almost Good Man (Harry Carey) ..... 3, Gold Seal	
C	A Box of Tricks (Billy Mason, Marcia Moore) ..... 1, Victor	
D	The Missing Wallet (Edwin August) ..... Laemmle	
D	Lacky Sue's Romance (Ruth Stonehouse) ..... 2, Rex	
D	Doomed (Chas. Mailes, Claire McDowell) ..... Imp	
C	Who's Looney Now? (Eddie Lyons, Lee Moran) ..... 2, Nestor	
D	The Scrapper (Jack Ford) ..... 2, Bison	
D	The Hunted Man (Lee Hill, Mignon Anderson) ..... Imp	

Special Releases

Week of June 11

C	To Be or Not to Be—Married (Eddie Lyons, Lee Moran) .. Nestor	1,000
C	Chicken Chased and Henpecked (Phil Dunham) ..... L-Ko	
T	Universal Animated Weekly, No. 76	1,000
D	Hearts of Gold (Zoe Rae) ..... Gold Seal	2,000
T	Universal Screen Magazine, No. 23	1,000
C	One Damp Day (Gale Henry) ..... 1, Joker	
C	A Pesky Pump ..... Powers	500
T	China at Work and at Play ..... Powers	500
D	The Voice on the Wire, No. 14 (Ben Wilson, Neva Gerber) ..... SPECIAL ..... Universal	

Regular Releases

Week of June 11

D	The Black Mantilla (Beyond the War Zone in France) (Claire McDowell) ..... Gold Seal	
C	Making Monkey Business (Eileen Sedgwick) ..... Victor	
C	The Flopping Uplifter (Ernie Shields) ..... Victor	
C	A Blissful Calamity (Fred Church, Fritzie Ridgeway) .... 2, Victor	
D	The Thief Maker (Molly Malone, Jack Nelson) ..... 2, Imp	
D	The Mysterious Outlaw (Harry Carey) ..... Big U	
D	Her Strange Experience (Louise Lovely) ..... Imp	

Special Releases

Week of June 18

C	Jilted in Jail (Eddie Lyons, Lee Moran)	Nestor	1,000
D	The Brand of Hate (Tina Marshall)	Gold Seal	3,000
D	Bartered Youth (Wm. Mong, Gretchen Lederer)	Laemmle	
C	Where Is My Che-ild (Dan Russell, Gladys Varden)	L-Ko	2,000
T	Universal Animated Weekly, No. 77		1,000
T	Universal Screen Magazine, No. 24		1,000
C	A Burglar's Bride (Gale Henry)	Joker	
C	Young Nick Carter, Detectiff	Powers	500
D	China's Wonderland	Powers	500
D	The Voice on the Wire, No. 15. SPECIAL	Universal	2,000

Regular Releases

Week of June 18

C	A Pirate Bold (Pat Rooney)	Victor	
C	Puppy Love (Ruth Stonehouse)	Victor	
D	Helen Grayson's Strategy (Irene Hunt)	Rex	2,000
C	She Married Her Husband (Jane Gail)	Victor	2,000
D	Lone Larry (Kingsley Benedict)	Bison	2,000
D	The Two-Gun Parson (W. C. Donlan)	Big U	

State Rights Productions

State Rights Productions

The Deemster (Derwent Hall Caine)	Arrow	9,000
The Barrier	Rex Beach	9,000
Joan, the Woman (Geraldine Farrar)	Cardinal	11,000
The Lincoln Cycle (Benjamin Chapin)	Charter	2,000
The Curse of Eve (Enid Markey)	Corona Cinema	7,000
Enlighten Thy Daughter	Enlightenment Corporation	7,000
Birth	Eugenics Film	6,000
A Mormon Maid (Mae Murray)	Friedman	5,000
The Woman and the Beast	Graphic	5,000
Intolerance	D. W. Griffith	9,000
The Bar Sinister	Frank Hall	9,000
Her Fighting Chance (Jane Grey)	Frank Hall	
Civilization	Harper	9,000
The Honor System	Honor System Booking	10,000
The Whip	Paragon Films	8,000
Beware of Strangers	Selig Special	7,000
The Ne'er-Do-Well	Selig Special	8,000
The Garden of Allah	Selig Special	10,000
Who Shall Take My Life	Selig Special	
The Black Stork	Sherriott Pictures	5,000
The Crisis	Sherman Elliot	10,000
The Submarine Eye	Submarine Film	
The Spirit of '76	Goldstein	12,000
Should She Obey?	Arizona	
American War News (Serial Weekly)	Cinema	
Are Passions Inherited?	Warner Bros.	7,000
Balloonatics	Century Comedies	
Below Zero	Wharton	2,000
Birth Control	Moss B. S. M. P. Corp.	6,000
Bit o' Heaven		5,000
Defense or Tribute (Defense of Tribute Film Co.)		5,000
Eagle's Wing	Bluebird	5,000
Even as You and I	Universal Film Co.	
Eyes of the World	Clune Film Co.	10,000
Fairy and the Waif	Educational Film Co.	5,000
Five Nights	Jacques Kopfstein Co.	6,000
Flora Finch Comedies	H. Grossman Distributing Corporation	
Garden of Knowledge	Robert T. Kane	
Girl Who Didn't Think	Creative Film Corporation	6,000
Girl Who Doesn't Know	Moss B. S. M. P. Corporation	5,000
Glory	Unity Sales Corporation	7,000
God's Law	Universal Film Corporation	

Feature Programs

Artcraft Pictures

5-7	In Again, Out Again (Douglas Fairbanks)		5,000
6-21	Mute Appeal	Van Dyke	5,000

Art Dramas

5-24	Song of Sixpence	Van Dyke	5,000
5-31	House of Cards	U. S. Amusement	5,000
6-7	Charity Castle	Erbograph	5,000
6-14	Golden God	Apollo	5,000

Bluebird Photoplays, Inc.

6-4	Bringing Home Father (Franklyn Farnum)	
6-11	A Doll's House (Dorothy Phillips)	5,000
6-18	The Little Orphan (Ella Holt)	5,000

Fox Film Corporation

Released Week of

5-21	The Final Payment (Nance O'Neil)	5,000
5-28	Cleopatra (Theda Bara)	5,000
5-28	Suds of Love (Hank Mann)	2,000
6-3	The Slave (Valeska Suratt)	5,000
6-10	The Broadway Sport (Stuart Holmes)	5,000
6-17	Wrath of Love (Virginia Pearson)	5,000

Kleine-Edison-Selig-Essanay

Released Week of

6-11	Filling His Own Shoes (Bryant Washburn)	Essanay	5,000
6-11	A Brass Monkey	Selig	2,000
6-13	Steps to Somewhere (Mary McAlister)		2,000
6-18	Land of Long Shadows (Jack Gardner)	Essanay	5,000
6-20	The Wonderful Event (Mary McAlister)	Essanay	2,000

McClure Pictures

5-12	Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)	5,000

Metro Pictures

Released Week of

5-28	The Black Hand (Ralph Herz)	Metro-Rolma	1,000
6-4	Lady Barnacle (Viola Dana)	Columbia	5,000
6-11	The Haunted Pajamas (Harold Lockwood)	Yorke	5,000
6-11	Tootsie (Mr. and Mrs. Sidney Drew)	Metro-Drew	2,000
6-18	The Greatest Power (Ethel Barrymore)	Metro	5,000
6-18	Monomania (Max Figman)	Metro	1,000

Mutual Star Productions

Released Week of

5-28	The Serpent's Tooth (Gail Kane)	American	5,000
6-4	Shackles of Truth (William Russell)	American	5,000
6-11	Periwinkle (Mary Miles Minter)	American	5,000
6-18	The Dazzling Miss Davison (Marjorie Rambeau)	Powell	5,000
6-18	A Bit of Kindling (Jackie Saunders)	Horkheimer	5,000

Mutual Serials

6-11	A Watery Grave (Railroad Raiders, No. 10) (Helen Holmes)	Signal	2,000
6-18	A Desperate Deed (Railroad Raiders, No. 11) (Helen Holmes)	Signal	2,000

Paramount Features

Released Week of

6-11	Bread Lines in Orient and Occident	Burton Holmes	
6-14	The Inner Shrine (Margaret Illington)	Lasky	5,000
6-18	Unmasking the Medium		1,000
6-18	On Duty With the Coast Guards		1,000
6-18	Scientific Stock Breeding		1,000
6-18	Bobby Bumps, Submarine Chaser		1,000
6-18	Fruitful Florida	Burton Holmes	1,000
6-18	A Roadside Impresario (George Beban)	Pallas	5,000

Pathe

6-13	Hearst-Pathe News, No. 48		1,000
6-13	Hearst-Pathe News, No. 49		1,000
6-17	Fires of Youth (Helen Badgley, Frederick Warde)	Thanhouser	5,000
6-17	Mystery of the Double Cross, No. 14	Astra	2,000
6-17	Neglected Wife, No. 6 (Ruth Roland)	Balboa	2,000
6-17	Lonesome Luke, Plumber (Harold Lloyd)	Rolin	2,000
6-17	Know America, No. 12	Combitone	1,000
6-17	Katzenjammer Kids	International	500
6-17	The Kamo Gawa Canal in Japan	International	500
6-20	Hearst-Pathe News, No. 50	Pathe	1,000
6-23	Hearst-Pathe News, No. 51	Pathe	1,000

Triangle Distributing Corporation

Released Week of

5-20	Twin Troubles	Triangle Komedy	1,000
5-27	Madam Bo Peep (Seena Owen)	Triangle	5,000
5-27	His Social Rise	Triangle Komedy	1,000
5-27	The Millionaire Vagrant (Chas. Ray)	Kay Bee	5,000
5-27	Love and Fisb	Triangle Komedy	1,000
6-3	American—That's All (Jack Devereaux)	Triangle	5,000
6-3	The Girl and the Ring	Triangle Komedy	1,000
6-3	Bawbs o' the Blue Ridge (Bessie Barriscale)	Kay Bee	5,000
6-3	Perils of the Bakery	Triangle Komedy	1,000

Unity Sales Corporation

Released Week of

12-1	Land Just Over Yonder	6
12-15	Humanizing Mr. Winsby	5
1-15	Glory	7

Vitagraph-V. L. S. E.

6-11	The Question (Alice Joyce, Harry Morey)	5,000
6-18	The Maelstrom (Earle Williams, Dorothy Kelly)	5,000

World Features

Released Week of

5-21	Yankee Pluck (Ethel Clayton)	World	5,000
5-28	Maternity (Alice Brady)	World	5,000
6-4	The Price of Pride (Carlyle Blackwell)	World	5,000
6-11	The False Friend (Robert Warwick, Gail Kane)		5,000
6-18	The Stolen Paradise (Ethel Clayton)	World	5,000

Butterfly Productions

Released Week of

6-11	The Field of Honor (Allen Holubar, Louise Lovely)	5,000
6-18	The Fire of Youth (Jack Mulhall)	5,000

Newslets for Your Program

INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

Marguerite Clark, having completed her next Famous Players-Paramount picture, has retired to her home in Rye, N. Y., for a short rest, which will be chiefly spent in knitting wristlets and sleeveless sweaters for the sailors.

In the July number of Vanity Fair is a portrait of **Naomi Childers,** the Art Drama's star. The caption under the photograph reads: "A. Rosetti, Burne-Jones, Pre-Raphaelite type of beauty, whose success in pictures, however, is due to her possession of something more than mere good looks.

Marian Swayne, who is featured in Art Drama pictures, is not a sister of **Julia Swayne Gordon,** the Vitagraph actress. Miss Swayne has no sisters.

Mollie King, heroine of "The Double Cross," and star of many Pathe pictures, was born in New York City April 18, 1898. She made her first appearance at the age of eight months and has been on the stage ever since. She played in several Broadway successes and was a feature at the Winter Garden after a two-year tour of the Orpheum Vaudeville Circuit, where she and her sister Nellie did a "sister act." Miss King comes from a theatrical family. Her brother, **Charles King,** is known throughout the world as a member of the famous team of Brice and King, and her sister Nellie is a vaudeville artist.

Kathlyn Williams, Donald Crisp and **George Beban** may be seen with their heads together in the far corner of the Morosco studio at almost any hour of the day. It is not a matter for the secret service to investigate—they are merely collaborating on the preparation of George Beban's next production, which was written by Miss Williams.

Robert G. Vignola, who is ordinarily considered to be one of the best natured and most thoroughly amicable directors in the business, is preparing to burn **Pauline Frederick** alive. Of course, these preparations are all at the instance of the scenario writer, **Scudder Middleton,** who is the author of the photoplay. Complete plans for the incineration of Miss Frederick have not been perfected, but the method will be announced shortly.

Albert Parker, director of the Triangle play, "The Food Gamblers," has a strong belief in realism which he puts into practice in making this production. In a big scene laid in a state senate chamber he has no less person than **Frank Ward O'Malley,** special writer for the *New York Sun,* and one of the best known newspaper men in the city, seated at the reporter's table. This is O'Malley's debut in moving pictures, but being a reporter in a picture is so much easier than in real life, that he is seriously considering touching Parker for a permanent job.

Allan Dwan, supervisor of the eastern studio of the Triangle Film Company, says he has his best results from makeup on an anemic complexion, and since he made that public announcement, a line of sallow, colorless, unhealthy but otherwise beautiful maidens have swarmed at the gateway of the Yonkers studio to qualify for a job as star de luxe.

William Russell Married

Santa Anna, California.—Married—William Russell and Charlotte Burton.

This little announcement sprung a surprise in the film colony of the Western

William Russell and his leading lady—that is she led him to the altar and they're married now. If you'd like to borrow this cut just say the word to "MOTOGRAPHY, Chicago."

coast, and consummated a romance of two years' duration.

It was a film romance pure and simple, which started at the Santa Barbara studios of the American Film Company, and two people who have often been seen making screen love found it impossible not to make real love.

Charlotte Burton joined the forces of the American-Mutual studios about five years ago, but it was not until two years ago that William Russell was especially engaged for an important role in the American-Mutual serial, "The Diamond from the Sky," and Miss Burton was chosen to play opposite him. It was while they were portraying the roles of the arch villain and villainess of this famous serial that the more personal feeling began to creep into their work. Last winter Miss Burton severed her connections with the American Company and came east. But she returned to take the little side trip to Santa Anna which resulted in her becoming Mrs. William Russell.

Douglas Fairbanks recently gave a swimming party in Los Angeles to celebrate the completion of his new swimming pool. Many innovations in bathing suits were introduced by the invited guests, which included **Mary Pickford, John Emerson, Eileen Percy, Same de Grasse, Mrs. Pickford, Ted Hemmer, John Fairbanks, Charlie Chaplin, Bull Montana, Anita Loos, Joseph Henaberry, Florence E. Gribbon, James Hogan, Ruth Allen** and **Victor Fleming.** Mary Pickford's bathing suit was of a futuristic style, including a long cape, which was Fairbanks' reason for asking if she was on her way to the opera, instead of a swimming party. The guests all remained for dinner and then motored down to Clune's Auditorium to attend a performance of Fairbank's first Artcraft picture, "In Again—Out Again." **Mr. Clune,** owner of Clune's Auditorium, reserved three special loges for the Fairbanks party and after the Artcraft film had been projected, turned the spot light on the celebrities. Fairbanks responded to the many cries for "speech," after a flattering introduction by Mr. Clune.

Thelma Salter, Georgie Stone and the Ince-Triangle kiddies, accompanied by scores of "extra" children, have been filming fairyland scenes in the San Fernando mountains, under the direction of **Irvin Willat.** The trip was considered, by the children, a "regular picnic" and they all had the time of their young lives.

The International News Service reports the arrival of **Ruth McCord,** the Ince-Triangle Girl, who is motorcycling to the four corners of the United States, in San Francisco. Miss McCord was met outside the city limits by several motorcycle clubs and escorted to the Palace Hotel, where a luncheon was given in her honor.

Mary Pickford has donated to the local Red Cross of Los Angeles the ambulance which plays an important part in her new Artcraft picture, "The Little American." The vehicle of mercy was specially built for the Pickford picture and was designed by a surgeon connected with the American ambulance corps. It will doubtless see service in France shortly.

Douglas Fairbanks has in his possession a wallet, found on a German battlefield, recently presented to him by a newspaper correspondent.

Frank Borzage, the well-known leading man and director, has returned to the Ince-Triangle fold after an absence of about two years, during which time he has acted as director and played his own "leads" at the American studios. Borzage will be remembered by Triangle patrons for his characterizations in "The Typhoon," "The Wrath of the Gods," and "The Cup of Life." He will make his first appearance opposite Bessie Love in her second Ince-Triangle play, by **J. G. Hawks,** under the direction of **Charles Miller.**

Anna Little, who will be remembered for her role in many American-Mutual western pictures, is to be **Harold Lockwood's** new leading lady, taking the place of **May Allison,** who resigned from the Metro Company. Miss Little, who has been living in New York for a number of months, will return to Hollywood.

George Periolat is one of the American Company's stand-bys. Despite offers made him from time to time he prefers to stay where he is and avers he could not be treated as well anywhere else. Besides, it would take a month or so to dismantle his sitting room; it is filled with rare curios and furnishings, and all those things which go for good taste and comfort.

Brief Stories of the Week's Film Releases

Mutual Pictures

A Desperate Deed—(Two Reels)—Chapter 11 of Railroad Raiders—June 18.—Helen Holmes featured. When Helen regains consciousness after the blow dealt her by the raiders she finds herself in a box car which is rapidly filling with water. She has tried every means of getting out and has about given up the quest when a tug smashes into the car and cuts it in two. Managing to climb up on the roof she signals the crew of the tug and they take her on board. Still pursuing the raiders, Helen urges the owner of the tug to try to beat the local freight to the bridge where she can board. They make the bridge just as it opens up. Helen jumps from the top of the pilot house and grasps the lower beams of the bridge, working her way up. When the bridge closes down for the local Helen jumps to the top of the train. The crew assists her in chasing the raiders, but they uncouple the last car and escape. They jump a passing passenger train, and Helen turns the nearest switch, just in time to send the passenger into a siding and stop it.

A Sheep Among the Wolves—(Two Reels)—Fourteenth Episode of Jimmy Dale Series—June 22.—Featuring E. K. Lincoln. The story opens showing the underworld maddened with the thoughts of the Grey Seal. Travers, Marie La Salle's lawyer, and for the time being her chauffeur, receives papers from Australia that will convict the Pretender and the Woman in Black. The Pretender is informed of the arrival of the documents, and plans to trail Travers and secure the papers. The Tocsin instructs Jimmy Dale to meet and return by her chauffeur, the ring which she dropped in his car. Jimmy obeys. The taxi which meets him and takes him in, is in a collision. The driver whispers just before the accident a few words which are meaningless to Jimmy Dale. On regaining consciousness, Jimmy Dale finds himself in a library. When he bids the host adieu and starts to leave, he is detained. They show him the ring found on Travers, and demand the paper and other information regarding the owner of the ring. Jimmie claims to know nothing about it. The Pretender uses desperate measures to obtain this information, shows Travers dead in the adjoining room, and threatens Jimmie with a similar fate unless he gives the desired information. Jimmie says it is impossible, and the Pretender, believing this, allows him to depart.

Tillie of the Nine Lives—(One Reel)—June 19.—The villain, greedy for more wealth, consults a noted seeress, who in a vision shows him a treasure chest guarded only by a single country maiden. Together they go to search for this treasure and find the country girl in Tillie. The seeress hypnotizes Tillie, who with her pet pig in her arms, is carried away to an old barn loft which serves as a temple for unholy rites. They torture Tillie in an attempt to make her tell where the treasure is hidden. Tillie manages to dispatch the pig with a message to her sweetheart tied to its tail, saying, "I am in the hands of a hypnotist—save me." The pig delivers the message to Tillie's sweetheart and then guides him to her prison, where he arrives just in time to save her life.

Jerry's Red Hot Trail—(One Reel)—June 21.—Featuring George Ovey. Jerry is "in bad" with a sheriff of a western town and is ordered put off the country. Jerry puts an outlaw to flight who is holding up a wealthy man, his wife and daughter, and is invited to ride with them. Later the bandit captures them, takes Jerry and the girl prisoners, and orders the chauffeur to drive on with the parents. That night Jerry has a lurid dream in which Indians are torturing him when the girl comes to the rescue and throwing herself before him is shot and killed. He is glad to wake up and find it all a dream. The next day Jerry and the girl are rescued by the sheriff. Jerry is hailed as a hero, is congratulated by the sheriff and wins a wealthy father-in-law.

Universal Program

China's Wonderland—(Split Reel)—Powers—June 24.—With Dr. Dorsey. Along the river front of Shanghai, which is the most commercial city in the Far East, we see some of the million population, forty thousand of which are Japanese. The Chinese are among the shrewdest traders of the world. Canton, the next view, is the oriental Venice. People here are born, live and die in boats. The ports of China are well protected. At the end of the reel we see the water sports at Singapore. On the same reel is:

Young Nick Carter, Detectiff—(Split Reel).—Young Nick Carter determines to become a detectiff. He is going to be the real thing. He has a dog which he calls his sleuth hound. They trace the desperate desperado to his lair, but fail to get him. They have so many exciting adventures in his pursuit that they determine to give up the profession of detectiff after all. On the same reel with "China's Wonderland."

The Living Death—Episode No. 15 of The Voice on the Wire—June 18.—With Ben Wilson and Neva Gerber. Shirley and Polly, fascinated, watch the disembodied hand writing. The hand writes that he was a member of the "Black Seven," a psychical and scientific research body of Paris. Five of these men were the five victims of the "Voice," the sixth was Renolds, and the seventh was Emil Laroux. Laroux was positive that he could recall a soul at will and called his new experiment "The Living Death." The story goes on to relate how Laroux was found dead. In his hand was clenched a confession of his insanity and of his mummifying Renolds' wife's living body and sending her to the "Black Seven" to prove his theory of "The Living Death." Renolds was bitten by a poisonous snake and his servant cut off his hand to save his life. Later a human arm was grafted to Renolds' body and he found that when his astral body was projected the hand was the only thing visible. He had means of revenge, but waited seventeen years for his son's aid, killed all the "Black Seven," one by one. Renolds never found the mummy of his wife's "Living Death." He had killed his own son, "Red" Warren. Renolds fires into his own body and falls. Shirley tells Cronin that the "Voice" is dead, and to bury the confession with his son—"Red" Warren.

Where Is My Che-ild?—(Two Reels)—L-Ko—June 20.—With Dan Russell, Mrs. Moore and Gladys Varden. Mr. Weazelbiffer is henpecked at home, but at his office he is boss. He has a neat arrangement for getting rid of inconvenient people. They sit in a certain chair and are shot through the wall and into a pool of water. The Gilspev household is just the opposite; Hubby does all the work and Wife flirts. Gladys flirts with Weazelbiffer. Gladys' husband takes the baby and goes to Dan's, saying, "You took my wife, now take my baby." Dan hides the child in all sorts of places, finally in the stove. The cleaner hides it again. At last the dog finds the baby for them. The cleaner turns out to be Weazelbiffer's bookkeeper and declares himself revenged.

Helen Grayson's Strategy—(Two Reels)—Rex—June 21.—With Irene Hunt, Malcom Blevins and L. C. Shumway. Helen Grayson had thought herself in love with Lloyd Bayless until it came to the point of leaving her husband. Bayless attempts to compel her to keep her promise, but she is firm and says that she will remain. Grayson, returning, discovers that his wife was about to leave with Bayless. He tells her that he is going to shoot him. Grayson, while examining a revolver in his own office, accidentally wounds himself and he is taken home. Bayless goes to Helen and tells her that she will go with him or he will kill Grayson. She pretends that she will and he embraces her. At that moment she takes a necklace from her neck and drops it into his pocket. She calls for help and a policeman comes to her aid. Bayless attempts to kill the policeman, but the man shoots first, killing Bayless. Grayson never knew of the real tragedy that was enacted in his own house.

Lone Larry—Released Week of June 18.—With Charles Dorian, Percy Pembrook, Kingsley Benedict, William Dyer and Leonard Clapham. Jack Homer, upon arriving in the Western town, is taken for "Lone" Larry, an outlaw. Kitty, the foreman's daughter, does not believe it. Many thrilling incidents take place. Jack is about to be lynched, when his friend, Cressy, arrives and identifies him. Kitty and Jack find happiness in each other.

She Married Her Husband—(Two Reels)—Victor—June 22.—With Jane Gail and Matt Moore. Matt falls in love with Jane, but the girl's mother fancies Lord Fauntleroy for her husband. The couple elope and are hastily married. The parents have the marriage publicly annulled. Matt is in despair, but is cheered by a message from Mrs. Van Emery asking him to give a seance in her home in Tuxedo. By mistake he enters the De Puysters', where he is held up by mother. She forces him to remain in the house as butler until her daughter is married to Lord Fauntleroy. Jane and Matt succeed in being married over again, and Mrs. De Puyster is reconciled when she learns that Matt is not a Hindu Swami.

The Light of Dawn—Episode No. 14 of The Voice on the Wire.—With Ben Wilson and Neva Gerber. Shirley and Polly are still in the home of the professor. The door opens and closes, but no one appears. The "Hand" fires simultaneously as Shirley fires, and Red, just starting to open the window, is hit by the bullet from the "Hand." Red is carried into the house, where it is found that he cannot live long. "Red" refuses to say anything and dies. Shirley answers the 'phone to hear the "Voice" say that he, Shirley, has waited long, but at twilight he shall know the truth. At twilight they see the "Hand" hovering over a pile of papers. The Voice says, "On this paper will be written the truth."

The Honor of Men—(Two Reels)—Bison—June 14.—With Neal Hart and Janet Eastman. The story opens with two men, Dick and Jerry Hatton, struggling in a cabin. Dick leaves Jerry bound to a chair. That same night Dick holds up a rancher and in the fight that follows wounds him. The rancher notifies the sheriff, saying that he recognized the man to be Jerry Hatton. Jerry is captured by the posse and taken to jail. Janice Mercer, the school teacher, who is in love with Jerry, helps him to escape. His escape is discovered and a search is made. Dick is shot and killed by the posse, who mistake him for Jerry. Jerry clears up the mystery by explaining that Dick was his brother whom he had sent for in the hope that he could make him go straight. Janice is delighted at the outcome of affairs and Jerry embraces her as the picture fades.

A Burglar's Bride—Joker—June 23.—With Gale Henry and Jack Dill. Esmeralda is the maid of all work at the Buffem's. Her ideal is a burglar. When she catches a burglar breaking into the house, she persuades him to stay and marry her. He does so to avoid the police. He thinks she is the lady of the house. When the master and mistress return, he finds his mistake and makes a bolt for freedom. Esmeralda pursues with her marriage certificate. At last, rather than go to jail, he accepts life as her husband.

A Pirate Bold—Victor—June 19.—With Pat Rooney, Kewpie Morgan, Mary Haines and Julia Rooney. The Pirate Chief and his flunky are marooned and cast ashore on a cannibal island. The flunky is caught and made king by the elderly queen. The Chief and the councillor conspire together and the flunky is caught. The Chief is discovered and is given his choice of death or of marrying the queen. When he refuses he is put into the pot. Dynamite blows it up and the Chief lands in the flunky's boat. Everything is just as it was before.

The Two-Gun Parson—Big U—June 24.—The Parson of Bear Ridge befriended Louise and helped her take home her drunken father. When the people interfered the parson showed them two guns, and declared that he was going to stay. Slim, one of the disaffected, set out to prove that the parson was yellow. He writes a note and puts it in the parson's coat, but Louise sees him do it. Then Slim informs the sheriff that the parson is nothing more than a horse thief, and that he can prove it. They gather around the parson and demand the letter in his coat. Louise hands it to them, telling the sheriff how she saw Slim put it in the parson's pocket. Slim's plan recoils upon himself.

Bartered Youth—Laemmle—June 20.—With William V. Mong, Gretchen Lederer, Millard K. Wilson and Molly Malone. John Gallagher, a wealthy retired statesman, has married a woman much younger than himself. Mrs. Gallagher is in love with young Wilbur James. When Gallagher learns that his wife wishes to be free, he tells her to make arrangements for a divorce as he is leaving for Europe. Meanwhile, James has met Dorothy Whiloby, the girl of his dreams. He makes up his mind to break all relations with Mrs. Gallagher. That night at a dance, Mrs. Gallagher sees the two lovers gazing tenderly at each other, and she reads her own doom in their eyes. Heartsick and miserable, she returns to her home, where she tells her husband that as she sold her youth to him, she is still his if he wants her. He looks at her coldly, measuring her with steel-like eyes, that were once so full of love for her.

Puppy Love—Victor—June 21.—With Ruth Stonehouse, Dave Kershaw and Lydia Titus. Jimmy takes the tickets at the picture theater and Ann is in love with him. Her mother tells her it is "puppy love," and she cries. On the other hand, Jimmy is crazy about a spoiled, pretty girl who scorns him because he has no money. Ann buys some pretty clothes and goes out on conquest bent. Jimmy, longing for money to treat the pretty girl, sees Mrs. Kelly drop her purse. His first impulse is to return it, but he stuffs it in

his pocket instead. Mrs. Kelly tells O'Brien to arrest him, but Ann interferes. She says that it is all the fault of the "vampire," and that Jimmy is the man she loves. O'Brien lets him off.

Jilted in Jail—NESTOR—JUNE 18.—With Eddie Lyons, Edith Roberts, Lee Moran and Fred Gamble. Sam loves Kitty, but her father, the Chief, wants her to marry William, his assistant. The police are unsuccessful in arresting a crook who does business as a minister. Sam and Kitty plan an elopement. She is to dress in boy's clothes, and he will have the minister waiting. Kitty is arrested by William, and when Sam arrives with the minister they are arrested, too. They are all put in a cell together, the marriage has taken place, when William brings the Chief to see his capture. Of course, that is the end of William.

Universal Screen Magazine—ISSUE No. 24.—JUNE 22.—The manufacture of coke, by the beehive process, is shown in a plant near Pittsburgh. Mrs. A. Louise Andrea demonstrates time savers in the modern kitchen. A new invention is bullet-proof armor, just tested, which by the distribution of the shock of impact, abolishes all danger of dislocated joints when the bullets hit. This may revolutionize modern warfare. A physical culture lecture is given by Irma Rivers, assisted by Will Bingham. This lady is a jiu-jitsu expert, and demonstrates how women may acquire this most effective method of self-defense. A sculpture in clay, by Willie Hopkins, inventor of the animated clay cartoon, called "What Will Baby Be?" ends the reel.

Feature Programs

Blue Bird

The Little Orphan—(FIVE REELS)—UNIVERSAL—JUNE 18.—Ella Hall plays the role of a little Belgian girl. Reviewed in this issue.

Butterfly

The Circus of Life—(FIVE REELS)—UNIVERSAL—JUNE 4.—Features little Zoe Ray. Reviewed in this issue.

The Field of Honor—(FIVE REELS)—UNIVERSAL—JUNE 11.—A Civil War Story. Reviewed in this issue.

The Fire of Youth—BUTTERFLY—JUNE 18.—With Jack Mulhall and Donna Moon. Jimmy Gordon is sent to Calabas Island, by his father, who suspect the foreman of double dealing. He says a hurried good-bye to Lucy, his sweetheart. At the island, Jasper Sneedham, with the assistance of McCool and his native servant, Juan, has been systematically cheating the company. The only honest person is the foreman, Haimer. Jasper has a step-daughter, Nadine, who is as pretty as a nymph. Jimmy has a thrilling experience on the island, but is successful in causing the arrest of the thieves. He also saves Nadine from a horrible death. Jimmy, with Nadine, returns to the mainland. The girl waits outside while he makes his report to his father. The old man is delighted, but says that he has bad news for Jimmy. Lucy has eloped with Wyndham. Jimmy is tickled to death with the news and brings in his "real girl," Nadine, whom old Gordon receives with affection.

Cristie Comedies

A Bold, Bad Knight—(ONE REEL)—JUNE 18.—Father thinks no rich man's son is a proper husband for his daughter, so he forbids Betty to see Neal. They had a date for the masquerade ball that night, so Betty tells Neal that she will describe his cavalier costume to the cook, who will let him in at the back. But "Slim" Dorgan, crook, overhears this. When he goes to get his costume, Neal sees an old suit of armor outside the shop and the man tells him it is left outside all the time. Betty and Neal get ready for the ball, but as Neal is on his way to Betty's he is waylaid by "Slim" and a pal, who take from him the cavalier costume. "Slim" puts it on and starts for Betty's. Neal thinks of the suit of armor, goes and put it on. At Betty's, Officer Griffo is making love to the cook, Stella. The costume gets "Slim" in and he finds Father counting his money. Neal arrives and catches the pal, watching outside. The crook shoots at Neal, but the bullets have no effect on his armor and the crook runs away. Inside, "Slim" and Father are fighting and Father is knocked out.

Neal tries to get in but is refused admission. Betty has come down and "Slim" attacks her. The pal comes back to warn "Slim" and is captured by Griffo. Neal has gotten in and engaged in battle with "Slim." Neal bests him and saves Betty just as Father comes to. Griffo takes the crooks and Father decides that Neal will make a good son-in-law, after all.

Frieder Films

A Bit of Heaven—(FIVE REELS)—STATE RIGHTS.—Mary Louise and a number of clever children appear in a film version of "The Bird's Christmas Carol," directed by Mrs. Lule Warrenton. Reviewed in next issue.

K.[E. S. E.

The Land of Long Shadows—(FIVE REELS)—ESSANAY—JUNE 18.—Jack Gardner is featured in this first of the new Essanay western pictures. Reviewed in next issue.

The Yellow Umbrella—DO CHILDREN COUNT SERIES—(SCREEN TIME 25 MINS.)—ESSANAY—JUNE 27.—Starring Little Mary McAlister. It was years ago that Jeremiah Crozier and Margaret Kenly quarreled over the civil war. They never spoke to each other afterward—that is, not until Dot Hazelton, Margaret's niece, hears the story. Straightway, Dot hunts up Jeremiah, wins his friendship and invites him to call on her. Jeremiah, not knowing Dot's real identity, but loving children, calls to play with the child. Margaret is there. With childish simplicity, Dot leads Jeremiah to Margaret and places his hand in hers. Her smile of childish love for both, wipes out the old quarrel and seals their union. The marriage is celebrated by the burning of the yellow umbrella which Jeremiah has carried ever since his quarrel with Margaret, as a symbol of his hatred of all women.

Mutual Star Productions

A Bit of Kindling—(FIVE REELS)—HORKHEIMER—JUNE 18.—Another Jackie Saunders comedy drama. Reviewed in this issue.

The Dazzling Miss Davison—(FIVE REELS)—POWELL—JUNE 18.—Marjorie Rambeau in a clever detective story. Reviewed in this issue.

Pathe

When Baby Forgot—(FIVE REELS)—JUNE 24.—Featuring Baby Marie Osborne. The little family of three is very happy until the God of Money ordains that the father shall devote his life to the pursuit of gold. Society swallows up the mother while the husband is buried in his work. Baby is forgotten. The result is a separation and baby goes with her father. The loss of the child is torture for her mother.

The baby tries to remember a prayer her mother taught her. She calls upon the different pastors of the city with the plea that they give her a start on her prayer, but no one can help. The child becomes ill. Then the faithful butler seeks out someone to give the baby the first line of the prayer. No one can until he finds Marie's mother. The mother dashes to the child, whispers the opening lines of the little prayer and a double miracle is wrought: The baby regains her health and husband and wife are reunited.

An Amateur Orphan—(FIVE REELS)—JUNE 3.—Gladys Leslie is starred in a pleasing story by Agnes C. Johnston. Reviewed in this issue.

Blind Man's Luck—(FIVE REELS)—JUNE 10.—Mollie King is the star of this adventure story. Reviewed in next issue.

Paramount

Commuting—KLEVER COMEDIES—(ONE REEL)—JUNE 18.—When Vic is comfortably settled in the bungalow he makes his first trip to town by train. Although they hold him the station was only a stone's throw from the bungalow, he wonders what kind of a fellow threw the stone. Arrived at the station the train has gone and there is no other until the next day at the same time. He "hoofs" it to town, and five hours later arrives at the office. It is closed because it is Saturday and there is a half holiday.

His wife has given him a long list of shopping and he decides to purchase the things and get back home. When he has his arms full of bundles he goes to the station to find that the next train leaves at 7:30 that night. Going through the yards he sees two men with a hand car going towards his home. He persuades them to take him on, but loses half the bundles and both the men before he gets home. At Bentwood, the car leaves the track and goes dashing up the hill. Before Vic can stop it, it crashes into the bungalow, upsetting the range and setting the house on fire. It burns to the ground and nothing is saved. Vic remarks to his wife that it is some joke on the agent.

A Roadside Impresario—(FIVE REELS)—JUNE 18.—Starring House Peters. Guiseppe Franchini, a fisherman on the coast of Italy, in attempting to rescue a man from an overturned boat, is picked up by a fishing schooner and is unable to return home until six months later, when he learns that his wife and baby have let for America, leaving Bruno, the bear. Guiseppe and Bruno go to America and for sixteen years they wander around the country, Guiseppe playing on a flute and the bear performing a few simple tricks. Finally, they reach the little town of Monterey. Here Slade, the proprietor of a roadhouse, and the editor of one of the newspapers, attempts to ruin Craig Winton, the reform candidate for mayor. Guiseppe saves a little girl from being run over by a horse and meets Adelaide Vandegrift, the adopted daughter of a wealthy resident. Guiseppe, after the frame-up on the candidate for mayor, finds a paper that implicates Slade in the plot. As Adelaide has befriended him, he shows it to her, and she, being engaged to Craig Winton, brings it before the young candidate. Slade is driven out of town. In talking to Vandegrift Guiseppe recognizes in him the man whom he pulled from the water years before and Vandegrift then informs him that Adelaide is really Guiseppe's own daughter. Guiseppe is eager to take her into his arms, but when he realizes that she has had all the refinement of life and he is only a wandering musician, he turns away and leaves her to her love.

General Program

Selig World Library, No. 4—JUNE 6.—The Cliff Dwellers of New Mexico, showing the homes of the aboriginal American race that preceded the Pueblo Indians and built ancient communal dwellings. Fashions at the Beach—Novel and nifty costumes exhibited on our bathing beaches. The Whaling Industry—The modern method of capturing whales, valuable chiefly for their oil and teeth. A Peep into Jungleland—Oswald, aged 250 years, eats 55 pounds of beef three times yearly.

Knights of the Saddle—(TWO REELS)—SELIG.—A film for those who love the great out-of-doors. A picture-play in which men and women who have spent years in becoming expert in riding, roping, shoooting, and in "bulldogging" steers are seen in the performance of their most daring feats. Among the feats of skill presented are fancy roping, riding bucking bronchos, a Roman chariot race, bull-dogging, efficiency test riding, changing saddles and chaps, efficiency test pitching tent and making a fire, stage coach driving, etc. During the course of the production an accident is shown in which Tom Mix, the movie star, and others were hurt.

The Font of Courage—SELIG.—George Fuller, a sheriff, is known for his bravery, but his son, Sid, has been a coward from childhood. When grown to manhood Sid falls in love with Stella Brandt. "Bull" Parker is known as a bad man. He goes on a rampage and finally brands Sid as a coward. When Sheriff Fuller goes to arrest Parker he is shot and wounded. He tells Sid that he must arrest Parker to save the family honor. The boy meets Parker and his nerve is about to fail him when Stella calls for his aid. Then it is that courage returns, and he arrests "Bull" Parker.

The Friendship of Beaupere—SELIG—JUNE 11.—In the heart of the Caribou district, far above fifty-three, dwells Jules Beaupere, a trapper of the North, who lives for Celeste, who has grown to womanhood after her parents had sickened and died, leaving no reckoning of their history. Roger Lynn, only heir of an aristocratic mother, prospects for gold in the Northland, meets Celeste, falls in love with her and marries her. After many months a greater happiness comes to them in the person of an infant son. Roger, in response to a letter from his mother, leaves for the States, but soon returns. Shortly after his return he is killed by an avalanche. Beaupere writes to Roger's mother, telling her of his wife and son. Mrs. Lynn comes North and gets the child, separating the little fellow and his mother by law. Celeste now sickens and dies. On her deathbed Mrs. Lynn is remorseful and tells Roger, Jr., of his mother. He and his bride go into the North in search of Celeste, but find only Beaupere, who leads him to his mother's grave.

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He Made the Band Box

JACK HAAG, who has been connected with the Band Box Theater for the last year as manager and has a wide acquaintance in the film industry, is about to sever his connection with that popular house. It was he who placed the theater where it is today and made it one

Jack Haag, the progressive Band Box manager, who has parted company with the Madison street house.

of the best money makers in the loop district of Chicago, and widely known from coast to coast.

Mr. Haag is a hard, conscientious worker and believes in getting the most out of a picture, also giving the public a run for their money, and the loop will miss him. It would be difficult to find a better type of theater manager than Mr. Haag. He belongs to the most progressive and most intelligent class of men controlling the exhibiting policies of the houses of the country.

Jack is an active worker in the Exhibitors' League and secretary of the Reel Fellows Club of Chicago. The present active condition of the club is due to a great extent to Jack's untiring efforts, with the other club officials.

Chicago Notes

H. SCHOENSTADT & SON are building a new theater at West Twenty-sixth street and Crawford avenue. It is expected that the house will seat 1,800 people and will cost somewhere around $250,000.

The Logan Square Theater has divorced itself from pictures and is now running vaudeville exclusively.

Albert Hale, pioneer director, well known in the "profession," is again living at the Sherman Hotel.

The city has again started war on "The Birth of a Nation." The showing of the picture was stopped by the police at Fred Schaeffer's Victoria Theater last week.

Albert Graham, formerly assistant manager of the Detroit Universal office, is now on the job acting as city salesman in the local Pathe office.

Bryant Washburn narrowly escaped drowning on June 12 while working on "The Golden Idiot" at Lake Geneva, Wisconsin.

Pathe has a brand new assistant manager. He is H. P. Reynolds, who was formerly an exhibitor in Mishawaka, Indiana, having managed the Temple Theater there.

Victor L. Hodupp, assistant business manager of Pathe Exchange, Inc., was in Chicago a short time last week. He attended the funeral of his father at Portland, Indiana.

The well-known Bob McKnight, formerly photoplay editor of the Chicago *Examiner*, and also with the publicity department of Jones, Linick & Schaefer, is now filling a berth in the news department of the American Film Company.

Exhibitors will now have a chance to see "New York" without leaving home. This Pathe feature, starring Florence Feed, has been passed by the Chicago film clippers after having been held up for a year.

Aaron J. Jones has had another ride punched out of his Twentieth Century commutation ticket. He was in New York City last week with his hook and line angling for more big features. He never fails and we should hear of Jones, Linick & Schaefer grabbing off some more big ones within the next few days.

Greiver & Herz are handling an extensive list of productions in their new office in the Consumers building. Among them are the A. Kay productions, Sunshine comedies, "Should She Obey?" the new Arizona feature, "America is Ready" war pictures, "Reel Life in China," and a number of others.

William N. Selig recently entertained in Chicago Edward Nelson, president of the Sherman-Elliott Film Corporation, and David H. Beeber, vice president, both of Minneapolis; Messrs. Sleeth, Shannon and Wolfberg of the Masterpiece Film Corporation, handling "The Crisis" in Pennsylvania and other states.

After several weeks spent here taking special scenes for the forthcoming Selig production, "The City of Purple Dreams," Director Colin Campbell, Bessie Eyton, Thomas Santschi and Lafayette McKee left, June 5, for Los Angeles. The skyline of the city was filmed from an entirely new angle. Campbell and a cameraman climbed to the top of one of the towers of the municipal pier and took a "long shot" of the silhouette of Michigan avenue.

Paramount and Artcraft held a very successful business meeting in Chicago last week. The sales and office forces of the two exchanges were present to the extent of twenty-eight. Among the officials were L. Lischman, general manager of Artcraft; Max Goldstine, distributing manager; C. J. Stoughton, local Paramount manager, and C. R. Peavey, Minneapolis manager. The meeting was held at the Sherman Hotel, June 8, and the purpose was to discuss the new combination of Artcraft and Paramount and the future workings of the new organization.

Reel Fellows Publish Paper

The Reel Fellows Club of Chicago, always on the jump for something new, has decided to issue an official paper. This will go to members and to those interested and will be conducted by Messrs. Scoville and Strauss, who have donated their services. The idea is to print news and personal items and keep the film public in touch with the affairs of the club. A number of those interested have already promised the paper their advertising support. Although as yet un-named, the new publication will probably bear some such title as "The Reel Fellow," or "The Regular Guy."

At its last meeting on June 8, there was a good deal of lively and interesting discussion in regard to ways and means of promoting the club. Cook, of Artcraft, was awarded the long distance talking medal; others who participated were Jos. E. Hopp, President Ralph Proctor, Secretary Jack Haag, Vice-president M. G. Watkins, Kenneth M. Scoville, Rice of Arizona Film Company, Strauss of the Sunshine Company, and Treasurer Harry C. Miller.

Both ends of the attractive rooms proved to be as popular as ever and the gathering dissolved only after the first wee small hour of the morning.

This latest portrait of Mr. Charles Chaplin is being used by the Mutual Film Corporation in the 3-sheet paper for "The Immigrant," latest of the Mutual-Chaplin specials to be released shortly. The extreme accuracy of the likeness presented in the lithographs will commend itself to every reader. It delineates one of Mr. Chaplin's best known emotional expressions.

Author and Associate Producer of Half A Thousand Comedies

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

Keystone Studios Third Successful Term Will Expire in August

Watkins Leaves American Standard

ONE of the least expected and most surprising announcements of the week in Chicago film circles was the substantiated report that M. G. Watkins, secretary and general manager of the American Standard Motion Picture Corporation, had resigned from that organization after three and one-half years' constant service. Mr. Watkins, during his seven years in the motion picture business, has gained a national reputation not only for his ability and aggressiveness, but as being one of the best informed men in the industry.

Typical of the man the first inkling of his resignation was not had in local film circles until the meeting of the Reel Fellows Club of Friday, June 8, the day previous to his leaving the concern which he has served since the beginning of 1914 without taking a single day's vacation.

While still a shade under thirty years of age, Mr. Watkins is one of the men in the business who has learned it from the ground up, in both the production and distribution ends. At one time he is said to have spent nearly six months in the laboratories and studio of one concern, without even carfare as a salary, in order to get a general knowledge of that end of the business which might be useful to him in later years. It evidently has proved of greater benefit than he had anticipated since, coupled with the experience he had as one of the pioneer road salesmen of film, it brought him a financial interest and an official position in a large and successful institution in a few years' time. During the past two years he brought success to the American Standard through having conceived and put into operation a percentage distribution plan with thirty-two exchanges across the country, making his company the national distributor for several producing companies.

Having accomplished this successfully it is evident that he makes this recent move to mark progress in even greater fields of activity, despite the fact that he has not divulged his intentions. At least two flattering offers are known to have been made to him by prominent film men in attendance at the Reel Fellows Club meeting above mentioned, but were not accepted.

Mr. Watkins' past connections, in order named, are as follows:

Assistant advertising manager the *Billboard*, Cincinnati; publicity manager, DuBrock Features; traveling representative for Menlo Moore, State Rights; traveling representative and later sales manager for Allardt Brothers, representing Union Features of New York; sales manager with D. W. McKinney of Acme Film Co.

He is interested financially in American Standard, Emerald Motion Picture Co., France Films, Inc., now producing "The Natural Law" in New York, with Marguerite Courtot and Howard Hall, and in four other companies.

Excellent Studio Equipment For Sale

12 COOPER HEWITT BANKS
KLEIGL LIGHTS SWITCHBOARD
SIMPLEX PROJECTOR

Half Carload of Good Scenery, Furniture and Props

Write Box 182 Palisade, New Jersey

Chicago's attractive contribution to Metro's constellation. Her name is Alice MacChesney.

Alice Metro MacChesney

Alice MacChesney, Metro's new ingenue lead, is fast becoming as popular on the screen as she was in Chicago, where she won the big popularity contest a few years ago. Miss MacChesney is but eighteen years old and will be seen in the forthcoming Metro wonderplays, "The Trail of the Shadow" and "The Will o' the Wisp." Later on she will become leading woman for a well known male star.

Miss MacChesney came to the screen directly from school. She was born at Glen Elleyn, Ill., and when sixteen years of age won, by a comfortable margin, a popularity contest held in Chicago, near which city her home is located.

After much persuasion, following her graduation from the Lewis Academy in Chicago, she accepted a two-year contract with the Essanay motion picture company. She appeared in support of Henry B. Walthall, Bryant Washburn, Richard Travers, Eddie Arnold and other Essanay stars. Her success on the screen was instantaneous and as soon as her contract with Essanay expired, Metro Pictures Corporation eagerly signed her to a long term contract.

Miss MacChesney has played emotional parts as well as ingenue leads, and in both she has won many favorable notices from the critics. Everyone acquainted with the young lady predicts an exceedingly bright future for her in the silent drama.

The new Metro favorite is very athletic. She is a swimmer of note and can handle a high powered automobile as dextrously as she gracefully rides a spirited horse.

New Concerns

CERTIFICATES of incorporation for seventeen new amusement enterprises have been filed with the secretary of state of New York the past week.

The total amount of capital invested in the new concerns aggregates $723,600.

The list of new corporations follows:

The Manhattan Studios, Inc., New York City. To engage in a general motion picture business and conduct restaurants. Capital, $120,000. Directors, H. G. Hamilton, M. E. Casey and Lee J. Perrin, 60 Wall street, New York City.

Walter J. Plimmer Agency, New York City. To book, promote and manage theatrical, photo-plays and other attractions. Capital, $2,000. Directors, Walter J. Plimmer, Rose A. Plimmer and Isaac Miller, 83 Seventy-third street, Brooklyn, N. Y.

Raf Film Laboratories, Yonkers, N. Y. Motion pictures, vaudeville and general photographic business. Capital, $80,000. Directors, Benjamin P. Rideing, William J. Auchterloine and Abraham P. Furman, 375 Central Park West, New York City.

Preparedness Extension Bureau, New York City. Motion pictures and theatrical business. Capital, $1,000. Directors, Harry J. Prudden, Frederick J. Powell and Clinton J. Ruch, 50 East Forty-second street, New York City.

FOR SALE

Mailing Lists

MOVING PICTURE THEATRES

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges $4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

A. F. WILLIAMS, 168 W. Adams St., Chicago

Zierler Films, Inc., Brooklyn, N. Y. Motion pictures. Capital, $6,500. Directors, Max Barr, Adolph Barr and Samuel Zierler, 499 Washington avenue, Brooklyn, N. Y.

Pinnacle Pictures, Inc., New York City. To produce motion picture films and manage theaters. Capital, $20,000. Directors, Harry A. Rosenberg, Harry Taffer and Florence Nordenschild, 19 Cedar street, New York City.

Harry Raver, Inc., New York City. Motion pictures and theatrical business. Capital, $1,000. Directors, Harry R. Raver, Allen T. Raver and Agnes B. Raver, 1402 Broadway, New York City.

Triad Contest Corporation, New York City. To deal in motion pictures and operate theaters. Capital, $1,000. Directors, Albert F. Jaeckel, Margaret G. Parrell and Alaric Moller, 344 West Seventy-second street, New York City.

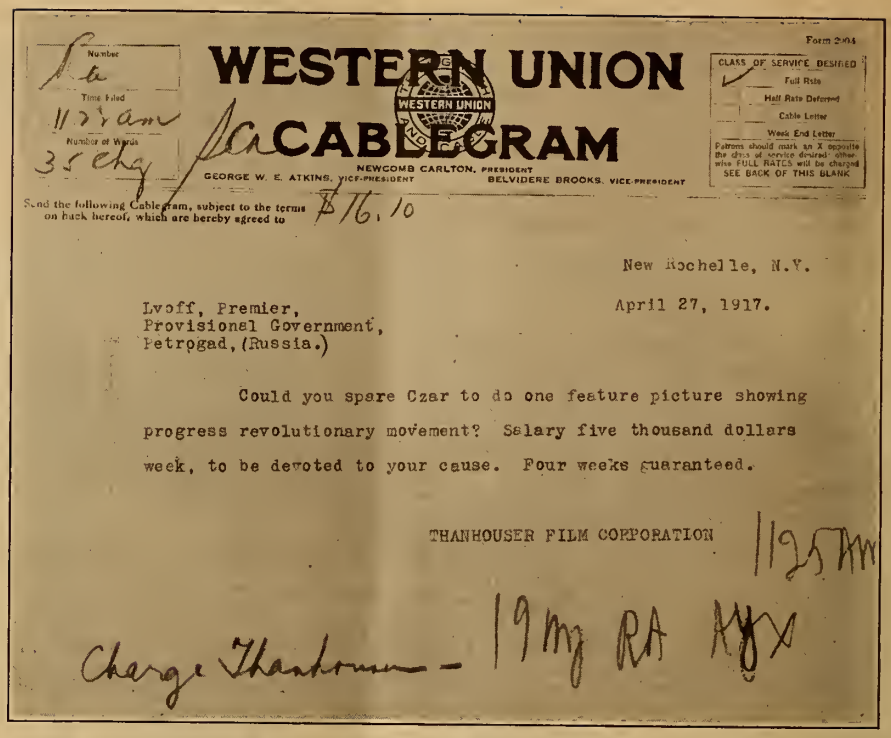
Royal Cinema Corporation, Nyack, N. Y. Motion pictures. Capital, $5,000. Directors, William C. Thompson, Harry G. Kosch and Louis Shafarman, 729 Seventh avenue, New York City.

Irving Cummings Pictures, Inc., New York City. A general motion picture business. Capital, $100,000. Directors, Maurice F. Tobias, Arthur Blumenkrohn and Milton R. Lowenthal, 729 Seventh avenue, New York City.

Superlative Pictures Corporation, New York City. Motion picture business in all of its branches. Capital, $200,000. Directors, Maurice F. Tobias, Arthur Blumenkrohn and Milton R. Lowenthal, 729 Seventh avenue, New York City.

Neptune Operating Company, Brooklyn, N. Y. Managers and proprietors of theaters and hotels. Capital, $75,000. Directors, William H. Kemble, Chas. Hanson and Louis C. Kuhn, 63 Oxford street, Brooklyn, N. Y.

Lois Meredith Pictures, Inc., New York City. Motion pictures. Capital, $100,000. Directors, Maurice F. Tobias, Arthur Blumenkrohn and Milton R. Lowenthal, 729 Seventh avenue, New York City.



WESTERN UNION

CABLEGRAM

GEORGE W. E. ATKINS, VICE-PRESIDENT — NEWCOMB CARLTON, PRESIDENT — BELVIDERE BROOKS, VICE-PRESIDENT

Send the following Cablegram, subject to the terms on back hereof, which are hereby agreed to

New Rochelle, N.Y.

April 27, 1917.

Lvoff, Premier,
Provisional Government,
Petrogad, (Russia.)

Could you spare Czar to do one feature picture showing progress revolutionary movement? Salary five thousand dollars week, to be devoted to your cause. Four weeks guaranteed.

THANHOUSER FILM CORPORATION

"Now, King, register a little more cheerfulness. Make it snappy. We ain't got all summer, you know!" Who can tell? In the course of human events perhaps all the kings will have to take jobs as film actors and the directors will be obliged to put up with a lot more temperament. Thanhouser has not yet announced whether or not the Czar can get away for the proposed engagement, although he is at present understood to be disengaged.

"Land of Long Shadows"

Presenting

Jack Gardner

Famous Stage Star

A thrilling story of North America's sole remaining frontier, where men ride hard and die hard, and preserve respect for their own by the mighty violence that comes with the knowledge of right. First of Essanay-Westerns, made to meet public demand.

Written and directed by W. S. Van Dyke
Screen time 65 minutes

Released through K. E. S. E. Service

Trademark Reg. U. S. Pat. Off.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Kleine Edison Selig Essanay

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

LIBRARY OF CONGRESS NATIONAL MOTION PICTURE DIVISION JUN 22 1917

CORINNE GRIFFITH, WITH VITAGRAPH

Vol. XVII CHICAGO, JUNE 30, 1917 No. 26

Goldwyn Pictures

Apply the "Egg Test" To Goldwyn

ANY housekeeper has a hard time detecting doubtful eggs merely by looking at them. But when she holds them up against candle or gas-light, she knows in an instant whether they are good or bad.

Goldwyn's application of this method to the film business is that exhibitors can see our pictures in advance of booking.

We invite you to *test the power of the Goldwyn productions* under an honest system of open bookings.

We have spent a fortune and taken ten months' time in which to produce a powerful and artistic new type of motion pictures and *we are ready to sell them honestly.*

Again we say to exhibitors: You will not have to book a series of pictures of any one Goldwyn star to obtain the one particular picture of that star you desire for your audience.

Advisory Board

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 E. 42d Street New York City

Telephone: Vanderbilt 11

WHOLESOME FILMS CORPORATION

Miss Clara E. Laughlin
whose delightful novels are being filmed for release on the WHOLESOME PROGRAM

Is Pleased to Announce—

Two delightful five reel productions, measuring up in every respect, to the new, wholesome ideals in motion pictures, for which WHOLESOME FILMS CORPORATION stands:

Everybody's Lonesome
(Now in Course of Production)

The **Penny Philanthropist**
(Now in Preparation)

Both are widely known works of the celebrated authoress

CLARA E. LAUGHLIN

These pictures, like all others to be released on the WHOLESOME PROGRAM, are clean and thoroughly enjoyable for young and old.

Thank You!

Our first announcements have met with such tremendous enthusiasm that we are "snowed under." We are answering the thousands of letters and telegrams in the order of receipt. THANK YOU!

WHOLESOME One Reel Novelties

are coming soon. Something new—something revolutionary in moving pictures. Your patrons will be delighted.

WHOLESOME Films Are Wholesome Entertainment

Watch for Further Announcements

Wholesome Films Corporation
M. J. Weisfeldt, Manager
Milton Daily, Pres., A. M. Allen, Vice Pres., P. W. Stanhope, Secy. & Treas.
Executive Offices: Consumers Bldg.
222 South State Street, Chicago

Myrtle Gonzalez, George Hernandez and Lawrence Peyton in a scene from the Bluebird photoplay, "The Greater Law," released July 16. Lynn F. Reynolds, known as Bluebird's "nature study" director, made this production high up in the Sierra Nevada mountains, near Truckee, California.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVII CHICAGO, JUNE 30, 1917 No. 26

No State Censor for Illinois

GUERNSEY BILL KILLED IN SENATE BY ABSURD AMENDMENT

ILLINOIS will have no state censor of pictures. The Guernsey state censorship bill, which was introduced into the state legislature some months ago, was passed by the house of representatives but died before it could become a law because of the fact that in the closing days of the session the bill did not come to a vote before the senate.

In case the bill had ever come before the senate for a vote, there was little chance of its passage on account of the eleventh hour amendment saddled on to it by those interested in protecting the Chicago censor board. This particular amendment specified that at present the Chicago censor board should be untouched and also that any city, village or town, which now has a local censor, created by ordinance, or that hereafter may create one, is exempt from the state law as proposed. The bill, with the above amendments, and a number of others, was reported favorably from the senate judiciary committee, but the members of the senate who were familiar with the amendment were decidedly against the passage of the bill.

Needless to say, the men representing every branch of the industry in Illinois are greatly relieved over the fact that this offensive movement on the part of the censor has been repulsed. Great credit is due to the Chicago Exhibitors' League, under the leadership of Joseph Hopp, who mobilized its forces and did a great deal of effective fighting for the sake of the principal of freedom of the screen, although, of course, the whole matter was more vital to producers and exchanges than to the exhibitors. In reference to the other branches of the trade, the strong Chicago Exhibitors' League held the same position as that taken by the United States in relation to the Allies in the war against Germany. It was a fight for liberty and liberty won.

Exhibitors on the Firing Line

Besides General Joseph Hopp, Wm. J. Sweeney, national secretary of the M. P. E. L., and Fred Hartman, in the first line trenches, there were other active Chicagoans, including Robert Levy, George Laing, and others. Among the theater men of the state who aided were W. W. Watts and E. Kunz, of Springfield; Dee Robinson, Peoria; William Bradley, Ottawa; and G. M. Luttrell, of Jacksonville, president of the state branch of the league. J. Pegler of Mutual was also prominent in the fight.

The Chicago league, through President Hopp, was in constant touch with the National Association of the Motion Picture Industry, represented by Theodore Mitchell, at 807 Longacre building, New York.

Among those on the battle ground at Springfield during the closing days of the session were Wm. J. Sweeney, and Robert Levy of the Chicago league; Major M. C. L. Funkhouser, head of the Chicago censor board, who was undoubtedly responsible for the amendment protecting local censor boards in connection with the proposed state law; Mrs. Guy Blanchard, of the Woman's Equality League, who sponsored the bill and secured its introduction by Senator Guy Guernsey. Adolph Powell, who was one of the four disturbers recently asked to resign from the Chicago league, was also present at the capitol.

How Representatives Voted

When the state censor bill was voted upon in the house of representatives, the following members proved their loyalty to the picture industry by voting against the proposed statute: Representatives Browne, Bruce, Burns, Chas. Curren, Devine, Epstein, Fahy, Gallagher, Gorman, Carl Green, Haverill, Lynch, Mueller, Rethmeier, Arthur Roe, Seis, Tutle, Weber and Young.

Russian Stars Direct Own Pictures

When the Russian art films are presented here with the leading national actors of Moscow and Petrograd in the principal roles, Broadwayites will witness one marked innovation from the usual practice of American studios.

The Russian stars direct their own plays. Not only do they accept or reject with absolute finality the parts they deem congenial or unsuitable to them, as the case may be; not merely do they study the roles for months, with the same attention, in fact, as in the "legitimate," but furthermore they rule the proceedings in the picture studio and retain entire freedom of action as to the expression of their individualities.

The logical result of this is that there are no dolls nor mannikins in Russian pictures. The artists know their parts thoroughly, pick their subordinates, and build the structure of the play as intelligently as they would build up a spoken production at the National Dramatic Theater or the Theater of Arts. In Russia there is a total absence of "Register scorn!" "Indicate hate!" "Fall down in a faint!" and other stereotyped commands of filmdom. It is contended that far greater heights of dramatic power are attained when the actors know what they are doing and follow their own bent than can possibly be attained under the old mechanical system of following a studio director automatically.

I. I. Mozjukhin, Russia's leading actor, possesses a resourcefulness of ideas, a broad method and a sweeping attack that cause him to dominate to a large extent. He plays old men and young heroes equally. Mozjukhin never permits a studio director to tell him "where he gets off." The action of the play must harmonize with the ideas of its interpreters, and subordinates who try to enforce their own ideas are thrown out.

With Mozjukhin are associated the women stars who have worked with him in the "legitimate" national theaters of Moscow and Petrograd. The other big men of these theaters are likewise associated with him in films. A cast made up of one star and a lot of nonentities is unheard of. A number of stars collaborate in all the important works.

The three greatest dramatic names among the women are Mmes. Olga Gzovskaia, Nadia Lisenko and Vera Kholodnaia. The first named is the Sarah Bernhardt of Russia, but in the prime of youth and beauty.

The great "vampire" of the Russian stage is Mme. Lisenko, who is also affectionately styled the "Queen of the movies." Mme. Lisenko is a bewitching beauty who graced the National Dramatic Theater at Moscow prior to achieving her extraordinary success in the films. Vera Kholodnaia is a dainty and fascinating artiste, also of high dramatic experience at the National. "Kholodnaia has the tiniest feet in Russia!" is apt to be the first information vouchsafed when the man in the street is asked about her.

POOR ADVERTISING HIT

Advertise According to Drawing Power Rather Than Rental Price, Says Spoor—Let Pulling Power Determine Film's Selection

"A great many instances of exhibitors basing their advertising campaigns on the proportionate rental price of a picture or series of pictures rather than on the drawing power, has recently come to our notice," says George K. Spoor, president of the Essanay Company.

It would certainly seem that this is a mistake as it always puts the exhibitor on the defensive. He books a picture at an exorbitant price and then feels that he is forced to advertise heavily in order to break even. Now, wouldn't it be much better for him if he would book according to advertising possibilities and put the same amount of effort behind a medium priced picture having comparatively the same drawing power?

Do not misinterpret this question. Naturally, there are many big features worthy of higher admission prices and upon which a great deal of money spent in advertising is a ready economy. On the other hand, we are repeatedly receiving information through our investigation department which shows that a large per cent of theater managers have more than doubled their film rentals in the last two years without increasing their admission price a penny.

Take as an example our new series, "Do Children Count?" With the advertising suggestions we have issued on these twelve subjects it will be possible for any exhibitor to make a larger percentage of profit several times over if he will conscientiously exploit them than he could if he were to book twelve disproportionately high priced features and offer them at the same admission price.

Essanay's policy in producing this series was to supply pictures which could be made the feature of short subject programs or a co-feature on a bill where a five-reel subject is being shown. The rental prices will be unusually low when compared to the pulling power of the title and the quality of the productions. Certainly it would seem that such a proposition, with a very low first cost and an opportunity for a correspondingly large profit, would appeal to everyone.

To make this point more clear I might sight three of our recent five-reel subjects, "Skinner's Dress Suit," "Skinner's Bubble" and "Buring the Candle," which though released in the regular service, we know are daily bringing bigger returns at the box office than many of the so-called specials or super features.

Therefore the best suggestion I can make to the exhibitor is to select his subjects on the strength of the business he can secure with them and on that basis alone.

Motion Picture War Committee

President Brady of the National Association of the Motion Picture Industry, has appointed the following War Co-operation committee:

D. W. Griffith, chairman; William L. Sherrill, vice-chairman; Arthur S. Friend, Richard A. Rowland, P. A. Powers, John R. Freuler, Ricord Gradwell, J. A. Berst, Walter W. Irwin, W. R. Rothacker, J. E. Brulatour, J. H. Hallberg, Walter J. Moore, Arthur James, Lee A. Ochs, Samuel H. Trigger, Louis F. Blumenthal, Louis L. Levine, S. A. Lynch.

This committee is to act in conjunction with the committee on public information recently appointed by President Wilson, of which George Creel is chairman.

Screenshine

By Mel

"WHO is the mysterious Miss La Salle?"

"The Mystery of the Mallers Building."

"The Exchange Manager's Secret."

"Where is Fred?"

"Who Got Stung?"

Any of these Thr-r-illing Titles would fit the Real Life Scenario enacted in the Mallers Building a few Days ago. Here's the whole Romantic Story, in tablet form:

An Exchange Man in the Mallers Film Temple had his phone wires crossed with a Lucious-voiced Dame who proved to be both Lonesome and Loquacious. Like most Film Men, he was quick to see his Opportunity.

He dated her all up.

She was to call that afternoon at 3 o'clock at the Office of Another Film Man and ask for Mister Gesshoo, a w. k. Exchange Manager. You see the Film Man who did the Dating also saw His Opportunity to exit from the Romance.

She called, looking like the amount of the Liberty Loan. The Hard Working Exchange Manager was dumfounded. She recalled all the telephone conversation in Lucious Terms. That was right in the Reception Room and Mister Gesshoo had to Blush.

"And you know," she bubbled, "Fred is in the Sanitarium and I just can't help being Lonesome."

"Will You wait on the first floor?" gulped the Brave Exchange Manager. "I'll be down in five Minutes."

She went. But He never came. He saved His Reputation.

"New York office's trying to get something on me, but they won't!" He said.

Nobody in the office could give him any Information.

He is still trying to solve the Mystery of the Mysterious Miss La Salle.

WE DON'T KNOW WHAT HIGH COST IS.

We dislike to shove the yellow slide over Screenshine, the immaculate, but it mite be permissable to take a peep at one phase of the divorce suit now bubbling in the courts and involving a w. k. film actor and his better three-quarters.

The following appeared in the newspaper accounts of the case:

"The actor admits his annual earnings amount to $26,000. But he says this represents only $5,850 net, and lists these items as the yearly expenses of keeping a movie star before the public and alive:

Publicity, $1,200.
Photos and posters, $1,000.
Scenarios, $3,000.
Wardrobe, $1,500.
Valet, $1,000.
Living quarters, $1,200.
Clubs, $5,000.
Unprofessional clothes, $1,500.
Food, $1,400.
Auto service, $2,600.
Insurance, $750."

He must have omitted two items—rose-scented cigarettes, and plate cuspidors, monogramed, $987.

The employes in Pathe's Portland branch struck a short time ago—for the purpose of witnessing the ceremony of the presentation of a gold watch to Manager Kofelt from the members of the office staff.

It is said then that Manager Kofelt was struck—dumb.

On with the strikes. Let gifts be unconfined.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews Motography *publishes in each week's issue the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

The Beautiful Lie, with Frances Nelson (Metro)—"A very good picture which went over pretty well." —M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Beautiful Lie, with Frances Nelson (Metro)—"The picture is very good indeed but business was just fair."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

In Again, Out Again, with Douglas Fairbanks (Artcraft)—"Only a fair picture. Did not draw for us."—C. D. Buss, Third Street Theater, Easton, Pa.

In Again, Out Again, with Douglas Fairbanks (Artcraft)—"Drew only fair business because of previous bookings in the neighborhood. The picture is not as good as Triangle Fairbanks offerings."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Happiness, with Enid Bennett (Triangle)—"A very good picture which drew a pretty good crowd."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Happiness, with Enid Bennett (Triangle)—"A very nice picture. The star is great. Little Thelma Salter is very clever. Average business. Enid Bennett is becoming popular."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Apartment 29, with Earle Williams (Vitagraph)—"A very good picture which drew excellent business."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Apartment 29, with Earle Williams (Vitagraph)—"An odd story; something different from the ordinary run of pictures. It must be seen from the start to keep the mystery secret. A good boxoffice attraction."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The School for Husbands, with Fannie Ward (Paramount)—"This is very good."—M. Berling, Madlin Theater.—*In middle class neighborhood.*

The School for Husbands, with Fannie Ward (Paramount)—"I can't say much for this picture for I do not cater to the 400 of New York. They probably would like it."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

Wild Winship's Widow, with Dorothy Dalton (Triangle)—"This is a very good production. The audience was well pleased. This star is always a good drawing card."—Sammy La Scala, Nixon Theater, New Castle, Pa.

Wild Winship's Widow, with Dorothy Dalton (Triangle)—"Very good. Miss Dalton is quite a favorite in this locality. Business good."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

The Book Agent, with George Walsh (Fox)—"A sure 'nough comedy with a fine dramatic story. It pleased all. Business good."—T. Lancaster, Grande Theater, Detroit, Mich.

The Book Agent, with George Walsh (Fox)—"A poor title but a dandy picture. Full of punch and 'Fairbanks' stunts. Walsh is a great favorite with our patrons. Business good."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The False Friend, with Robert Warwick and Gail Kane (World)—"A good picture with two good people featured. A good box-office attraction. Boost it as you do some of the so-called specials."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

The False Friend, with Robert Warwick and Gail Kane (World)—"A duo of stars that is hard to beat in a melodrama of this kind. The stars did excellent work. The picture pleased everyone who saw it. Business was good."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Crimson Dove, with Carlyle Blackwell (World)—"A very good picture and a pretty fair drawing card. Was well liked by patrons."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

The Crimson Dove, with Carlyle Blackwell (World)—"Plenty of action and a real good picture. World offers the most consistent features on the program market today. We always find their pictures good box-office attractions."—Charles H. Ryan, Garfield Theater. —*In middle class neighborhood.*

Hell's Hinges, with W. S. Hart (Triangle re-issue)—"Hart's greatest picture. He will have to 'go some' to do better work than he does in this. The print was in excellent condition. The picture is a very good drawing card."—M. J. Weil, Castle Theater.—*Downtown house.*

His Musical Career, with Charlie Chaplin (Keystone re-issue)—"This is a sure money-getter."—M. J. Weil, Lake Shore Theater.—*In high class neighborhood.*

Told at Twilight, with Marie Osborne (Pathe)—"This picture pleased the audience very much and brought very good business."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

The Silent Lie, with Raoul Walsh (Fox)—"Very good production. Brought very good business."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

The Snarl, with Bessie Barriscale (Triangle)—"The star plays a dual role. The story and sets are good and it contains a yacht fire. Boost this offering as it is truly an interesting picture."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Less Than the Dust, with Mary Pickford (Artcraft)—"Drew good business but did not please the audience."—H. E. Yost, Colonial Theater, Orange, Cal.

Father of Men, with Robert Edeson (Vitagraph)—"Plot and direction poor. Pleased the audience only because it was a snow picture."—H. E. Yost, Colonial Theater, Orange, Cal.

Sleeping Fires, with Pauline Frederick (Paramount)—"A better than ordinary Paramount. Pauline Frederick is very well liked in our neighborhood."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

Secrets of a Beauty Parlor (Keystone)—"Just an ordinary Keystone comedy."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

An Enemy of the King, with E. H. Southern (Vitagraph)—"One of the best costume plays ever screened."—A. J. Beck, Lyric Theater, Tolelo, O.

Sunny Jane, with Jackie Saunders (Mutual)—"Any live exhibitor who appreciates real clean comedy-drama should not overlook this feature. It went over big with us and created an unusual amount of favorable comment."—E. O. Weinberg, Elmwood Theater, Buffalo, N. Y.

The Greater Woman, with Marjorie Rambeau (Mutual)—"Marjorie Rembeau is very good in this show. No exhibitor need fear to book this kind of show."—Jack Marks, Orpheum Theater, Clarksburg, W. Va.

The Desert Man, with W. S. Hart (Triangle)—"The best Hart picture ever made. Capacity business."—H. E. Yost, Colonial Theater, Orange, Cal.

The Valentine Girl, with Marguerite Clark (Paramount)—"Excellent picture but poor business. The star is losing popularity."—H. E. Yost, Colonial Theater, Orange, Cal.

The Small Town Girl, with June Caprice (Fox)—"A good picture. Little Jane Lee is clever in this film. It was liked by all. Average business."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Bawbs of Blue Ridge, with Bessie Barriscale (Triangle—"We discontinued this feature after the second show."—J. W. Swain, Pastime Amusement Co., Columbus, Ohio.

What Does the Box Office Show?

IS THE picture you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They may want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Which picture on your last week's program do you consider superior box office attraction? Mention the kind of weather. (Write in pencil.)

Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks..... Remarks.....

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Title ..... Title .....

Star..... Producer..... Star..... Producer.....

Remarks ..... Remarks .....

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Address ..... City and State .....

Name of Theater ..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, Monadnock Bldg., Chicago.

AMERICA, THAT'S ALL, with Jack Devereaux (Triangle)—"Just a fair picture; has no box-office value."—J. W. Swain, Pastime Amusement Co., Columbus, Ohio.

WOLF LOWRY, with W. S. Hart (Triangle)—"We ran this picture for a solid week. Capacity business."—J. W. Swain, Pastime Amusement Co., Columbus, Ohio.

THE PINCH HITTER, with Charles Ray (Triangle)—"Give us some more 'Pinch Hitters.' They are great. Good business on this picture."—J. W. Swain, Pastime Amusement Co., Columbus, Ohio.

A RECKLESS ROMEO, with Roscoe Arbuckle (Paramount)—"Pleased the audience very much indeed. Played to big houses all day."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

THE LAMB, with Douglas Fairbanks (Triangle)—"This is one of Fairbanks' first pictures but nevertheless it is the same Douglas. Pleased audience very much. Played to big houses all day."—Charles E. Hagen, Kenmore Theater.—*In high class neighborhood.*

ON TRIAL (Essanay)—"A well produced, well acted play. It is drawing pretty good business and my patrons say they like it better than the stage play."—Norman E. Field, Colonial Theater.—*Downtown house.*

THE FALL OF A NATION (Vitagraph)—"This picture was a record breaker for me. This is rather a poor time of the year for pictures but I did excellently with it and everybody went away well pleased. I made a cleanup."—C. M. Shaw, Princess Theater, Geraldine, Mont.

THE COURAGE OF SILENCE, with Alice Joyce (Vitagraph)—"Alice Joyce drew good business for us. She is very popular here. There is a little too much sadness in this picture to make it tremendously popular."—Maude Crews, Alamo Theater, Fayette, Mo.

SALLY IN A HURRY, with Lillian Walker (Vitagraph)—"Not up to Vitagraph standard nor as good as this star's previous vehicles. The picture draws fairly well on account of the star's popularity."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

MIGHT AND THE MAN, with Elmo Lincoln (Triangle)—"This picture was not as bad as I had heard it was. It is a melodrama which will be liked in some neighborhoods and not in others. It is one of those 'all hero" stories. A poor box-office attraction."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

THE MILLIONAIRE'S DOUBLE, with Lionel Barrymore (Metro)—"An average program picture which provided pleasant amusement. Contains a little humor and the star plays his part well. Average business."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

THE EASIEST WAY, with Clara Kimball Young (Selznick)—"This star seems to be losing her popularity. The picture is all right but it did not seem to draw well. The title is O. K."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

THE RINK, with Charles Chaplin (Mutual)—"A repeat engagement. It played to as big business as at the first showing."—Harry Everhart, National Theater, Greenville, Ohio.

MAX COMES ACROSS, with Max Linder (Essanay-K. E. S. E.)—"Not a drawing card like Chaplin. Played to fair business."—Harry Everhart, National Theater, Greenville, Ohio.

MINA, THE FLOWER GIRL, with Bessie Love (Triangle)—"A fair picture but not a drawing card."—Harry Everhart, National Theater, Greenville, Ohio.

THE HIDDEN CHILDREN, with Harold Lockwood and May Allison (Metro)—"Good business owing to the popularity of the stars. The picture was the poorest in which these two have been featured."—L. A. Schwager, Royal Theater, Ashland, Wisconsin.

THE RAILROAD RAIDERS, with Helen Holmes (Mutual)—"This is a 'sure fire' box office attraction and any exhibitor desiring to 'cash in' should not overlook this 'bet.' I consider the acting, story, directing, photography and settings of the very first class."—K. H. Sink, Pastime Theater, Greenville, Ohio.

THE RAILROAD RAIDERS, with Helen Holmes (Mutual)—"This serial has more than met our expectations. It is not only pleasing the 'fans' in acting, story, directing, photography, settings, but also proving satisfactory financially.. It is a No. 1 box office attraction."—W. C. Sutton, Bijou Theater, Xenia, Ohio.

ENVY, with Ann Murdock (McClure "Seven Deadly Sins" series)—"This picture is very good. The star is well liked. Business good."—C. R. Brown, Hub Theater, Gaylord, Minn.

A LASS OF THE LUMBERLANDS, with Helen Holmes (Mutual)—"This is sure a winner. At the first episode I had a house of 190. Episode No. 4 brought a house of over 320. All say it is the best they have ever seen."—H. J. Walrad, Kansas City, Mo.

THE NEGLECTED WIFE, with Ruth Roland (Pathe serial)—"A clean-up to date. This serial will draw a large attendance of women. The first episode went big."—Julius Lamm, Gaiety Theater, South Chicago, Ill.

THE CURE, with Charles Chaplin (Mutual)—"Excellent businses always accompanies Chaplin. The picture is up to standard."—L. A. Schwager, Royal Theater, Ashland, Wisconsin.

BRAINSTORM, with Billie Mason (Fox)—"These Fox comedies are proving quite popular."—L. A. Schwager, Royal Theater, Ashland, Wisconsin.

SACRIFICE, with Margaret Illington (Paramount)—"Everybody knew this story before the first reel was over. The star was unknown. No business."—C. D. Buss, Third Street Theater, Easton, Pa.

HEART'S DESIRE, with Marie Doro (Lasky-Paramount)—"A fair picture. Poor business. I don't think this star will ever draw very big."—C. D. Buss, Third Street Theater, Easton, Pa.

KITTY MACKAY, with Lillian Walker (Vitagraph)—"A remarkably clever subject. I think it one of the

best Miss Walker has appeared in here at least. Let's have more of the light comedies. They make a decided hit over the heavy dramatic subjects."—M. C. Kellogg, Homestead Opera House, Lead, S. D.

A Maiden's Trust, with Ford Sterling (Keystone)—"These new Keystones are all good. In a class by themselves."—C. D. Buss, Third Street Theater, Easton, Pa.

Arsene Lupin, with Earle Williams (Vitagraph)—"This is the kind of picture my audience likes. It keeps them guessing what is coming next."—William B. Rosenberger, Firemen's Hall, Perkasie, Pa.

The Man Who Made Good, with Jack Devereaux (Triangle)—"A pleasing picture, that is about all. It will not draw well. Triangle had better wait until this star becomes better known and more popular before starring him."—Charles H. Ryan; Garfield Theater.—*In middle class neighborhood.*

Sowers and Reapers, with Emmy Wehlen (Metro)—"A good picture which was liked by all. The star does not draw as well as some of the other Metro stars."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Atonement, with Regina Badet (World)—"A dry and uninteresting picture. I do not see what attracted Mr. Brady's attention when he picked this one out of the foreign market. Business very poor with it."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Movie Stunts, with Tom Mix (Selig)—"A comedy out of the ordinary. Tom Mix at his best. A great two-reeler."—T. Lancaster, Grande Theater. Detroit, Mich.

Hell Morgan's Girl, with Dorothy Phillips (Bluebird Special)—"The stars are at their best. Miss Phillips was never better. A good money getter. Good business."—T. Lancaster, Grande Theater, Detroit, Mich.

The Dark Road, with Dorothy Dalton (Triangle)—"A splendid picture of the present war. The star is some vampire. Business good."—T. Lancaster, Grande Theater, Detroit, Mich.

U. S. Defenders (Mutual)—"The first four installments are very instructive and interesting, giving the public a good insight into Uncle Sam's fighting machine."—L. A. Schwager, Royal Theater, Ashland, Wisconsin.

The Spirit of Romance, with Vivian Martin (Paramount)—"A kind of comedy that has little or no punch to it. Business was fair on this day."—Edward Trinz, West End Theater.—*In middle class neighborhood.*

The Devil's Assistant, featuring Margarita Fischer (Mutual)—"My patrons were well pleased with this feature and so was I. The best I have seen for some time."—Edward Sachs, Morningside Theater, New York, N. Y.

My Fighting Gentleman, featuring William Russell (Mutual)—"This is sure a grand picture. I think Bill Russell one of the greatest actors on the screen. Everybody was pleased."—Thomas Johnson, Orpheum Theater, Reedsburg, Wis.

Whose Wife? with Gail Kane (Mutual)—"Was more than pleased with this Gail Kane production. Box office returns excellent."—Ira P. Moser, Palace Theater, Buffalo, N. Y.

Serials

The Secret of the Submarine (Mutual Serial)—"This is the best drawing card I have had in a long time."—Francis Frosio, Happy Hour Theater, Sonora, Texas.

Pearl of the Army, with Pearl White (Pathe)—(Comment requested)—"Not a world beater but will go over. The title is not as good as it should be. It is not quite as good as the previous serials this star has worked in."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Pearl of the Army, with Pearl White (Pathe)—"The best money getting serial we ever played. Always capacity."—V. H. Oxley, Grand Theater, Bradford, Pa.

Patria, with Mrs. Vernon Castle (Pathe serial)—"The best box-office serial we have run. Plenty of action and thrills. A story appropriate at this time."—Charles H. Ryan, Garfield Theater.—*In middle class neighborhood.*

Humorists to Be Goldwyn Guests

The American Press Humorists, who will hold their annual meeting in New York City during the week of June 25, have set aside one day on their program which is to be known as Goldwyn Pictures day. On the morning of Wednesday, June 27, the members of this distinguished newspaper and magazine organization, with their wives, will depart for a day's outing at the Fort Lee studios, where they will be the guests of the Goldwyn officers, authors, stars and technical staff. They will be entertained at luncheon by Mae Marsh, Jane Cowl and Madge Kennedy, Goldwyn stars, who at that time will be working upon three separate productions.

Among the honorary members of the association who have said they expect to accompany the writers and cartoonists upon this excursion are John D. Rockefeller, an enthusiastic member of the American Press Humorists, and John Purroy Mitchel, mayor of Greater New York, who is to be taken into the organization on the opening day of the meeting.

The men who make America laugh are desirous of seeing motion pictures in the making, and when James A. Waldron, editor of "Judge," on behalf of Goldwyn Pictures, tendered the program committee an invitation to visit the big studios at Fort Lee it was speedily accepted. Don Marquis, nationally famous as the columnist on the New York *Evening Sun*, and Roy K. Moulton, paragrapher on the New York *Evening Mail*, have promised to contribute a vest-pocket scenario which is to be acted, directed and photographed by members of the association.

In addition to acting their own stuff, the distinguished writers and artists, of whom there will be about 200, will watch Mae Marsh, Madge Kennedy and Jane Cowl working in Goldwyn features that are to be released in the early fall.

Stars Twinkle at National Show

RED CROSS BOOTH TO SELL SOUVENIRS FROM SCREEN FOLK AT CONVENTION

SOME of the stars that have promised to shine at the national motion picture exposition and convention in Chicago, June 14 to 22, are Charlie Chaplin, Helen Holmes, Mary Miles Minter from the Mutual Film Corporation; Norma and Constance Talmage from Selznick; Francis Bushman, Beverly Bayne and Harold Lockwood to represent Metro; Mae Marsh and perhaps Mary Garden from Goldwyn, and Violet Mersereau to twinkle in the Universal booth. There will also undoubtedly be a number of stars from Vitagraph, Paramount, Art Dramas, Triangle, Pathe and the other producing organizations. Anita King, Henry B. Walthall, Rose Tapley and Hobart Henley have also stated that they will be present.

Opening Day of Exposition

Promptly at 10:30 on Saturday, July 14, the doors of the big national exposition and convention will swing open at the Chicago Coliseum. Governor Lowden of Illinois has promised to arrange his affairs in order to be on hand and greet all of the visiting delegates and the motion picture trade with a few opening remarks.

The vast hall will be beautifully decorated and there will be three convention chambers during the time of the exposition. Not only will the Motion Picture Exhibitors' League of America be in session but also the executives of the National Association of the Motion Picture Industry, the Association of Motion Picture Advertisers, the F. I. L. M. Club of America and the Association of Motion Picture Engineers.

The exposition will open its doors to the public at 11 a. m., and run continuously to 11 p. m. The opening day will be known as Goldwyn-Mae Marsh day and Mae Marsh and other Goldwyn stars will be present.

Stars to Aid Red Cross Booth

The Red Cross will be well represented at the exposition and hopes to gain a good many members among the picture fans of the United States.

It is the aim of the exposition management to interest the prominent picture stars in this worthy Association and they trust that all will donate some little article for the Red Cross Booth. These articles will be auctioned off by the several stars who will be present at the exposition. In this way a goodly sum will go to the aid of the army.

Prominent Chicago society leaders have promised to take charge of this booth and the Chicago papers are sure to give it lots of publicity.

The exposition management will not be benefited by any of the money taken in at this booth. If you are a star, send the managers an article or as many as you wish for the Red Cross. Articles should be tagged securely and sender's name written on identification card. Address, "Exposition Manager, Motion Picture Exhibitors' League, 1416 Masonic Temple, Chicago." Mark—For Red Cross Booth.

Schindler Back

Ludwig Schindler, the hustling manager of the convention and exposition, is once more at his desk.

"I am glad to be back on the firing line," said Ludwig. "You know I was in New York for ten days and while I was not loafing by any means, having received some very nice contracts, still it was play compared to this. From now on it will be peg away from 8 to 6 and you know I don't object to Sunday work. Most all of the large producers have contracted for space and their locations assigned."

Story of Films Represented

Evolution from a mere vehicle of amusement to one of the greatest industries in the world will be the big story of the exposition. More than half of the many thousands who will be in attendance can well remember the day when the moving pictures meant a "hole-in-the-wall" theater and a series of jerky, faulty figures projected upon the screen.

Today many of the handsomest theaters in the world are used and have been built for exclusive display of moving pictures. Whole cities have been erected to provide adequate settings. Mountains have been scaled, almost impassable rivers crossed. Every nook and corner of the globe has been invaded. The Bedouin, the Hindoo, the Eskimo, the South Sea Islander, the Zulu Warrior, are now familiar figures to countless thousands who formerly could only read about them.

The most brilliant minds in the world are now employed at commensurate salaries. Science, the arts, mechanics, agriculture, have all received a definite and salutary impetus, and the civilized world is being both amused and instructed by the greatest educational factor —the moving picture.

Chicago will entertain and be entertained by the men and the women whose courage, perserverance and foresight have built up this wonderful industry, at the coming exposition and convention. Under the direction of Ludwig Schindler, producers, exhibitors, directors, stars from every corner of the United States, will be in attendance. It is a mere statement of fact to say that able representatives will come to Chicago from the Arctic circle to the torrid zone, from the Atlantic to the Pacific.

Mary Garden has promised to attend and will be the star on a special "society night." "Our Mary" Pickford will give visitors another opportunity to see her winsome face in the real, instead of the reel. Max Linder, Charlie Chaplin, William Hart, Anita Stewart, Pauline Frederick, and a dozen or more other big stars will be present.

Quick to recognize the fact that virtually every line of modern commercial business has been directly benefitted by the screen, Chicago business men are seizing the opportunity to advantageously display their wares, and the floor exhibits will be the finest ever seen in the Coliseum.

Manufacturers of every kind of wearing apparel, for men and for women, from hats to shoes, realize that moving picture stars are today setting the fashions for the millions.

There'll be lots of importance to *you* at the exposition. Keep up with the times. Be there.

Another bit of praise has come to "The Great White Trail," the new super-feature by The Whartons. This time it came from the National Board of Review, which, after looking at the picture, passed it as being perfect in every particular. The vote to name the picture a 100 per cent production was unanimous, and not a cut or change was suggested.

JUNE TO ESTABLISH RECORD

Expect 90 Per Cent of Film Companies to Be Represented in National Association of Motion Picture Industry by July

The month of June will establish new membership records for the National Association of the Motion Picture Industry, if applications continue to be received at the headquarters in the Times Building at the rate they were filed up to the 15th.

This is substantial evidence that the success which has attended the association's efforts during the past few months has had the desired effect, not only as regards the benefits derived for the entire industry, but this new support has come in the form of applications from many important companies, which is most gratifying to President William A. Brady and Executive Secretary Frederick H. Elliott and the other officials who have worked day and night, Sundays and holidays to give the motion picture interests as representative a national organization as any other industry in the world.

The film companies have not been the only ones to do their share towards supporting the work of the association, but other companies which are dependent upon the industry to a large extent for their business, have seen the wisdom and advantage of affiliating with the national body representing the five great branches of the trade.

The companies which have joined the National Association since the first of June are as follows: Triangle Distributing Company, to be represented by S. A. Lynch; Metro Pictures Corporation, as a producer member, to be represented by Joseph W. Engel, Metro having been one of the founders of the National Association as a distributor member; Louis J. Selznick Enterprises, represented by Louis J. Selznick; Astra Film Corporation, represented by L. J. Gasnier and Balboa Amusement Producing Company, represented by H. M. Horkheimer.

Poster and Lithographing Division

Two lithographing companies were added to the supply and equipment class through the receipt of applications from the Otis Lithographing Company of Cleveland, which will be represented by its president, W. N. Brewer, and the Alpha Lithographic Company of New York, represented by George L. Cooke. These companies, together with the H. C. Miner Lithographing Company and the Acme Lithographing Company, will form the nucleus of a Poster and Lithographers' Division, of which Walter J. Moore, vice-president of the former, is chairman, and L. P. Weber of the Acme is secretary.

Among the prospective applications from producers are the Star Film and Rolin Film companies, Lasalida Films, Inc., and the Myers-Theby Comedy Corporation, all releasing through Pathe Exchange, Inc., Bray Studios and the Klever Komedies releasing through Paramount, L. K. O. releasing through Universal, Norma Talmage Film Corporation and Triangle Film Corporation. The Goldwyn Pictures Corporation's application is promised as a distributor, which will make a total of twelve companies comprising the distributors' branch. Goldwyn has been a producer member of the association for some time.

Upon the closing of the books, June 15, there were thirty-five producing concerns in the National Association representing 75 per cent of the big companies, and with the applications assured before July 1 it is confidently expected that the producers' branch will have a membership totaling upwards of forty, representing 90 per cent of the film companies in this country.

Makes First Triangle Appearance

The news that Melbourne MacDowell has become a member of the Triangle stock company at Culver City should prove of unusual interest to those screen fans

Melbourne McDowell, new Triangle man, in "The Flame of the Yukon," and in his regular clothes.

who also recall the striking impersonations that this actor contributed to the legitimate stage in years past. With his wife, the late Fanny Davenport, one of the most celebrated American tragediennes of the past generation, MacDowell appeared in many classic productions.

He followed the sea intermittently from his eleventh to his twenty-first year, only taking time enough off to spend a few terms in high school.

The rugged outdoor life built up a wonderful physique. He now stands a half inch less than six feet in height and weighs 200 pounds in working trim.

As the heavy lead in "The Flame of the Yukon," opposite Dorothy Dalton, MacDowell will make his debut in the silent drama. Without previous experience in screen acting, he is said to have created an unusually telling characterization in the role of "Black Jack" Hovey, proprietor of the Midas Cafe, where the big scenes in this Alaskan drama take place.

Trigger Annexes Another House

Sam H. Trigger, president of Manhattan Local No. 1, Motion Picture Exhibitors' League, has taken a long lease on the Park Theater at Corona, Long Island. This is a beautiful 600-seat house and will open July 1 with Harold W. Rosenthal as manager. This makes the fourth local theater in which Mr. Trigger is interested and we are told that it is his intention to establish a chain of about twenty picture theaters in Greater New York, New Jersey, and Long Island.

Industry Subscribes $5,000,000 to U. S.

EVERY BRANCH EXERTED SUCCESSFUL EFFORTS IN AID OF LIBERTY LOAN

ALTHOUGH it is too soon to get exact figures of the amount subscribed to the Liberty Loan through motion picture sources, reports received by the National Association of the Motion Picture Industry indicate that it will approximate $5,000,000. This direct result does not take into consideration the countless millions subscribed by people who were influenced by the vigorous loan campaign conducted upon the screen of America's motion picture theaters.

The National Association brought every resource of the picture industry into play with such success that in all probability the final returns will show the allotment to be exceeded by a comfortable margin. The producing and distributing companies rallied to the call and employes of motion picture concerns entered with a will into the campaign. Prominent motion picture actors and actresses responded with enthusiasm. Their subscriptions alone will total upwards of a million. Subscriptions from the big companies jumped quickly into six figures while men and women of the screen both volunteered with their money and services.

There is absolutely no way of measuring the results of this motion picture propaganda for the bonds, but its importance cannot be overestimated. Since the government sought to interest the entire nation in the loan, motion pictures—the most popular form of entertainment—was requisitioned. The work was done under the direction of a special committee of the National Association of the Motion Picture Industry appointed by President William A. Brady.

15,000 Exhibitors Co-operate

The committe sent 30,000 patriotic slides to the 15,000 motion picture exhibitors of the United States, together with letters from Secretary of the Treasury William G. McAdoo and President Brady, asking for co-operation. Of perhaps greater influence was the patriotic trailer which was distributed broadcast to exhibitors. In animated form this told the need of supporting the Liberty Loan, ending with an inspiring paragraph from President Wilson's speech asking Congress to declare that a state of war existed.

The full story may never be told, as some probably will never make a report. Every studio was active in securing subscriptions from actors and its many other employes, and the companies themselves subscribed for large blocks of bonds. In this connection it is interesting to recall that in two department stores in New York and Brooklyn eighteen motion picture actors and actresses, secured subscriptions of $1,100,000 from the general public. This is only one instance from many showing the fruitful activities of the various branches of the motion picture industry.

Report of Loan Activities

Special Committee on Liberty Loan appointed by President William A. Brady, on May 16, with sub-committees on finance, subscriptions, trailers, slides, publicity, advisory, proclamations and poster advertising.

Twenty-seven meetings held during this period by the various committees.

Trailer Committee, prepared copy, arranged for distribution and shipped out 8,006 trailers within one week's time. George Eastman of Rochester, donated 500,000 feet of raw stock for the trailers.

Slides, 150,000 exhibitors received 30,000 slides through the co-operation of the American Bankers' Association. 15,000 exhibitors received letters from Secretary of the Treasury William G. McAdoo and President William A. Brady, requesting their co-operation and appointing each exhibitor as a member of the National Committee. Thousands of letters received from exhibitors accepting appointment and offering to co-operate in any way.

Organization, of the motion picture actors, Earl Williams, chairman, Montague Love, secretary. Organization of actresses committee, Kittie Gordon, chairman, and Jean Stuart, secretary. Studio directors met with actors committee and arranged for distribution of liberty loan literature and securing of subscriptions through these committees.

Strand Theater Co-operation. Ten minutes addresses at afternoon and evening performances, Sunday, June 10, to Friday, June 15. The following prominent persons appealed for subscriptions: Mrs. Henry O. Havemeyer, William A. Brady, Marcus A. Marks, President Borough of Manhattan, Senator Ogden L. Mills, Frank A. Vanderlip, Gordon Knox Bell, Mrs. August Belmont, Walter E. Bell, Harris Forbes & Co., Miss Elizabeth Marbury and Fire Commissioner Robert Adamson.

Publicity, has been given to the industry's activities, by the trade papers, periodicals and newspapers. Announcements were issued at various intervals from the Secretary of the Treasury's Department at Washington and sent out by the press associations in which the National Association of the Motion Picture Industry was commended for the co-operation rendered.

Prompt and effective co-operation was rendered by representatives of the Associated Motion Picture Advertisers who assisted in the preparation of publicity announcements issued by the National Association.

Reports received up to June 15 indicate approximate total subscriptions to the loan from the industry of $5,000,000.

Subscriptions from the Industry

Reported up to June 15

Famous Players-Lasky Corp.	$500.000
Universal Film Mfg. Co.	250,000
Vitagraph and Vitagraph V. L. S. E.	139,700
Metro Pictures Corp.	110,000
World Film Corp.	100,000
International Film Service	100,000
Argus Laboratories	100,000
Lasky Studios, Hollywood	75,000
Pathe Exchange, Inc.	35,000
Edwin Thanhouser	50,000
Ivan Film Corp.	15,000
Cosmofotofilm	8,700
Frohman Amusement Corp.	5,850
Frank Powell Productions	850
Dixon Boardman, E. I. S. M. P. Corp.	500
Evans Film Mfg. Co.	3,000
Motion Picture News, officials and employes	12,600
Moving Picture World	9,750
Exhibitors in Greater New York (estimated)	25,000
Pathescope Co. of America	500
Marguerite Clark, Famous Players	105,000
Mary Pickford, Artcraft	100,000
Douglas Fairbanks, Artcraft	100,000
Doris Kenyon, Pathe-International	50,000
Fatty Arbuckle Co.	41,000
Maxine Elliott, Goldwyn	40,000
Mabel Taliaferro, Metro	31,000
Billie Burke's daughter	10,000
Linda Griffith	5,000
Earl Williams, Vitagraph	5,000
Individual subscriptions of the officers of the National Association Motion Picture Industry (estimated)	100,000

Files Reports on Pictures

We enjoy and appreciate your magazine, especially "What the Picture Did for Me," and will undoubtedly have use for it as a reference file for years to come.—*F. E. Dawson, manager Cotter Theater, Cotter, Arkansas.*

That eminent English tragedian, C. Spencer Chaplin, in his latest drama, "The Immigrant," with Edna Purviance, the ravishing blond.

"The Immigrant" Arrived June 18

The Mutual Film Corporation released the Mutual-Chaplin Special, "The Immigrant," on June 18.

The entire action of this comedy takes place in two locations—the steerage of an ocean steamer and a cheap restaurant patronized by the foreigners in America.

On shipboard Charlie divides his time between flirting with a pretty immigrant girl, played by Edna Purviance, and playing cards with her gambling father. These card games are literally cut throat affairs, and lucky are the players if they get through a game without some blood shed. An old chest is used for a card table and upturned buckets form the chairs. When Charlie found that the other men "sat in" with revolvers and stilettos, he secured the emergency fire hatchet and placed it across his knees.

The restaurant set is most realistic with its whitewashed walls and marble topped tables. The walls are decorated with pencil sketches of the habitues of the place drawn by their fellow diners, the ceilings beautified by strings of varicolored tissue paper cut in fantastic shapes, and the doors hung with curtains of beads and straws. In these tawdry surroundings Charlie once more meets his sweetheart of the boat, and together they consume their beans and black coffee, while Charlie is torn between his love making and his anxiety as to where and how he is going to secure the money to pay for what they have eaten.

Bessie Love in "The Sawdust Ring"

Bessie Love will soon make her first appearance on the screen as a bareback rider in the latest Triangle drama, "The Sawdust Ring," in which she is presented as a star.

Janet Magie, played by Miss Love, is a quaint and interesting little character. Though she is snubbed by the other children, owing to her mother's extreme poverty, she is possessed of a bright and happy disposition, and finds solace in the company of her one playmate, a boy of about her own age, who is the victim of the same snubbery that Janet has always suffered. The two children finally take to the open road. Both are determined to start a circus of their own. Arriving in a distant town, they are offered a "job" with a real circus that is playing there. The proprietor later recognizes his daughter, after many unusual scenes in the big circus tent, and little Janet is overjoyed. Miss Love gives a truly remarkable and realistic performance.

"Dogs of War" to Devour Chaplin

Charlie Chaplin will entertain the sailors of one division of his Majesty's dreadnaughts as they wait impatiently "somewhere in the North Sea" for the German fleet to venture through the Bight of Heligoland. His Royal Highness, Prince George of Battenberg, has placed an order for the entire series of Mutual-Chaplins for the men of his command.

The rental fee for the films has been handed over to Lady Beatty's fund for wounded soldiers and sailors. Lady Beatty is the wife of the first lord of the British admiralty and the widow of Marshall Field II of Chicago, son of the American merchant prince.

A British publication, commenting upon the matter, says:

> It will be a source of great pleasure to everyone to know that the inimitable antics of our greatest of all English cinema comedians will be thus used for cheering and heartening the many dull hours that our brave Jack Tars must necessarily endure during the time that they are guarding our interests in all parts of the world.

Chaplin's Mutual comedies are booked on virtually every American battleship and news that Chaplin is to be on the evening's program brings a wholesale cancellation of shore liberty and when the screen is raised the fore deck is jammed with officers and seamen. The "skipper" himself is invariably present.

F. A. Tomes, manager of the Houston, Texas, branch of the Mutual Film Corporation, has joined the United States Army and is expecting his call to the front any day. T. W. Chatburn, formerly branch manager at Tampa, has been transferred to Houston and will act as traveling representative out of that office until such time as Mr. Tomes leaves to follow the colors.

What Theater Men Are Doing

AN OPEN FORUM FOR EXHIBITORS

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Performance at One A. M.

PERHAPS you can pull off some such show as this at your house. It is great for local publicity.

Miss Wilhelmina May Rector, leader of Los Angeles Four Hundred, originated a novel method of entertaining when, with the manager's co-operation, shhe arranged a midnight preview of Fox's "Heart and Soul," featuring Theda Bara, at Miller's Theater.

At 11:30 on the evening selected there was a big crowd in Miller's lobby. The society folk were attired in low-cut evening gowns and evening suits, for the affair was strictly formal.

The idea of giving so novel a function occurred to Miss Rector a few weeks ago. In her tireless search for a new form of social diversion, she hit upon the motion picture as that least exploited. She immediately communicated with Miller's, and made provisions for the private preview when the next Bara picture came.

The theater meantime concluded special negotiations with the New York office of Fox Film Corporation, and received permission to stage the event.

Invitations were sent to 500 persons, and 470 of these accepted. Before the photoplay was thrown upon the screen, a light luncheon was served in the theater.

Promptly at 1 o'clock on Saturday morning the performance began. Miller's Theater was decorated appropriately. The lobby was hung with flags and bunting and a great portrait of Miss Bara stood within a bower of palm leaves. The interior of the house was festooned with garlands of California blossoms and lighted with Japanese lanterns.

Exhibitor Appointed Censor

John Hamrick, manager of the Rex Theater, Seattle, has been appointed by the mayor to serve on the censorship board of the city.

This is a step in the right direction. There are a great many conscientious exhibitors whose judgment and motives are of the best and who would make the best kind of censors.

T. & D. Captured Star

The Tivoli Opera House, San Francisco, secured a lot of valuable advertising and gave its patrons a treat recently when the diminutive star, Mary Miles Minter, appeared on the stage and gave an interesting little talk on her screen experiences connected with the taking of the picture "Periwinkle," which was being shown at that theater.

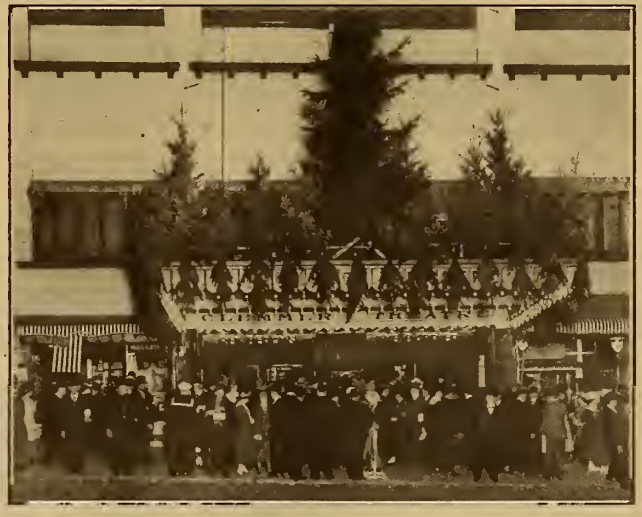
Miss Minter delighted her audience with her bright flow of conversation. She made as big a hit as she registered last April when she appeared at the New T. & D. Theater, Oakland, California, when she packed that house, holding four thousand, till there wasn't even standing room in the aisles. During her speech at Oakland this captivating little sorceress brought cheers from the audience repeatedly.

"It is impossible," she said, "for me to attempt to thank the management of this beautiful theater for the opportunity to meet and talk to you. I am really overjoyed. I never knew that Oakland boasted a theater of such size and beauty as this one, and I never before realized how many admirers I had till I came upon the stage and looked upon this tremendous lily pond of upturned faces.

"To you my appearance is probably nothing remarkable, but to me it is an inspiration and incentive giving me an overwhelming desire to perfect my ability in screen expression and to labor for greater triumphs. This meeting will always remain in my memory as a most pleasant experience and one that will materially assist me in doing better work. I will have the knowledge that you will see me on the screen and I shan't want to disappoint you.

"The picture my director is now making is entitled 'Periwinkle' and is a play of the sea. I understand it will receive its premier presentation in Oakland, and I do hope that you will like it. The coming production, 'Environment,' in which I play the lead, is a lively tale in which I have to wash clothes and suffer a lot for things of which I am not guilty. But everything turns out nicely, of course.

"In conclusion, I want to thank you all for coming today. I also want to thank the Turner and Dahn-



"The Barrier" has been having an unusually good run in Seattle, as can be seen from the above photograph, which was taken on the first night of the week's showing at the Clemmer Theater. The lobby was made up to represent a board and log cabin after the manner of the roughly constructed cabins of the far North, the effect being gained by covering it with painted canvas to represent the boards and logs. The native fir trees further added to the far North atmosphere.

ken circuit for their many courtesies and this opportunity of meeting you, and I mustn't forget to thank the Oakland newspapers for the many nice things they said about me."

Mr. Jobelmann declares it was a big advertisement for his theater and that he got hundreds of dollars' worth of free publicity, besides making a big hit with his patrons.

The unique front of the Old Mill of Dallas.

Old Mill Starts Turning Again

Since the reopening of the Old Mill Theater, Dallas, Texas, destroyed by fire last February, that house has been playing to capacity crowds despite an increase in prices. Like the Phoenix, it arose from its ashes finer and more beautiful than ever, and when the current started flowing again, E. H. Hulsey, its efficient manager, thought he would see if the new Old Mill couldn't grind a little larger denomination of chicken feed than the old one had ever attempted. As a result of his experiment there are even fewer empty seats in his theater now than formerly, although the present prices are 10, 15, 25 and 35 cents, whereas they were formerly 10 15 and 25 cents.

And nobody who patronizes this house feels that he is not getting his money's worth, for it is one of the finest show houses in the Southwest. With a seating capacity of 1,500 persons, rich decorations, a vacuum system in the basement equal to 238 average sized fans in cooling power, which assures a uniform, delightful temperature, a canary bird chorus and rest rooms for ladies and getlemen, this model theater could scarcely be other than popular.

Military ushers greet you as you enter, and as a special feature of its service the Old Mill management has provided a reserved section until six P. M. for children under twelve and unaccompanied young ladies. Triangle pictures, Keystone comedies, and special productions are the features that make its program attractive, and keep the name, Old Mill, ever in the minds of its patrons as a real amusement center.

Good Advertising "Stunt"

SPECIAL TRAIN DE LUXE
LEAVES
GRAND THEATER
AT 7 O'CLOCK
FRIDAY
Get aboard this entertainment train and enjoy yourself for a 15 weeks' trip.
HELEN HOLMES
Is in charge of the crew and she shows some speed.
Train Time 7 O'clock
Station Grand Theater, 16th, Binney
ON TIME
DAY—FRIDAY—TODAY

This message printed on the back of the rotogravure herald issued by Mutual advertising Helen Holmes in the serial, "The Railroad Raiders" is the way Jule Rachman, manager of the Grand Theater, Omaha, Neb., introduced the serial at his theater.

Russell Writes Own Play

William Russell is not only the star but also the author of "Pride and the Man," his next production now being filmed at the American studio for release through Mutual. In "Pride and the Man," Mr. Russell appears as Handsome Jack Bronson, the champion heavyweight and idol of the ring. The greater part of the story is founded on incidents in the life of Mr. Russell during the several years he held the eastern championship as gentleman boxer. There is one prize fight scene which will give his admirers a chance to see William Russell in a real ring battle fight.

The Old Mill of Dallas is now grinding out a fine quality of entertainment following its reconstruction.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

JULY 4 is the date set for the Louisiana Exhibitors' Convention to be held in New Orleans at the Grunewald hotel. Mayor Martin Behrman of New Orleans will open the convention with an address of welcome and it is hoped to have Governor Pleasant and other prominent state and city officials present. Over $1,000 has already been subscribed as an entertainment fund for the convention.

A part of the proceeds from the Valentine Theater, Toledo, Ohio, were donated June 1 to the Gardening association of that city to buy seed potatoes for the poor.

Chaplain Chouinard of the Twenty-third infantry has opened a picture house at the Fair grounds in Syracuse, New York. The soldiers will be admitted without charge.

Theodore K. Coleman, aged 14, manager of a picture house at Mt. Carmel, Illinois, is probably the youngest theater manager in the country. This youth contracts for all pictures, pays all bills, and banks all profits.

William J. Pierce, of Rochester, Minnesota, has given up his interests in the Metropolitan Theater in that city to J. E. Reid. Mr. Pierce has taken over the Grand Theater, which has just opened.

Jack Forester, owner of a picture house at Ringling, Oklahoma, was killed last week at his home by two robbers who stole the day's receipts of the theater. He was counting the money at the time he was attacked.

In compliance with the injunction of Fire Chief A. J. Trodick of Great Falls, Montana, theater owners in that city are going to install sprinkler systems around the operating booths as an added protection against fire.

Representatives of the St. Paul women's clubs have met to discuss plans for the formation of a film censorship board. Their idea was to appoint a central committee, composed of representatives of all women's clubs, and a number of sub-committees to inspect the theaters.

Exhibitors of Grand Forks, North Dakota, have acted in concert in boosting admission prices on the grounds that it was necessary to "keep business going" or else succumb to the unprecedented increase in costs. They decided to stay in business.

Edison Conquest pictures have been selected by the Woman's Club of Omaha, Nebraska, for children's performances which are to be given Saturday mornings in various Omaha theaters. The films selected are endorsed by schools, churches, women's clubs and Y. M. C. A.'s all over the country.

Probably the most successful exhibition conducted by the Y. M. C. A. in this country is that in Coatesville, Pennsylvania, where the association has an auditorium seating more than one thousand persons. Only the best pictures are shown, and a man is employed to give his entire time to selecting pictures and conducting exhibitions. This association has been conducting pictures for more than five years, the exhibitions being given every afternoon and evening with daily change of program. On Saturday afternoons special entertainments for young people are given at which a charge of 5 cents for two admissions is made.

In observance of what was known as Second Regiment Week, the history, scenes, buildings, industries, organizations and people of Troy, New York, were presented last week in motion pictures at Proctor's Griswold Theater. The Second Regiment Band was in attendance and furnished the music at each performance.

Every move the Liberty Loan made during the last days of the campaign for the $2,000,000,000 was recorded on a dial established in front of the Rialto Theater, New York. One hand of the dial showed the progress of New York subscriptions and the other kept track of the total subscription throughout the country.

Just as an absorbing photoplay reached a thrilling crisis in the Central Square Theater, East Boston, recently a large portion of the plaster of the ceiling under the balcony loosened and fell on the audience below. Fully fifteen people were showered with the falling plaster but only two were injured. The audience was frightened at first but order was soon restored.

The Strand Theater, New York, presented its patrons a treat one week when in conjunction with the exhibition of the picture "Roping Mountain Lions in Montana," it also introduced in flesh and blood, Bob Bakker, the most daring wild animal roper of the West. Mr. Bakker delivered a lecture on "lion taming," as executed with a rope, while his pictures appeared on the screen.

The management of the Strand Theater, New York, is already beginning to feel the country's call to arms. Several of the military looking ushers have already left to join the colors and others have given notice that they will do so in the near future. Manager Edel has issued a statement to the employes of the theater that any young man now in the employ of the Strand who enlists will be given his position back after the war if he so desires.

James McClenaghan, former manager of the Regent Theater, 602 Hennepin avenue, Minneapolis, Minnesota, has been sentenced by Judge W. E. Hale to 90 days in the workhouse for showing the film, "Garden of Knowledge," which a jury declared was obscene. McClenaghan was convicted by a jury in district court three weeks ago after a five-day trial. On the appeal of his attorney he was given his freedom until June 25.

The residents of Borough Park, Brooklyn, turned out in large numbers the day before national registration day in a visit to neighborhood playhouses whose proprietors had agreed to donate the day's receipts to the cause of the Borough Park Home Defense League. June 4 had been set aside in which to raise money to buy

uniforms and equipment for the members of Borough Park in the citizen body of local defenders who were unable to equip themselves out of their own pockets. And the theater managers came to the rescue. They displayed their patriotism in rather unmistakable form, and incidentally got themselves in mighty solid with the people on their side of the river Jordan.

I. Van Ronkel, manager of Bluebird photoplays that are now being shown at the Playhouse, Chicago, has put in operation at that theater a novel scheme to boost business. Any citizen soldier presenting his registration card will be admitted free to the Playhouse providing he is accompanied by one paid admission. In other words, anyone's registration card will admit two for the price of one.

A small fire in a closet off the first balcony of the Globe Theater, New York, one day last week caused considerable excitement and choked Broadway between Forty-sixth and Forty-seventh streets, with a tremendous crowd. The flare-up occurred just as the last of the afternoon audience at the firm, "The Lincoln Cycle," was filing into the street. By the time firemen had arrived ushers had put out the fire with small damage.

A new and "best yet" lot of war pictures were shown at the Strand, New York, last week in conjunction with the regular program of that theater. Manager Edel considers himself fortunate in obtaining "Fighting with Our Allies in the Balkans," which, he claims, are the most realistic battle pictures yet shown in this country. They were taken on the actual battle field under the auspices of the French general staff for the National Archives of France.

A committee representing the moving picture interests of Paterson, New Jersey, appeared before a recent meeting of the aldermatic board of that city to protest against the $10 fee now charged for holding carnivals within the city limits and urging that $1,000 be substituted for the amount now asked. The picture men say the carnivals are injuring their business, and that Paterson, because of its $10 a week fee, is drawing more of them than all the rest of the Atlantic coast.

The Empress, Majestic, Liberty, Lyric, Folly and Palace Theaters of Oklahoma City, Oklahoma, publish a snappy sixteen page bulletin each week devoted to the bills for the ensuing week which are to be found on the screens of the above mentioned houses of entertainment. By combining and issuing the publication together they get rather an imposing paper, bristling with newsy screen gossip and snappy cuts. H. W. Smith is the editor and C. E. Beard holds down the position of business manager on this "share and share alike" playhouse gazette.

"On Trial" was the play which held the audiences at New York's Rialto last week. Mr. Rothapfel in presenting this picture to Broadway planned striking innovations for its premiere debut and provided stirring music fitting the action of the play. "The Land of the Rising Sun," the serial with Japan as a background, entered its third week on the Rialto screen. "The Thirteenth Labor of Hercules" and Animated Magazine pictures were the films which completed the program.

The last program of the Garfield Theater, Chicago, announced the week of June 18 was to be "Feminine star week." A new celebrity of the gentler sex appears in a five-reel feature each day of the week. Alice Joyce headed the bill Monday; Dorothy Dalton, Tuesday; Nance O'Neil, Wednesday; Ethel Clayton, Thursday; Bessie Barriscale, Friday; Frances Nelson and Ruth Roland, Saturday; and Susan Grandaise, Sunday.

Manager William M. James of the Broadway Theater, Columbus, Ohio, was placed under arrest Monday, June 4, as a result of showing the feature film entitled "Purity." A number of Columbus preachers denounced the picture in their sermons of the day before, and the warrant charged that the film was "not passed upon, approved nor stamped by the state board of censors." This charge was denied by the censors, who declared that their certificate of approval was attached to the film some time ago. Scantily draped poses of Audrey Munson, who was featured, were the cause of the complaints against "Purity."

Directors of the Fort Pitt Theater Company, owners of the Pitt Theater of Pittsburgh, voted last week to increase their capital stock from $20,000 to $100,000. This increase, it is explained, is made for the purpose of purchasing outright for western Pennsylvania and West Virginia all big pictures which will be exhibited from now on in the Pitt Theater. William Moore Patch, president and managing director, explains that heretofore the owners of these pictures have exhibited them at the playhouse on the percentage basis. In the future the theater will not exhibit any picture that it does not own outright in this territory.

The use of picture houses in Philadelphia has been enlisted by the First regiment infantry, national guard, of that city which has entered upon a recruiting campaign to bring the regiment up to war strength. At thirty-two theaters slides were shown at each performance bearing inscriptions calling upon the men of the city to sustain the reputation of one of its crack military organizations. One slide read as follows: "Male help wanted. An old established organization which is well and familiarly known as a Philadelphia institution, has urgent need of 600 clean, live and aggressive hustlers, 18 to 35 years, to join in a little enterprise that may include an ocean voyage and a visit to Berlin." First Regiment Infantry.

The big motion picture theaters are forcing the smaller show houses out of business, Charles Abrahams, a theater owner, told a Chicago aldermanic committee recently in protesting against the plan for a sliding scale of theater license fees.

"I have three motion picture theaters, each having a seating capacity of 300, that cost me $12,000, $15,000 and $17,000 respectively," he said. "Today I cannot sell these theaters for 25 per cent of what I paid for them. The big houses are grabbing off the feature films and placing them on exhibition so that the small houses cannot get them. They are driving the small theater owners out of business."

Mr. Abrahams suggested that in his opinion a proper license fee for picture theaters would be at the rate of 45 cents a seat for a year.

Exhibitors!

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Volume XVII CHICAGO, JUNE 30, 1917 Number 26

Making the Audience Uncomfortable

EYE-STRAIN used to be rather a popular term among the enemies of motion pictures. Learned doctors wrote treatises and read papers pointing out the optical dangers of picture show attendance, which were promptly denied and refuted by other doctors equally learned—or perhaps more so. After projection principles and improvements had been brought more carefully to the attention of the public, discussion along this line died down, and now the subject is seldom mentioned. The national picture show habit has brought none of the predicted train of eye troubles.

Nevertheless, it occasionally happens that the major portion of an audience will leave a performance complaining of headache, dizziness and pain in the eyes. That happened at a local theater the other evening; a theater whose projection normally is beyond reproach. Steady patrons, who had never experienced the trouble before, watched the pictures with a distress that was more keen and lasted longer than their pleasure.

The theater manager's neglect of duty in such cases is too obvious to need comment. Of course it is the operator's function to see that his shutter is correctly adjusted, and to leave it that way. But the manager is responsible for the operator's mistakes. Furthermore, the manager should know enough about projection to recognize the symptoms of bad work at a glance. He should not have to acquire a headache of his own to know there is something wrong.

The fact that bad projection induces disagreeable pathological effects is no criticism of the picture business, any more than cramps is an argument against swimming. The time is past when oculists can gain a hearing by attacking the films. Reading in a bad light is just as baneful; but in that case the individual is at fault. With bad projection it is the innocent spectator who suffers. It is not the industry, but the careless management, that is to blame.

And the careless manager who allows even one audience go home with a headache pays in money for his shiftlessness. Some of the people with sore eyes do not come back as soon as they intended to. Worse still, perhaps they switch their allegiance to another house. And they tell their friends about the headache, too. It is the more interesting as a subject of discussion because it is a surprise and a mystery. They probably never experienced it before, and do not want to again.

With all the money and brains that have been spent by manufacturers for the perfection of projection, there is absolutely no reasonable excuse for painful pictures. The theater man who buys the latest improvements in projecting machines and then neglects to check up on the work of his operator is at least a poor executive. And being a poor executive and consequently a poor exhibitor, costs money in lost business that the average exhibitor can ill afford.

The picture theater business is not prosperous enough to carry any suspicion of a public-be-damned policy and get away with it. And a careless policy is just as bad. The

absent proprietor and the fifteen dollar a week manager are responsible for a lot of pretty expensive losses.

One little detail of neglect may cost only one per cent of the trade—and that isn't very much.

But ten such details may very readily lose the theater enough business to slide it from the profit to the loss column. And when you add up careless projection, lack of courtesy, admittance of rowdies, disturbances of the audience, poor ventilation, indifferent selection of programs, nondelivery of promised pictures, indifferent music, misleading advertising and offensive posters, it is quite easy to find ten objectionable items.

Running a picture theater is getting to be quite a business of details—and invariably the details are more important than the pictures. The exhibitors who cannot learn that fact will continue to report that business is "rotten."

Why Film Progress Is Slow in Church and School

BECAUSE entertainment is the great hunger of the human race, and because the motion picture satisfies it as no other art has ever done, the words "motion picture" and "entertainment" have become practically synonymous in the popular mind.

That peculiar yet natural condition has been the greatest of all obstacles in the path of advancement of the motion picture along educational and commercial lines.

It is a fact that a proposal to use, in school, films of the most intensely educational nature cannot be distinguished, in the public eye, from a proposal to furnish entertainment for students.

Not only parents, but school boards, regard the installation of projectors in class rooms as a transplanting of the theater into forbidden environment. There are many exceptions to this attitude among educators of course, but not enough to encourage the rapid advance of that branch of the art.

The same thing is true in church circles—probably on a still less logical and more emotional basis.

In every church there are always some people who object to the showing of films during services on the grounds that "entertainment should not be introduced to a house of worship." They will not concede that a motion picture can be anything but entertaining. Being entertaining it must be frivolous—possibly sacrilegious—certainly unorthodox.

So the two most conservative institutions in the world, the church and the school, shy away from the motion picture because it has been used for pleasure—is, indeed, customarily used for pleasure, since pleasure is the chief end and aim of mankind. They forget the parallel of music; music, which has been used for pleasure, for sorrow, for virtue and vice, for the lowest of carnal and the highest of spiritual purposes since the world began. With their customary lack of logic they fail to see that the motion picture, like music or the printed word, is but a passive vehicle for registering and transmitting the purpose of its composer.

The motion picture is just as suitable, just as efficient, and just as appropriate for religious work or educational work as is the book, which may be a bible, a history or a novel, all printed by the same house and from the same type. The picture itself is neither entertaining, educational nor religious. It is merely used for entertaining, educational or religious purposes, as the case may be. The distinction should be clear to those who possess reasoning faculties; but it still seems to be obscure to many.

We speak often of the progress the film is making in educational and religious circles, and in proof we cite a few lone examples of its use. But we know that the pictures are really making slow headway in those fields where they could be of paramount usefulness to mankind.

The educational and religious causes are distinctly the losers by this neglect; the picture is doing well in those fields which have adopted it. But to round out its full value to civilization we would like to see it doing its effective work in the school and the church as well as the theater. It will achieve that place only when the guardians of school and church learn that amusement has no monopoly of the moving illustration.

Attempt to Destroy Preparedness Film

OPERATOR UNDER ARREST AS ALIEN ENEMY

WALTER W. IRWIN, general manager of V. L. S. E., as a result of an attempt to destroy the preparedness feature, "Womanhood, the Glory of the Nation," has issued a warning to the motion picture interests of the country to take every precaution to safeguard films against damage by persons in the employ of the German government.

The warning comes as a result of the arrest of George Hann, who had been acting as an operator at the Windamere Theater, East Cleveland, Ohio, who is being held under ten thousand dollars bail as an alien enemy, after approximately two hundred matches had been found in the shipping case containing the reels of "Womanhood, the Glory of the Nation," Greater Vitagraph's big preparedness spectacle.

"Womanhood, the Glory of the Nation," had been presented at the Windamere Theater for two days and the print shown was due for presentation at the Auditorium Theater, Newark, Ohio, on May 30.

The assistant shipping clerk of V. L. S. E. arrived at the Windamere Theater before the last show of the day had closed. He personally packed the "Womanhood" reels in the shipping case and started for the express company office in an automobile.

Before starting, according to testimony, George Hann, the operator, asked permission to ride in the automobile as far as his home.

Hann was dropped at his home and the trip was continued to the express office, where the case was shipped.

Manager Fenberg of the Auditorium Theater drove over from Newark and claimed the print at the office of the express company at Columbus. He had ordered that a complete musical score of "Womanhood" be shipped with the print, and as soon as Mr. Fenberg received the shipping case he opened it to see if the musical score, which he had ordered, had been included.

He found his musical score, but he also found two hundred of the old-fashioned sulphur matches which had been carefully arranged so that the friction or the heat of the projection room would ignite them. Not only did he find the matches, but he found that the covers of the boxes were open and ends of films were sticking out.

The matches were carefully arranged between the box containing the bottom reel and the next above, and between the box containing the top reel and the next below.

After finding the matches Mr. Fenberg reported the details to the state fire marshal's office at Columbus. An investigation was started, with the result that George Hann was placed under arrest by federal officers. Later a statement was issued from the state fire marshal's office that Hann had placed the matches in the shipping case while it was in his possession in the rear seat of the automobile during the trip from Windamere Theater to East Fortieth street.

Federal authorities acknowledge that the war preparedness pictures such as "Womanhood, the Glory of the Nation," and "The Battle Crop of Peace" have had a gratifying effect in increasing enlistments wherever they have been shown and the authorities expect that these and pictures along the same lines will have tremendous weight in overcoming some of the opposition to general conscription when the men already registered are called to the colors. And they are prepared to go the limit in the punishment of any person who endeavors to prevent the showing of these preparedness pictures.

Vitagraph Renames Officers

Albert E. Smith was re-elected president and treasurer of the Vitagraph Company of America, at a meeting held on June 14. Commodore J. Stuart Blackton was re-elected vice-president and secretary. Former Postmaster General Frank H. Hitchcock was elected chairman of the board of directors and general council of the company.

A. E. Smith (center) who has just been re-elected president and treasurer of the Vitagraph Company of America, and, on the left and right, Commodore J. Stuart Blackton, re-elected vice-president and secretary, and former Postmaster General Frank H. Hitchcock, made chairman of the board of directors and general council for the company.

Prior to the election of officers a meeting of stockholders was held, at which those selected as directors were Albert E. Smith, J. Stuart Blackton, Walter W. Irwin, Clendennin J. Ryan, H. T. Vreeland and Frank H. Hitchcock.

Immediately following the selection of directors Messrs. Smith and Blackton were re-elected by the unanimous vote of the board.

The board of directors was in session for several hours, at which production plans were discussed for the forthcoming year.

While everything appeared to have been going at top speed at the Big V. studios in Brooklyn and at Hollywood, California, upon leaving the meeting Walter W. Irwin, general manager of V. L. S. E., the sales organization for Greater Vitagraph, predicted that within seventy-two hours the two big studios would be far outstripping any previous effort.

Netter Opens New Office

Leon D. Netter, head of the Masterpiece Film Attractions, announces the opening of his new offices at 404 Sincere Building, Cleveland, Ohio, from which he will operate through the Ohio territory.

In addition to "The Garden of Allah," Mr. Netter will exploit such big features as "Beware of Strangers," Audrey Munson in "Purity," "The Libertine," with John Mason, and Rex Beach's "The Ne'er-Do-Well," in conjunction with a number of other feature productions.

KERRIGAN BEGINS PRODUCING

Star Back in Los Angeles After Five Months' Tour of Picture Centers of United States—Plunges Into Work

J. Warren Kerrigan ended his five months' tour of the principal picture theaters of the United States on June 5, when he reached Los Angeles after completing a journey of over 12,000 miles.

In that time he visited 300 cities, appeared in nearly 1,000 theaters, and addressed or shook hands with people computed to number over 750,000. He was personally greeted by many public officials, attended formal and informal banquets and distributed some 20,000 autographed photographs.

When Mr. Kerrigan left his train in Los Angeles he went immediately to the home of his mother in Hollywood, where he spent the remainder of the day. He would not talk business with anyone until the next morning. Mr. Kerrigan has always been noted for his devotion to his mother. She was his first thought on his return from his journey. His first day at home after his long absence belonged to her.

After arriving in Los Angeles, Mr. Kerrigan visited his studio and signified that he was ready to begin work on "A Man's Man." This will be his first fling as an independent producer.

Lois Wilson, the young screen beauty, who won high praise for her work in many special feature productions, is Mr. Kerrigan's leading woman. Eugene Pallette plays the role of "Captain Benivedo," Harry Von Meter, "Ricardo Ruey," Edward Coxen, "Tom Cafferty, alias Don Juan Cafertero," and Ida Lewis the important character part of "Mother Jenks," the proprietress of a cantina in the capital of a Central American republic. Mr. Kerrigan plays the role of John Stuart Webster, a western mining engineer.

The locale of the scenes of "A Man's Man" are a railroad station in an Arizona desert, Denver, New Orleans, and a Central American republic called Sobrante, which is on the verge of revolution.

Bessie Barriscale's company, producing "Rose o' Paradise," had some railroad scenes to film, and, as the first big scene in "A Man's Man" is a railroad station in an Arizona desert, Mr. Kane put both companies, numbering about 400 people, on a Salt Lake railroad train one day last week to cover these features.

Here's Doug Fairbanks watching someone else work. Director John Emerson is with him on the tower of art and they're observing a scene from "Wild and Woolly." Photograph exclusive to Motography.

Best Guide for Exhibitors

Motography, Chicago:

The department of your paper "What the Picture Did for Me" is the best guide for exhibitors that are using the open booking plan that has ever been printed. Most departments of this kind are not valuable to the exhibitor.—*E. R. Prigmore, Idle Hour Theater, Charleston, Mississippi.*

The Barriscale scenes were first made and then the train was turned over to the Kerrigan company. A run was made to a station forty miles distant which met requirements. Here Mr. Kerrigan, as Webster, the mining man just off the desert, thrashed a drummer who persisted in annoying Miss Ruey, traveling alone.

Both the Kerrigan and Barriscale companies witnessed the fight of the mining man and the drummer in this scene. Mr. Kerrigan followed the book and scenario very faithfully in this incident. After pummeling the commercial man all over the station platform he gave the scene a very sensational finish by tossing him over his head.

"A Man's Man" will be ready for release in August.

NEW PICKFORD PICTURE

"The Little American," Said to Be Greatest Dramatic Effort of Famous Star—Is All Ready for July 2 Release

What is expected to score the greatest dramatic triumph ever experienced by Mary Pickford, in addition to presenting a particularly timely film production, has just been completed at the Lasky studios, Hollywood. The new picture, to be released by Artcraft on July 2, has been aptly titled "The Little American" and discloses a story of powerful patriotic appeal staged under the personal direction of Cecil B. De Mille.

As a result of combining the two arts of Mary Pickford and Cecil B. De Mille in the presentation of this spectacular subject, the producers feel they have achieved a distinct advance in the present photoplay standard. Captain Ian Hay Beith, author of "The First 100,000," and British army officer, was among those whose assistance proved invaluable in making the picture.

As Angela Moore, the little American girl who braves the dangers of the war zone, Mary Pickford appears in a part that demands much of her histrionic finesse. Among the spectacular scenes in which she personally appears are those depicting the sinking of the "Veritania" in mid-ocean. The realism presented in these views is pronounced the most startling ever shown on the screen.

Although the story deals with the war, it is not of the same type as the ordinary war drama, as it deals more with the intimate than with the general. It is felt that the picture will strike a responsive chord in the breast of every American, and released, as it is, in time for July 4th presentation, should create a sensation wherever shown. In keeping with the work of the star is that of an exceptional cast, including such well-known players as Hobart Bosworth, Jack Holt, James Neill, Raymond Hatton, Guy Oliver, Edythe Chapman, Lillian Leighton, Walter Long, Dewitt Jennings and Little Ben Alexander.

We have no doubt but that this romantic American-Mutual offering will meet with the hearty approval of exhibitors. It's "The Upper Crust," and appears June 25.

Gail Kane in "The Upper Crust"

Gail Kane has an excellent medium for display of her effective genius in "The Upper Crust," her latest American-Mutual production with a strong dramatic plot and a vein of comedy. "The Upper Crust" is released June 25. Miss Kane is at her best in a role that has a touch of the rogue in it. She is at her prettiest when "putting one over" in some prank that involves her in complications, and she always manages to smile her way out with ease and grace.

"The Upper Crust," developed from Charles Sherman's amusing novel of the same title, furnishes Miss Kane with just the opportunities she requires. There are complications through which Miss Kane, as the pretty Molly O'Toole, the young Irish housekeeper, makes her way with fascinating dash and good humor, landing, in the finale, just as she always does, completely vindicated and victorious.

As the pretty housekeeper pursued by eager swains who believe her to be a widow with a million or two, Molly plays with fir and almost gets burned, for by the time she had led the man with a fortune of twenty millions to the point of proposing, she discovers that her heart has been given entirely to the penniless chauffeur who drives her mistress' cars. At last her heart triumphs, the twenty millions dwindle into oblivion, and she gives herself to the poor chauffeur only to find that he is really the son of the wealthy family for which she is working—and has a few millions to his own credit.

MORE FIRE RULES

Two Blazes in Theater Booths Stir Up Fire Prevention Committee—Appeal for Greater Precaution in Handling Film

An appeal to the owners and managers of motion picture theaters in metropolitan districts urging the immediate adoption of greater safety precautions in the handling of film in projection booths and rooms has been issued by the committee on fire prevention of the National Association of the Motion Picture Industry.

During a recent week there have been two motion picture fires in the projection booths of motion picture theaters. In one well known theater a slight fire in the booth through the prompt attention of the operator and the theater attendants was extinguished before the firemen arrived and the audience quickly marshaled out of the theater without panic.

In another theater, however, a small blaze spread to the films in the booth and caused a bad panic in the audience, although the fire did not spread beyond the booth. Women and children were trampled upon and badly injured but fortunately no one was killed.

These two fires serve to emphasize the fact that it is the panic hazard which must be guarded against and that every precaution must be taken to prevent the occurrence and spread of a film fire within the booth itself. The following recommendations are offered to the theater owners and managers from the wide experience in fire prevention of the national association's committee.

1. Comply strictly with local regulation and see that the employees do the same.

2. Enforce the "no smoking" rule in the booth absolutely. The great majority of film fires are really caused by lighted cigars or cigarettes, although defective wiring, electrical sparks, spontaneous ignition are offered in most cases as excuses.

3. Keep all film when not actually in use in tin cans or other containers. The burning of one reel of film will fill a theater with its fumes.

4. Don't keep in the booth or a connecting room any film except one day's supply. Unfortunately the booths in many theaters serve as store houses for old junk and unless this practice stops there is going to be some film fire.

5. Keep the booth neat and clean and free from rubbish. Throw all film scraps and clippings into a self closing metal can.

6. Have the wiring, globes and electrical equipment frequently and regularly examined.

7. Have a couple of pails of water in the booth, also have a pail of sand. If the sand is thrown on a small film fire it will quickly smother it and not injure the film. A soda acid and extinguisher is also a mighty good thing. The best precaution of all, if you can arrange it, is to have a couple of automatic sprinkler heads put in the booth.

Most film fires have started through carelessness and could easily have been put out at the start with a bucket of water.

Jane and Katherine Lee, small of size but internationally big in reputation, the two best known and most loved of motion picture children, have been rewarded by William Fox with a five-reel production in which they will have the stellar roles.

INCE AND TRIANGLE PART

H. O. Davis, Formerly of Universal, Now General Manager of Triangle—Is Already in Charge—S. A. Lynch Is President

Thomas H. Ince has closed a deal with the New York Motion Picture Corporation and the Triangle Film Corporation, whereby he sold them all of his holdings in both companies, and has entirely severed his connection with both companies. The sum involved was $750,000.

H. O. Davis, Triangle's new general manager.

Mr. Ince's plans for the future are not as yet decided, but he will undoubtedly produce large features on his own account.

Mack Sennett has also severed his connections with Triangle, making Mack Sennett-Keystones a thing of the past.

H. O. Davis, formerly general manager of Universal City, is now general manager of the Triangle Film Corporation. Mr. Davis has already assumed active charge of the producing units of Triangle and has started things which promise big developments and improvements in their pictures.

Mr. Davis' motion picture career is more brilliant than lengthy. He entered the business about a year and a half ago as executive head of Universal City. He put the plant upon an efficient basis in short order. Radical changes were made under his direction, needless expenditures were cut to a minimum, quality was raised, inner factions were eliminated, and within a surprisingly short space of time this immense plant was ship-shape and running smoothly.

"It is possible that we will increase production with the opening of the Fine Arts studio," Mr. Davis said to a representative of MOTOGRAPHY. "Just who will work there and what productions they are scheduled to make, we are not ready to announce as yet, but the studio will be running again soon. Culver City and the Keystone plant we still own and control, with their entire equipment, directors and stars."

Mr. Davis is authority for the statement that William S. Hart and C. Gardner Sullivan, the powerful writer who has been responsible for so many of the Ince stories, are both to remain with Triangle.

Fifty per cent of the common stock of the Triangle Distributing Corporation and $950,000 of the preferred stock and other interests formerly owned by Superpictures, Inc., and other interests, have been acquired by S. A. Lynch, who was recently elected president of Triangle Distributing Corporation and S. A. Lynch Enterprises, Inc. Y. F. Freeman has been elected secretary of the Triangle Corporation, to take the place left by the resignation of Frederick L. Collins. R. W. Lynch has been made vice-president and Fred Kent, treasurer. Mr. Lynch and Mr. Freeman now hold the places on the board of directors formerly occupied by Mr. Collins and R. W. France.

President Collins of McClure publications and Superpictures has made the following statement:

We are withdrawing from Triangle with every good wish for its success. Mr. Lynch has paid us every cent of money that was coming to us and a substantial profit besides. I have great confidence in Mr. Lynch's ability to handle the Triangue Distributing Corporation's business, also in the manufacturing and general business policies of the Triangle Film Corporation under the new general manager, H. O. Davis. The best evidence of our attitude on this point is a contract we have just entered into for the manufacture by Triangle Film of six big productions to be sold on state right basis and the distribution of twelve additional pictures per year through Triangle Distributing Corporation. Full details in regard to these forthcoming Superpictures will shortly be announced.

"The Deemster" Sold Abroad

"The Deemster," with Derwent Hall Caine, son of the great Manx author, in the star role, has been sold in several foreign countries within the past fortnight. Mr. Jury, of London, bought it for England and the United Kingdom, while J. L. Nerlien, Ltd., of Christiania, Norway, bought the rights for Norway, Sweden and Denmark. The Commonwealth of Australia and New Zealand were the buyers for their countries, and Regal Films, Ltd., of Toronto, Canada, secured the rights to Canada.

During the same period a number of states have been snapped up by state rights buyers in this country. Mention was made last week of Warren & Clarke, the circus people, getting the rights to Illinois, Indiana and Wisconsin. Immediately after that sale, Walter S. Butterfield, of the State Film Company, Battle Creek, Michigan, bought the Michigan state rights.

W. E. Shallenberger, president of the Arrow Film Corporation, has allied himself with some of the ablest men in the industry for the distribution of his massive photoplay, "The Deemster." Lewis J. Selznick has the New York state rights; Louis B. Mayer, the New England state rights; F. E. Backer, Mammoth Feature Film Corporation, the New Jersey state rights; Stanley V. Mastbaum and Harry Schwalbe, Eastern Pennsylvania; B. Amsterdam, of the Masterpiece Feature Film Company, Delaware, Maryland, District of Columbia and Virginia; Messrs. Wilson and Stedman, of the American Maid Film Company, Minneapolis, the Minnesota and North and South Dakota rights, and Charles Klopoth, of Exclusive Features, San Francisco, the California, Arizona and Nevada rights.

Every one of these buyers report excellent bookings for "The Deemster" and unqualified newspaper reviews wherever the picture has been shown.

Essanays in Two Sizes

For the present the Essanay Company is confining its output to two and five-reel subjects. It has been found that these two lengths are more in demand than any others.

Much care has been taken with the Black Cat and "Do Children Count?" subjects so that many exhibitors who are devoting one or two nights a week to short subjects or variety programs may use one of these pictures as the chief attraction. This plan is proving especially successful where a daily change policy is still adhered to and the patrons have tired of too many long features.

Goldwyn Elects Officers

BRANCH MANAGERS NAMED—OTHER GOLDWYN NEWS

Samuel Goldfish, president Goldwyn Distributing Corporation, and Alfred Weiss, one of the vice-presidents.

GOLDWYN DISTRIBUTING CORPORATION, recently chartered at Albany, New York, with a capital stock of $1,000,000 to handle the Goldwyn Pictures releases throughout the United States has held its first meeting and elected the following officers:

President: Samuel Goldfish.
Vice President: Archibald Selwyn.
Vice President: Alfred Weiss.
Vice President: F. B. Warren.
Treasurer: Gabriel L. Hess.

At this meeting, announcement was made that branch offices had been opened in the following cities in charge of the men named:

Atlanta, Arthur Lucas; Boston, Harry F. Campbell, 40-44 Piedmont Street; Buffalo, George A. Hickey, 200 Pearl Street; Chicago, F. M. Brockell, 110 South State Street; Cincinnati, C. C. Hite, 215 East Fifth Street; Cleveland, H. A. Bandy; Dallas, Louis B. Remy; Denver, Walter S. Rand, 1440 Welton Street; Detroit, Abraham I. Shapiro, Peter Smith Bldg., Griswold and State Streets; Kansas City, Richard Robertson; Los Angeles, G. C. Parsons; Minneapolis, R. E. Bradford; New York, Samuel Eckman, 509 Fifth Avenue; Philadelphia, George T. Ames; Pittsburgh, C. C. McKibbin, 1201 Liberty Avenue; San Francisco, Charles M. Simmons; St. Louis, Floyd Lewis, 3312 Lindell Avenue; Seattle, C. F. Hill.

The street locations of the offices listed above without addresses are soon to be announced. A branch will also be opened in Washington, D. C., within a fortnight.

Goldwyn Pictures, Ltd., of Canada, with head offices in Toronto, has opened the following branches in the Dominion:

Toronto, W. J. Reid, 27 Yonge Street; Calgary, H. L. Nathanson, 315 MacLean Street; Montreal, E. English, 337 Bleury Street; St. John, I. Sourkes, 19 Market Square; Vancouver, William Hansher, 304 Orpheum Block; Winnipeg, L. Kaufman, 48 Aiken Block.

In the brief period of sixty days Goldwyn virtually has girdled the North American continent and is rapidly arranging for expansion southward.

Mr. Goldfish will be the active head of the Goldwyn distributing system which is pioneering again by introducing new methods in film salesmanship. Incidentally, for the first time in the history of the motion picture industry, Goldwyn will establish a simultaneous release of its productions around the world—the same pictures appearing on the same days in the United States, Canada, Australia, Great Britain and other lands.

Mae Marsh Day to Open Convention

The honor of opening the annual exposition of the Motion Picture Exhibitors' League, to be held in the Coliseum, Chicago, beginning Saturday, July 14, has been given to Goldwyn.

The first day of the convention will be known and advertised as "Mae Marsh day" and the famous little star of "The Birth of a Nation," "Intolerance," and other pictures, will arrive in Chicago on the morning of the fourteenth, accompanied by Samuel Goldfish and other officers of the Goldwyn organization.

The enormous attendance that always is found on the opening day of the big Chicago show is certain to be interested in the personality of this young girl of twenty, who attained fame and reputation first under the Griffith direction.

Hugo Ballin, William H. Cotton, Goldwyn's artist-specialists, and Herbert Messmore, scenic constructor and technical director, are building and designing special settings for the Goldwyn booths at the Coliseum and will journey to Chicago to erect them.

A late cable from Mary Garden, now in Paris, brings the information that she may arrive in America a day or two after the Chicago exposition has opened, but she gives the assurance that she, too, will journey to Chicago to appear at the exposition during the following week, as the closing day comes July 22.

"Good morning!" and "Good afternoon!" poses of Madge Kennedy, who is very familiar with the sound of laughter pouring back over the footlights, but who is now come dying for Goldwyn Pictures.

F. M. Brockell, manager of Goldwyn's Chicago offices, will be in active charge of this company's Coliseum exhibit and handle the local arrangements for Miss Marsh's appearance.

Rockwell Proud of Its Maxine Elliott

Perhaps no city in the United States is so balanced on the tiptoe of expectancy over the coming screen debut of Maxine Elliott as Rockland, Maine, the famous beauty's birthplace. Miss Elliott's managers have received applications from virtually all the Rockland picture houses for advance bookings of the two pictures thus far completed by the star who for years has been known as "the loveliest girl who ever came out of New England."

While there are certain reciprocal advantages on both sides, a beautiful woman like Maxine Elliott can give a town more advertising and publicity than the town could give to any famous beauty. In her childhood Maxine Elliott did not bear that name at all. She was Jessie Dermott, the daughter of a Maine sea captain.

Arden Studios Enlisted

The Arden studios of Fifth avenue, New York, is the latest colony of artists and decorators enlisted to lend their skill to the artistic preparation of Goldwyn Pictures.

The Arden Studios have several bases for their reputation throughout the decorative and art worlds. They are conducted by Miss Elizabeth Averill, a niece of Mrs. E. H. Harriman, and Mrs. John W. Alexander, widow of one of America's greatest painters.

Both Mrs. Alexander and Miss Averill have promised to write a series of practical articles for the owners of theaters exhibiting Goldwyn Pictures, showing them how picture houses may be beautified at comparatively trifling expense and how by simplicity theaters are improved not merely in looks but in acoustics and lighting.

William Duncan and Carol Holloway. Miss Holloway plays the only feminine role in "Hearts of Flame," Greater Vitagraph's new adventure serial, which will be released in the early fall. This new thriller, which comprises fifteen episodes, stars Mr. Duncan, who is also responsible for the direction.

Madge Kennedy Completes First Picture

The steady and satisfying progress made in the screening of the first of the farce comedies in which Madge Kennedy is starred has added another to the list of completed Goldwyn Pictures.

Miss Kennedy is already at work preparing for the second of her productions, and in her new role the charming young comedienne will wear even more stunning gowns than she set off to advantage in the picture she has just completed.

New York City F.I.L.M. Club Notes

Every member of the New York City F.I.L.M. Club was present at the meeting last week in which the new officers donned harness and E. M. Saunders, president-elect took the chair. Among the disputes adjusted between exhibitors and exchangemen was one in which an exchange was asked to pay an exhibitor $80 as damages for a broken contract.

John T. Cronin, acting secretary of the club, tendered his resignation, having been called to the colors. He does not cease to "belong," however, as he was unanimously elected as an honorary member of the organization. In the business taken up it was decided to elect delegates at the next meeting to attend the F.I.L.M. Club's National Convention to be held in Chicago the 14th, 15th and 16th of July.

Deals for "Redemption"

Several big deals for state rights are pending for the big Evelyn Nesbitt-Russell Thaw picture, "Redemption," now running at Geo. M. Cohan's Theater in New York.

It is understood some of the biggest and best known state rights buyers in the country are negotiating for the film, and it is probable that the deals for the richest territory in the country will be closed shortly. There is no let up in the interest in the picture in spite of the fact that it has passed its fourth week at the Cohan, with sell-outs at every performance.

It is Julius Steger's production, directed by Mr. Steger himself.

Handle "Should She Obey?"

The state rights territories already closed for the Arizona feature, "Should She Obey?" are as follows:

Greater New York—M. H. Hoffman, Inc., 729 Seventh avenue, New York; Dominion of Canada—Famous Players Film Service, Toronto, Canada; Illinois and Indiana—Greiver & Herz, Consumers Bldg., Chicago.

The distribution of state rights for "Should She Obey?" is under the sole direction of the Renowned Pictures Corporation, Akiba Weinberg, president, 1600 Broadway, New York, and it is to this latter address that all inquiries regarding state rights bookings should be addressed.

Director Charles J. Brabin and his assistant, Jack Kennedy, are making rapid progress at Mayfair studios filming "Persuasive Peggy," in which the inimitable Peggy Hyland is featured, supported by an excellent cast including William Davidson, Mary Cecil Parker, Arthur Housman and Jules Cowles. Some of the scenes were made at Niagara Falls.

Fairbanks is here seen grabbing a man up from the ground as though he were a mere bundle of oats and cantering gently away with him tucked under his arm. It's more of the quiet and peace of "Wild and Woolly."

BUSINESS GOOD, SAYS GOFF

Assistant General Manager of V. L. S. E. Sends in Favorable Report on Conditions in Picture Industry, Especially from Exhibitor's Standpoint

Albert W. Goff, assistant general manager of V. L. S. E., on his trip of inspection to the numerous branch offices of the company, reports to General Manager Walter W. Irwin that the feeling of optimism over future business is justified by actual conditions in the exhibiting end of the business.

Instead of a curtailment of output, as outlined by some of the motion picture producers, Vitagraph is increasing its weekly footage to be released through V. L. S. E. exchanges from seven thousand to approximately twelve thousand reels. In commending on this increased output, Mr. Goff, in his report to Mr. Irwin, writes:

My personal investigation tends to prove the correctness of your diagnosis of conditions in the exhibiting end of the business. Judging from exhibiting conditions in the middle west Vitagraph will have to work to capacity to supply the demands of the exhibitors in the next few months.

I have talked to several exhibitors and find them almost a unit in the belief that we probably will even miss the usual summer slump in business. Of course, there are exceptions, but they are few.

Many of the exhibitors with whom I have talked acknowledged that three months ago they were on the verge of panic and some of them even were contemplating the closing of their theaters. This feeling now, I find, has been eliminated, and, instead of closing their houses, they are preparing to make a drive for business through increasing their advertising appropriations.

While, of course, our branch office reports show the increase in business even these reports fail to show the popularity of the Vitagraph product. Many exhibitors who have not run Blue Ribbon features for some time are visiting our branches making inquiries regarding forthcoming releases.

Another thing that has been of immense benefit to us is the fact that the exhibitors are realizing very rapidly that we are not renting pictures on our idea of the size of the exhibitor's pocketbook, but upon the value of the picture from his box office standpoint.

Several exhibitors have suggested that we should arrange for a special feature, along the lines of "The Girl Philippa." "Womanhood, the Glory of the Nation," and "Within the Law," at intervals of about every three months. They argue that when we give a great big special for presentation it stimulates interest in our regular five-reel features.

Another thing that has been brought to my attention by exhibitors is the excellence of our heralds for the last two months. Several of the exhibitors have mentioned the "teaser" form of synopsis which appears on these heralds, and they say that this form of synopsis whets the appetities of the audience.

"Best Seller" Film Powerful Puller

As one goes down the line of "best sellers" among publications, he finds that every one of them has made a successful plotoplay. In most cases they have been successful in pictures in proportion to their popularity in book and serial form.

This bit of psychology was largely instrumental in the acquirement by Historic Features, Inc., of "Christus," the Cines photo-spectacle of the life of Christ. One of the directors of the company, which was formed for the exploitation of picturures of artstic and educational value, happened to be in Rome last fall, shortly after the run of "Christus" began in that city. Not only was his attention attracted by the size of the audiences, but also by the fact that here was an elaborately-made picturization of the book which must rank as the "best seller" of all time—the Bible.

Figuring that the volume with the largest circulation of any ever published must have a tremendous screen value, he sought the American rights for Historic Features, and was successful in obtaining them. That his judgment was correct has been proved by the popularity of the picture in New York city and the state rights offers now in hand.

King Bee's Sixth Comedy

Billy West, the famous young King Bee star, is rapidly adding to the list of impersonations which is making him so popular with exhibitors and fans alike. In King Bee's sixth comedy now approaching completion at the Flushing studios, Billy West plays the part of a young millionaire whose wealth and social position involve him in all sorts of difficulties with all sorts of people.

"The Millionaire" is a comedy of contrasts in which Billy West is splendidly supported by the members of the celebrated King Bee Company, which includes Babe Hardy, Leo White, Bud Ross, and others.

Doug sails around a good many corners on two wheels in his latest play "Wild and Woolly."

C. J. Allenbaugh, inventor of the "Allenbaugh process" of preserving film. The Hedwig laboratories are to employ this process during the coming year to all films of 1,100 feet or more which go through their plant. Allenbaugh has been called a "second Edison" because of the number of his film inventions.

NEW FILM PROCESS

Allenbaugh Method to Preserve Films Perfectly—100-Day Stuff as Good as First Run Under New Treatment

An important invention in the film industry which promises to revolutionize the entire production of moving pictures, and which in a short time will affect every foot of film, has just been brought to the attention of Motography through a contract signed during the past week between Shepard and Van Loan, Major O. J. Allenbaugh, of the Film Renovating Company, and W. C. Fields, president of the Hedwig Laboratories.

This contract provides that the Hedwig Laboratories are to use the "Allenbaugh Process" on all of the films they handle.

For three years Major Allenbaugh, the inventor of this process, has labored night and day trying to perfect it.

A couple of weeks ago, while the major was discussing other business with Harry Shepard and Van Loan, he described his latest invention to them. They at once entered into a contract with him to act as his agents, and got in touch with the big laboratories throughout the country. They were soon besieged with requests from various printing, developing and cleaning organizations for the exclusive rights to the process.

Finally the officials of the Hedwig Laboratories became interested. They requested permission to put the "Allenbaugh Process" through various tests. The results were so excellent that President Fields and his colleagues became enthusiastic. They realized that the laboratory that could obtain the use of this process, and apply it to the film as it was being printed, would be able to defy all competition.

At a joint meeting of the board of directors of the various companies interested, a contract was signed between Major Allenbaugh, Harry J. Shepard and W. C. Fields, wherein it was agreed that the Hedwig Laboratories should have the right to use the "Allenbaugh Process" for a given length of time. At this meeting it was further agreed that every reel of film handled by this laboratory, averaging more than 1,100 feet, should be put through the "Allenbaugh Process." This means that any feature picture, or any film, of more than 1,100 feet will be just as good one year from the day it was printed as it was the day it left the laboratory.

Every reel of film will read: "Treated by the Allenbaugh Process," with the signature of the inventor, and none will be genuine without it.

In discussing his invention the major said:

There have been a great many attempts during the last seven or eight years to devise some means to preserve the film, but they proved inefficient, in that the film treated by these various methods become more or less brittle and instead of saving the film, had a tendency to shorten its life.

I have worked along an entirely different line. I discovered that in treating the emulsion, I had to also take into consideration a treatment for the celluloid itself that would harmonize with the treatment of the emulsion. This I have succeeded in doing and have proved that the emulsion is hardened, yet it it is hardened in such a way as to become practically a part of the celluloid itself and the whole made more flexible and pliable than the untreated film.

In hardening the emulsion the sprocket walls are given additional strength. The film treated with this process will run through the projecting machine with absolutely no accumulation of emulsion on the sprocket wheel, tension springs and aperture gate, or in any point with which it may come in contact. This relieves the strain on the walls of the sprocket holes and prevents the numerous scratches and wear and tear that is the usual effect on the untreated film. Some operators use oil, candle and bees wax to relieve the tension springs so that the film may run through more smoothly. This is damaging.

I believe the day is coming and that, too, in the near future, when every exhibitor will demand that the film that he books, be treated with this process. This especially applies to the exhibitor who is using the 60, 90 and 100-day stuff.

Major Allenbaugh was formerly an exhibitor in Baltimore, and entered into the exchange business in that territory, handling the program for the old Famous Players. He was one of the original Paramount men and later helped to form the Metro company and was president and manager of the Washington exchange.

New Military Educational Picture

Feeling that the answer to all America's query on just what happens to a boy taking military training, would make an interesting and compelling picture, the Cameragraph Film Manufacturing Company, through general manager, Frank R. Abrams, requested Colonel Sebastian C. Jones, U. S. A., one of the foremost experts in methods of military training for the youth, and now supervising such training at an important military school, to contribute his ideas in picture form. The scheme was to give an answer by an authority. Colonel Jones had spent years in the work and was the logical person to supervise such a film.

So "What of Your Boy?" was produced in seven reels and what happened to the boy under training "caught" from every angle. To make the picture easy for the motion picture exhibitor to show at any time, regardless whether a feature was on the day's bill or not, the Cameragraph Company has a three-reel feature on the subject also.

Here's a little lone bather who is just as attractive as a whole block of ordinary beach nuts would be, for even Venus in a bathing suit could be no more aesthetic than Mary Thurman. She is one of the Sennett-Keystone loreleis. That's why she likes to lie by the seashore.

Recruiting Aid Found in Films

To aid in the recruiting, the Pittsburgh branch of the Mutual Film Corporation offered to Lieutenant Oldendorf of the United States Navy, who has charge of the local recruiting station, the use of the U. S. Defender series of one-reel subjects showing the work of the army and navy. The three subjects which Lieutenant Oldendorf chose as being particularly useful for his work were "Scouts of the Sea and Sky," "Afloat and Ashore," and "Jack Tar in the Making."

The lieutenant's appreciation of these subjects was expressed in the following letter:

"We wish to express our gratification for your kindness and the expression of your patriotism in permitting us to use some of your navy films in our campaign for recruiting for the navy. It is the opinion of this office that nothing aids recruiting so much as a good exposition of real navy films.

"The writer has reviewed with great interest the films which you permitted him to use, and has expressed great satisfaction to the members of the Navy League and also to his superior officers the great good such films will do at this time."

"Paws of the Bear"

In what might be called the prologue to the latest Triangle drama, "Paws of the Bear," by J. G. Hawks, in which William Desmond is starred, a glimpse of the Belgian frontier is given, where the Uhlans are brought sharply into conflict with the allies. There are scenes of startling actuality, with the explosion of big guns and the circling of aeroplanes. And yet this is not a war story.

The opening scene, or prologue, is purely episodic, and in a flash the audience is started on an exciting detective story of the Sherlock Holmes type, a story that picks up stray clews in Belgium, Russia, France and on the ocean. It is finally unraveled in the peaceful surroundings on an American country house.

"Paws of the Bear" is full of tricks and surprises, keeping the mind on a keen edge lest one incident be overlooked. At the very last flicker the mystery is solved. If you have guessed it you should apply for a position in the United States secret service.

More Frieder Films

The Frieder Film Corporation of Chicago, which is now marketing its first big state right feature, "A Bit o' Heaven," founded on Kate Douglas Wiggin's celebrated story, "The Birds' Christmas Carol," announces that a long list of copyrighted novels will soon be filmed at the studio, Lankershim, California.

This decision, it is understood, is the result of the splendid success which its first feature is meeting throughout the country. Contracts have been signed with three different Eastern publishing houses, calling for film rights to a number of widely known stories similar to "The Birds' Christmas Carol."

The secret of her success in the creation of the character of "The Modern Eve," as portrayed in the multiple reel morality drama, "The Curse of Eve," which was given its debut by the Corona Cinema Company, is due to five weeks' careful study of human nature and a week of solitary confinement in the hills of southern California, according to Miss Enid Markey, who has scored her screen triumph in this production.

Above is a little game seen in a scene in "The Flame of the Yukon," with Dorothy Dalton as the flame. Below is Olive Thomas in a scene from her first Triangle play, and in the circle here is the demure and pulchritudinous Mildred Harris.

Triangle Program of July 1

Dorothy Dalton and Bessie Barriscale are the stars of the Triangle plays to be released July 1.

"The Flame of the Yukon" is the title of the drama in which Dorothy Dalton will make her ninth stellar appearance. Bessie Barriscale will be seen in a comedy of the eternal feminine from the pen of C. Gardner Sullivan, known as "Hater of Men." Charles Miller also directed this production.

The scene of Dorothy Dalton's vehicle is Alaska during the early days of the gold rush. "The Flame" was a well-known character in the country between Nome and Dawson. She was the ruling spirit of "The Midas Cafe," where she lured the nuggets from her victims one day, only to stake the unlucky to a new start when her mercurial sympathies were touched. Melbourne MacDowell, whose characterizations on the speaking stage made him a universal favorite a few years ago, takes the part of the proprietor of the cafe in which "The Flame" dances, while Kenneth Harlan has the strongest role of his career as the hero opposite Miss Dalton. Scenically the play has many striking qualities. A tribe of twenty Esquimaux were brought from Alaska to lend realism to the production, together with several malamute dog-teams. (Program continued on next page)

As the leading figure of "Hater of Men," Bessie Barriscale takes the part of Janice Salsbury, a special writer on one of the big city newspapers. She is engaged to a reporter, Billy Williams, but becomes convinced that marriage is only another name for slavery. She breaks off relations with Williams forthwith. Phillips Hartley, known as the drawing room philosopher, is also a member of the group in which Janice moves. He loves Janice, but silently waits for the time when she will forget her rebellious instincts and turn to him for comfort. Miss Barriscale makes the most of the role that Sullivan has provided her with. She is capably supported by Charles K. French and Jack Gilbert.

Universal Program

Jungle life with all its vivid picturesqueness and thrilling adventures is portrayed in the Butterfly five-act drama, "Man and Beast," which tops the Universal program for the week of June 25.

The leading roles are played by Eileen Sedgwick and Kingsley Benedict. This new picture will prove exceedingly interesting to children on account of the animals.

"Man and Beast" will be released Monday, June 25, on the same day with the Nestor comedy, "The War Bridegroom," featuring Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, June 26, is the Gold Seal three-part western drama, "The Golden Bullet," starring Harry Carey, supported by Fritzie Ridgeway and an exceptional cast.

The other Tuesday release is the Victor comedy, "Damaged Goodness," with Ernie Shields in the leading role.

"Her Daring Caring Ways," a two-part L-Ko comedy, with Merta Sterling and Fritzie Ridgeway furnishing most of the fun, is the chief offering for Wednesday, June 27. Issue 78 of the Universal Animated Weekly will also appear on this date.

On Thursday, June 28, the Big U two-reel underworld drama, "The Pointed Finger," will be released. This is a gripping story of crime, with George Pearce and Gretchen Lederer in the principal roles. On the same day the Victor comedy, "Her City Beau," will appear, with M. K. Wilson and Edith Roberts as the featured players.

An unusual two-part comedy drama is offered under the Victor brand on Friday, June 29, entitled "Swede Hearts," with Neal Hart and Janet Eastman in the leading roles. Issue 25 of the Universal Screen Magazine is the other Friday release.

The Bison two-act western drama, "Money and Mystery," with Eileen Sedgwick and Kingsley Benedict, is the feature for June 30. The Joker comedy, "His Fatal Beauty," with William Franey, and the weekly issue of the Universal Current Events will also be released on this date.

On Sunday, July 1, the Imp drama, "The Double Topped Trunk," staring Allen Holubar, is presented. The other releases for Sunday are the Powers split-reel, "Duke Doolittle's Jungle Fizzle," a comedy cartoon, and "In the Land of Many Temples," a Dorsey educational, and the Big U drama, "Love's Turmoil," featuring Edna Maison.

During the week the first episode of the latest and greatest of Universal serials, "The Gray Ghost," will be released. This new mystery serial is a film adaptation of the novel, "Loot," by Arthur Somers Roche, which appeared in serial form in the *Saturday Evening Post*. The principal roles are played by Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter. The serial will run for fifteen consecutive weeks and is destined to set a new mark for this type of film production.

Laemmle Cheered at Universal City

An unusual tribute was paid to Carl Laemmle, president of the Universal Film Manufacturing Company, a few nights ago at Universal City, when the hundreds of employes of the big studios assembled on the main stage and cheered to the echo his remarks when he set forth his ideas and ideals for the betterment of Universal City, and told of his desire to give the utmost encouragement to all of the men and women working at that motion picture plant.

The mind that conceived Universal City hopes for more than a mere studio where film plays are manufactured, and looks forward to a civic organization among the employes which will harmonize perfectly with his ideals of co-operation and co-ordination in all affairs pertaining to social, economic and business life.

In the near future, no doubt Universal City will have its own mayor, its city council and other executive officers, who will formulate the rules and regulations of the institution, organize a club for social purposes and in every way possible work for the upbuilding of the city and the hundreds of employes enrolled under the Big U banner.

The First Day Coming

"Betty and the Buccaneers," which will be Juliette Day's first production for Mutual, is a story of hidden treasure, pirates bold, thrilling adventure and romance.

Juliette Day is Betty, a quaint little character, full of romantic dreams and fancies, who has lived an isolated life. Her one treasure is a copy of "Treasure Island," and she is overjoyed when she is suddenly thrust into an adventure which parallels the plot of her well-worn book.

Rollin S. Sturgeon is directing this first production of Miss Day at the American studio, and Joe King is playing opposite her. The remainder of the cast is made up of Charles Marriott, Tote Du Crow, William Kyle, Gordon Russell and Harold Wilson.

New Comedy Company

Lawrence Semon, comedy director for Greater Vitagraph is organizing a brand new company for the production of Big V comedies and of his old company, the only members retained are Joseph Simberg and Earl Montgomery. He already has engaged seven of the best acrobats he can find and his new pictures will be replete with thrilling stunts. One of these will be the flight of a bed through the roof of a house onto a set of telegraph wires. For this scene Mr. Semon has had a special set of wires constructed.

Mr. Semon has just completed his fifty-third Vitagraph comedy, having produced this great number inside of two years.

Simberg and Montgomery are declared to be two of the most daring men in pictures and in one of their late ones made an exceptionally long and difficult leap. The action called for them to jump from the roof of one house to that of another. The distance was many feet across and they made it without a net being placed for their protection.

Scenes from Vitagraph's newest Blue Ribbon, "A Son of the Hills." It is an unusual play and features Antonio Moreno. It will be released June 25.

Can't Bribe the Camera

Greater Vitagraph has been forced to post a notice at its Brooklyn studio announcing that female leads are engaged on the strength of their histrionic ability coupled with their personal appearance, and not because applicants for positions have a superabundance of money.

For several weeks Production Manager Roosevelt has received almost daily calls from women who said they were wealthy at least, some of whom offered to pay for the privilege of appearing in Blue Ribbon features, while others offered their services free, and all were perfectly willing to work hard at least six days a week. According to Mr. Roosevelt not one of these women could act, and none of them was less than forty years of age.

The climax which caused the posting of the notice that only good looking young women with histrionic ability were wanted came on June 7, when a very wealthy woman who resides on Fifth avenue, near Fifty-sixth street, was an applicant for a position.

She is a woman of more than fifty years of age, far from being attractive, but with the supreme knowledge that she is a born motion picture actress.

In order to prove that the woman was not a motion picture actress Mr. Roosevelt caused a test to be made of her. Later, for her especial benefit, the test was run off in the projection room. After seeing the film she acknowledged that her first attempt was far from being the tremendous success she had anticipated.

"But," she explained, "that doesn't make a great deal of difference. Look at the clubs with which I am connected," and she enumerated the names of the organizations. "All of the members of these clubs are just frantic to see me in pictures. They will simply pack the theaters."

By gentle but firm persuasion Mr. Roosevelt shooed the woman of wealth on her way.

Maine Exhibitors Enthusiastic

At the second meeting of Maine exhibitors held June 7 at the Penobscot Exchange, Bangor, members of that organization fairly radiated enthusiasm at the prospects of having a real live league. Everyone seemed determined to make this last attempt to organize the Maine exhibitors a success.

Nine new names were added to the membership list at the Bangor meeting as follows: W. B. Williamson, Augusta; William E. Reeves, Portland; A. J. Burns, Gardiner; Fred Mason, Livermore Falls; J. J. Hone, Pasque Isle; O. B. Fernandez, Old Town; Wilber Shea, Eastport; William P. Sherbourne, Dover.

Permanent officers were elected and it was decided to hold the next meeting at the Augusta House, Augusta, June 19, at which time in all probability delegates to the Chicago National Convention in July will be elected. The officers chosen were: Alfred S. Black of Rockland, president; James W. Greeley of Portland, secretary; Fred W. Eugley of Westbrook, treasurer.

Twenty-four exhibitors were present and each man decided to bring back another fellow with him at the next meeting. According to Vice-President Greeley the Maine exhibitors are not making money now because they lack unity. He feels that much can be accomplished in the way of lining the exhibitors' pockets if they get together and talk to the producers collectively rather than as separate and unorganized units.

The latest Marie Shotwell feature, "The Woman and the Beast," has been sold for all territory east of the Mississippi, with the exception of Pennsylvania. This announcement was made by the Graphic Features, 220 West Forty-second street, who are distributing the feature. Negotiations are also pending for Sweden, Norway, Denmark and Russia.

The Stillman of Cleveland

A CLASSIC IN MODERN THEATERS—BEAUTY AND BUSINESS MADE ONE

Toward-the-screen view of the splendid new Stillman of Cleveland.

THIS is no place to try to tell the complete story of the Stillman Theater of Cleveland. That would require a volume. There are so many things about the house which are "special" or "different" or unusual that their adequate description would take pages where we can give them only paragraphs.

The architecture of the Stillman is Italian Renaissance, of the most graceful and delicate period. All decoration is in the manner of the brothers Adam, architects and designers of a century ago whose work was characterized by a distinctly individual note of effectiveness in their handling of the forms and methods of the Italian Renaissance and of the period of Louis XVI. The cameo-like panels and medallions which are noticeable throughout the theater are especially characteristic of the Adam style.

One enters through a series of three foyers. At either side of the wide entrance-way are ingenious electrical devices which advise the passer-by on the street which program number is being shown at the moment. Not only that: they tell what number will follow, and at what hour and minute it will begin. At a given moment, for instance, the bulletin will read, under the "Now Showing" heading, "E. H. Sothern, in 'The Chattel;'" under the line below ("Next Feature") will be the name of the number immediately to come—"Comedy, 'The Way of a Maid.'" Following this is a third permanent line reading "which will start at," and a clock face with the hands pointing to the time at which the comedy will take the screen.

The device is controlled by the projection man from his booth upstairs; when he puts a new reel in his machine, he touches a button which operates a curtain-like roll in the bulletin and brings before the aperture, under the "Now Showing" heading the title of the film he is starting; at the same time he presses a second button which changes the title behind the second aperture ("Next Feature Will Be") and moves the hands of a master-clock to the time which they should show. These electrical contacts operate three machines simultaneously—one at either side of the street entrance, and one in the reception room just off the lobby on the main floor. One may therefore be sure of getting seated just in time for the beginning of a picture—rather than in the middle of it—by watching any one of these bulletins; preferably, of course, from the comfortable reception room and lounge. Certainly it is exasperating to come in at any time except the beginning of a film or other number, and no Stillman patron need ever do so.

No device of this nature has ever, so far as we can find out, been employed by any theater. The machines were devised by, and built for, the Stillman—to fill what seemed to be a "long-felt want" of patrons of picture-plays.

The Outer Foyers

Through this wide (twenty-five foot) entranceway, one passes a ticket booth where general admission (not reserved seat) tickets are sold. Beyond is the first set of doors, admitting the visitors to a central foyer, where the ticket windows (for reserved seats) are on right, next to the door of the theater's offices; beyond (also on the right) is the reception room just mentioned. At this point one is before the second set of doors, beyond which the ticket-takers stand. From these doors to the street entrance is a distance of some 120 feet; the floor has a gradual rise from the street level to that of the auditorium, and the architects have made ingenious application of the opportunity thus presented in diminishing the height of the big mirrors which line either side of the foyer, accentuating an already interesting perspective. Among other things, this mirrored foyer gives the ladies leaving the theater a good chance to see that they are "all set" before leaving.

The Reception Room

In this pleasant little room a contrasting decorative scheme is felt at once. Rugs and upholstery are lavender, with furniture finished in walnut and bronze. The desks are supplied with stationery, an information clerk is always on duty, and every effort is made to provide a comfortable and pleasant lounging-room for those patrons who do not care to go into the theater proper at once. This room is opened at 9 o'clock in the morning (though programs do not start until 11) for the convenience of suburban people—who may meet their friends here, check their parcels, and make use of the theater's conveniences. A check room and a ladies' retiring room open off this reception room and lounge.

The Inner Foyer

Beyond the second series of doors one enters the inner foyer—and encounters the most spectacular architectural feature of the theater proper. For instead of coming into a low-ceilinged and apparently narrow and crowded corridor or aisle behind rows of seats, here is a beautiful and spacious foyer. Instead of entering under the balcony, one looks up, in this foyer, to the rear of the mezzanine floor, which is a lounge and promenade. Wide stairs rise from the main floor on either side of the entrance, and from the promenade, half a flight over the entrance, one looks down upon the foyer and the central section of orchestra loges. The effect of spaciousness, airiness and beauty is contributed to largely by the height of the foyer at this point.

Mezzanine Promenade

Ascending the stairs it is found that this mezzanine promenade, extending the full width of the auditorium, is the heart of the house. On one side is a man's lounge, on the other a woman's; each having retiring rooms. There are two stairways, upward, on either side—one (for those who hold seats or loges in the lower mezzanine) leading to the main aisle of the mezzanine auditorium; the other to the upper mezzanine and smoking boxes. Thus one may, from either side of the promenade, ascend the main aisle, behind the loges, or to the upper longitudinal aisle, midway between the upper and lower mezzanine.

The Smoking Boxes

At the rear of the upper mezzanine — the "top o' the house"—is a series of smoking boxes so arranged that neither smoke nor odor escape to the seats below them. They are furnished with comfortable arm-chairs, and though the screen seems far away before the picture appears, it will be found that they afford an excellent view in which the brilliance and detail of the projection seem enhanced, rather than lost.

Smoking Room and Lounge

To return downstairs: In the basement is a large lounge and smoking room, with a color scheme of green and black; check room and toilet are adjacent. This is the only utilization of basement space in "the front of the house," though the basement space back of and beneath the stage is a most important section of the theater.

The Stage Setting

Walking forward beneath the mezzanine the main auditorium, attention is centered on the stage. The present setting is intended to suggest an Italian landscape as seen from a loggia (which constitutes the setting proper) in the foreground. The curving, veranda-like structure is divided into three main sections; and into the central opening, when the pictures are to appear, the picture screen is lowered from the high scene-loft. The stage harbors many strange devices of modern wizardry for the creation and treatment of light—light being made to flow as water flows, and to take on many colors and contribute to many effects, by the men back-stage to whom the hundreds of levers and controls and reflectors and diffusers are as familiar as the fingers of their hands.

Some Architectural Features

A notable feature of the theater's construction is the ceiling of the main auditorium, which is stepped and vaulted—as is best seen when looking toward the rear of the house from the stage. This form—which is really that of a parabola—was decided upon after a careful study of the auditorium's acoustic requirements, by experts, and renders the theater perfect in this respect. The construction also lends itself admirably to an unusu-

The simplicity and beauty of the Stillman is an ideal other builders would do well to strive for.

ally handsome and light decorative scheme—which both architect and decorator were quick to realize, as you may see.

The architect of the world-famous Opera House at Paris was asked how he managed to secure the house's perfect acoustics, and he replied that he didn't; he just trusted to luck. The Stillman architects did not trust to luck, by any means; and the results fully justify their thorough and scientific working out of all the details which had direct bearing upon this problem.

No Pillars

The cantilever construction of the mezzanine has made it possible to do away with supporting columns and pillars in both auditorium and balcony, and there is therefore no seat from which a view of the screen is obstructed.

No Distortion

The relation of picture screen and seats was most carefully worked out, that there might be no seat on either main or mezzanine floor from which the picture would appear distorted. Sightlines were erected from every part of the house where chairs would be placed—and the careful observer may notice that, in consequence, the balcony curves in all directions (like a ship's body).

The Decorations

The decorative scheme is, as mentioned, a working-out of the style best described as Adam. Soft and pleasing colors without violent contrast; the free use of wedgewood-like medallions and panels; the repeated occurrence of the griffin, urn, bell-flower, rosette and other decorative devices accepted as characteristic of this style—all these (and other things) mark the decoration of the entire house as truly Adam in every detail.

The ornamental plaster alone deserves a volume. Of purest Roman design, conceived and executed as individual works of art, every group and figure is worthy of study and is sure to evoke admiration from connoisseur and layman alike. Especially notable is the large frieze which decorates the proscenium arch—but a hundred other designs in the building have beauties which are no less perfect—even if less prominent. In whatever part of the house one may sit he can satisfy his eye with the grace and idealism of these classic figures and designs; and he may know something of the spirit of undying beauty which his traveled neighbor found at its fullest in the galleries of Florence.

Even the mechanical side of this plaster-work is interesting. The figures are all original designs, modeled in clay by an artist who has given to each one, separately, the quality and degree of expression of his creative ability that he would give to works in heroic bronze. From these original modelings molds were made, using a tough, plastic compound which stands ordinarily careful handling without damage. The molds were shipped to Cleveland, and here expert craftsmen re-created the figures in plaster, giving each piece (the larger ones are in many sections) a backing of cloth, or cloth and wire, adapting its support to its place on wall or ceiling. The ceiling pieces are suspended by fine wires from the construction-steel—wires cunningly interwoven into the fiber and structure of the plaster-and-compound backing.

There are sixteen exits in all.

With roomy aisles, wide staircases, abundant exits and other precautions, the Stillman may certainly be called a *safe* theater.

Comfort

An earnest effort has been made to neglect nothing which might contribute materially to the comfort and convenience of patrons—from such petty details as legible signs to the installation of a huge ventilating plant.

Chairs

A first item of comfort may be noticed in the specially designed chairs—unique, so far as we know, in theaters. The height of arm, angle and curvature of back, and, in fact, every detail of design was carefully worked out to provide maximum comfort—to fit the body and make for restfulness. Every chair is comfortably wide, and a full thirty-one inches is allowed, in most cases, from back to back—providing abundant knee-room. That this space might be liberal the seating capacity of the auditorium was cut down by some 400 chairs, and the space so gained given to widening the rows.

Lighting

The lighting of the stage can obviously contribute much to one's pleasure in the entertainment presented—more than is commonly supposed, perhaps, for the effects that contribute materially to the creation of a mood or the conveying of an atmosphere may not be consciously noticed at all. But the lighting of the auditorium has as much to do with one's comfort. Stray rays of light are distracting and uncomfortable—and may even become almost unbearable; the sudden switching on or off of lights may be a distinct shock to the eyes and nerves; too bright or glaring lights are not at all conducive to comfort. All these things have been borne in mind in lighting the Stillman auditorium, and the difficulties of accomplishment have been fully overcome.

Emergency Lighting

The house has a system of emergency lighting which is very ingenious. Current enters the house over different lines from two different companies. Should one supply fail, for any reason, the current of the second source of supply is automatically switched on and lights the same bulbs which were but an instant before taking their current from another power-house. This "emergency current" operates the lights which are left burning practically all the time (one bulb in alternate fixtures throughout), and would be directed into all bulbs, should failure of the regular supply occur, so quickly that the extinction and relighting of the bulb would hardly be noticed by the audience.

All lights in the auditorium are on "dimmers," so that there is never the discomfort of a sudden change of brilliancy.

Stair Lights

Staircases and aisles are provided with special lighting devices, that patrons may not stumble when the house is darkened for a picture. Special precautions were taken in designing these that no stray light-rays should escape to find their way to the eyes of a person seated opposite the source of light.

Ventilation

Perhaps the most important comfort-feature of a theater auditorium is proper—which means constant, and more than just necessary—ventilation. And this not alone from the viewpoint of health and hygiene. Enjoyment of the program, however good that program may be, is conditional upon the relaxation of perfect comfort and the mental attitude of receptiveness to impressions which one can by no means attain when he is dull and heavy—a condition which may well mean only starved for enough pure air.

The Stillman is especially proud of the equipment installed, and unhesitatingly promises a constant supply of

air that is both pure and fresh—25 cubic feet per person per minute, even when the theater is filled to capacity.

Air is taken into the building through a single large inlet—sucked in by a fan (11½ feet high and weighing 2½ tons) which handles up to 47,000 cubic feet per minute. The air first passes through 700 square feet of heater coil (to temper it); then it is washed by being forced through a chamber 9x9x4 feet which is filled with water sprayed in at the rate of 165 gallons per minute. This washing removes practically all impurities; tests at this stage show the air 95% pure, and clean. It then follows a zig-zag course through a series of baffle plates, which hold within their chamber any remaining impurities, and passes through another unit of heater coil (1,075 feet), which brings it to the temperature desired.

The air is now washed, filtered and heated, and is forced into large chambers which underlie the floors of both orchestra and mezzanine. These "plenum chambers" are, virtually, rooms—or "reservoirs"—with a ceiling height of three to six feet. The air is forced by an even pressure from these chambers into the auditorium through mushroom-shaped inlets which set in the floor beneath the chairs. There are 625 of these inlets, so placed that it may almost be said that there are no air pockets, however small, any place in the building. Not only is the air forced into the system (and the auditorium) by the fan mentioned, but another fan, eight feet high and with a double action which gives it the suction of two fans, is pulling the used air out of the building by a constant pulling force practically equal to the driving-in force of the supply fan. The supply of fresh, pure air is therefore constant. There are two other exhaust fans, of minor importance; those mentioned are the mainstays of the distributing system.

Heating

The warm air forced into the auditorium through the ventilating plant is heated to 70 degrees; wall radiators care for further heating required to make the building comfortable in cold weather. There are some 2,400 feet of radiation provided for this purpose.

Drinking Water

Seven ice water fountains are conveniently distributed through the building, and water drawn from any of them is taken from a supply which is always kept in circulation, by a pumping system, from tank to fountain and back—and is therefore kept at a constant temperature.

Water is first filtered by a special equipment, which handles fifty gallons per minute. From the filter it passes to a 500-gallon tank which keeps itself full automatically, and automatically shuts off an over-supply. Thence it travels to a cooling machine (cooling 250 gallons from 75 degrees to 40 degrees per day; and then, through cork-covered pipes, on a circuitous route from cooler to fountains, back to the cooler, to the fountains again, and so on. Thus the water which runs when you tap a fountain is from a supply always in motion through the system. Full provision is made against any possible pollution of the water after it leaves the filter, and as the refrigerating agent cools the water through a coil inside the tank, and is controlled by a thermostat, a uniform temperature of 40 degrees is maintained.

This method is accepted as much superior, in every way, to cooling by ice. The only ice in the equipment is the small amount that forms on the pipes of a coil (containing the refrigerating agent) around which the water circulates as it enters the distributing pipes.

The Organ

Everything about the Stillman organ is "special"—that is, it was designed and built, from top to bottom, for this theater. All good organs have more than a casual resemblance to each other, of course, but individual differences, even between two instruments of the same design and make, may be of the highest importance.

Differences in design and construction between this and a church organ are not radical but important. Its tone range and quality are not the same, range being wider, and tone lighter—the result of special "voicing." The Stillman organ, too, has faster repeat action than is ordinarily deemed essential in an organ for a church—as fast as the action of a piano, even; and rapid, staccato effects are limited only by the skill of the organist. Nine couplers are employed on the "great organ" whereas six might well be sufficient on another organ of this size intended for use in a church.

With this instrument the organist has the resources of a considerable orchestra beneath his fingers—and feet. Its effects include strings, reeds and brass—and even harps, chimes and certain instruments of percussion.

As an instance of how every sort of surrounding condition may affect the voicing of such an instrument as this, it may be mentioned that the men who "voiced" this instrument made allowance, according to a given scale, for the number of seats in the house, as well as for mere cubic feet of space and similar conditions. This is because the quality of tone is modified by the quality of the surfaces by which it is absorbed or reflected, and the mere presence of auditors, in any considerable number, has a large bearing upon the question of voicing.

Some interesting facts and figures:

There are 2,064 pipes, the largest being 16 feet high and 18x21 inches through; the smallest is seven-eighth of an inch long, and one-eighth inch in diameter.

The complete organ weighs about four tons.

All electrical contacts are of silver; there are 1,535 of them, with twelve cents' worth of silver in each.

There are something like 150,000 feet of wire used in the organ's construction—or nearly thirty miles.

Back-Stage Features

The Stillman stage is that of the regular dramatic or vaudeville theater, with scene-loft, grid, dressing-room space and all the requirements of the conventional stage.

The stage is 30 feet deep (proscenium arch to rear wall), and 45 feet wide.

Electrical effects on the stage are controlled through two auxiliary switchboards, each with separate dimmer. Spotlights (of which there are forty in all) are operated by a plugging system very like that of the familiar telephone switchboard. Through many complicated devices light can be directed almost anywhere about the stage and its settings, in any quantity or color desired. Flood (or bunch) lights, spotlights, pistol spots, baby spots, etc., provide for practically any effect ingenuity can devise; with a pistol spot, for instance, the electrician can project from his "bridge," a single star against the sky-blue of the cyclorama, and make it twinkle most realistically. Similarly a face may be illumined in the otherwise total darkness of the stage—and big effects are as easy of accomplishment as such small ones. Lighting effects on the cyclorama are secured by means of a specially-designed flood-light equipped with a so-called "X-ray reflector."

Each Picture in "Work" 3 Days Before Showing

The projection room is quite entitled to that name—instead of the more usual one of "operator's booth." It is 22x16 feet, and is outside the building proper (for

greater safety), with entrance from outside and not from within. The pictures are projected through openings in a fire wall, and a fire, even of many hours' duration, would burn itself out without reaching the auditorium or doing any damage whatever except to the contents of the one room.

Below stairs are various rooms for special purposes, including a projection room for private screening of pictures for future showings. Every film shown at the Stillman is "in work" in this room for three days or more before it is seen on the auditorium screen, that its "production" may be adequate. The production includes the arrangement and rehearsal of special music, carefully timed to the picture's various scenes and action-features, and any editorial work which a study of the picture (through several screenings) reveals as needful. Few indeed are the pictures which cannot be improved and given more directness after a critical study by competent judges—who have not seen the picture in the making and to whom, therefore, every detail of its action is new and not judged in the light of cut-outs and trimmed scenes. Such scrutiny can hardly be given it by the producer, even if he were able to view it with one particular audience (instead of country-wide audiences) in mind.

Every week's program at the Stillman has a careful, complete rehearsal before the public sees it. At this final rehearsal there may be changes in every reel of film shown—changes of points not revealed in the reviewing room, where the film was not seen with the musical and lighting accompaniments worked out for it, and not preceded or followed by another feature—which might have a large influence on how it "gets over." The Stillman management works on the theory that the production of a program is but little less important than the program itself.

Interesting Facts About the House

The distance from screen to lens is about 134 feet—measured along the diagonal line which makes allowance for the "pitch" of projection. As the "pitch" would produce gross distortion in the pictures' image unless there was some compensation for it, the projecting machines have specially-ground lenses which make the correction. If the image were intercepted by the erection of a screen at, say, half the distance between the lens and stage, the picture would be so distorted and out of proportion as to be hardly recognizable, and other lenses would have to be ground to secure the correct projection at that precise distance.

The screen sets six feet from the rear wall of the theater, and is made of an imported satin of fine texture and a color very like that of rich cream. After much study and experiment by lighting engineers this was found to give better projection-surface than any of the plaster, mirror and other materials commonly used; the picture is brilliant and full of detail, and does not tire the eyes. "It gives," says the final report of the experts, " a picture without the slightest fadeaway; with wonderful brilliancy, good definition and proper reflection and diffusion." It is 18x14 feet in size, and, with its steel frame, weighs over 1,800 pounds.

The piano (a Mason & Hamlin) has a special interest, as it is an instrument which was selected—and is autographed by—Ossip Gabrilowitsch, one of the most distinguished of living pianists. He recently appeared in Cleveland in a joint recital with Harold Bauer—and was also heard there with the Boston Symphony Orchestra.

All furniture, lighting fixtures, rugs, draperies, carpets, etc., were designed especially for this theater, and built or woven only after approval of the manufacturers' finished models or samples, by the decorators.

There are about two thousand yards of carpet in the building.

The chairs are of birch, finished in Italian walnut. They have solid wooden backs, which are not only better-looking than the ordinary theater chair-back, but are also more sanitary. All chairs are upholstered in green and black, with fine-hair stuffing—of which 3,500 pounds were required.

The air-washing equipment, including eliminators, casings, nozzles, motors and pumps, weighs more than two and a half tons (5,000 pounds); the supply and exhaust pipes of the ventilating system required over 38,000 pounds of galvanized iron for their manufacture. The fans are of the Buffalo-Niagara Conoidal type, direct connected—which eliminates the loss of efficiency that may occur in belt-driven fans.

A four-sweeper vacuum cleaning plant is an important part of the house's equipment. It is worthy of mention that throughout the house electrical sockets are set in walls near the floor to which movable lights may be attached while the cleaners are at work—so that the particular section being cleaned may be brilliantly lighted without the necessity for lighting the whole house.

The exit-signs and similar direction-signs are of thick red glass with sand-blasted letters; the illumination is not through the glass, but from the top edge.

There are four electric switch-boards—two back-stage and main switch-boards in office and basement.

Projection

A special instrument, somewhat resembling a speedometer, is used to secure the exactly proper timing of the film. The instrument in the projection room is electrically connected with another at the orchestra leader's desk, that there may be instantaneous and automatic co-operation between operator an dmusician, when for any reason, departure might be made from the scene-timing schedule established at rehearsals. This devise is also an accurate and unfailing preventive of the most common cause for dissatisfaction with the projection; the speeding of films. Under no circumstances will films be run faster than the speed at which the action is most effective—which, of course, may well vary somewhat in scenes of varying kinds. This subject touches another side of that very bi gsubject which has been referred to as "production."

The projection machines used are not of special construction in their entirety but have so many items of special equipment that it is quite safe to say that there are no others like them. The basic machines were only the starting-points of the equipment; optical formulae and mechanical engineering principles suggested many possibilities of improvement in projection, and full advantage was taken of these, with much experiment and many tests.

An inter-communicating telephone system connects stage with projection room, orchestra, offices, etc.

Some figures of interest in connection with the house's electrical equipment: There are some 5,000 individual electric bulbs, including many of tubular and other special design; approximately 100,000 feet (nearly twenty miles) of current-carrying wire; a carload of electric conduits; forty-four dimmers, forty spot-lights. The full strength of the house's light is estimated at 15,000 candle power.

Pipes which carry drinking-water from refrigerating plant to fountains and back are covered with an outer wall four inches thick.

Parking space for automobiles is being provided at rear of theater.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is a former secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and was formerly associated with the Central Film Service Company of Indianapolis. He was recently elected vice-president of the Central Labor Union of Indianapolis, the first operator to be so honored. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

Arc Keeps Breaking

I am a reader of the Projection Department of MOTOGRAPHY and have received some very valuable information through the columns of the paper. Now I am in trouble and would like to have you help me if you possibly can.

I have two Simplex machines, a double dissolver, one spot lamp and a General Electric motor generator set in my booth, also a Ft. Wayne Compensarc. I use the compensarc to heat up the carbons on one machine while I am using the generator set on the other machine. The generator set is three phase A. C. to 50 amps. on the generator end, D. C.

When I light up on the A. C. and then switch over on the D. C. my light settles down and then the arc keeps breaking all the time and by the time that my show is over I have to cut out all the field resistance to hold the arc up to 25 to 28 amps. and I only run the show for three hours an evening. What shall I do for it or do to locate my trouble? *—J. G. N.—Tennessee.*

I think that the trouble that you are having when you change from A. C. on the compensarc to D. C. on the generator set is caused by your lighting the lamp too soon, that is you light it on A. C. and keep it lighted on the A. C. until you burn out the crater on the carbon that was formed when you were using D. C.

In using the two different currents on a machine, as you are using them, you have to take considerable care when using the A. C. because as I have just explained, in using the D. C. you have a crater form on the upper or positive carbon and every operator knows from experience that to get a good light on the screen you must have a good crater formed on the carbon.

Now, in your case you use the machine on the D. C. and at the end of the reel you cut off this machine and switch the D. C. to the other machine. When you get ready to use the first machine again, there is a crater formed on the top carbon—because you were using D. C. current on it last. Now, if you use A. C. on this lamp to warm the carbons up you will have to exercise a good deal of care that you do not light up too soon—that is, before the other machine is nearly ready to be shut off, for if you have to keep the lamp lighted very long on the A. C. you ruin the crater on the top carbon as A. C. causes a crater to form on both carbons. Then when you throw the lamp on the D. C. the lamp will sputter and take the best part of the time that you are running the reel through to get it to settle down and burn steady.

In regard to the trouble that you are having with the generator not holding up the amperage, I would suggest that you examine the generator and the lamp for loose connections. A loose connection on the lamp or generator will cause increased resistance and the longer the lamp is run the more resistance there will be, due to the heating up of the loose connection.

Another thing that might cause the trouble is a tight bearing on the generator, or the oil may not be flowing properly, caused by an oil ring being out of place. Still another thing that could cause it, though it is hardly probable, is a drop in the voltage on the A. C. side which would cause the motor to slow up in speed and by doing that would cause the generator to drop in voltage. I would advise you, first—to examine for loose connections, second—to see that the bearings do not heat up to excess, third—that the bearings are properly oiled and that the oil rings are keeping them that way.

The editor of this department has had several inquiries from operators as where to get the extension shafts to use when setting the shutter out at the point where it will cut the light at the proper place. There is only one firm that I know of that is making the extension shafts and that is the Nicholas Power's Company, 88-90 Gold street, New York. They make an extension shaft and also make an extra long shaft. I would advise the operators to use the extension shaft, as it can be fitted to the end of the shaft that is already in the machine whereas if you get the extra long shaft you have to take the old one out and put the new one in. And that is a job for a repair man that understands his business and not for an operator. In ordering the extension, be sure to give them the length that the shutter has to extend from the machine. They make these extensions in several lengths.

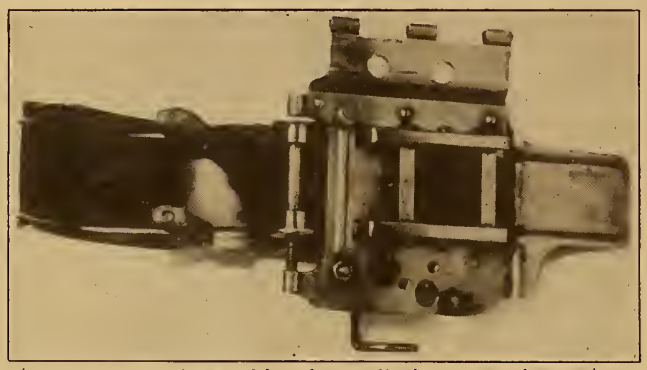
First Aid to First Run Device

Some time ago I sent you a device for use on Power's No. 6, 6A and 6B machines to be used when running first run films, and upon receiving your comments and a request for a photo of the device in position on the machine I am sending it to you. I figured out this First Aid to First Run device five years ago and have been using it every day since, and it has never failed to do the work; namely, it prevents the emulsion from adhering to the tension springs or the aperture plate.

I have made quite a few for the boys in this vicinity and they all take off their hats to it. I usually run new film at the rate of 16 minutes to the 1,000 feet the first time through the machine and then fifteen minutes to the 1,000 feet thereafter. I have had no stops on account of emulsion in the time that I have had this device in use and I think that you will agree with me than that is surely some record. Recently I screened five reels of K. E. S. E.—all 1,000-foot reels—in one hour and seven minutes.

I hardly think that it is necessary to give an explanation of this device as the photo speaks for itself. If any of the operators want one of these First Aid to First Run, the price is $1.00. I am very much interested in the Projection department of MOTOGRAPHY and look forward from week to week for its arrival. Heretofore I have never contributed to your paper but may muster up courage enough to send you something interesting later on.— *K. R. Stickley, Chief Operator, Palms Theater No. 1, Indianapolis, Indiana.*

The device mentioned in Mr. Stickley's letter is an attachment made of stiff wire and attaches to the upper film guard of a Power's No. 6, 6A or 6B machine. It cannot be used on any other make of machine, but Mr.



Device to prevent the emulsion from adhering to tension springs or aperture plate, submitted by K. R. Stickley of the Palms Theater No. 1, Indianapolis.

Stickley tells me that he expects to have an attachment that will fit the other machines in the near future. The device is fitted so that as the film passes from the top sprocket it comes in contact with the little felt pads of the device. These pads are covered with a preparation that is applied to the edges of the film as it passes under the device.

Mr. Stickley sent me one of the devices and I used it on three reels of new film and I found that the ribbon runs through the machine just the same as a film 90 days old. There was no emulsion on the tension springs nor aperture plate and I did not have to stop once while running the film. I examined the film after running it and you would have to look very closely at the film to tell that it had ever been through a machine. The attachment is very simple in construction and will last a life time, and if any of the operators are having trouble with first run film, I can recommend this attachment to them.

Operators Still Punching Films

In the last ten days I have had three letters from as many different exchange managers who are complaining about the operators who are punching holes in the film. There has been so much said about this practice of ruining film in the columns of this department as well as in all trade papers that I think the operators of the country who are giving their best efforts to projection should use every means in their power to detect and to report any operator who is following this punching of films. No one likes a knocker, but the time has come when this practice has got to stop, and the sooner these destroyers of films are reported to the exchanges the sooner it will stop. One exchange that I know of caught an operator that was punching holes in their film and gave him his choice of paying for the film that he ruined or going to jail. He paid.

W. R. Coleman to Direct Lois Meredith

William Robert Coleman, formerly connected with Biograph, Selig and other producing organizations, has been engaged to direct the first of six productions starring Lois Meredith, and bearing the star's name as the brand of release.

Mr. Coleman has a past record as a director that gives Miss Meredith ample justification in accepting him as her director. He will be remembered as having staged the "Selig Special" in 1915, "The Mariner's Compass," and "The Evangeline." His most recent endeavors have been for the London Features where he was centered until war broke out.

Mr. Coleman was born in Coleman, Kentucky, a little town named after his grandfather, the founder of the place. At the age of eleven he started out to shift for himself. Going to Louisville, he was picked up by Ed. Fisher's Minstrels. This company took him along up to Alaska where they played a long engagement, arriving there in the midst of the gold rush at Nome. Here Mr. Coleman accumulated quite a fortune, digging for gold in his spare time on his own claims, and taking part in the minstrel at night. Mr. Coleman has a host of friends covering the entire world. In speaking of the Alaskan days, he says, "I can look back with horror at the time when the price of a sack of flour was $40, ham and eggs $5 per plate, and a cup of coffee, $1. It strikes me it is about that bad right here in New York now."

The story for Miss Meredith has been selected and Mr. Coleman, co-directing with Marcel Morhange, will start work soon.

Stage Successes for Empire-Mutual

H. R. Durant, managing editor of scenarios for the Empire All Star Corporation, the company which is screening the dramatic successes of the late Charles Frohman for release on the Mutual program, continues to receive large consignments of manuscripts from ambitious authors, despite the fact that his organization is not in the market for original material.

H. R. Durant, former managing editor who blue pencils Empire-Mutual scenarios.

Durant was the first of the well-known magazine editors in this country to desert the field of periodical literature to devote his talents to the screen, and in actual point of service is entitled to the appellation of dean of the profession. He served in turn as editorial chief of the Biograph Company, the New York Motion Picture Corporation, and the Famous Players Corporation before forming his present connection with the Empire All Star Corporation. His present duties demand his attention to a list of some four hundred plays, all of which were produced by the late Charles Frohman.

Already plays for the entire year have been selected, and scenarios are being prepared by Joseph F. Poland, Hamilton Smith, Anthony P. Kelly, Charles A. Logue, John B. Clymer, Marc E. Jones, C. Doty Hobart, Harry Hoyt and Rufus Dewey. The stage successes which these talented writers are now making ready for the screen include the best of Pinero, Henry Arthur Jones, Oscar Wilde, Zangwill, Clyde Fitch, Augustus Thomas, Sardou, William Gillette, W. Somerset Maugham, James M. Barrie, Haddon Chambers, Mrs. Humphrey Ward, David Belasco, Anthony Hope, Richard Harding Davis, Booth Tarkington, Edith Wharton, and many others.

CHANGES IN BRADY SCHEDULE

Rearrangement of World Pictures' Release Sheet Places "Jerry-for-Short" in Lead—Plays Ready Three Months Ahead

There has been a rearrangement of the release sheet of World-Pictures Brady-Made which might almost be described as a shake-up.

The new photoplay, "Jerry-for-Short," in which little Madge Evans makes her first appearance as a star, has been moved up from its position at the far end of the line, and will be published August 13, throwing several kinks into the previous arrangement of later releases.

According to present schedule, "Jerry-for-Short" will be followed August 20 by Ethel Clayton in "Souls Adrift"; August 27, Montagu Love, June Elvidge and Arthur Ashley in "The Guardian"; September 3, Alexandra Carlisle in a dramatization of a very popular novel; September 10, Carlyle Blackwell, June Elvidge and Arthur Ashley in "The Marriage Market"; September 17, Ethel Clayton in "The Woman Beneath"; September 24, Kitty Gordon in "The Divine Sacrifice."

This keeps the schedule of practically ready plays up to the minimum of three months ahead, with an ever-increasing flock of pictures in the offing. Six directors are always working in the World's studio, and it is a fixed rule of the Brady direction that the actual making of any World play shall not take up more than three weeks' time.

Most directors regard this as working at high pressure, but Mr. Brady himself, by way of providing a practical example of how simple it is, recently directed in person the production of Kitty Gordon's "The Beloved Adventuress" in seventeen days without apparent effort.

This process under which six directors are completing as many photoplays every three weeks makes a regular output of two productions weekly, so that no intricate process of computation is required to indicate the steady accumulation of Brady-Made motion pictures as time passes.

When Mr. Brady first made formal alliance with the World Film Corporation as director general, it was freely predicted that he would not "stay hitched" for any great length of time—that the studio conditions then prevailing throughout the manufacturing end of the motion picture business would either dishearten or disgust him, to the end that he would quit.

"But," as a member of the staff of World Pictures said in discussing this matter, "the prophets either were unfamiliar with Brady's career or had him sized wrong."

News-Weekly Committee Named

A news-weekly committee of the National Association of the Motion Picture Industry has been organized by the election of Jack Cohn, chairman, E. B. Hatrick, vice-chairman, and Pell Mitchell, secretary. The following companies were represented at the meeting: Universal Film Manufacturing Company, "Current Events" and "Animated Weekly," by Jack Cohn and H. E. Culbertson; Gaumont-Mutual Company, "Mutual Weekly" and "Reel Life," by Pell Mitchell and Paul M. Bryan; Hearst-Pathe, by E. B. Hatrick and Emanuel Cohen.

The meeting was arranged by Frederick H. Elliott, executive secretary of the National Association, who directed the organization work and has received President William A. Brady's approval to appoint the above named as members of the committee. This will be one of the most important committees to work in conjunction with the new war co-operation committee appointed by President Brady.

It is the purpose of the news weekly committee to recognize the National Association as a clearing house through which all matters pertaining to the committee will be handled. The parent companies which control the news weeklies are all members of the National Association and their officers are active in the councils of the organization, several being members of the Board of Directors.

It's Nice to Be a V. L. S. E. Employe

V. L. S. E., in the payroll of June 9, distributed Liberty Bond ten-dollar participating certificates to the extent of $12,500 to employes.

This distribution was made on the theory that any employe receiving one of these ten-dollar certificates would take it to a bank, add forty dollars to the same and become the possessor of a Liberty Bond. In case any employe had no desire for a certificate the employe would have no trouble realizing on the same, as many stores are accepting them the same as if they are ten-dollar bills.

If every V. L. S. E. employe who received a ten-dollar certificate finished the purchase of a Liberty Bond by this method alone, V. L. S. E. employes would be the possessors of Liberty Bonds to the value of $62,500.

Besides these participating certificates, employes of the home office of V. L. S. E. have purchased bonds to the value of $10,000.

The Barnetts, B. and Bert, well known in the trade in the middle west, are said to have purchased "Joan the Woman," for the northwest. These men now own the rights of this production for Michigan and Ohio.

Elsie Ferguson, the splendid stage artist who is Artcraft's newest recruit, learns her A. B. C.'s of film technique from George M. Cohan, who is at present appearing in his second picture, "Seven Keys to Baldpate." Miss Ferguson will shortly commence activities on her first photoplay, "Barbary Sheep."

Jack Richardson Joins Triangle

Jack Richardson, who makes his first appearance on the Triangle program in the heavy part opposite Louise Glaum in "Love or Justice?" is one of the authentic veterans of the silent drama.

Jack Richardson, a powerful new Triangle player.

It is more than six years since Richardson began work before the camera with the Selig company. Previous to that he had filled a minor role in "The Royal Chef," a musical comedy, and had played a variety of parts with various stock organizations.

Richardson is a native of New York City, but early in life moved with his parents to Cleveland, Ohio. He was educated in the public schools of that city and at Culver Military Academy. Upon graduating from the latter institution, it was his parents' wish that he should enter the legal profession, but Jack had already become hopelessly enamored of the footlights, and when a friend of his urged him to join "The Royal Chef" company at the La Salle Theater in Chicago he made up his mind to answer the call of art, despite parental opposition, a decision that has added much to the enjoyment of thousands of gallery gods since then.

Figuring his connections with the Selig, Bison, American and now with the Triangle forces, Richardson has appeared in about 325 pictures. In nearly every play he has taken the heavy part, and has the reputation of having been killed in the films more frequently than any other villain in captivity.

Not long ago Richardson won a valuable diamond trophy in a contest held by one of the magazines to decide the screen's most popular heavy, polling more than 900,000 votes.

The new Triangle bad man stands a fraction less than six feet in height and weighs 190 pounds. Off the screen he is the liveliest of companions and never frowns except on a straight salary basis.

Constance Talmadge with Selznick

Lewis J. Selznick, known to the world of moving pictures as maker of stars and picker of winners, has announced that he has added to his list of stars the bright little Constance Talmadge. This young woman, who is only eighteen years old, begins her career of stardom under conditions which might well be the envy of any ambitious actress of many more years and much wider experience.

Her first encouragement is the family tradition of picture success. Miss Norma Talmadge, only a few years older than Constance, is already known to the exhibitors of every state in the Union as one of the most popular players on the screen. Constance has been a close observer of her sister's methods and will take advantage of all she has learned of Norma's experience.

Constance is beginning, in her stardom career, where Norma arrived after several years of experimenting. After enduring the grind of turning out pictures by the dozen for programs, Norma hailed the open booking system as one in which the star would be unhampered by the domineering release dates, and could take her time in making her pictures. So she signed her contraact with Lewis J. Selznick. A similar contract marks Constance's entrance into the film world, enabling her to escape a great deal of drudgery.

Still another important event in Miss Constance Talmadge's background is her experience in working for D. W. Griffith. When this great director was making his huge spectacle, "Intolerance," he wanted a young girl who could drive a chariot, had no knowledge of the word "fear," had the strength of a young tigress, and in addition to all this must be personally attractive. His casting director threw up both hands, but Griffith, with his uncanny precision in selecting the right player for a role, gave the part to Constance Talmadge, who had done practically nothing of importance at that time. The result, that Constance as the mountain girl, is one of the brilliant spots in the big picture, is a matter of history.

Bessie Good Hater of Men

Bessie Barriscale soon will be seen on the Triangle Kay-Bee program, when she is presented by Thomas H. Ince in the "Hater of Men," a comedy-drama by C. Gardner Sullivan.

"Hater of Men" is the engrossing narrative of the fourth estate, the unweaving of which offers the star, it is said, many opportunities to display her versatility. Janice Salsbury is a special writer for a big city newspaper, and is engaged to a reporter, Billy Williams. Phillipe Hartley, known as "the drawing room philosopher," completes the triangle. He loves Janice, but is silently and anxiously awaiting the inevitable revulsion of feeling, due to the environment and associations into which she has thrown herself, when she will turn to him for comfort.

Miss Barriscale, as Janice, is said to be "made-to-order" for this part. Her ability, it is said, to portray any conceivable part, is never questioned by competent critics, and her characterization in the "Hater of Men" will only strengthen this reputation.

New Pearl White Serial

The great demand of exhibitors throughout the country for a Pearl White serial this summer has caused J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., to change his plans and instead of releasing "The Fatal Ring," the serial in which Pearl White is starred, some time in September as originally planned, the release date will be July 8.

"The Tanks at the Battle of the Ancre," the latest Official Government pictures to be put out by Pathe, enjoy the distinction of having broken all house records of New York's Strand Theater, when they ran there.

Director Rupert Julian is nearing the completion at Universal City of "My Mother," a five-reel feature in which he and Ruth Clifford have the principal roles.

Various peeps at Jackie Saunders in "A Bit of Kindling."

It has always been Jack Saunders' idea that a fighting but femininely fascinating newsgirl would furnish some corking screen material —and here it is—in "A Bit of Kindling."

Jackie Saunders, Fighting Newsgirl

Jackie Saunders, the pretty little star whose best work is done in what Sherwood McDonald, her director, refers to as "tomboy stuff," comes to bat with a remarkable characterization in "A Bit of Kindling," latest Mutual-Horkheimer feature production, in which Miss Jackie is "Sticks," a newsgirl waif. It was released June 18.

According to all accounts the dramatization of "Sticks" is in realization of Miss Saunders' long cherished ambition. Ever since she began acting for the screen she has insisted that a fighting but femininely fascinating newsgirl whom she had known in San Francisco, furnished the motif for a corking film drama.

In collaboration with Douglas Bronson, Miss Saunders prepared the scenario of "A Bit of Kindling," the young star furnishing the material and Mr. Bronson the constructive ability. Between them they have made a play that thrills by its humanness and gives Miss Saunders the opportunity she seeks. It is a most appealing story that takes Miss Jackie through innumerable adventures before she marries the millionaire and settles down.

As "Sticks," the newsgirl, holding down a metropolitan corner and fighting for her rights against a lot of very tough lads, whom she terrorizes into complete subjection, "Jackie" seems at first to be a virago with a sharp tongue and sharper fist.

Ann Murdock is busy on locations where the exterior scenes are being taken for her next Mutual production, "The Beautiful Adventure." The role of Helene De Trevillar is not a new one for Miss Murdock, as she played this same part on the legitimate stage. "The Beautiful Adventure" is a film version of Charles Frohman's production of a French comedy, and has been described "As daring as it is delightful, and as frank as it is poetic."

Del Henderson is directing Miss Murdock.

From Shakespearean reportoire to principal fun maker in motion picture comedies is the experience of Jean Otto, the leading man of LaSalle comedies released through Mutual.

New Norma Talmadge Play

When Norma Talmadge selected "The Moth" as the production in which she will appear following the release of "Poppy" through the Selznick distributing organization, she found a vehicle which not only adds to her reputation as an emotional actress, but reveals her in a role distinctly different from any in which she has been seen since she started her own producing company.

Not content with portraying such widely-varying characters as those of "Panthea," the self-sacrificing Russian heroine in the photoplay of that name, and "Poppy," the love-starved little South African girl in her most recent screen success, Miss Talmadge has turned to the gay and foolish society moth, Lucy Gillam, for an opportunity to show her talents in a new light. In the evolution of Lucy—always fluttering dangerously near the flame of her own folly—from a selfish woman searching vainly for happiness to a devoted mother wrapped up in her children, there is a marvelous opportunity to portray every emotion of which the feminine heart is capable.

The staging of the new production is one of the most elaborate of any photoplay in which Miss Talmadge has ever been seen. The young screen star is appearing under the management of Joseph M. Schenck.

Bessie Barriscale's contract with Triangle expired June 4 and she is now working for her own company in the photo-dramatic production of Grace Miller White's novel, "Rose O'Paradise," which will be Paralta Plays first release. James Young, who wrote the screen version of the story, is directing the production. Robert Brunton, Richard Holmes Paul and Leon Spinak are responsible for the art and technical features and Clyde de Vinna for the photography. For the next five years Miss Barriscale will appear solely in pictures made by the Bessie Barriscale Feature Corporation.

At the request of the "peace patrol" at Plattsburg, New York, which is made up of more than a hundred patriotic youths, comprising a company of Infantry, N. Y. N. G., Charlie Chaplin, Mutual's international comedian, is working overtime at the studio, making a collection of exclusive photographs for the purpose of decorating a "Chaplin tent" at the camp.

ELSIE SEES NEW LIFE

Popular Stage Beauty Visits Fort Lee Studios for First Time—Expresses Great Delight in Anticipating New Work

Elsie Ferguson, who will shortly commence work for Artcraft in "Barbary Sheep," paid a visit to both Eastern studios of the Famous Players-Lasky last week in order to acquaint herself with the new atmosphere in which she will work. At the Fifty-sixth street studio Miss Ferguson was greeted by George M. Cohan, who is appearing in his second Artcraft picture, "Seven Keys to Baldpate," Mr. Cohan ceased his activities before the camera in order to initiate the caller into the inner circle of the photoplay realm.

On a tour through the entire studio Mr. Cohan explained the various mysteries of the film craft to Miss Ferguson, who displayed great interest in the strange surroundings. This was Miss Ferguson's first visit to a film studio.

At the Fort Lee studio the beautiful stage star was shown through the great glass house which will be the home of her motion picture work under the direction of Maurice Tourneur. The anticipation of acting under the sun-light amidst the country atmosphere made her impatient to start work. Under the guidance of studio manager Lowe, Miss Ferguson was taken through the developing and printing plant at Fort Lee where she expressed amazement at the various intricacies of film technique.

After spending an entire afternoon becoming acquainted with her new associations, Miss Ferguson said: "It is all very wonderful indeed and naturally I can hardly wait to begin work. Although it was not until recently that I became interested in motion pictures, I am making up for lost time by seeing as many as four and five pictures a week. The poor work of the actors, directors and others connected with the production of pictures evidenced at the beginning resulted in turning me against this art. However, the wonderful improvement now apparent in its every branch has made it one of the greatest institutions of the universe. Like every other industry elimination left only the best and today the motion picture is really an art with which anyone might well feel proud to be allied. I feel I shall indeed be happy in my new work and shall put forward my best endeavors in my new undertaking."

Cecil B. De Mille, Mary Pickford, and Captain Ian Hay Beith of the British army, surrounded by some of the Prussian soldiers appearing in the Artcraft picture, "The Little American." The British army man co-operated with Director De Mille in the presentation of the war scenes for the coming Pickford picture.

"Bluebird Day" for Exhibitors

"Have you a 'Bluebird Day' at your house?" is the question Bluebird's sales department has been asking exhibitors during an inquiry campaign, by mail, that has been conducted to find out how the idea works. From many showmen the answer has come that "Bluebird Day" is not only an immediate business builder, but strengthens the exhibitor's future hold upon his community.

The brand so readily lends itself to a souvenir campaign that in houses that depend upon family trade "repeating," the results have been especially good. Where transients largely comprise the patronage of a theater, however, the same results cannot be expected. It's coming back each week, an action superinduced by the fine grade of pictures Bluebird is consistently circulating, that makes "Bluebird Day" a factor of value to theater managers in towns of 15,000 or less.

The fad for Bluebird knick-knacks started at about the time the brand of pictures was first marketed. There are bluebird dishes, bluebird candies, handkerchiefs, china and favors of all sorts, and to assemble a complete series of these souvenirs patrons come back time after time, until they look for "Bluebird Day" as a regular thing in their weekly enjoyment of moving pictures.

To stimulate the expansion of "Bluebird Days" as a feature of exhibiting the series, Bluebird's publicity department has all along incorporated references to the idea in its prepared newspaper notices and advertising hints; and now the sales promotion department has worked out a regular advertising campaign of helps for exhibitors who desire to advance the popularity of "Bluebird Day" at their houses, or to guide exhibitors who wish to establish the practice as a part of their plan of house management.

More Comedies for General

News of the resumption of the tried and popular "Pokes and Jabs" comedies, produced by the Jaxon Film Company, comes from General Film, which will again handle this product. The "Pokes and Jabs" releases are one-reel laugh-maker subjects of the lively kind and have long been in favor. A most excellent set of these subjects is now ready ahead, it is stated, and the first release will be that entitled "Are Actors People?" June 22. Burns and Stull, the eccentric team, as usual will be featured in this group of comedies.

It is the expressed endeavor of General Film to meet the demand for reliable short subjects, especially of the comedy type, and the Jaxon company is energetically co-operating.

When the French picture play "A Naked Soul" was shown to the reviewers the other day in the projection room of World-Pictures Brady-Made, there was a practically unanimous chorus of superlative commendation. The acting of Susan Grandaise ("the sweetest girl in Europe") and the other principals in a fine cast was spoken of in the highest of terms, while the direction of Louis Mercanton came in for unmixed praise as a model for many directors better known in America.

MANAGERS LIKE NEW POLICY

Exhibitors Send in Reports on Vitagraph Productions —Co-operate in Plan to Keep Poor Plays Off Market

Greater Vitagraph's recently inaugurated policy of withdrawing from distribution all of its productions which do not meet with the approval of sixty per cent of the first exhibitors who present them, has struck a responsive chord in the exhibitors throughout the country.

The home office of the Blue Ribbon company is daily in receipt of scores of blanks which are provided the exhibitors on booking features. Some are of laudatory tenor and some of adverse criticism, but all submitted in a realization that it is the exhibitor himself who will accrue the benefits of this co-operative innovation.

Among the reports recently received is one from A. N. Miles of the Eminence Theater, Eminence, Kentucky, who says of "The Chattel": "An excellent plot, well developed as to detail. A bit melodramatic in climax and conclusion, but not impossible. Miss Hyland is perfect in appearance and delineation and we can almost forget Sothern's age and stiffness in his excellent portrayal of the domineering husband."

Other criticisms received are:

"The Glory of Yolanda"—"This picture went over very well for a foreign story. Acting excellent. Photography very good except in theater scenes, which were too dark. Film in good condition. Never made a stop."—E. F. Dunlap, Dunlap Theater, Wakefield, Nebraska.

"Dollars and the Woman"—"Many of my patrons told me it was one of the best I had ever shown here of its kind and that means a lot, for I have had some good ones."—Merle R. Fish, Peterson Opera House, Peterson, Iowa.

"What Happened to Father"—"Liked a lot better than the society dramas."—Martin & Hahn, the Strand Theater, White City, Kansas.

"His Wife's Good Name"—"One of the best liked Vitagraph productions shown by me to date. Would like many more as pleasing."—T. H. Witmer, Lyric Theater, Valley Junction, Iowa.

"The Scarlet Runner"—"Curtain definition fine. Condition of film good. Pleased patrons and an assured success."—W. H. Jambien, Bio Theater, Billings, Oklahoma.

"The Daring of Diana"—"Turned away nearly a third of the people on account of a full house, all standing room taken long before the show started. Miss Stewart sure is some drawing card for the town."—C. W. Young, Aline Photoplay Company, Aline, Oklahoma.

"The More Excellent Way"—"Anita Stewart drew large crowd, and the picture pleased above the ordinary."—A. A. Jaecke, Dreamland Theater, Horington, Kansas.

"Captain of the Grey Horse Troop"—"Picture and advertising both fine."—Charles H. Ball, Electric Theater, Garden City, Kansas.

Director Joseph De Grasse of Universal City is directing Dorothy Phillips in a new five-reel feature, "Triumph," in which he also plays one of the parts.

Doug is here teaching his new leading lady, Eileen Percy, a bit of grinology. Wethinks Eileen could do a little teaching herself.

FAIRBANKS' LEADING LADY

Pretty Broadway Favorite in "Wild and Woolly" Discloses Natural Screen Talents. Exceptional Work in Initial Picture

Eileen Percy, the talented stage beauty who makes her motion picture debut in the Douglas Fairbanks-Artcraft picture "Wild and Woolly," has been signed as permanent leading lady for the athletic star. Miss Percy will appear opposite Douglas in all his productions for the coming year as a result of her unusually effective work before the camera in the new Fairbanks subject which will be released by Artcraft on June 24th.

Miss Percy is a vivacious young girl of seventeen who made her first appearance on the speaking stage in Maeterlinck's play, "The Bluebird," followed by numerous engagements in Broadway productions. Her last stage engagement, which she left in order to appear on the screen with Fairbanks, was with "The Century Girl," in which production she won wide personal recognition. Following the custom of the well-to-do California film players, Miss Percy immediately leased a palatial bungalow plus a garage after signing her new contract, which will keep her active in California for some time to come.

Author! Author!

There is, percolating somewhere around the country, an author who has sold a story to a film producing concern but doesn't know it. His name is Norman MacDonald. The World Film Corporation wants to buy a certain scenario from his typewriter but is unable to locate Mr. MacDonald. If you read this, "Mac," you know what to do.

"Too Much Ink," is the title of a laughable one-reel school room comedy being directed by W. W. Beaudine at Universal City.

Ray Comedies Original

Johnny and Emma Ray are appearing in some very original comedies to be released through General Film. The male musical star is said to essay a type of screen portrayal absolutely different from anything heretofore attempted by the various film comedians.

Bert Ennis, general manager, Ray Comedies Company.

The first film by the Rays is "Coughing Higgins" and was released June 11. This will be followed at regular weekly intervals by single reel comedies. A large studio has been erected at Cliffside, N. J., for the production of these pictures. Bert Ennis is general manager of the company.

The supporting company includes Billy Sloane, Edward Boulden and Clare Irwin. Joseph T. Farrell, writer of many sketches and scenarios, has prepared the scripts for the Rays.

Selznick Gets "On Trial"

"On Trial," a photodrama made from the sensationally successful drama that ran a whole year in New York, has been secured by Lewis J. Selznick for the territory covered by his New York and Chicago exchanges.

This picture is the first to be selected by the National Exhibitors' Circuit, an organization of exhibitors formed to secure for the exhibitor a certain number of guaranteed box-office attractions. Recognizing the advantage of distributing through the Selznick organization, the Circuit transferred to them the rights for the territory mentioned.

"On Trial," therefore, is offered to the exhibitors of New York state with the double recommendation of the National Circuit and of the Selznick forces. S. L. Rothapfel, manager of the Rialto, New York, secured the production for the first showing in that city.

Group Bookings for "Pokes and Jabs"

In presenting the new "Pokes and Jabs" single-reel comedies, General Film, their exclusive distributor, inaugurates a service calculated to be of outstanding value to the exhibitor. These comedies, with Burns and Stull as stars, are being marketed in groups of six fresh subjects at a time, so that the exhibitor can know definitely in advance just what and how much he is going to get.

The plan is insured of success by the efficient cooperation of the Jaxon Film Company, which produces these comedies. Preparedness has been the keynote, and the first group of six comedies is ready. The prints have gone to all the General Film exchanges weeks ahead of release. The posters have been made and shipped to reach all parts of the country simultaneously with the prints. Later on, the second group of six "Pokes and Jabs" comedies will be distributed in the same manner.

L. C. Windom, one of the best directors of children in motion pictures, supervised the production of Essanay's "Do Children Count?" series. These short features, which present little Mary McAlister, aged six years, as their star, are being released weekly through the Kleine-Edison-Selig-Essanay Service. More than one hundred children were used in the little star's supporting companies in several of these productions.

Cast Chosen for "Fall of Romanoffs"

Herbert Brenon has almost completed his noteworthy cast for his state rights picture, "The Fall of the Romanoffs." If he continues at the rapid pace at which he has been going, America will soon have the opportunity of seeing for itself the conditions that led up to the recent revolution in Russia.

With Iliodor acting his own role, Nance O'Neil as the Czarina, Alfred Hickman as the Czar, Edward Connelly as Rasputin, Mlle. E. Katerina Galanta as Anna, the girl who was the immediate cause of Rasputin's downfall and death, and Conway Tearle as the young Prince, Herbert Brenon's selection of players is one that challenges state rights buyers and the public. William E. Shay and Mlle. Marcelle complete the remarkable cast. All of these are artists who have proved their worth and hold a high place in the annals of the screen and dramatic stage, with the exception of Mlle. Galanta, who as yet is little known here.

Unless Mr. Brenon and all those who have seen her are very much mistaken, her appearance will make a sensation. Mlle. Galanta is a "find" of Mr. Brenon's. She is a young Russian girl who came to this country two years ago with the Russian ballet, and appeared in all the ballets, both at the Metropolitan and Manhattan Opera Houses.

Galanta will have ample opportunity to display her versatility in her first screen role, for the part of Anna brings into use both her powers of actng and of dancing. First she is seen as a peasant girl; later as one of the foremost ladies of the land, where Rasputin's enormous influence at court has placed her.

"The Fall of the Romanoffs," Russian play produced by Herbert Brenon for the Iliodor Picture Corporation.

"Lone Wolf" at Broadway's Door

"The Lone Wolf," the third Selznick-Picture to be offered by the Herbert Brenon Film Corporation, will open an indefinite engagement at the Broadway Theater beginning July 1. "The Lone Wolf" is a picturization of the sensational novel by Louis Joseph Vance, into which literary critics assert more action has been crammed than in a dozen ordinary novels.

Mr. Brenon has endeavored to make this picture a fitting successor to his previous screen triumphs and has produced it in his usual lavish and painstaking manner with a cast including a score of stage and film favorites. The scramble for the screen rights to this book included every producer in America and Mr. Brenon was congratulated on all sides upon his luck in securing it.

The unusually strong cast of this big picture is headed by Hazel Dawn. Other well known artists in the play are Auriol Lee, Edward Abeles, Alfred Hickman, William E. Shay, Stephen Grattan, Joseph Chailles, Ben Graham, Edna Chase, William Riley Hatch, Wilfred Lyttell, Juliet Brenon, Robert Fischer, Florence Ashbrooke, Cornish Beck and George Edward Hall.

Mr. Brenon believes that "The Lone Wolf" will even surpass in popularity his previous screen triumphs, "A Daughter of the Gods," and "War Brides." Certainly it is one of the great stories of the screen and the finished efforts of this director will be exemplified as never before in his new picture. The big moments are to be counted by the score, for so much action was packed into the scenario that almost every scene carries a thrill.

Fox Announces July Releases

William Fox's schedule of photoplays for July release, announcement of which has just been made. displays some of his best stars in action. The list for the coming month is well balanced and particularly attractive.

In "Patsy," her eighth William Fox picture, to be released July 1, Miss Caprice has another story full of charm and sunshine—the kind that gives her the opportunity to present her naive little self to best advantage. John G. Adolfi, who has screened all of the winsome star's productions, was again in charge of the direction. Harry Hilliard is the leading man.

R. A. Walsh, the young directorial genius of the Fox forces, has produced in "The Innocent Sinner," featuring Miriam Cooper, another of the remarkably human photodramas for which he is famous. Mr. Walsh has staged many of the most notable of William Fox pictures. His latest one will be released July 8.

Picturegoers the country over are sure to rejoice in the "Two Little Imps," the Lee children's starring vehicle, which will be sent out on July 15. The inimitable Jane and Katherine are universal favorites, and the millions of friends they have made through their affiliation with the screen will welcome the opportunity to see them in the leading parts for the first time. Mr. Fox has not released any film more captivating than this one with a pair of "Baby Grands."

The last announced photoplay, "To Honor and Obey?," for July 22, has an unusually gripping story and a cast of exceptional ability. The drama is Gladys Brockwell's initial production under the direction of Otis Turner, who has filmed George Walsh's pictures heretofore. Bertram Grassby, as the social parasite, plays opposite the beautiful emotional star.

Virginia Pearson's present production will probably be the release for the week of July 29. This picture has not yet been titled, but the principals in the star's supporting cast consist of Hardie Kirkland, Claire Whitney, and William Meehan. Mr. Meehan will continue to portray the genial crook of "Turn to the Right," the current Broadway comedy success, while appearing before the camero for Miss Pearson's play on the afternoons when there are no matinees of his other vehicle.

General Film Shows Patriotism

June 12, informally made Liberty Loan day for General Film, saw about $50,000 subscribed by employes of that company.

The largest subscription appears to have been made in New York, where at a meeting lasting only a half hour, executives and employes of headquarters subscribed $3,000, which was added to $5,700 already subscribed. Employes of the New York Exchange on Twenty-third street subscribed $1,700 at a similar meeting.

In New York, it developed that 90 per cent of the office forces had accepted the opportunity to subscribe to the Liberty Loan.

Hazel Dawn, the star, and two scenes from "The Lone Wolf," the powerful play produced for Selznick by Herbert Brenon. It begins an indefinite engagement at the Broadway Theater on July 1. See the story at the top of the page.

Shepard and Van Loan Get Big Job

The largest editing and titling assignment ever given to specialists in this line of work was awarded by the Russian Art Film Corporation a few days ago when they made arrangements with Shepard and Van Loan to title and edit sixty-seven Russian features.

The young men, who only recently opened offices in the Godfrey Building, New York, are well known in the industry. H. T. Van Loan was for three years publicity manager of the Universal Film Company, and

H. J. Shepard and H. H. Van Loan (at left), of Shepard and Van Loan.

H. J. Shepard was for a long time connected with the same company at the head of various departments. Both know the many angles of the business and are thoroughly equipped to advertise, exploit and promote anything from a one-reel comedy to a ten-reel feature. They have an efficient organization—unique and original—consisting of advertising, publicity, exploitations, titling, editing, sales promotion and art departments.

In commenting on the Russian plays he is about to edit and title Mr. Van Loan said:

I think these pictures are going to make a big hit in this country for, aside from the fact that they will prove an innovation and give us a glimpse of peasant and aristocratic life in Russia, which has been veiled to us in the past, they have great artistic value, excellent photography and real merit. They are quite different from the features we have been used to seeing and they are going to interest every moving picture theatergoer.

The work we have undertaken is big, to say the least, and it will probably take us two or three months to complete it. Mr. Goldsoll, who recently arrived here from Russia, and has assumed the duties of general manager of the company, has an original and novel idea as to how the titles, which are to be artistic, should be prepared and I think he will find his work will be readily copied by others in the future.

In addition to this big undertaking, Shepard & Van Loan have been engaged by the Wharton Brothers to prepare their latest production, "The Great White Trail," for the market.

They feel it is very evident that the producers are beginning to realize the manner in which a picture is presented—the titles, cutting, editing, etc.—has a great effect on the sales price of the picture. Much depends on the titling. A large producer said recently that good titles increase the selling price of a picture by at least one-third.

The next Ethel Clayton photoplay for World-Pictures Brady-Made is titled "Souls Adrift," to be published late in August. Miss Clayton's leading man in this drama is Milton Sills.

Asks Closer Co-operation

After a trip of inspection at various mid-western branches of General Film, including among others, Detroit, Chicago and Minneapolis, General Sales Manager Sidney R. Kent returned to New York with this important section of his field confirming his expectations in regard to various new merchandising methods.

His tour was devoted not alone to branch managers, but to exhibitors in each branch territory. His main purpose, however, was directly to instruct branch managers in the application of modern systems and policies that have been adopted by General Film. His trip was part of the educational campaign waged from headquarters that includes every member of the organization. In speaking of his tour and its purpose, Mr. Kent said:

We are requiring that our branch managers discard many of the obsolete policies that seem to be a sort of tradition in the film industry at large. Many merchandising methods new to this business are being introduced as swiftly as the magnitude of the organization permits.

We are insisting that all our branch managers co-operate with the exhibitor in studying out not only the cheapest but the most effective way of getting films and posters to him. What we are successfully approaching is the minimum of delay and expense to the exhibitor and ourselves.

Among other things of importance we have advised our branches that the arbitrary methods employed in this business so generally in the past must not creep in where we are concerned, and even where they do exist in other organizations our methods must provide a refreshing contrast.

For example, we are receiving most favorable comments from the exhibitors throughout the country whose complaints have been investigated by the home office and straightened out for them. In fact, we are requiring our branch managers to make a written report to the home office whenever they find it necessary to discontinue the service of any exhibitor as the outcome of a misunderstanding. This is so that headquarters may share any responsibility involved, and if any wrong has been done, right it. We want the branch manager and the exhibitor to feel that General Film as an organization is directly interested in the welfare of both.

Portrait Painter Joins Goldwyn

Considerable strength has been added to the Goldwyn producing staff through the addition of William H. Cotton to the group of brilliant men whose best efforts are concentrated upon the direction of Goldwyn Pictures. Mr. Cotton is one of the most successful of the younger American artists, having already achieved a reputation as a portrait painter, and won distinction as well by his decorative drawings and tone-studies.

Mr. Cotton received his early art education in Boston, where he was a pupil of the Cowles Art School. Afterwards he studied under the French master, Laurens, at the Julian Academy in Paris. One of the first canvases which brought his work to the attention of a wide circle of admirers was "The Princess," which won the first Hallgarten prize at the National Academy of Design in 1907.

At the Goldwyn studios Mr. Cotton has begun work on the first Jane Cowl production, the filming of which is making progress under the direction of Arthur Hopkins.

All four Art Dramas studios are working night and day at present, making features for summer releases. Several of the companies are engaged on two features, under different directors, as they are desirous of being well ahead of program requirements.

Current Releases Reviewed

"A Kentucky Cinderella"

Southern Story in Bluebird Release of June 25. Reviewed by Genevieve Harris

RUPERT JULIAN has directed this picturization of F. Hopkinson Smith's novel, scenarioized by E. J. Clawsen. Its quaint characters, beautiful settings and splendid photography are typical of the best of the Bluebird offerings. It recalls "Southern Justice" in its settings and southern atmosphere, but its story is better and more interesting.

Zoe Rae as a pickaninny adds a touch of humor.

Its story laid before the Civil War gives opportunity for pretty costuming which adds a flavor of romance. Ruth Clifford, Rupert Julian, Gretchen Lederer, Eddie Polo, Emery Johnson and others appear in the cast. Zoe Ray is prominent and furnishes humor as a lively pickininny. There are many humorous and unusual touches throughout the play. It is in every way an enjoyable picture and its power to entertain critical patrons is proved by the fact that it is held for a second week at the Playhouse, a Michigan Avenue theater in Chicago. It has won very favorable criticism from the daily papers of the city.

The Story: Nannie, her father and Toulumne John are three "pardners' in a mine. Nannie's father is killed and the girl is sent back to Kentucky to her uncle's home. There she is most unhappy because of the snubbing she receives from her aunt and the latter's daughter. When Nannie all unconsciously wins the love of her cousin's suitor, her aunt is furious and orders the girl from her home. Nannie is cared for by her negro mammy. Her lover, learning of the affair, wishes to marry Nannie at once. She is unhappy because she cannot have a fine wedding. Just at the right moment, Toulumne John arrives from the mine, which has proved rich. He approves of the marriage, after investigating the young man's history and informs Nannie that she is a wealthy heiress.

"An Amateur Orphan"

Gladys Leslie Stars in Thanhouser-Pathe Feature. Reviewed by Genevieve Harris

IN THIS story Agnes C. Johnston has provided Gladys Leslie, newly advanced to stardom, with a vehicle in the style of the Gladys Hulette pictures. There is the same optimism and happiness of spirit, although perhaps not so much reality of humor as in Miss Johnston's previous stories. It is safe to say that audiences which liked the Gladys Hulette and the Baby Osborne stories on the Pathe program will appreciate this. It will place patrons in a pleasant frame of mind, unless they are troubled by improbabilities in plot.

Miss Leslie, who plays a child role throughout most of the story, is a sincere and likable young actress. She is given a good supporting cast, including Isabel Vernon as "Quincy," the governess, Thomas A. Curran and Jean Armour as the father and mother of the heroine, Ray Hallor as Dave, the country boy, Chester Morris as Dick, his rival, and Justus Barnes as Dave's father. Then there are a number of children who take part in the orphan asylum scenes and add a comedy element. The photography and settings are good. Van Dyke Brook is the director.

The Story: Marcia Schuyler (Gladys Leslie), is a "poor little rich girl" who has everything but the companionship of other children. When her mother and father leave for Japan, Marcia begs her governess to allow her to exchange places with the latter's niece and to go to an orphan asylum instead of the finishing school selected by her parents. The governess, solicitous for her neice's welfare, agrees, and Marcia becomes an "amateur orphan."

After having a "lovely time" at the orphanage Marcia is adopted by a farmer's family. Into an atmosphere of gloom and misunderstanding Marcia brings her sunshiny spirit and straightens out many tangles. Then her parents return home unexpectedly and discover what has happened. Through an accident the record of Marcia's adoptors is destroyed and her father offers a large reward for her discovery. Marcia's friend, Dave, the son of the family, thus wins a sum sufficient for an education.

Years later Dave has become a young business man. He loves Marcia and asks her to marry him. She promises to do so only if he will give up a city career and return to the farm so that at last she may have the sort of life she wishes.

"The Silent Master"

Selznick Drama in Six Parts Featuring Robert Warwick. Reviewed by George W. Graves

FOUNDED on a story by E. Phillips Oppenheim, "The Silent Master" is a tale having to do in large part with Paris Apaches. The story-interest is generally well sustained through the six reels and we have the average number of situations for a feature of fair merit, but nothing beyond this. The story's best entertainment is in the opening reels and these situations are the most convincing. Later on the development lapses into the commonplace and the finish is quite ordinary. The most important thing about the picture is its artistic direction by Leonce Perret. No pains were spared in making the scenes beautiful, both in construction, appointment and lighting. The majority of the scenes including some shots supposed to be out of doors are studio sets. Among the most impressive of these is a panoramic view of Paris by night, showing the Eiffel Tower with its beacon shining as a star in the sombre blue distance. Another set which illustrates the scrupulous pains taken on the part of the director for artistic effect is a disordered attic room in the Apache's house. In the rear there is an open window looking out onto a picturesque water-fall.

The picture is well but not remarkably well acted. Robert Warwick has a big role and there is no doubt as to his making it stand out, yet it by no means is the star's greatest screen triumph. He plays the part of the Marquis de Sombreuil with quiet force and assurance and makes this personality a powerful and likable one. Olive Tell renders a uniformly good performance as the wife who misunderstands him and causes a separation, and others having parts of considerable prominence are Donald Galaher, Anna Little, Henri Valbel and Juliette Moore.

As a complete offering, the exhibitor can bank on the picture for pleased, if not enthusiastic patrons. The artistic direction is bound to be a source of much comment.

Valentin, Marquis de Sombreuil, is leader of a secret band engaged in a peculiar mode of philanthropy. Evil doers who may be within the law but who trespass the moral code are given severe punishment if they fall into his hands. However, Valentin finally becomes disgusted with the poor co-operation of his henchmen and he comes to America—but not until he has indirectly caused the entrance of a worthless youth, Eugene Arlen, into a bad set. Eugene is put in prison as implicated in a murder. In America Valentin marries Virginia Arlen, who happens to be Eugene's sister. On the date of the youth's release from prison the husband and wife journey to Paris to meet him. From her brother's lips Virginia hears of her husband's past operations and believes that he is responsible for Eugene's predicament. Becoming intolerant, she insists upon a separation. With nothing to live for, Valentin takes to dissipation until he is reduced to utter penury. At this time Virginia relents and attempts to bring about a reconciliation through their child, but this fails. A girl whom Valentin had greatly befriended in the past, turns up, learns of the man's recent history, tells his wife the truth and thus a reconciliation is affected.

"The Upper Crust"

Gail Kane in American-Mutual Feature Released June 25. Reviewed by Genevieve Harris

THIS is one of the most delightful plays the American Company has ever given us. Rollin Sturgeon has directed it from a novel, "The Indiscretions of Mollie," with Gail Kane and an excellent supporting cast. Miss Kane, who appears usually in emotional roles, in this play shows herself as clever in a

One way of winning a chauffeur's job.

light, happy characterization which relies upon personality and naturalness.

The picture may be called a comedy drama but it keeps away from farce or exaggeration and has a consistent and logical story. It is beautifully picturized, both interior and exterior scenes excellently chosen and photographed. The story is well presented, and the best thing about the offering is the fine way in which the players catch the spirit of their roles and work together. So many likeable and interesting characters are seldom found in one play. They are all amusing, even Joe Holmes, the forger, played by that excellent character actor, John Gough, whom we see too infrequently in late pictures. Robert MacLean, who plays Algernon, makes the character wholly delightful and much more interesting than the average picture hero. Edward Peil plays the role of the millionaire well. Eugenie Forde has a small part. There are a number of character roles well taken, and not the least amusing members of the cast are the balky pony and the funny dog.

The whole production is, in short, just right. It will give the patrons of any picture house a pleasant time and leave them in a happy frame of mind. It's the kind that makes them come again.

The Story: Molly O'Toole, a young woman of good family, sets out to battle with the giant of poverty. She takes a position as housekeeper to a wealthy woman, Mrs. J. Van Ranselear Todd, and is sent to open the woman's new country home in the mountains.

So Mollie goes to "Castle Crags," and there is mistaken by the villagers for Mrs. Todd. Since Mrs. Todd is traveling and will not return for some time, Mollie does not correct the mistake but amuses herself by pretending to be the owner. Things are complicated when a wealthy neighbor, Captain Hancock, becomes interested in the supposed Mrs. Todd. Mollie has a daring plan and encourages the captain.

In the meantime, Mrs. Todd's son, Algernon, a whimsical chap, relieved by his fortune of the necessity of working, has purchased from Joe Holmes, a peddler, his donkey and cart and in this fashion is traveling through the country. He tires of this and goes to "Castle Crags." There he discovers Mollie's deception but does not reveal his own identity or spoil her play. Instead he gets a job as her chauffeur. The two fall in love and Algernon begs Molly to marry him. She cannot decide to give up the captain's millions for the latter wishes to marry her even after she has told him who she is. However, a series of events make Mollie believe that her chauffeur has turned forger on her account and then she realizes that she loves him, and resolves to give up the captain. But the real Mrs. Todd returns and Algernon is identified and proved innocent and everything turns out as it should.

"Blind Man's Luck"

Mollie King in Astra-Pathe Feature of June 10. Reviewed by Genevieve Harris

THIS story begins without any waste of footage. We are plunged at once into a mystery, and since mystery wins the attention of us all, we follow the story until the characters gain our sympathies, and of course the story then holds us until all complications are smoothed away. All of which shows that Director George Fitzmaurice has presented his material in a clever way. The story hasn't a plot of great originality, but it is set forth so skillfully that the average audience will be entertained to its satisfaction.

The acting is good. Mollie King, who has a following among Pathe patrons, will please her admirers and win new ones. She is the star of "The Mystery of the Double Cross." Earle Fox, opposite, is sure to please. Then there are Helene Chadwick, who does very good work in her role of Helen Raymond, and William Riley Hatch and Zeffie Tilbury. The settings and the photography are up to standard. There is plenty of action and suspense in the picture, also heart interest and humor. It's a good number for almost any theater and especially for the neighborhood house. It is clean and appealing and leaves no depressing after-effects.

The Story: Eileen Caverly (Mollie King), returns to the home of her guardian and then discovers that he is a smuggler of diamonds. She rebels against this life, but circumstances incriminate her. When the rest of the gang is captured, Eileen escapes, but is traced by the police.

One night young Bobbie Guerton, son of a millionaire, elopes, while intoxicated, with a cabaret singer, Helen Raymond. He and his bride board the train on which Eileen is traveling. The girl, frightened at a riot which Bobbie has started among the passengers, takes refuge in Eileen's compartment. There is a wreck in the night and Eileen's companion is killed. Eileen, to escape arrest, masquerades as Helen Raymond, showing the marriage certificate to prove her identity. Bobbie himself remembers nothing of the affair.

At the suggestion of Bobbie's mother, he and the supposed Helen Raymond are married again by a minister. Eileen maintains the deception for a number of years, during which Bobbie reforms under her influence and the influence of his little son. Later Guerton, Senior, who had disowned his son, is won through the little boy. Then, when all are happy Eileen's guardian is released from jail and, learning of the girl's marriage, tries blackmail. He is shot as a burglar before he can reveal the girl's secret, but Eileen confesses to her husband and is forgiven.

"A Song of Sixpence"

An Art Dramas Feature in Five Parts. Released June 1. Reviewed by H. D. Fretz

A SONG OF SIXPENCE," a Van Dyke production which is being released by Art Dramas, in which Marie Wayne and Robert Connes are co-starred, is an average program offering. While the story could not be termed complicated, yet it is not always clear to the audience. It is true to life, appealing, surprising and interesting. The plot of the play is woven around the life of a young girl, whose one thought is riches and fine clothes. It shows in a remarkable way how she sacrifices the love of the man who really cares for her, to wed riches, and later how she is scorned by her one-time lover as a woman who breaks men's hearts and then laughs at them.

Ralph Dean directed the picture which is an adaptation from the novel by Frederic Arnold Kummer. Marie Wayne is very effective in the role of Emmy Moran. Robert Conness is pleasing as the leading man. An efficient cast is in support, which includes Margaret Townsend, Alfred Hemming, Rowden Hall, Nell Pemberton and Gene La Motte. The photography is good and the settings are appropriate. The acting as a whole is very satisfactory.

Emmy Moran was not satisfied with quiet country life and decided that she must have riches to be happy. She had often read of the favorable marriages that poor and beautiful girls frequently made. The opportunity came for her to move to the city and she immediately arrayed herself in pretty clothes and set forth in search of a rich husband.

However, when the time came for Emmy to wed wealth, she found that it was necessary to give up the man she loved, for a life of luxury. She comes to realize her mistake when she is finally despised by all men and left to her fate.

"The Land of Long Shadows"

Essanay Western Released by K. E. S. E. June 18. Reviewed by Genevieve Harris

FOR a newcomer to the motion picture field, Jack Gardner certainly was given a strenuous role in this first of the new Essanay "westerns." But he shows no trace of the tenderfoot; instead he acts with vigor and naturalness.

The play is really a "northern" rather than a "western" play. It has the picturesque snow scenes and the interesting interior settings which always lend a charm to these stories and it has much action, including a fight. An especially well managed feature is the introduction of the pack of wolves. These provide added thrills.

With these elements of appeal, good acting and a story which, while not very complicated, wins interest and sympathy, the offering will be enjoyed by audiences of every variety. It is a good summer picture. Technically, it is up to standard, the photography being especially fine. If the following pictures from the western studio equal the first, exhibitors will hear few complaints from patrons who like active, outdoor plays.

W. S. Van Dyke wrote and directed the story. Ruth King, C. J. Lionel and Carl Stockdale support the star.

The Story: Joe Mauchin (Gardner) becomes interested in Jeanne Verette, the daughter of a saloon keeper in a wild northern community: Joe tries to protect the girl from the attentions of a rowdy and shoots the man in self-defense. The mounted police of the neighborhood have determined to put down disorder and decide to make an example of Joe, refusing to take into consideration the truth of the affair. Joe escapes and the police believe he has been killed. Jeanne knows the truth and later runs away and joins Joe. The two are married and go further north.

Sometime later Constable McKenzie of the Royal Mounted chances into that country. Joe finds him wounded, and instead of killing him, takes him home and cares for him. When he recovers he refuses to "forget" Joe, and tells Jeanne that he will inform the police. In fact, he shows himself to be a real "villain" and the sympathy of the viewer is with Joe. There is a struggle between the men in which McKenzie is defeated. He goes away from the cabin but is overpowered by the wolves and Joe's secret is safe.

"Today"

Five-Part Drama Produced by To-day Feature Film Company. Reviewed by George W. Graves

IT WOULD be a much more simple task to detail this picture's shortcomings than to enumerate its extensive list of excellent attributes, inasmuch as the former are almost nil while the latter include everything from masterly direction to "good photography and lightings." In fact, "shortcomings" is a little out of place, since there is only one fault worthy of comment and even this will not be considered a fault by many. The picture's ending is properly a tragic one, with the hero choking the faithless heroine, his wife, to death, but, as in many another melodrama of like ending, a few closing scenes are appended, registering the familiar fact that "it was all a dream" and thus removing the bad taste. It may be true that the American demand for happy endings must be satisfied, but this surprise dream explanation is getting to be less and less of a surprised and consolation as time wears on because it is used so often, and it is our opinion that American theater-goers would be well able to bear a real tragic ending now and then for the sake of the novel twist. The story of "To-day" works up to a tremendous climax and the extention scenes on the end of this particular film have an acute anticlimatic effect, making the ending ragged, even if happy.

In every other respect the Broadhurst-Schomer play is as sensationally effective on the screen as it was upon the stage. The adaptation has been made with ever watchful regard for the requirements of the screen. The continuity is smooth, the action uniform and swift, and we have a deft intertwining of plot threads that renders the action more and more intense until we arrive finally at a towering climax. Crises of differing magnitude are to be found throughout the story, but the action of the whole is most remarkable in its accelerated growth to this big climax, where the wife unwittingly betrays herself to her husband, and he, enraged at the reality of his discovery of her infidelity, murders her. The awful fact that the wife had no reason whatsoever for her folly but the love of personal adornment, is what inflames the husband to his act.

The screen version of this play is surely fortunate in being played by a star of such calibre as Florence Reed. Her methods are sure; her acting has all the subtle gradations of feeling that characterize the part she takes; and her whole performance is one of enthralled pleasure and reality for the spectator. Florence Reed has been seen in a large number of pretentious plays. She has had parts worthy of her talent and parts not sufficiently big to permit her to shine in her polished brilliance. In "To-day," however, there is no questioning the fact that her role is big and difficult and that she acquits herself with consummate ease and histrionic ability. Her supporting cast is remarkable for its individual and collective ability. The way that the acting brings out every last ounce of the story's worth is calculated to make even the most blase patrons glow with satisfaction. Frank Mills gives a polished, dignified and impressive rendition of the husband. The other members of the cast, just as sincere, and in their degree as effective, are Gus Weinberg, Alice Gale, Leonore Harris, Capt. Harry Lambert and Kate Lester.

Ralph W. Ince's direction is worthy of all the laudatory adjectives that can be bestowed upon it. Not once does he lose an opportunity for realistic, dramatic effect. The exhibitor can certainly bank on "To-day" for big results and make the most glowing promises through the medium of his advertising

"Periwinkle"

Mary Miles Minter's Latest American-Mutual Feature. Reviewed by Genevieve Harris

IN every respect this latest Mary Miles Minter picture is the best production featuring this young star that American has offered so far. In this picture Miss Minter's charm of personality and genuine acting ability have the advantage of a plausible, interesting story, with the strength of real life in it and the fascinating background of the sea to add a pleasing flavor of romance. The photography and lighting effects of the exteriors are beautiful, and the interiors, the life-saving station and the homes of the sea-faring folk, are interesting.

Miss Minter in the role of "Periwinkle" in this story by William F. Payson, does some of the best work of her picture career. In certain phases of the role, she seems more childish than ever, but in others she has an opportunity for emotional work of greater maturity than in preceding plays. For this reason her admirers will be greatly pleased with the picture. It is one an exhibitor can "boost" profitably and its picturesque phases offer him many opportunities for lobby display and special advertising.

The supporting cast, containing many American favorites, is a worthy one. Ann Schaefer as Periwinkle's foster-mother will be noticed favorably. George Fisher plays Richard Evans, the hero. Other players are Clarence Burton, Alan Forrest, Harvey Clark, George Periolat, George Ahearn and Arthur Howard. James Kirkland, directed.

The Story: Periwinkle is a little orphan, rescued from a wrecked ship when a baby by the coast guards and cared for by Ann Scudder, one of the women of the village. She becomes a very beautiful girl and the men of the coast guard are in love with her. She leads a care free existence until the wreck of a yacht brings Richard Evans, a wealthy youth, into her life. She saves him from drowning and the two become friends. Evans is engaged to a girl who wants him for his money and, although he realizes that he has fallen in love with Periwinkle, he is not free to marry her. All complications are at last straightened out and the story ends happily.

"Periwinkle," the best Minter production American-Mutual has offered.

"Steps to Somewhere"

In "Do Children Count?" Essanay Series, with Mary McAlister. Reviewed by Genevieve Harris

MARY McALLISTER in a mischievous role is delightful in this two-reel picture of the Essanay series. It is rather a change from the type of role she has played before and is truly amusing. The story is rather fanciful but affords opportunity for the introduction of much "kid stuff" which will be enjoyed. A number of youngsters support little Mary. John Cossar and Mabel Hardine have the leading adult roles. Settings and photography are up to standard. The appeal of the picture is general. It is excellent for a number on a children's program.

The Story: Nonie Kayliss is a very much spoiled child. When her father scolds her, her mother takes her part, and vice versa. This treatment teaches Nonie to disregard the orders of both. And it brings about a violent scene between Jack and his wife, which results in the former leaving his home. Nonie's grandparents, who are practical old folks, take a hand and in punishment of the child tie her to a chair. Nonie has a wonderful dream of going up a long flight of steps and coming to a beautiful room filled with lovely toys and nice, friendly children. They tell her she cannot enter because she is a bad girl. Nonie awakes and is so much impressed by her dream that she resolves to become a good girl. Her first move is to get her father and effect a reconciliation between him and her mother.

"Hater of Men"

Bessie Barriscale in Five-Part Triangle-Kay Bee Drama. Reviewed by H. D. Fretz

AN interesting comedy is "Hater of Men," in which pretty and charming Bessie Barriscale is featured. The scenario, by C. Gardner Sullivan, is delightfully amusing and will appeal to the picture fan as an unusual and effective comedy-drama. Although the play starts out well, toward the end it becomes somewhat drawn out and monotonous. The story tells of how Janice Salsbury, regarding marriage as unfavorable for a girl, but believing that she will be much happier mingling with men, is brought to see the true light on the subject.

Bessie Barriscale gives a splendid impersonation of Janice Salsbury, while Charles K. French acts the part of Phillips Hartley in a very clever manner. Jack Gilbert's work as Billy Williams is sincere and effective. The supporting cast is a capable one. The settings are appropriate and the photography good. It was directed by Charles Miller.

Janice Salsbury is a newspaper reporter. She has an idea that marriage is not much of a success for a girl, believing that she then loses her freedom. So disgusted is she with the outcome of a divorce trial and the eagerness with which the men listened to the testimony, that she breaks her engagement with Billy Williams, another reporter.

Believing that the men will care just as much for her as

"Hater of Men" is an unusual and effective comedy-drama.

an associate, meeting them on their own ground, she becomes a Bohemian. Phillips Hartley, an old friend, feels that Janice is on the wrong track, and tries to show her the mistake she is making. She, however, fails to notice the change in the attitude of her friends toward her. At the opera, with Hartley, she receives a jolt when her men friends pass by with their wives and merely nod to her.

Janice determines to prove to Hartley that all men do not consider her as trivial and unworthy. She meets young Wentworth and strives to win his regard. But, when she overhears Wentworth say that she is pretty, but somewhat stagey and frivolous, she sees that she has blundered. Through the influence of Hartley, Billy and Janice are brought together again, and their engagement is renewed.

"A Bit of Kindling"

Jackie Saunders in Horkheimer-Mutual Feature of June 18. Reviewed by Genevieve Harris

THIS latest picture featuring the tom-boy heroine, Jackie Saunders, will be as well liked as any of its predecessors and better than some of them, for it is less exaggerated. It is similar to the former releases in many respects. Miss Saunders plays "Sticks," a little newsgirl, in the vivacious, hoidenish fashion of her earlier roles. Daniel Gilfether plays the role of a millionaire who adopts the little waif, and scenes on the country estate form pretty pictures. Photography and settings are good throughout. The offering is a wholesome, enjoyable offering which will go well in any neighborhood house and will be liked by the whole family. It will appeal especially to Jackie Saunders' followers, for her role is more important than the story. Arthur Shirley plays opposite. Others in the cast are J. P. Wade, Charles Dudley, Ethel Ritchie, Edward Jobson and H. C. Russell.

The Story: "Sticks" is a little newsgirl who holds her own against a gang of boys. She lives in fear of her drunkard father and one night runs away. She sees James Morgan, one of her customers, attacked by robbers and flies to his aid. Both she and Morgan are knocked unconscious and placed in an empty box-car. Before they recover consciousness, the car travels to a small country town. There Morgan and "Sticks" decide to stay, Morgan claiming "Sticks" as his little sister. The young man had a quarrel with his father and his fiancee and does not wish to return home.

Detectives locate Morgan, and "Sticks" learns that her friend is a man of wealth. Believing that Morgan is staying to protect her, she runs away. Morgan goes back to his family and "Sticks" is adopted by a wealthy old man. Years later, when "Sticks" has grown to young womanhood, she meets Morgan at her foster father's home and the two who had once been "pals" become lovers.

"The Beautiful Lie"

Five-Reel Rolfe-Metro Photodrama Features Frances Nelson. Reviewed by George W. Graves

THIS does not strike above the average at all as a program offering, but it figures up pretty well as entertainment because of some well handled situations, the alluring appeal of the star, who registers excellently throughout, and her efficient support. Weighing against these well conceived situations are some highly improbable spots that make the spectator groan inwardly in spite of his frantic attempts to get the author's angle. Harry Northrup does to perfection one of his famous villain roles, while Edward Earle, as the young artist, makes a very big impression. The latter's work in this exhibits an ease and naturalness which is wholly commendable. The support is adequate. In fact, as far as acting goes, audiences will be satisfied. The only point of doubt centers around the improbable spots in the action. As a whole, however, the story makes fair entertainment. John Noble's direction is acceptable, but not in any way remarkable.

Louise, a poor orphan, at the point of starvation, is thankful to marry a wealthy man who can care for her. But the girl's life is soon a very dreary one, for Grierson, her husband, having tired of her, spends most of his time away from home. At last her pent up emotions burst forth, but the drunken Grierson summarily dismisses her pleadings by telling her that the marriage was illegal and that he is "through." Louise has a hard time with the world, but at last happiness arrives in the love of Paul Vivian, a prosperous young artist who is indebted to Grierson for his tuition abroad. The inevitable meeting finally comes and Grierson denounces the girl as not worthy of Paul, having been his (Grierson's) mistress. Paul puts the blame where it belongs, however, and Grierson afterward meets his death at the hands of another to whom he has said, "I'm through." The marriage is finally proved legal, lifting all dishonor, and all ends happily.

"Madcap Madge"

Triangle-Kay Bee Comedy-Drama in Five Parts. Reviewed by George W. Graves

THIS might have been designated as all comedy but for a scene at the end where a failing financier father attempts to shoot himself in earnest. The rest of the story is the best kind of comedy, not so much by reason of the

A former "Follies" star has the lead this new Triangle comedy.

plot itself as because of the way the story has been carried out and applied to the screen with an endless number of directorial and scenario detail comedy touches. There are laughs throughout, coming in bunches and singly. Olive Thomas, seen for the first time in pictures, proves a fortunate type for the role of the hoydenish, athletic girl, who, discharged from boarding school, refuses to be put second to her big sister in the matrimonial game. Miss Thomas is an irresistible personality. She makes the role delightfully vivacious, and makes herself the center of interest. She is given only a smattering of dramatic portrayal and so it is difficult to judge how she would "take" in the straight drama, outside of the fact that she has an expressive face. She makes her role one of youthful beauty, abandon and roguish pertinacity—the most fetching kind of a mad-cap that could be imagined.

The story opens with Father and Mother, chiefly the latter, planning to take Elder Sister to Palm Beach for a final desperate attempt to rope in a title. Father at last decides his finances will stand the strain and we soon find Mother and Elder Sister in the land of sparkling waters and glaring sands on the trail of a man they think is the Earl of Larlsdale, traveling incognito. After a refreshing line of choice boarding house pranks have been picturized, Madcap Madge, peremptorily told that her relations with the institution are severed, appeals to her indulgent father. The result is that Madge turns up at Palm Beach just in time to interfere with Mother's and Elder Sister's plans. She is forced by her mother to go back into short dresses, but she finds a way to have fun nevertheless.

Madge has her romance with a youth who has suspected the state of affairs in her family, and Big Sister wins the man she thinks is the Earl. She, however, is sadly disillusioned as to the latter's identity and Mother is about to collapse when a telegram arrives from Madge stating that she has eloped with and married her youthful lover, Earl. Mother's hopes revive with the arrival of this news for she thinks Madge has landed the precious Earl himself. But she suffers another blow on learning that her second hope is not the titled personage. But Father is happy, for Madge's lover is junior member of a firm that is crowding him financially. All hands are now interested in finding out who the real Earl is. This question lends itself to an easy solution, for it is soon discovered who the mysterious person is.

"A Day and a Night"

Selig Comedy Released on K. E. S. E. Program, June 25. Reviewed by Lapearl Waggoner

THIS two-reel offering of the Selig Polyscope is the best of the three Hoyt comedies released so far by K. E. S. E. William Fables, as the small town minister, adventuring into the land of the motion picture studio, will give any class of "fans" a jolly hour. Things happen and they happen fast. The comedy is clean, entertaining and satisfying, which is all that one wants in a comedy.

When Abner Goode, the pastor of a country town church, goes to New York to engage a new choir, he wanders into a motion picture studio, and there his troubles begin. He very much resembles the property man, Johnnie Swift, who has been sent away on an errand, and the directors mistake the clergyman for "Props."

A stranger to the methods of making motion pictures, he believes that Winne Saum, the actress, is really going to her death in a saw mill scene, and stops the machinery, much to the rage of the director.

Finally his blunderings result in the entire studio becoming demoralized, and work coming to a standstill. He is about to be violently assaulted by the irate director, when Johnnie Swift, the real "Props" returns, and the Rev. Abner Goode makes good his escape.

"The Call of Her People"

Five-Part Metro Drama Features Ethel Barrymore. Reviewed by George W. Graves

EDWARD SHELDON'S play, "Egypt," has formed the base in this for a photoplay which is well above the Metro standard. The scenario by June Mathis and the direction by John Noble, the latter accounting for much true portrayal of Gypsy life, prove to be of the best order of quality throughout the greater part of the picture, although the last scenes lose the high order of the rest of the play by losing all grip on conviction. Two or three unconvincing escapes at this final juncture form the only blemish on the face of the complete picture. In one of these escapes we have a murderer pursued by bloodhounds and an infuriated band of lynchers, taking refuge in the house of the heroine. A decision is reached in the house and the latter's other lover appears on the porch and orders the mob away. It appears that either the lynchers have no faith in their bloodhounds or they are unbelievably weak in their determination to get their man. Later they do get the hero and are about to string him up when the heroine dashes up on horseback and plucks him from their angry midst with practically no effort. Even if this had been possible, we had seen before that several of those in the crowd had guns. But there was no shooting at the time of the escape. These two or three they-do-it-in-the-movies escapes take the power out of the final climaxes and make the picture's ending fall.

The first four reels or so, however, make fine drama. The characters are interesting and convincing and the story is particularly well told, with a surprise or two to make things more entertaining. Ethel Barrymore is finely suited to the part of Egypt, a Gypsy maid who, led to think she is the daughter of a wealthy citizen of a Georgian town, goes to live with him and finally is on the verge of marrying a young friend of her supposed father's because her Gypsy sweetheart has not returned. But in spite of the fact that she makes the part stand out it is our opinion that Robert Whittier, as the Gypsy lover, steals the greatest part of the picture. His part is a fine one and his acting is excellent. Furthermore, you might be tempted to put up an argument if some one told you he was not a Gypsy, so perfect is his type. The cast, being one of the best seen in a Metro picture in some time helps substantially in making this one of the finest quality Metros to come along in some time. Frank Montgomery, Mrs. Allan Walker, William B. Davidson and William Mandeville are among its polished members.

A picture of unexcelled atmosphere, good acting, and a big number of gripping situations, this should be a successful business getter. Photography and lightings are of a high standard.

"The Fires of Youth"

Frederick Warde in Thanhouser-Pathe Offering. Reviewed by Genevieve Harris

THERE is an undercurrent of tragedy in this story by Agnes C. Johnston, but it is lightened by human appeal and the little touches which distinguish Miss Johnston's plays. It is a story of the steel mills, with a phase of the labor problem as the theme, and a very sympathetic story has been set forth against this gray background.

Little Helen Badgeley in a boy's role shares honors with the star, Frederick Warde, who has the part of the millionaire mill owner, turned philanthropist when he learns the real life of his working men. As this old man, embittered and longing for his lost youth, Mr. Warde creates a definite and sympathetic character. His friendship with little Billy and his adventures when he takes a minor position in his own mills lead to

a number of dramatic situations which will stir most audiences. A love story, of which Jeanne Eagels is the heroine, runs through the play.

Emile Chautard directed the picture in a way to hold the interest and sympathies of the average audience. The atmosphere of the workers' lives is well depicted. The play as a whole is one an exhibitor can offer with confidence.

The Story: Owing to the close-fisted methods of the owner, Peter Pemberton, who refuses to provide safeguards, there are many terrible accidents in the mills and the men are discontented. But Peter Pemberton, instead of being the criminal his men picture is only a lonely old man who wishes he could regain his lost youth and learn to play. At last he gives up his active management and goes to a little mining town. There he wins the friendship of a little boy and through him, comes to know the family. Incognito, he takes a position in his own mills. Then he learns the truth of conditions and finds that he has been criminally negligent. Before he can remedy matters, his little friend is severely injured in an accident and the men declare Peter Pemberton is the murderer and that one of their number must kill him. Pemberton, as an employe, draws the number which appoints him his own slayer. He intends to commit suicide but the boy recovers, Pemberton's identity is discovered and the friends he has won refuse to let him kill himself. Instead he lives to work for the happiness of his men and in them finds again his lost youth.

"Love or Justice"

Triangle-Kay Bee in Five Parts. Featuring Louise Glaum. Reviewed by H. D. Fretz.

NOT only is "Love or Justice" interesting as a photodrama, but it also presents Louise Glaum in a very pleasing role. There is plenty of action throughout the picture. It is well cast and well played, and is bound to find favor with the picture goer. It is a story of love and sacrifice, in which the heroine seems determined to convict herself in order to advance the professional standing of her lover, who in turn shows considerable genius, force of character, and loyalty to her in discovering and convicting the real criminal.

Louise Glaum has an appealing role as Nan Bishop, a queen of the underworld. Her work is natural, sincere, and at all times effective. Charles Gunn as Jack Dunn does clever work, and Jack Richardson, the villain Keeley, is excellent. The photography and settings are good. The play, by Lambert Hillyer, was directed by Wallace Edwards and supervised by Thomas H. Ince. In the supporting cast are J. Barney Sherry, Dorcas Matthews, and Charles K. French.

A promising lawyer, Jack Dunn, becomes a victim to drugs and loses his standing in the legal world. He passes his idle hours in the slums, where he comes to know Nan Bishop, an underworld character. Nan awakens the man in him, and, through her influence, he breaks away from the use of drugs. It is also through the efforts of Nan that he is successful in obtaining a position as criminal lawyer.

Years later they meet in a court room. Nan has been falsely accused of murder, and Dunn is the prosecuting attorney. Learning that Dunn's future in the professional world depends on his winning the case, she pleads guilty. At the last minute the real criminal is discovered and Nan is cleared of the crime. She accepts Dunn's offer of marriage, and we presume that uninterrupted days of supreme happiness and content follow.

Louise Glaum and Jack Richardson in "Love or Justice."

"Wild and Woolly"

Latest Fairbanks Artcraft Bubbles Over With Humor and Thrills. Reviewed by George W. Graves

"WILD AND WOOLLY" is way above even the extraordinary average of entertainment value that has made Fairbanks pictures spell success in a big way for exhibitors running them. Even the most inured Fairbanks fans will find themselves gasping for air between laughs in this

Douglas Fairbanks in "Wild and Wholly."

veritable tornado of thrills, comedy and red-blooded melodramatic action. Anita Loos' unusually clever scenario, based on H. B. Carpenter's story, tells of an athletic, energetic, dauntless New York youth, son of a big railroad magnate, who has seasoned his impressionable young mind with the salt of lurid dime novel tales about the great West, which place he believes identical at the present time with that portrayed in his stories.

When a committee from Bitter Creek, Arizona, arrives in New York to induce the millionaire railroad man to run a spur line through the town he sees a chance to cure his son, Jeff, of his "nut" fascination for the West of his fancy by sending him to investigate the proposition. The committee, realizing that it will be to the town's interest to show Jeff a good time and give him what he is looking for, accords the unsuspecting youth a big portion of made to order wild west life, and things are going fine when one of the chief plotters, using the fake play as a cloak, double-crosses the townsfolk and makes a robbery in earnest.

He also introduces some unlooked for villainy "not on the program" by inducing a band of drunken Indians to aid him in kidnaping the girl who has formerly rejected his advances. Jeff, however, in fighting trim, finds all this to his extreme liking and he makes a sensational round-up of the villain and the Redskins and rescues the girl, showing the effete West of 1917 more than it could show him and proving that a New Yorker may have as much spunk and daring as a native of the alkali fields.

With Anita Loos' inimitable sub-titles, John Emerson's realistic, humorous direction and Fairbanks' long line of hair-raising thrills, there is absolutely no leeway for the doldrums. The star evidently went into training for some of these thrills. They include long leaps into his horse's saddle from the side and back, riding a bucking broncho, jumping aboard a fast-moving train from his horse, breaking his way through to the upper floor of a building by hanging to the rafters of the room beneath by his fingers and swinging on the boards above with his feet until they burst through, lifting the heroine up from the ground and onto his horse in a wild escape from the Indians, and jumping and vaulting stunts without number. These stunts are so ridiculous in their Fairbanks unconventionality that they are for laughing purposes only.

In our opinion "Wild and Woolly" is the best thing Fairbanks has done to date, and the popular comedian has had a number of "bests" already. This is due to the fact that there is more to amaze and amuse and spectator per foot than in the best of his previous offerings. Credit is due all those concerned in making this superlative piece of entertainment.

Newslets for Your Program

INTERESTING NOTES ABOUT THE PLAYERS—READY TO CLIP OUT AND PRINT

The motion picture screen is at last to have a caveman. He will appear in the prologue of the Pallas-Paramount picture, "The Heir of the Ages," and will be impersonated by **House Peters** and **Eugene Pallette.** Two or three of the old family rugs, two discarded ingenue wigs after having been run through a threshing machine for tangling purposes, and two cans of cherry red stain converted these young men from twentieth century beings to perfect examples of the caveman.

Ruth Roland, the charming heroine of Pathe's "Neglected Wife" serial, is married. She and **Lionel T. Kent** of Los Angeles made a quiet trip to Patchogue, Long Island, where they were married on May 16, in the rectory of St. Paul's Episcopal Church. The marriage is the culmination of a real romance. While working in pictures in Los Angeles, Miss Roland met **Lieutenant Godfrey La Mothe.** The lieutenant was an ardent wooer, and for a time it looked as if Mr. Kent, who is an automobile salesman, was an also-ran. Then came the war. The long arm of the British War Office placed La Mothe at Wilberforce Barracks, Sierre Leone. Mr. Kent felt secure until recent news from the front made him think the war was almost over. Then he began to get nervous and Miss Roland was bombarded by telegrams from Los Angeles. The string of "will you's" was finally answered by the one word "yes," so now the other woman becomes a wife, and not, we hope, a "neglected" one.

Gail Kane of the American-Mutual studio confesses to only one superstition and that is that walking under a ladder is bad luck. "I know this is true," said Miss Kane, "because I tried it once. There was a painter on that ladder painting a red roof. I was all dressed up in a beautiful new white dress. I went under the ladder just as the bucket of paint spilled and my beautiful gown was polka dotted with red. I never walk under ladders any more."

Lee Arthur, the author and scnarioist, recently visited the Horkheimer studios and met with various members of the cast. He rushed at **Mollie McConnell** with the exclamation "Ye gods! If it isn't McConnell's squaw!" Mollie McConnell acknowledged it, although twelve years had passed since the old days in New York when everyone called her "McConnell's Squaw." She was the wife of **W. A. McConnell,** a noted wit and theatrical manager. He used to introduce her to his friends as his squaw and when they registered at a hotel it stood on the book: "W. A. McConnell and Squaw."

The Selig forces in Los Angeles have organized a baseball team and are proud of their new diamonds. **George Fawcett,** the well known star, takes his regular turn in the pitcher's box.

Hugh Ford, the Gothic Famous Players director, picked up a photograph of **Julian Eltinge,** the feminine impersonator, which showed the latter in all his fulsome curves. Ford, who is about six feet tall and teeters the Fairbanks at 100 pounds, remarked: "When I retire from directing I think I shall take up this feminine impersonation stuff. I would make a wonderful New England spinster—particularly if they would let me wear low-necked gowns.

Mary Pickford has donated a beautiful flag to the Lasky Home Guard, an organization of volunteers from the well known picture studio at Hollywood, Calif. **Wallace Reid,** the popular film actor, won the coveted privilege of color sergeant.

Of the thirty-four men who took part in the big ballroom scene in "Aladdin's Other Lamp," a forthcoming Metro wonderplay in which **Viola Dana** is starred, twenty-six have been enlisted in some branch of service for their country.

Tsuru Aoki and **Sessue Hayakawa** were Los Angeles' official entertainers for the officers of the Japanese warships which spent a recent several days in the Los Angeles harbor.

While in the Santa Cruz islands, playing in "Periwinkle," **Mary Miles Minter** decided that she wanted a baby seal. There are lots of them there; so there was nothing for the gallant actor men to do but to capture a sealette for Miss Mary. Now, Mary has a little seal, its hide is sleek as silver, and everywhere that Mary goes—well—Babe Seal does not. She keeps the pet in a specially constructed tank at the American studios.

Little **Mary McAlister,** Essanay's child star, is learning to become a Red Cross nurse by practicing on her dolls.

Edna Goodrich (Mutual) says whenever she gets terribly blue she goes out and buys herself the most expensive and frivolous dress she can find and her spirits immediately bob up.

Charlie Chaplin says his goal is $10,000,000. When this is acquired he is going to settle down to a ripe old age.

Ann Murdock detests anyone who is temperamental and says good common sense is all that ever made a real actress.

Helen Holmes, of railroad serial fame, says she is going to spend her vacation in the wilds somewhere fifty miles from a railroad.

MARY MACLAREN WITH HORSLEY

David Horsley has announced the signing of a contract with Mary MacDonald, known as Mary MacLaren, the

Mary MacLaren, now with Horsley, hasn't the slightest fear of a camera. And she doesn't need to have.

contract being for three years. Miss MacDonald is now at work at the Horsley studios in Los Angeles, under the direction of Thomas Ricketts.

Miss MacDonald has had considerable litigation with the Universal Company over a contract that she had with that company and which the superior court of California decided was void and ordered the contracts into court to be cancelled.

Miss MacDonald was starred by Universal in "Where Are My Children," "Shoes," "Wanted, a Home," "Saving the Family Name," "Idle Wives," "The Mysterious Mrs. M.," etc. It was her wonderful work in "Shoes" which first claimed the attention of the public. Her peculiar gift of arousing the sympathies of the audience in this purely human interest, sociological photodrama was the means of making her entry into stardom one of the quickest on record.

The Fairness of Motography

is reflected in its Incomparable Editorials.

You Can Judge

a paper by its Editorials. Motography's build and construct. The're Pre-eminent.

Brief Stories of the Week's Film Releases

Mutual Pictures

Discords in "A" Flat—(One Reel)—La Salle—June 26. Featuring Jean Otto. This is the story of Otto, a composer, who composes all day while his wife and daughter wash for his living. The composer sends some of his music to the Royal Academy competition offering a $10,000 prize. To everybody's amazement Otto wins the prize and a royal messenger is dispatched to deliver the money. Meantime certain neighbors of Otto have become disgusted with his Wagnerian horrors and have sent a piano tuner to his house, hoping to lessen the discords that proceed from it. Otto believes the Italian tuner to be the royal messenger, the result being that this astonished personage is banqueted and toasted by the Otto's and their friends until the real messenger arrives with the cash and the Italian is escorted to the street with vigorous kicks.

A Fight for a Franchise—(Two Reels)—12th Chapter of Railroad Raiders—June 25. Starring Helen Holmes. Helen Holmes and Roy Wilson, president of the K. & W., become suspicious of Desmond's dealings with "Boss Hogan" concerning the railroad to be run into Copper City. Through an open window they hear the plot. After the conference has broken up Helen and Wilson steal into the library of Desmond's house, secure a copy of the contract, erase the name of the Eastern R. R. and insert on Desmond's typewriter the name of the K. & W. They plan to change the contracts while Burke is on the for the signature. Lightfingered Tom makes the change for them. When Hogan discovers the railroad has been changed to the K. & W. he phones to Desmond. Webb answers the phone, claims to be Desmond and says they have decided to change to the K. & W. Hogan is willing. Helen and Wilson come into the office just as the change is discovered, and after a fight secure the signed contracts. Burke is discharged from his position and Webb reinstated.

Jerry's Hopeless Tangle—(One Reel)—Cub—June 28.—Featuring George Ovey. Jerry finds himself hungry and broke, without an idea where to get his next meal. He succeeds in wheedling the necessary cash out of a police sergeant under false pretenses, but discovery is swift and the policeman proceeds to "take it out of his hide." Jerry is chased from pillar to post by the indignant sergeant and half a dozen club swingers, finally escaping them. He gets work in a general store, makes love to the proprietor's daughter, but is discovered by Dad and chased again until he turns the old gentleman wrong side up in a water barrel. While the storekeeper is off watch, the store is robbed and Jerry helps to catch the thieves. This restores him to favor and he marries the maiden with his usual abandon.

The Tapped Wires—(Two Reels)—15th Episode Jimmie Dale Series—June 29.—Featuring E. K. Lincoln. Jimmie Dale is watched by the Pretender's Spy; he has reason to believe that the telephone wires are tapped. To allay suspicion, and give him a chance to get out unobserved, he calls the family physician. Jimmie manages to slip out. A Spy heard words whispered to Jimmie, and communicates them to the Pretender. He translates them into meaning that certain papers are in an underground office, maintained by a Crook, and instructs the Weasel to secure them. Jimmie is instructed by the Tocsin to secure the papers. The Weasel and the Grey Seal meet, but neither one find the papers. A struggle ensues, the Weasel gets away. Jimmie Dale leaves before the police enter. They see that the safe has been forced, and arrest the Weasel, and start after Jimmie, who reaches home safely after a wild chase. The Pretender sends Jimmie warning that his next night expedition will be his last, announcing that an oath to this effect has been taken by the gang.

Motography Does Not Believe

that the business is going to Perdition. Its optimism is reflected in its editorials. They're Superior.

Universal Program

Her Daring, Caring Ways—L-Ko—June 27.—With Merta Sterling, Al Forbes and Lucille Hutton. Lucille is the owner of the ranch, but Little Mert is its pride. She is loved passionately by Handsome Al. Many exciting incidents take place, in which Lucille is kidnaped by two ruffians, but is saved by Mert and Al. Then they go to a dance in town to celebrate. In the midst of the affair, Chili and Con hold up the crowd, escaping with Lucille. Mert and the boys give chase in a car, she ropes Chili and the boys finish him.

His Fatal Beauty—Joker—June 30.—Milburn Moranti, Za Su Pitts, William Franey and Lillian Peacock. Persilla holds a mortgage on Milt's hotel, but says that she will cancel it if his son Ebbie will marry her. Ebbie refuses and is thrown out. He goes to the city to make his fortune. He saves a banker from thugs and is given the job of man-of-all-work in the bank. Shortly afterwards, thieves break into the bank. Ebbie fights them and saves the gold. He is rewarded with the hand of Lillian, the banker's daughter. Returning home he spurns Persille, pays off the mortgage and demands the best room in the house for himself and wife.

The Bank Mystery—Episode No. 1 of the Gray Ghost.—Harry Carter, Priscilla Dean and Emory Johnson. Wade Hildreth is sent to America to get a valuable necklace. In New York is a master schemer and criminal known as The Gray Ghost. So perfect is his organization that he is never suspected of the crimes and robberies which follow each other in quick succession. He plans to get the necklace and money from Hildreth. Young Olmstead, who works with his father at the bank, is in the power of The Gray Ghost and is used as a tool. Men in the pay of The Gray Ghost kill Banker Olmstead when he tries to open the vault. Young Olmstead has been knocked senseless and when he comes to, he is told that he has killed his father. At one o'clock The Gray Ghost calls up Tyron and tells him that the bank has been robbed. With a force of policemen he arrives at the bank. They find the unconscious watchman, but the body of the banker has disappeared.

The Pointed Finger—(Two Reels)—Big U—June 28.—With George Pearce, Gretchen Lederer, Charles Mailes and Jessie Arnold. Walter Armstrong, an ex-convict, finds it impossible to find work. Finally he secures a position, through a friend, with Reeves & Company. Several months elapse, and Armstrong is now chief clerk in the concern. Horace Reeves, president of the company, is greatly disturbed at learning that some one in his employ has been accepting freight rebates. He determines to discover and punish the culprit. The next day Armstrong is accused of the theft, and knowing Allison, the general manager, is the guilty one, he decides to suffer in his stead. However, investigations are made and the guilty ones discovered. Armstrong is given Allison's position.

Her City Beau—Victor—June 28.—With Edith Roberts, M. K. Wilson and Earl Page. Mary's ideal was culled from the clothes advertisements in the magazines. When Jack arrived in town for his firm, he seemed to be it. As he did not invite her to the dance at the hotel, she determined to go alone. She dressed up in an old dress of her mother's. Jack laughs at her and dances with the other stylishly dressed girls. Mary goes out crying, and confides in Jed that she is through with city people.

Love's Turmoil—Big U—July 1.—With Edna Maison. Dorothy Smith, daughter of the owner of the mine, is in love with the superintendent, Robert Blake. John Daly is jealous of Blake and stirs up trouble. He learns that the payroll has not arrived and gets the men to go and demand their money. Blake tells them that they will all be paid, but Daly tells them not to believe him. The men are incited to violence and go to wreck the mine entrance, but the sheriff holds them up at the point of a revolver. Dorothy's father is unable to cross the river as the bridge is down. He throws the money across the stream and Dorothy rides with it to the mine. The men are paid and Daly is arrested for causing disorder.

Damaged Goodness—Victor—June 26.—With O. C. Jackson, Yvette Michell and Ernie Shields. Hubby and Wife cannot agree. She flirts with a bachelor and thinks that Hubby does not know. They decide to run away together. Hubby intercepts a note saying that she will put a pill in his coffee, and pretends to be doped. Then Wife and the bachelor steal his wallet and run away in a car. The car breaks down. Hubby comes up and offers to give the bachelor the wallet if he will take his wife, too. He refuses and they fight. The bachelor wins, whereupon Wife knocks him down and declares for Hubby.

The War Bridegroom—Nestor—June 25.—With Eddie Lyons and Edith Roberts. Eddie and Edith are to be married and the boys are celebrating with a stag party. On the way home they are arrested for reckless driving and sentenced to sixty days on the chain gang. They send word that they have been drafted for the army. They are put to work digging ditches, and one day are nearly discovered by Edith. When their time is up they stop on the way home and buy some second-hand uniforms. They are received as heroes, and the ceremony is arranged. In the midst of it the sheriff arrives. He has miscalculated, and they have two more days to serve.

In the Land of Many Temples—(Split Reel)—Powers—July 1.—With Dr. Dorsey. We see the part of India which is famous for its temples. The old palace of the Nawabs, built in the Moorish style, is now used for government offices. Remains of a temple from the twelfth century are shown. We see a Mogul's fortress, and then the white marble shrines of various Mohammedan saints. The palaces of Abkar follow, with the tomb where the famous Kohinooor diamond once reposed. Some of the ancient rock temples are seen, two thousand years old. On the same reel is:

Duke Doolittle's Jungle Frizzle—(Split Reel).—The African explorer, Duke Doodlittle, comes to the editor to sell him his book on hunting. He tells of his voyage and his adventures after big game in Bamabazoo, showing the editor the pictures. A leopard pursues him, and he shoots the spots off it. He then loses his gun just as the beast is about to jump on him. The editor asks what happened after that, and the Duke says that it is a serial and he won't finish it for about four years. On the same reel with "In the Land of Many Temples."

Universal Screen Magazine—Issue No. 25—June 26.—First is shown the making of ice cream in a large plant, under the rigid supervision of the Board of Health. Then comes views of the proper testing of seed corn, as it is carried out at the New York College of Agriculture at Cornell University. The subject of preparedness is represented by a demonstration of the making of armor plate for our battleships and cruisers. Science is taken up in a series of views of the teaching of deaf mutes to talk. The reel ends with a clay cartoon by Willie Hopkins, the Screen Magazine's sculptor, called "The Spirit of '76 in Every Man."

The Golden Bullet—(Three Reels)—Gold Seal—June 26.—With Harry Carey, Vester Pegg, George Berrell, Ed Gibson and Fritzi Ridgeway. Dick, who is really "Rogue River" Charley and wanted by the authorities, with Red Johnson, a bum, rob Jack and his father. Jack is shot by Dick and goes to town to have his wound dressed. He becomes exhausted and is found by the sheriff and taken to his home. Dick then tries to get the sheriff to arrest Jack, as he answers the description of Charlie. Meanwhile the sheriff's daughter shows Jack a peculiar bullet-shaped nugget that had been given to her by Dick. He recognizes it as one that had been among their savings. Dick is finally discovered as "Rogue River" Charley and is arrested.

Motography Leads in Many Ways

But its Editorials are Predominent over all others.

Swede-Hearts—(TWO REELS)—VICTOR—JUNE 29.—With Neal Hart and Janet Eastman. Ole Olson loves Frieda, but both parents object to the marriage. Ole finally leaves for America. He secures a job in a small apartment hotel. Frieda is about to leave for America, where she is to marry Gustaf Frese. When Ole learns that Frieda is in America, he runs into the street looking for her. The next day Ole receives a lot of money, and hastens back to buy the apartment. He chases all the tenants out. Finally bursting into the apartment where Frieda is being married to Gus, he stops the ceremony, and chases them all out. Then he and Frieda renew their interrupted romance.

The Double-Topped Trunk—IMP—JULY 1.—With Allen Holubar. In the custom house a double-topped trunk, in which are secreted several valuable gems, is discovered. Carey Crane takes care of the case. He dresses as a baggage-man and takes the trunk to the address to which it is to be delivered. He walks into a party of thugs, but is successful in escaping. He sends the police to the den, while he goes in search of the girl smuggler, who had left previous to the arrival of the trunk.

Feature Programs

House of Cards—(FIVE REELS)—ART DRAMAS.—With Frank Mills, Catherine Calvert and Kittens Reichert. Ethel Howard, a woman of ideals, and anxious to have a career, marries Mannering, but insists on devoting her time to her art. A child is born to them, but is neglected by both. They gradually drift apart, and their child Louise, seeing no attention being paid to her, decides to run away. With the disappearance of the little girl, they discover that their home has been built on weak foundations and in their grief are brought closer together. The child is found and they start on a firmer basis of love and duty. Reviewed in this issue.

Blue Bird

The Little Orphan—(FIVE REELS)—UNIVERSAL—JUNE 18.—Ella Hall plays the title role in this comedy drama. Reviewed in this issue.

A Kentucky Cinderella—(FIVE REELS)—UNIVERSAL—JUNE 25.—A delightful picture version of a novel by F. Hopkinson Smith. Reviewed in this issue.

Butterfly

Man and Beast—(FIVE REELS)—BUTTERFLY—JUNE 25.—With Harry Clifton, Eileen Sedgwick, L. M. Wells and Parks Jones. Carl Von Haagen, Boer settler, has a deep hatred for Harry Townsend, a pioneer. To gratify this hatred, he destroys the cattle springs, common to both neighbors, and allows the water to run waste. Von Haagen forbids Gretel to see the Townsends, but she tells him that she has promised to marry Ned. With the help of the elephant, Gretel gets out of the window and goes to Ned. When Eitel, her brother, learns of her flight, he takes his gun and starts for the spring. Ned saves him from a lion and he reluctantly shakes Ned's hand. Gretel and Ned are married. Three years pass; happiness comes to the Townsend family, but Von Haagen sits alone in his home and broods. A number of interesting events occur in which little Bobby follows a monkey into the jungle. The elephant finds them and brings Bobby back to his home. Von Haagen goes to the Townsend home to see his little grandson. A reconciliation takes place.

Frieder Films

A Bit of Heaven—(FIVE REELS)—STATE RIGHTS. Mary Louise and a number of clever children appear in a film version of "The Bird's Christmas Carol," directed by Mrs. Lule Warrenton. Reviewed in this issue.

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K. E. S. E.

The Land of Long Shadows—(FIVE REELS)—ESSANAY—JUNE 18.—Jack Gardner is featured in this first of the new Essanay western pictures. Reviewed in this issue.

The Ghost of Old Morro—(FIVE REELS)—EDISON—JUNE 25.—The picture was filmed in Cuba and is an interesting and out of the ordinary production. Mabel Trunnelle, Helen Strickland, and other Edison favorites appear. Reviewed in this issue.

Steps to Somewhere—(TWO REELS)—ESSANAY.—A number in the "Do Children Count?" series, starring little Mary McAlister. A very pleasing release. Reviewed in this issue.

The Man Who Was Afraid—ESSANAY—(SCREEN TIME, 65 MINUTES)—JULY 2.—Starring Bryant Washburn. Benton Clune is not a coward at heart, but he is the victim of over-zealous mother love. When the President's call to arms comes, his regiment of the National Guard prepares, but Clune resigns from the unit at his mother's request. His comrades call him a slacker and the girl he loves spurns him. Finally Clune goes to the front in spite of his mother, and finds them in a perilous position. He volunteers to go for reinforcements, while the men who had jeered at him stand back. He has a series of hair-breadth escapes, but is successful in the end, redeeming his honor and winning the girl he loves.

Mutual Star Productions

A Bit of Kindling—(FIVE REELS)—HORKHEIMER—JUNE 18.—A Jackie Saunders comedy-drama. One of her best pictures. Reviewed in this issue.

The Upper Crust—(FIVE REELS)—AMERICAN—JUNE 25.—A thoroughly delightful play, featuring Gail Kane and an excellent supporting cast. Reviewed in this issue.

Periwinkle—(FIVE REELS)—AMERICAN—JUNE 11.—A sea story featuring Mary Miles Minter. An excellent offering. Reviewed in this issue.

The Masked Heart—AMERICAN—(FIVE REELS)—JUNE 16.—Starring William Russell. Life is a bore to the petted, admired Philip Greycourt. He is ever on the watch for the girl who will not be fascinated by his good looks, his wealth and social position. At a masked ball he becomes interested in a masked face, with laughing tantalizing eyes. A reveler insults the Unknown Lady. Philip rescues her and escorts her home. When he arrives home, his chum, Frank Sturtevant, invites him to the country home of some friends just returned from Paris. Frank is in love with the daughter, Catherine. Helene Villiers is the step-mother of Catherine. It is she who interested Philip at the ball. She determines to tantalize him still more, and though he is sure that she is his Unknown Lady, she will not own it. Catherine is in love with Philip and does not care for Frank any longer. One night John Villiers is called to town, but a tree falling across the way prevents his going. Returning home, he sees the shadow of his wife in the arms of Philip. Philip implies that it is Catherine and that he wishes to marry her. Years pass and John Villiers dies, leaving Helen free to visit the Greycourts. Here she does what she can to estrange the man and his wife, whom he has learned to love. In desperation Catherine books passage on a foreign bound steamer, but Philip wakes up in time and prevents her going.

Pathe

An Amateur Orphan—(FIVE REELS)—JUNE 3.—Gladys Leslie is starred in a pleasing story by Agnes C. Johnston. Reviewed in this issue.

Blind Man's Luck—(FIVE REELS)—JUNE 10.—Mollie King is the star of this adventurous story. Reviewed in next issue.

Fires of Youth—(FIVE REELS)—THANHOUSER—JUNE 17.—Features Frederick Warde. Helen Badgley and Jeanne Eagels also appear. Picture reviewed in this issue.

Triangle

Madcap Madge—(FIVE REELS)—TRIANGLE-KAY BEE.—Featuring Olive Thomas. A delightfully entertaining comedy-drama produced under the direction of Raymond B. West. It shows the new star in the role of a vivacious girl of eighteen summers, who refuses to give up all the pleasures in life so that her older sister can have a chance to catch a title at Palm Beach. Although mother forces her into short dresses and Big Sister thrusts her aside at all times, the lively girl has a romance all of her own. As it turns out, nobody gets the English earl, traveling incognito, since there is much confusion of identities. But even though social climbing is nipped in the bud, father is supremely pleased, since his new son-in-law is the junior partner of a competing business that has been showing him no mercy. Reviewed in this issue.

Hater of Men—(FIVE REELS)—TRIANGLE-KAY BEE.—Featuring Bessie Barriscale. Janice Salsbury is a special writer for the Evening Chronicle. She is engaged to Billy Williams, another reporter. Because of Billy's jealousy, Janice breaks her engagement with him, and lets it be known that she is not the marrying kind. She goes in strongly for the Bohemian life and becomes a particularly desirable toy for the men. Phillips Hartley, an old friend, watches her with regret, knowing that she is on the wrong path. Janice determines to prove to Hartley that all men do not regard her as being trivial and unworthy. Later, hearing a young man say that she is pretty, but rather stagy and frivolous, she sees what a mistake she has made. At the opportune moment, Janice and Billy, through the influence of Hartley, meet, and their engagement is renewed. Reviewed in this issue.

Love or Justice—(FIVE REELS)—TRIANGLE-KAY BEE.—Featuring Louise Glaum. A victim to the drug habit, Jack Dunn on the eve of his success, sinks to the lowest depths. Leaving his former companions, he spends his time in the most wretched part of the slums. Here he meets Nan, a character of the underworld, and they become great friends. Through her strong influence on the man, Nan gradually weans him away from the use of drugs. At last Dunn's ambition is awakened, and through her efforts he regains a footing in the legal world. In gratitude he would make Nan his wife, but she realizes that he is drifting away from her and that she can have no place in his world. After many years they are brought face to face in a courtroom. Nan has been falsely accused of murder and her former lover is the prosecuting attorney. Knowing that Dunn's future at the bar depends on his winning the case, Nan swears that she is guilty. Fate, however, brings its rewards, and Nan is cleared. She accepts the humbly offered place as Jack Dunn's wife. Reviewed in this issue.

Vitagraph-V. L. S. E.

A Son of the Hills—BLUE RIBBON FEATURE—VITAGRAPH—JUNE 25.—Starring Antonio Moreno. Sandy Morley, a youth of poverty, but ambitious to raise the downtrodden mountaineers, among whom he lives, loves Cynthia Starr. He goes out into the world to win his fortune, and by the help of John Markham, northern capitalist, he succeeds, but not before he makes an enemy of Lansing Hartford, Markham's nephew. He returns to Lost Hollow, to superintend the factory of Markham, but meets discouragement and disappointment. Lansing wins Cynthia from him, but after they are married the true character of Lansing reveals itself, and she returns to Sandy, divorcing Lansing and leaving him with the woman he should have married.

World

The Golden Lotus—(FIVE REELS)—WORLD.—With Regina Badet and Paul Guide. Leah is the decoy and the mistress of Giovanni, who runs a gambling house. Reginald Ramsay, a novelist, ignorant of Leah's identity, has fallen in love with her. Robert Verney, a friend of the young writer, learns of the woman's true position, and warns Reginald. To be convinced, he goes to the gambling house and soon learns the truth. Broken-hearted, he accompanies Verney on an expedition to Africa. A year later, Leah is the victim of a motor accident, which occurs near the home of the Marquis de Metricourt, a wealthy widower. She is taken into the house and obliged to stay there for several days. The Marquis learns to love Leah, but she tells him she has led a life of treachery and deception. In spite of all, he offers marriage, and Leah, tired of the false life, accepts. After the honeymoon, Leah learns that Reginald Ramsay, author of "The Golden Lotus," is really the son of her husband. Shocked beyond belief, she listens to the story of the woman who had wrecked his son's life. After many months of captivity, Verney and Reginald escape and finally make their way back to Paris. Arriving home, Reginald recognizes Leah, but for the sake of his father decides to say nothing. The Marquis learns all. Leah takes her own life and dies in the presence of the two men who had loved her. Reviewed in this issue.

Miscellaneous

How Character Is Revealed in the Face—NO. 1 OF SERIES—EDUCATIONAL CARTOON—DISTRIBUTED BY A. KAY COMPANY.—This is an interesting burlesque cartoon, showing in detail how character is revealed through the features and by the shape of the human head. Numerous instances are shown to prove the contention of the teachings. Among the heads used as illustrations are those of President Wilson, Theodore Roosevelt, Marshal Joffre, Admiral Dewey and George Washington.

SHOULD SHE OBEY

Produced by Arizona Film Co.
A gripping drama of love that points out the perils of Easy Divorces and Poisoned Marriages.
For State Rights Address
RENOWNED PICTURES CORP.
AKIBA WEINBERG, President
1600 Broadway, New York City

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

Broadway Star Features

D	The Third Ingredient (O. Henry Series)	2,000
D	Friends at San Rosario (O. Henry Series)	2,000
D	Past One at Rooney's (O. Henry Series)	2,000
D	The Marionettes (O. Henry Series)	2,000
D	The Green Door (O. Henry Series)	2,000
D	The Guilty Party (O. Henry Series)	2,000
D	The Cop and the Anthem (O. Henry Series)	2,000
D	Vanity and Some Sables (O. Henry Series)	2,000

The Black Cat Stories

C	Much Obliged (Virginia Valli)	2,000
D	Local Color (Webster Campbell)	2,000
C	Be My Best Man (Edward Arnold)	2,000
C	Pass the Hash, Ann (Marguerite Clayton)	2,000
D	The Clock Struck One (Marguerite Clayton)	2,000
D	Sundaying at Fairview (Mark Ellison)	2,000
C	The Quarantined Bridegroom (Mark Ellison)	2,000

The American Girl Series (Kalem)

D	The Tyrant at Chiruachua	2,000
D	The Man from Tia Juana	2,000
D	The Secret of Lost Valley	2,000
D	The Trapping of Two-Bit Tuttle	2,000
D	The Vanishing Line Rider	2,000
D	The Man Hunt at San Remo	2,000

Ham and Bud Comedies (Kalem)

C	Hard Times in Hardscrapple	1,000
C	Bandits Beware	1,000
C	The Menagerie Mix-Up	1,000

George Bickel Comedies (George Kleine)

C	The King of Cooks	1,000
C	Love, Luck and Loot	1,000
C	A Mixed Color Scheme	1,000
C	A Suit and a Suitor	1,000
C	Nearly a Husband	1,000
C	Some Statue	1,000

Selig

D	Two Dollar Gloves (Bydine Zuber)	2,000
D	The Evil Day (Casson Ferguson)	2,000
D	A Social Climber (Casson Ferguson)	2,000
D	The Prodigal's Return (Casson Ferguson)	2,000
D	The Last of Her Clan (Virginia Kirtley)	2,000
D	The Love of Princess Olga (Louizette Valentine)	2,000
D	Won in the Stretch	1,000
D	The Framed Miniature	1,000
D	The Return of Soapweed Scotty (Robyn Adair)	2,000
C	Romance and Roses (John Lancaster)	1,000
C	Baseball at Mudville (Lee Morris)	1,000
C	Rescuing Uncle (John Lancaster)	1,000
C	Movie Stunts (Tom Mix)	2,000
T	Uncle Sam Afloat and Ashore	2,000

Mutual Program

Wednesday

T	6-13	Mutual Weekly, No. 128 — 1, Mutual	05594

Thursday

C	6-14	Jerry's Getaway (George Ovey) — 1, Cub	05595
T	6-14	Reel Life — 1, Gaumont	05596

Friday

D		The Man Higher Up (Jimmie Dale Series No. 13) (E. K. Lincoln) — 2, Monmouth	05597–98

Tuesday

C	6-19	Tillie of the Nine Lives — La Salle	05611
T	6-19	Mutual Tours Around the World — Gaumont	05612

Wednesday

T	6-20	Mutual Weekly, No. 129 — Mutual	05613

Thursday

C	6-21	Jerry's Red Hot Trail (George Ovey) — Cub	05614
T	6-21	Reel Life — Gaumont	05615

Friday

D	6-22	A Sheep Among Wolves (Jimmie Dale Series, No. 14) (E. K. Lincoln) — Monmouth	05616–17

Tuesday

C	6-26	Discords in "A" Flat — La Salle	05627
T	6-26	Mutual Tours Around the World	05628

Wednesday.

T	6-27	Mutual Weekly, No. 130 — Mutual	05629

Thursday

C	6-28	Jerry's Hopeless Tangle (George Ovey) — Cub	05630
T	6-28	Reel Life — Gaumont	05631

Friday

D	6-29	The Tapped Wires (Jimmy Dale Series, No. 15) (E. K. Lincoln) — Monmouth	05632–33
C	6-29	The Immigrant (Chas. Chaplin) SPECIAL	

Universal Program

Special Releases

Week of June 11

C	To Be or Not to Be—Married (Eddie Lyons, Lee Moran) — Nestor	
C	Chicken Chased and Henpecked (Phil Dunham) — L-Ko	
T	Universal Animated Weekly, No. 76	
D	Hearts of Gold (Zoe Rae) — Gold Seal	
T	Universal Screen Magazine, No. 23	
C	One Damp Day (Gale Henry) — 1, Joker	
C	A Pesky Pump — Powers	
T	China at Work and at Play — Powers	
D	The Voice on the Wire, No. 14 (Ben Wilson, Neva Gerber) SPECIAL — Universal	

Regular Releases

Week of June 11

D	The Black Mantilla (Beyond the War Zone in France) (Claire McDowell) — Gold Seal	
C	Making Monkey Business (Eileen Sedgwick) — Victor	
C	The Flopping Uplifter (Ernie Shields) — Victor	
C	A Blissful Calamity (Fred Church, Fritzie Ridgeway) — 2, Victor	
D	The Thief Maker (Molly Malone, Jack Nelson) — 2, Imp	
D	The Mysterious Outlaw (Harry Carey) — Big U	
D	Her Strange Experience (Louire Lovely) — Imp	

Special Releases

Week of June 18

C	Jilted in Jail (Eddie Lyons, Lee Moran) — Nestor	
D	The Brand of Hate (Tina Marshall) — Gold Seal	
D	Bartered Youth (Wm. Mong, Gretchen Lederer) — Laemmle	
C	Where Is My Che-ild (Dan Russell, Gladys Varden) — L-Ko	
T	Universal Animated Weekly, No. 77	
T	Universal Screen Magazine, No. 24	
C	A Burglar's Bride (Gale Henry) — Joker	
C	Young Nick Carter, Detectiff — Powers	
T	China's Wonderland — Powers	
D	The Voice on the Wire, No. 15. SPECIAL — Universal	

Regular Releases

Week of June 18

C	A Pirate Bold (Pat Rooney) — Victor	
C	Puppy Love (Ruth Stonehouse) — Victor	
D	Helen Grayson's Strategy (Irene Hunt) — Rex	
C	She Married Her Husband (Jane Gail) — Victor	
D	Lone Larry (Kingsley Benedict) — Bison	
D	The Two-Gun Parson (W. C. Donlan) — Big U	

Special Releases

Week of June 25

C	The War Bridegroom (Eddie Lyons, Lee Moran) — 1, Nestor	
D	The Golden Bullet (Harry Carey) — 3, Gold Seal	
C	Her Daring Tearing Days (Lucille Hutton) — 2, L-Ko	
T	Universal Animated Weekly, No. 78 — 1, Universal	
T	Universal Screen Magazine, No. 25 — 1, Universal	
C	His Fatal Beauty (Wm. Franey) — Joker	
D	The Double Topped Trunk (Allen Holubar) — Imp	
C	Duke Doolittle's Jungle Fizzle — Powers	
T	In the Land of Many Temples — Powers	
D	"The Gray Ghost" (The Bank Mystery, No. 1) (Priscilla Dean and Eddie Polo) SPECIAL — Universal	

Regular Releases

Week of June 25

C	Damaged Goodness (Ernie Shields) — Victor	
C	Her City Beau (Edith Roberts) — Victor	
D	The Pointed Finger (George Pearce, Gretchen Lederer) — 2, Big U	
C	Swede-Hearts (Neal Hart) — 2, Victor	
D	Money and Mystery (Eileen Sedgwick, Kingsley Benedict) — 2, Bison	
D	Love's Turmoil (Edna Maison) — Big U	

State Rights Productions

State Rights Productions

The Deemster (Derwent Hall Caine)	Arrow	9,000
The Barrier	Rex Beach	9,000
Joan, the Woman (Geraldine Farrar)	Cardinal	11,000
The Lincoln Cycle (Benjamin Chapin)	Charter	2,000
The Curse of Eve (Enid Markey)	Corona Cinema	7,000
Enlighten Thy Daughter	Enlightenment Corporation	7,000
Birth	Eugenics Film	6,000
A Mormon Maid (Mae Murray)	Friedman	5,000
The Woman and the Beast	Graphic	5,000
Intolerance	D. W. Griffith	9,000
The Bar Sinister	Frank Hall	9,000
Her Fighting Chance (Jane Grey)	Frank Hall	
Civilization	Harper	9,000
The Honor System	Honor System Booking	10,000
The Whip	Paragon Films	8,000
Beware of Strangers	Selig Special	7,000
The Ne'er-Do-Well	Selig Special	8,000
The Garden of Allah	Selig Special	10,000
Who Shall Take My Life	Selig Special	
The Black Stork	Sherriott Pictures	5,000
The Crisis	Sherman Elliot	10,000
The Submarine Eye	Submarine Film	
The Spirit of '76	Goldstein	12,000
Should She Obey?	Arizona	
American War News (Serial Weekly)	Cinema	
Are Passions Inherited?	Warner Bros.	7,000
Balloonatics	Century Comedies	
Below Zero	Wharton	2,000
Birth Control	Moss B. S. M. P. Corp.	6,000
Bit o' Heaven		5,000
Defense or Tribute (Defense of Tribute Film Co.)		5,000
Eagle's Wing	Bluebird	5,000
Even as You and I	Universal Film Co.	
Eyes of the World	Clune Film Co.	10,000
Fairy and the Waif	Educational Film Co.	5,000
Five Nights	Jacques Kopfstein Co.	6,000
Flora Finch Comedies	H. Grossman Distributing Corporation	
Garden of Knowledge	Robert T. Kane	
Girl Who Didn't Think	Creative Film Corporation	6,000
Girl Who Doesn't Know	Moss B. S. M. P. Corporation	5,000
Glory	Unity Sales Corporation	7,000
God's Law	Universal Film Corporation	
God's Man	Frohman Amusement Corporation	9,000
Golden-Spoon Mary	The A. Kay Co.	8,000
Great White Trail	Wharton, Inc.	8,000
Her Condoned Sin	Biograph Co.	6,000
The Honor Roll	Joseph F. Lee	
How Uncle Sam Prepares	Hanover Film Co.	5,000
Humanity	Select Photoplay Co.	6,000
Humanizing Mr. Winsby	Unity Sales Corp.	5,000
Idle Wives	Universal Film Mfg. Co.	
Ignorance	Popular Pictures Corp.	
In the Hands of the Law	Moss B. S. M. P. Corp.	5,000
In Treason's Grasp	Renowned Pictures Corp.	
Is Any Girl Safe?	Anti-Vice Film Co.	5,000
King Bee Comedies	King Bee Films Corp.	
Land Just Over Yonder	Unity Sales Corp.	6,000
Land of the Rising Sun	American Japan Pictures	10,000
Lottery Man	Unity Sales Corp.	5,000
The Manx Man	Henry J. Brock	9,000
The Masque of Life	Signet Film Corp.	6,000
Mothers of Men	Robards Players Co.	7,000
Mo-Toy Comedies	Peter Pan Film	
One Day	Moss B. S. M. P.	5,000
One Law for Both	Ivan Film Productions	
Parentage	Frank J. Seng	7,000
The Passion Flower	Ultra Pictures Corp.	5,000
Pokes and Jabs Comedies	Jaxon Film Corp.	
Power of Evil	Moss B. S. M. P. Coro.	5,000

Feature Programs

Artcraft Pictures

6-21 Mute Appeal	Van Dyke	5,000
6-24 Wild and Woolly (Douglas Fairbanks)		5,000

Art Dramas

5-31 House of Cards	U. S. Amusement	5,000
6-7 Charity Castle	Erbograph	5,000
6-14 Golden God	Apollo	5,000
6-21 The Road Between	Thorndike	5,000

Bluebird Photoplays, Inc.

6-11 A Doll's House (Dorothy Phillips)		5,000
6-18 The Little Orphan (Ella Holt)		5,000
6-25 A Kentucky Cinderella (Ruth Clifford, Zoe Ray)		5,000

Butterfly Productions

Released Week of

6-18 The Fire of Youth (Jack Mulhall)		5,000
6-25 Man and Beast (Kingsley Benedict)		5,000

Fox Film Corporation

Released Week of

5-25 The Silent Lie		5,000
5-28 Suds of Love (Hank Mann)		2,000
6-3 The Slave (Valeska Suratt)		5,000
6-10 The Broadway Sport (Stuart Holmes)		5,000
6-11 Six-Cylinder Love (Tom Mix)		2,000
6-17 Some Boy (George Walsh)		5,000
6-24 The Siren (Valeska Suratt)		5,000

Kleine-Edison-Selig-Essanay

Released Week of

6-20 The Wonderful Event (Mary McAlister)	Essanay	2,000
6-25 The Ghost of Old Morro (Mabel Trunnelle, Robert Conness)	Edison	5,000
6-25 A Day and a Night	Selig	2,000
6-27 The Yellow Umbrella (Mary McAlister)	Essanay	2,000

McClure Pictures

5-12 Seven Deadly Sins, "The Seventh Sin" (George Le Guere and Shirley Mason)		5,000

Metro Pictures

Released Week of

6-11 Tootsie (Mr. and Mrs. Sidney Drew)	Metro-Drew	2,000
6-18 The Greatest Power (Ethel Barrymore)	Metro	5,000
6-18 Monomania (Max Figman)	Metro	1,000
6-25 The Hypochondriac (Mr. and Mrs. Sidney Drew)	Metro-Drew	2,000
6-25 Aladdin's Other Lamp (Viola Dana)	Metro	5,000

Mutual Star Productions

Released Week of

6-4 Shackles of Truth (William Russell)	American	5,000
6-11 Periwinkle (Mary Miles Minter)	American	5,000
6-18 The Dazzling Miss Davison (Marjorie Rambeau)	Powell	5,000
6-18 A Bit of Kindling (Jackie Saunders)	Horkheimer	5,000
6-25 The Upper Crust (Gail Kane)	American	5,000

Mutual Serials

6-18 A Desperate Deed (Railroad Raiders, No. 11) (Helen Holmes)	Signal	2,000
6-25 A Fight for a Franchise (Railroad Raiders, No. 12) (Helen Holmes)	Signal	2,000

Paramount Features

Released Week of

6-18 On Duty With the Coast Guards		1,000
6-18 Scientific Stock Breeding		1,000
6-18 Bobby Bumps, Submarine Chaser		1,000
6-18 Fruitful Florida	Burton Holmes	1,000
6-18 A Roadside Impresario (George Beban)	Pallas	5,000
6-21 Heir of the Ages (House Peters)	Pallas	5,000
6-25 Her Strange Wedding (Fannie Ward)	Lasky	5,000
6-25 Palm Beach and Miami	Burton Holmes	1,000

Pathe

6-17 Lonesome Luke, Plumber (Harold Lloyd)	Rolin	2,000
6-17 Know America, No. 12	Combitone	1,000
6-17 Katzenjammer Kids	International	500
6-17 The Kamo Gawa Canal in Japan	International	500
6-20 Hearst-Pathe News, No. 50	Pathe	1,000
6-23 Hearst-Pathe News, No. 51	Pathe	1,000
6-24 When Baby Forgot (Baby Marie Osborne)	La Salida	5,000
6-24 Mystery of the Double Cross, No. 15	Astra	2,000
6-24 Neglected Wife, No. 7	Balboa	2,000
6-24 Know America, No. 13	Combitone	1,000
6-27 Hearst-Pathe News, No. 52		1,000
6-30 Hearst-Pathe News, No. 53		1,000

Triangle Distributing Corporation

Released Week of

6-10 The Girl, Glory (Enid Bennett)	Kay Bee	5,000
6-10 Wheels and Woe	Triangle Komedy	1,000
6-10 Love or Justice	Kay Bee	5,000
6-10 His Marriage Failure	Triangle Komedy	1,000
6-17 The Clodhopper (Charles Ray)	Triangle	5,000
6-17 Their Weak Moments	Triangle Komedy	1,000
6-17 Paws of the Bear (William Desmond)	Kay Bee	5,000
6-17 His Speedy Finish	Triangle Komedy	1,000
6-24 Madcap Madge (Olive Thomas)	Kay Bee	5,000
6-24 His Bitter Fate	Triangle Komedy	1,000
6-24 Her Excellency the Governor (Elda Millar)	Kay Bee	5,000
6-24 Dad's Downfall	Triangle Komedy	1,000

Unity Sales Corporation

Released Week of

12-1 Land Just Over Yonder		6
12-15 Humanizing Mr. Winsby		5
1-15 Glory		7

Vitagraph-V. L. S. E.

6-18 The Maelstrom (Earle Williams, Dorothy Kelly)		5,000
6-25 A Son of the Hills (Antonio Moreno)		5,000

World Features

Released Week of

5-28 Maternity (Alice Brady)	World	5,000
6-4 The Price of Pride (Carlyle Blackwell)	World	5,000
6-11 The False Friend (Robert Warwick, Gail Kane)		5,000
6-18 The Stolen Paradise (Ethel Clayton)	World	5,000
6-25 The Divorce Game (Alice Brady)	World	5,000

DO YOU REMEMBER?

By Ralph Thomas Kettering.

General Representative for Jones, Linick & Schaefer.

Do you remember when—

Colin Campbell ran a stock company in Skowhegan, Maine, and his real name was Jim?

Hobart Bosworth was character man at Chicago Opera House stock?

Francis X. Bushman was juvenile man at the Bush Temple?

Bryant Washburn spotted balls in Smith's billiard hall?

E. H. Calvert was known as Billie Helm in Madison, Wis.?

Clara Kimball Young worked for Rowland & Clifford?

E. M. Kimball played in "Over Niagara Falls"?

William H. Tooker starred in "David Harum"?

Nance O'Neil played Cleveland's Theater in "Danites"?

Gail Kane was ingenue at the Davidson, Milwaukee?

Mary Miles Minter played the little girl in "The Littlest Rebel"?

Wedgewood Nowell played light opera in Minneapolis for Ted Hayes?

Ben Wilson was stage director for Percy Williams in stock?

Harry Vonmeter played an American Patriot in "Toll Gate Inn"?

Robert Warwick was leading man at the Shubert, Milwaukee?

Adolph Zukor was in the cloak business in Chicago?

Frank Beal was stage director of the Peoples?

William A. Brady was the prize-fight promotor?

S. L. Rothapfel flopped as manager of the Great Northern?

William V. Mong played the dope in "The Divorce Question"?

Bessie Barriscale played Lovey Mary in "Mrs. Wiggs"?

Howard Hickman was heavy man at the Chicago Opera House before he married Miss Barriscale?

George Fawcett was character man at Shubert, Milwaukee?

Edwin Thanhouser ran a stock company in Milwaukee?

Wilfrid North played with Rose Stahl in "The Chorus Lady"?

Willard Mack played in stock in Salt Lake?

Joseph Kaufman played the telegraph operator in "Via Wireless"?

Hal Clarendon was heavy man at the Marlowe?

Barbara Tennant played in the "College Widow"?

Louise Glaum was ingenue at the Imperial for Frank Gazzolo?

William Bauman was glad he was leading man in that same company?

William Fox ran a stock company at the Academy, New York?

Walter Hoff Seeley was press-agent at the Alcazar, San Francisco?

William Jonner managed "country store" at the Marlowe?

Sam Levin sold Japanese novelties on the road?

Norman Field was manager of Earl's Court, London?

Jack Burch was a magician at San Souci park?

There's No Muckracking

in Motograph's Editorials. They're designed to help. They're Par Excellent.

The latest in overalls—Kathlyn Williams, Pallas-Morosco.

NEW ATTIRE FOR LADIES

Here's the way Kathlyn Williams, the well known photoplay star, dresses when working in her garden which surrounds her little bungalow on the outskirts of Los Angeles.

Unlike many other thespians, Miss Williams believes in getting up early, often in place of retiring at a time when the little chirpers start the day. Her garden affords the pretty actress considerable pride and justly so. "Skirts are a nuisance at times," says the Morosco-Pallas star and this is particularly true when one tries to crouch among dense rose bushes or climb a tree.

A regular man's shirt, folded down at the throat and tucked into a pair of regulation overalls is the garb in which Miss Williams greets the morning sun in her garden. Several hours of manipulation of the rake, shears and spade are enjoyed by her before starting for a day's work at the Morosco-Pallas studios, with which concern she just recently signed a long term contract. Whenever she is not occupied before the motion picture camera one can always feel secure in finding her fussing with one of the many botanical pets as long as the sun shines. Flowers, trees, plants and sunshine are her hobbies.

DANGEROUS CAMERA STUNT

Len Powers has accomplished another difficult camera shot for the Foxfilm comedy that he is now engaged in photographing. In the picture, two telegraph poles are supposed to be knocked down. The wire strung between them sags to the ground. The poles were erected on the ground of the Fox studio in Hollywood, Cal., and Len placed his camera on the wires midway between them. He clung to a wire with one hand, and ground away with the other.

Then when the poles were upset, and the wires sagged, Len and his camera sagged with them. The photographic effect obtained by this hazardous method makes one dizzy.

And it certainly made Len dizzy.

Purchase "Submarine Eye" for Illinois

Williamson Brothers have just closed a deal with the Central Film Co. of Chicago, whereby the latter concern will take "The Submarine Eye," and after its run at the Studebaker Theater, will book it throughout Illinois. The sum involved is understood to have been a large one. The Studebaker Theater was the scene of the first triumph of the Williamson Brothers, which four years ago played the production known as the Williamson Submarine Expedition Pictures.

Rex O. Lawhead, who served in the capacity of manager for that attraction, is now in charge of the Studebaker showing, and is the general western representative for the Williamson Brothers, with offices in Chicago.

BRIEF THEATER NEWS

Arkansas

The proprietors of the Lyric Theater No. 2 at Rogers are considering the establishment of a theater in Bentonville.

California

Architect A. B. Rosenthal is completing plans for the erection of a theater building for Col. J. B. Lankershim at Los Angeles. It is to be located on Main street near Eighth and is to have a seating capacity of about 3,500. The exterior and interior will be designed in Italian renaissance. Glazed terra cotta will be used exclusively on the exterior.

Architects Cunningham & Politeo are preparing plans for the erection of a new playhouse at San Francisco to be known as the Turner and Dankin Theater at Market and Eighth streets. The theater is to have a seating capacity of 6,000. Music will flow into the theater through the plaster grilles and hidden lights will serve to heighten the novelties projected.

There's Backbone and

common sense in Motograghy's Editorials. They're Supreme.

Author and Associate Producer of Half A Thousand Comedies

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

Keystone Studios Third Successful Term Will Expire in August

Turner & Dankin will devote it exclusively to motion pictures.

A. A. Richards of Modesto has purchased the Tokay Theater from John M. Graf. Richards also holds a lease on the new theater which is to be built by the Lodi Investment Company at Lodi. He expects to run both houses.

Mr. Breeden, who has assumed management of the Strand Theater at Stockton, announces that extensions, alterations and repairs will be made.

District of Columbia

Work will soon commence on the erection of a new motion picture theater at Ninth and G streets, Washington, for Tom Moore, proprietor of the Strand and Garden Theaters. The new theater will have a seating capacity of 3,389, and standing room for 400. It will be built of white marble and it is estimated will cost $1,000,000. The theater will have all modern improvements including a rest room for women, a writing room and other conveniences. A symphony orchestra of twenty-two pieces and an immense pipe organ will be features of the new playhouse.

Illinois

The Kankakee Theater Company has been incorporated by Henry Ruel, D. L. Hogan and Attorney Walter Nourie.

J. A. Dauntler of Sterling has purchased the picture business of C. E. Seeley of Prophetstown. Improvements will be made.

Architects Rapp & Rapp are preparing plans for the erection of a three-story brick theater building at 1201 Lawrence avenue, Chicago, for T. C. Chamales, 30 North La Salle street. Estimated cost $325,000.

Architect J. E. Pridmore is preparing plans for the erection of a two-story brick theater, store and hall at 7070 Clara street, North, Chicago, for Max Blatt. Estimated cost, $100,000.

Manager Coloves of the Mars Theater at Benton will start work at once on remodeling the theater and increasing the seating capacity.

Edward Browoesky, 111 West Washington street, will erect a theater at 2534 South Crawford avenue, Chicago, to cost $250,000.

EDNA HUNTER IN "JIMMIE DALE"

Edna Hunter, who will be remembered for her clever work in support of Clara Kimball Young in "The Common

Edna Hunter, who plays leads in Mutual's "Jimmie Dale Alias the Grey Seal" series.

Law," plays opposite E. K. Lincoln in the "Jimmie Dale Alias the Grey Seal" series. This series is being released through Mutual, a two-reel story a week for sixteen weeks, beginning March 23. The pictures are adaptations of the stories by Frank L. Packard, a celebrated Canadian author, which are now running in *People's Magazine*.

Miss Hunter's stage career started with an engagement in the musical comedy, "Liberty Bells." Later she appeared with Dillingham and Klaw and Erlanger.

This blue-eyed, golden-haired ingenue made her first screen appearance with the Fox company in "The Soul of Broadway." She has also been with Red Feather-Universal. Vitagraph and Selznick.

Indiana

Architects Vonnegut & Bohn are preparing plans for the enlarging of the Alhambra Theater at Illinois street and West Washington street, Indianapolis. A balcony and mezzanine floor will extend across the rear of the two rooms and along the sides of the stage. About $40,000 will be expended on the improvements.

Iowa

John Hale of Clarksville purchased the Crystal Theater at Greene from Lloyd Gates. He will probably make improvements to same.

Madsen & Peterson, St. Paul, have been awarded the contract for the erection of a theater, store and office building for H. W. Graft at Esterville. The cost will be $150,000.

Dick Haagsman purchased the Lyric Theater at Sheldon from Buntley Brothers. Improvements will probably be made.

Louisiana

Two new theaters, one for high-class vaudeville and the other a combination moving picture and popular price vaudeville house, is the program for New Orleans which Southern Manager Charles E. Bray of the Orpheum Circuit announced. These theaters will be completed in September, 1918, and will be the first step in the circuit's new program of extending its circuit to include moving picture houses in all the large cities.

Michigan

The Crown Theater at Grand Rapids, which was damaged by fire recently, has been leased by Delbert Laity and Louis Sewnig who will reopen same at an early date.

William Ohis has purchased the Temple Theater at Charlotte which he is remodeling for moving picture purposes.

Manager Andrew Bram of the Star Theater at Houghton has started extensive improvements on the house.

John L. A. Galster has purchased the leases on the Alcazar and Temple Theaters at Petoskey from Mr. and Mrs. Harry Sorden and Mrs. F. M. Cory and took immediate charge of both buildings.

Minnesota

James Cruse of Calumet and Louis King of Waukesha, Wis., have purchased the Royal Theater, Calumet, and will make improvements.

A theater is to be erected at Beaulieu by Domino Schnitz.

J. H. Ross purchased the former Lyric Theater at Wabash and will make improvements.

A. C. Johnson has sold the Majestic Theater at Stillwater to Hales Bros.

Missouri

Madorie and Field, architects, of Kansas City, are preparing plans for the erection of a modern brick and stone theater seating 1,500 persons at 811 West Thirty-ninth street. The building will cost about $25,000, exclusive of the pipe organ and furnishings.

UNIVERSAL BOOK IT PROGRAM

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL

FILM MANUFACTURING CO., CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY · · NEW YORK

FOR SALE

Mailing Lists

MOVING PICTURE THEATRES

Every State—Total 25,000
Price, $3.50 per M.

1400 Film Exchanges $4.00
206 Manufacturers and Studios ... 1.50
235 Picture Machine and Supply Dealers..... 1.50

Particulars.

A. F. WILLIAMS, 168 W. Adams St., Chicago

Chicago Notes

C. B. PRICE, presiding genius in Superpictures, has been spending a few days in the effete East.

The Fred W. Schaefer Theater Company has moved its offices from 1820 Mallers Building to room 1417 of the same film temple.

Max Goldstine, local Artcraft manager, is preparing to jump to New York for a conference with executives concerning the consolidation of the local Paramount and Artcraft offices.

Ralph Proctor, the statuesque Art Dramas manager, is putting an ad. behind the ears of nearly everybody who exhibits pictures. He's distributing several thousand Art Dramas lead pencils.

Major Funkhouser refused a permit for the Marguerite Sanger Birth Control films. Walter Konzack has filed a petition for a writ of mandamus in the Superior Court to compel the city to permit the exhibition of the film.

W. A. L. Douglas, vice-president and general manager of Lasalida Film, Inc., which produces the "Little Mary Sunshine" pictures for Pathe, was in the city last week on his way to New York to confer with Pathe executives. Mr. Douglas reports that producing conditions in California are very favorable and that he considers the war will act as a stimulant to the entire trade. Mr. Douglas was formerly with Pathe in Paris and states that the demands for motion pictures in Europe has been greater since the war than ever before.

Edwin Baird, Chicago newspaper man and a resident of Evanston, is the author of "The City of Purple Dreams," now in course of production by the Selig Polyscope Company. The plot and action are laid in Chicago. The story was first published in book form anonymously several years ago.

Sidney Abel, the able manager of the local Vitagraph V. L. S. E. office, has just annexed a couple of new salesmen. J. A. Humphrey will cover northern Indiana, and J. H. Cohen will tell the exhibitors of southeastern Illinois what are the best pictures in the world.

The local Pathe office has innovated an innovation in the shape of a regular advance agent. His duties are to arrange for publicity and accommodations for stars and officials during the coming national convention and exposition. Tom North, the first incumbent of the position, is on the job in Chicago now. The idea originated with J. A. Berst and C. R. Seclye of the home office of Pathe.

Did you know that one of Triangle's fairest daughters had been spending several days in our midst? Dorothy Dalton has returned to Culver City following her visit with her parents here. On her way back she appeared at the picture ball given by the Exhibitors' League of Portland, Oregon. Her next picture is "The Flame of Yukon," of which there is an illustration on another page in this issue.

M. F. Tobias has returned to New York. While here he completed arrangements whereby he will control the state rights sale for the entire United States and Canada of the ten superproductions to be produced by the Sunshine Film Corporation of Chicago, Ill. The productions will be of seven reel length. The first of these will be ready for the trade on or about September 15.

Essanay has opened a camp at Lake Geneva, Wisconsin. For the past several years this organization has pursued a policy of sending its producing companies to various hot weather resorts each summer, not only for the refreshing and beautiful scenery thus afforded, but also to enable the members to combine their work with an outing. Lake Geneva, on whose shores stand the summer homes of many Chicago millionaires, is one of the scenic points of the mid-West and provides unlimited fields for picturesque settings. Bryant Washburn and his company, under the direction of Arthur Berthelet, were the first to occupy the camp. Mr. Washburn is being filmed there in many scenes for "The Golden Idiot," which will be released the latter part of this month.

LITTLE MARY McALLISTER

The Youngest Sergeant in the U. S. Army

now is starring in Essanay's startling series on

"Do Children Count"

Do They? Ask The Mothers!

You will find that this winsome child actress will count with your patrons. Only 6 years old, she has been commissioned recruiting sergeant by Capt. F. R. Kenney, U. S. A., for her Red Cross and Recruiting work.

LOOK OVER THESE MAGNETIC TITLES. EACH PLAY INDEPENDENT.

1. *The Guiding Hand.*
2. *The Wonderful Event.*
3. *Steps to Somewhere.*
4. *The Yellow Umbrella.*
5. *A Place in the Sun.*
6. *Where Is My Mother?*
7. *When Sorrow Weeps.*
8. *The Uneven Road.*
9. *The Season of Childhood.*
10. *The Little White Girl.*
11. *The Bridge of Fancy.*
12. *The Kingdom of Hope.*

WRITTEN BY CHARLES MORTIMER PECK RELEASED THROUGH K.E.S.E

Trademark Reg. U.S. Pat. Off.

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

K Kleine Edison Selig Essanay

1917 Good Luck 1917

A Five Part
Blue Ribbon Feature

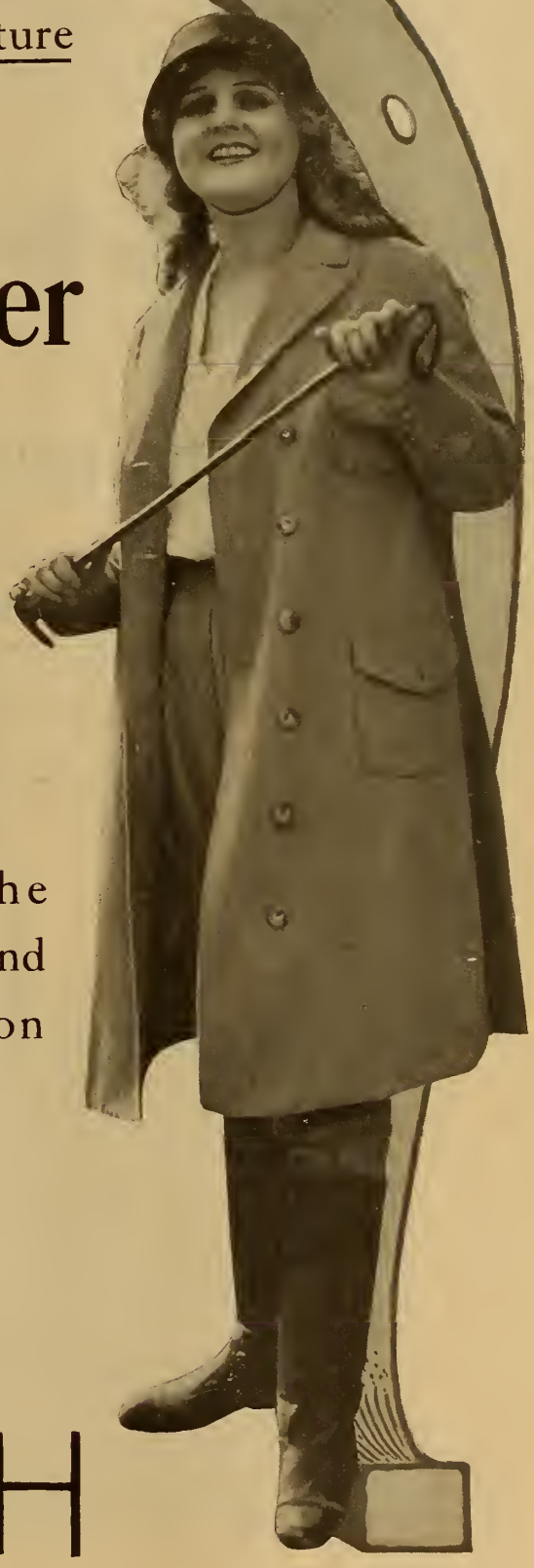
Lillian Walker

in

"Indescretion"

By William Addison Lathrop

Dedicated to Youth—
that it may Glimpse the
Tragedy that Lies Beyond
the Walls of Convention



Directed by
Wilfrid North

VITAGRAPH
V-L-S-E INC.

1917 Good Luck 1917

Exhibitors As One
Acclaim the Powerful Box Office
Value of Vitagraph's Serial Supreme

"The Secret Kingdom"

By Louis Joseph Vance

Featuring

CHARLES RICHMAN and **DOROTHY KELLY**

With an All Star Cast Including Arline Pretty, Joseph Kilgour, Ned Finley, Charles Wellesley, William Dunn and a Host of Vitagraph Favorites.

Directed by Theodore Marston and Charles Brabin

VITAGRAPH
V-L S E INC.

1917 Good Luck 1917

Just a Suggestion

of the Scores of Opinions on

"The Secret Kingdom"

From Exhibitors Who Know

Maurice H. Choynski,
Newberry, Vision, Palace Theatres, Chicago, Ill., says:

"I am convinced that a serial of the quality and interest of 'The Secret Kingdom' will not only make business but will have a tendency to hold it. That is why I have booked it."

Lipp & Cross,
Garden Theatre, Battle Creek, Michigan:

"We consider 'The Secret Kingdom' one of the best, if not the best serial we have had the pleasure of seeing, and are glad to state that we have booked same for our houses."

Frank M. Teter,
Buckingham and Julian Theatres, Chicago, Illinois:

"I enjoyed 'The Secret Kingdom' very much and thought it one of the highest class serial pictures I ever saw."

B. Munk,
Park Theatre, Rochester, New York:

"The episodes of 'The Secret Kingdom' shown indicate that you have the cleanest, strongest and most appealing serial that I have ever seen."

VITAGRAPH
V-L-S-E INC.

1917 Good Luck 1917

Frank Daniels
—The Man with a Million Laughs—
in
"Captain Jinks" Comedies
One a Week

VITAGRAPH
LAUGH MAKERS

Big "V" Comedies
Featuring
Hughie Mack
—367 Pounds of Joy—

Written by Graham Baker and Lawrence Semon

Directed by Lawrence Semon

One a Week

VITAGRAPH
V-L-S-E INC.

Quit Thinking in Ruts

HUNDREDS of pictures which prove successful in a limited way are potential with fortunes if rightly exploited. Their owners oftentimes are new entrants into the motion picture field and lack a knowledge of the peculiar conditions associated with the marketing of such productions.

Invariably they resort to the time worn circular letter and printed circular which have no value in so far as the motion picture field is concerned.

To illustrate how inefficient as well as expensive circularizing the motion picture trade is, we cite the following instance: A prominent Minnesota exhibitor, generally conceded to be one of the most progressive in the United States, recently told us that he had sold thirty-two dollars' worth of waste paper consisting of circular matter received from various releasing organizations and which he had never troubled himself to open. His treatment of circular matter is typical of the treatment it receives from eighty to ninety per cent of the exhibitors.

There probably is no other field in which there is so much advertising done as to the motion picture trade. Amid so great an amount of advertising, poor advertising falls flat.

Recent and very conservative estimates show that that there are approximately seventeen thousand motion picture theaters in the United States. MOTOGRAPHY is each week read by ninety-three hundred motion picture exhibitors, which body represents well over eighty per cent of the buying power in this field. Any trade paper which claims more than this is claiming the impossible.

Advertisers who have been bludgeoned and bled by the club of large circulation claims have been dissipating their resources to the four winds.

The foregoing are not idle claims. We have positive evidence proving them facts. More interesting than all else is the fact that MOTOGRAPHY'S advertising rates are from thirty to fifty per cent lower than those of any of its contemporaries.

AS A DOLLARS AND CENTS VALUE —MOTOGRAPHY DOMINATES

ADVERTISING DEPARTMENT MOTOGRAPHY

MUTUAL

Without A Single Rival!

THE MUTUAL FILM CORPORATION'S

CHARLIE

Featured ONLY in

Dominating the entire world of motion picture comedians-without a rival-Charlie Chaplin began the year of 1916. During the year just ended he has not only preserved that reputation, but has added to it. His greatest success has been scored in Mutual-Chaplin Specials.

His Latest-

"THE

Charlie's adventures in a skating rink-as pictured in his latest release-prove the versatility of this clever funmaker. He is creating new situations-inventing new "business"-enhancing his own popularity, with each new production.

BOOKINGS
MUTUAL

MUTUAL FILM
John R. Freuler

MUTUAL

Greater Than Ever For 1917!

$670,000.00 PER YEAR COMEDIAN

CHAPLIN

MUTUAL-CHAPLIN Specials!

Pursuing its policy of "Only Big Stars For Mutual", the Mutual Film Corporation announces that, during the coming year, Charlie Chaplin will appear in even greater Mutual attractions. The world's greatest comedian in the world's greatest comedies. Exhibitors should make booking arrangements NOW at any Mutual Exchange.

MUTUAL-CHAPLIN SPECIALS
Now Playing:
"The FLOORWALKER"– "ONE A.M."
"The FIREMAN"—"The VAGABOND"
"The COUNT" – "The PAWNSHOP"
"BEHIND THE SCREEN"–"The RINK"

ONLY AT EXCHANGES

CORPORATION
President.

SELZNICK PICTURES

Joseph M. Schenck
Presents

NORMA
TALMADGE

In

"PANTHEA"

By Monckton Hoffe

DIRECTED BY
ALLAN
DWAN

Harry Rapf
Presents

ROBERT
WARWICK

In

(By Arrangement with Klaw & Erlanger)

THE
ARGYLE CASE

By Harrey J. O'Higgins Harriet
Ford and William J. Burns

DIRECTED BY
RALPH W. INCE

SOLE DISTRIBUTORS
LEWIS J. SELZNICK
EXCHANGES

Goldwyn Stars

Goldwyn Pictures Corporation

16 EAST 42d STREET, NEW YORK CITY

Telephone: Vanderbilt 11

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

MUTUAL
VOGUE COMEDIES

VOGUE FILMS, Inc., Presents—

"LURED AND CURED"

TWO REELS **RELEASED FEBRUARY 18th**

FEATURING PADDY McQUIRE

LILLIAN was a country belle. Paddy was her rural sweetheart. One day the city man arrived. He smiled upon Lillian. He pictured in vivid colors, the home she would occupy in the city. That night they eloped. Paddy, like Don Quixote of old, set forth to rescue his "ladye faire." But—also—Paddy and his $2,000 were spurned by Lillian until—well you'll have to see this uproarious Vogue Comedy yourself in order to appreciate what happened next. it is simply indescribable. Directed by James D. Davis. Released through Mutual Film Exchanges.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway **Chicago, Illinois**

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ALICE BRADY

in

"The Hungry Heart"

From the famous play "FROU-FROU"
Directed by EMILE CHAUTARD

Sheriott Pictures .. Corp ..

Offers to State Rights Buyers

The Eugenic Photoplay

THE BLACK STORK

with

DR. HARRY J. HAISELDEN

in the leading role

THE STAR

Dr. Harry J. Haiselden, is an eminent Chicago surgeon, chief of staff o. the German-American Hospital. He is one of the leading surgeons who refuses to operate to save or prolong the life of a misshapen baby, child of mismated parents, or to lift a hand to save the life of a child liable to become an imbecile. As a result of the professional stand taken by him the newspapers of the world f om November, 1915, to May, 1916, devoted more news space to Dr. Haiselden than they did to the President of the United States. His refusal to perform an operation on a possible imbecile was the subject of a terrific discussion in medical circles and was the topic for discussion at every family gathering. Dr. Haiselden, as star of "The Black Stork," proves he is just as good an actor before the camera as he is a surgeon.

THE STORY

"The Black Stork" is a five-reel eugenic love story founded upon the professional attitude of the physician-star. It is based on the fact that the off-color bird of ill omen, instead of leaving healthy, clean babies leaves instead little deformed. unhealthy pieces of humanity practically certain of becoming weak-minded with advancing years. The thought hammered home throughout the five reels is that these misshapen babies should be allowed to die, without medical attention, as soon as they are conceived as the offspring of mismated couples. There even is a faint suggestion that surgery should hasten the death. The story is by Jack Lait, the widely known short story writer. It is portrayed by a strong cast, supporting Dr. Haiselden, as the star, and consisting of Hamilton Revelle, Elsie Esmond, Jane Fearnly, Henry Bergman, Allan Murnane, Edgar Davenport and George Moss.

For detailed information

WIRE——TELEPHONE——WRITE

Sheriott Pictures Corporation

203 Schiller Bldg.
Chicago, Ill.

220 West 42nd St.
New York City

THE GREAT

HALL CAINE

MASTERPIECE

THE DEEMSTER

STARRING

DERWENT HALL CAINE

STATE RIGHTS

NOW BEING SOLD

ARROW FILM CORP.

TIMES BUILDING NEW YORK CITY

PHONE BRYANT 7095

MUTUAL

"BIG STARS

Announcing Forth
Exemplifying The

THE announcement of the new Mutual Policy for 1917 — "BIG STARS ONLY"—caused many of our Exhibitor friends to write us for specific information of productions and stars to be presented under the "BIG STARS ONLY" banner. Herein are set the initial results of the new policy. The attractions listed below are productions of the highest quality—each featuring a star of the first magnitude and each a production of genuine merit. We recommend these new Mutual Photoplays to exhibitors operating first run houses in the larger cities, with the assurance that each production will be found to be of the highest standard. Definite release dates will be announced at an early date. Reservations are now being made at all Mutual Exchanges.

MARJORIE RAMBEAU - MUTUAL PHOTOPLAYS

"The Greater Woman"
"Motherhood"
"The Debt"
"The Second Wife"
"A Doll's House"

Produced by Frank Powell Producing Corporation.

NANCE O'NEIL—MUTUAL PHOTOPLAYS

"Mrs. Balfame"
"Hedda Gabler"
"Bleak House"

Produced by Frank Powell Producing Corporation.

RESERVATIONS NOW AT

MUTUAL

ONLY"

Coming Attractions
New Mutual Policy

GAIL KANE—MUTUAL PHOTOPLAYS
"Whose Wife?"
Produced by American Film Company, Inc.

MARY MILES MINTER—MUTUAL PHOTOPLAYS
"The Gentle Intruder"
Produced by American Film Company, Inc

WILLIAM RUSSELL-MUTUAL PHOTOPLAYS
"My Fighting Gentleman"
"High Play"
Produced by American Film Company, Inc.

MARGARITA FISCHER-MUTUAL PHOTOPLAYS
"A Knight at Tarquizzi"
"Birds of Passage"
Produced by Pollard Picture Plays Company

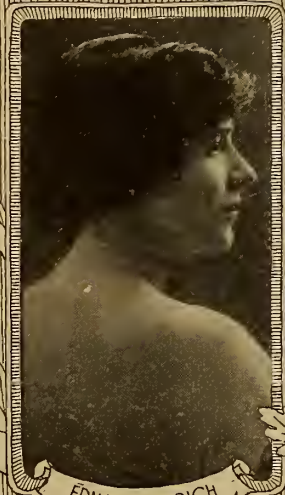
ANN MURDOCK—MUTUAL PHOTOPLAYS
(To be announced soon).
Produced by Empire All-Star Corporation

CHARLIE CHAPLIN—MUTUAL SPECIALS
"Easy Street"

EDNA GOODRICH—MUTUAL PHOTOPLAYS
(To be announced soon)

ALL MUTUAL EXCHANGES

MARJORIE RAMBEAU

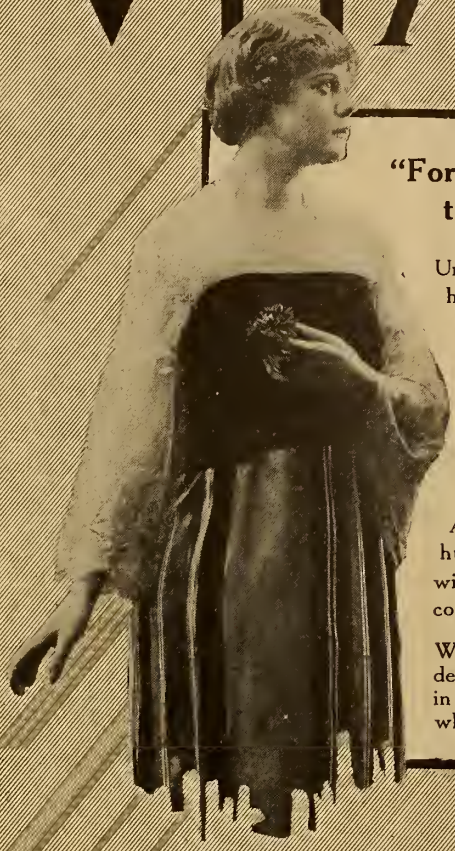

EDNA GOODRICH

NANCE O'NEIL

ANN MURDOCK

VITAGRAPH

V-L-S-E inc



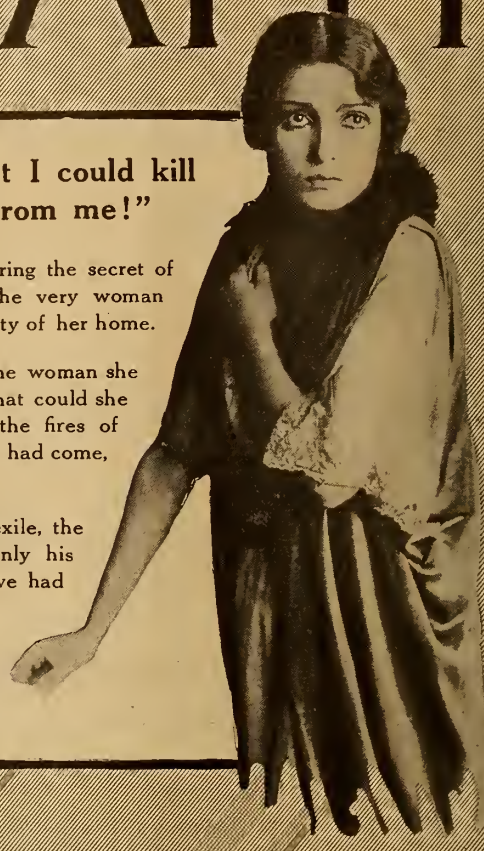
"For him I have only pity—but I could kill the woman who took him from me!"

Unbeknown, the outraged wife was pouring the secret of her heart-torn agony into the ears of the very woman whose influence had invaded the sanctity of her home.

How could she know that this was the woman she hated beyond all things in life? What could she know of the remorse, the sacrifice, the fires of expiation through which the women had come, cleansed of her sin?

And now, out of the darkness of his exile, the husband was returning, to find, not only his wife, but at her side the woman whose love had cost him more than life itself.

Were the embers of hate and the smouldering fires of passion to burst forth anew in an all-consuming blaze of destruction when these three tragic figures met again?



Alice Joyce and Harry Morey

In

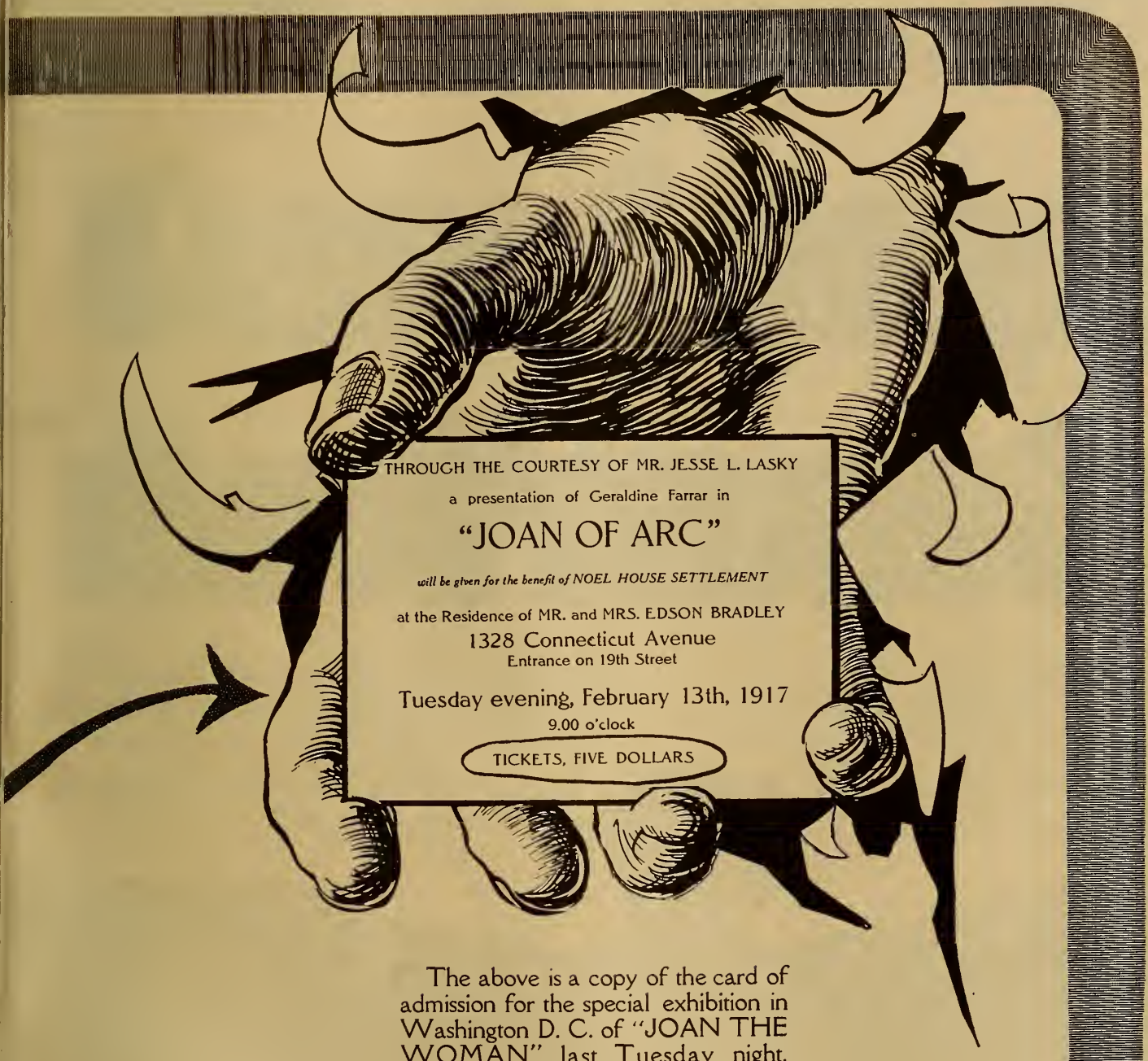
"The Courage of Silence"

A Five Part Blue Ribbon Feature

by Milton Nobles

Directed by William P. S. Earle

The Feature Which Delighted Capacity Audiences at The Rialto, New York's Photoplay Theatre de Luxe, the Week of January 28th


THROUGH THE COURTESY OF MR. JESSE L. LASKY
a presentation of Geraldine Farrar in
"JOAN OF ARC"
will be given for the benefit of NOEL HOUSE SETTLEMENT
at the Residence of MR. and MRS. EDSON BRADLEY
1328 Connecticut Avenue
Entrance on 19th Street
Tuesday evening, February 13th, 1917
9.00 o'clock
TICKETS, FIVE DOLLARS

The above is a copy of the card of admission for the special exhibition in Washington D. C. of "JOAN THE WOMAN" last Tuesday night. Members of the diplomatic Service of all countries of the world, society of Washington, Philadelphia, Baltimore, and New York acclaimed.

WOMAN"

THE MOTION PICTURE ART

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

MUTUAL

FRANK POWELL

Presents

MARJORIE RAMBEAU

IN

"THE GREATER WOMAN"

Adapted from Algernon Boyeson's play of the same title. Staged in lavish fashion. Supported by an all-star cast A tensely powerful story of a wife's fight for her husband's love.

Released the week of February 26th ~ ~ Produced by Frank Powell Producing Corporation. ~ ~ ~ Available NOW at all Mutual Exchanges.

MUTUAL

MUTUAL FILM CORPORATION

Presents

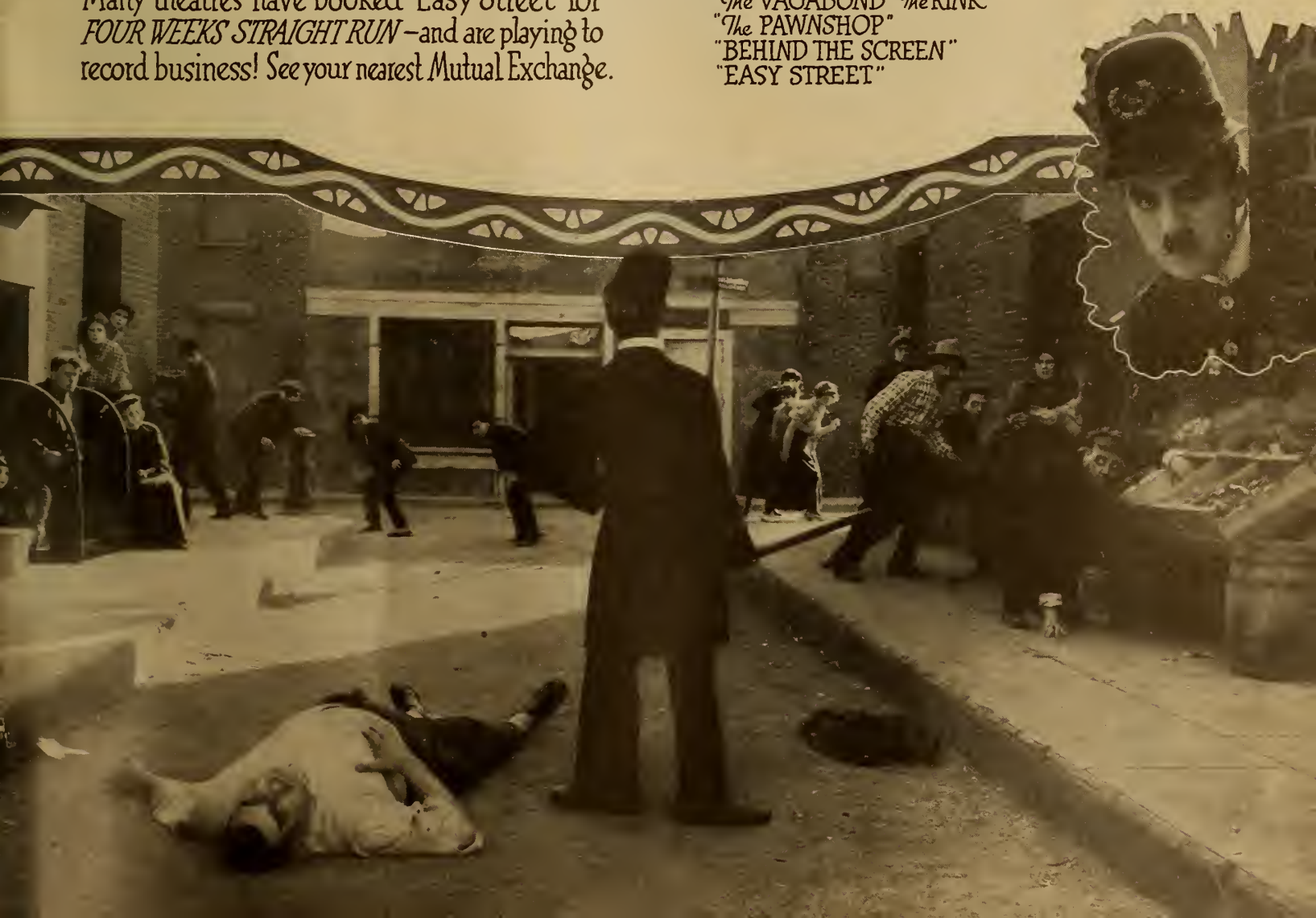
CHARLIE CHAPLIN

IN

"EASY STREET"

The newest Mutual-Chaplin special. Playing to capacity business at theatres everywhere. Many theatres have booked "Easy Street" for *FOUR WEEKS' STRAIGHT RUN*—and are playing to record business! See your nearest Mutual Exchange.

Now Playing. MUTUAL-CHAPLIN SPECIALS
"The FLOORWALKER" "ONE A.M."
"The FIREMAN" "The COUNT"
"The VAGABOND" "The RINK"
"The PAWNSHOP"
"BEHIND THE SCREEN"
"EASY STREET"



MAE MARSH

Every great newspaper authority praises her dramatic power, her youthful appeal, her sincerity, and points to her **constantly growing popularity.**

Here are some of the things the critics say:

ASHTON STEVENS, Chicago Examiner: "Mae Marsh is the first actress in my experience to possess a mental magnetism translatable to the celluloid."

NEW YORK TIMES: "Mae Marsh is the Maud Adams of the screen."

W. N. HARDY, Boston Post: "Mae Marsh is a girl of smiles and tears—a remarkable figure in the screen world."

RANDOLPH BARTLETT, Photoplay Magazine: "Mae Marsh possesses the biggest thing in the creative world—SINCERITY. A star of the first magnitude at twenty."

LOUELLA PARSONS, Chicago Herald: "Mae Marsh is the best actress on the screen."

R. G. McCOY, Pittsburgh Leader: "Mae Marsh is 'The Girl of 1,000 Faces'—every one of them appealing."

CHARLES DARNTON, N. Y., Evening World: "Mae Marsh is a vivid, electric actress."

ROB REEL, Chicago American: "Mae Marsh is becoming the most popular star in America."

CHICAGO DAILY NEWS: "Mae Marsh is the BERNHARDT of the films."

HARRIETTE UNDERHILL, New York Tribune: "There is only one Mae Marsh."

Exhibitors do not have to be told of the Value of a Star who thus appeals to the best brains of the American Press

Goldwyn Pictures Corporation

16 EAST 42nd STREET NEW YORK

THEATRE _____ OWNER _____ MANAGER _____ OPERATOR _____

WEEK ENDING

EXCHANGE BOOKING NO.	STAR FEATURED	TITLE OF PICTURE	NO. OF REELS	BRAND	POSTERS AND ADVERTISING COST	FILM RENTAL COST

A Year of Easy Bookkeeping for YOUR Theatre

FREE!

only with each NEW subscription or RENEWAL subscription to

MOTOGRAPHY

at $3.00

Send in Your Order to MOTOGRAPHY
Monadnock Building, Chicago

That's the only way you can get it

DAY	TICKETS SOLD			RECEIPTS
	15c	10c	5c	
SUNDAY EVENING				
SUNDAY MATINEE				
SATURDAY EVENING				
SATURDAY MATINEE				
FRIDAY EVENING				
FRIDAY MATINEE				
THURSDAY EVENING				
THURSDAY MATINEE				
WEDNESDAY EVENING				
WEDNESDAY MATINEE				
TUESDAY EVENING				
TUESDAY MATINEE				
MONDAY EVENING				
MONDAY MATINEE				

EXPENSE ITEMS	AMOUNT
FILM SERVICE	
OTHER ATTRACTION	
POSTERS ADVERTISING	
HOUSE PAYROLL	
RENT	
LIGHT & POWER	
HEAT	
REPAIRS	
SUPPLIES-MACHINE	
EXPRESS.	
MISCELLANEOUS	
TOTAL-EXPENSE	
TICKET SALES	
SCREEN ADVERTISING	
MISC. RECEIPTS	
TOTAL-RECEIPTS	
PROFIT-LOSS	

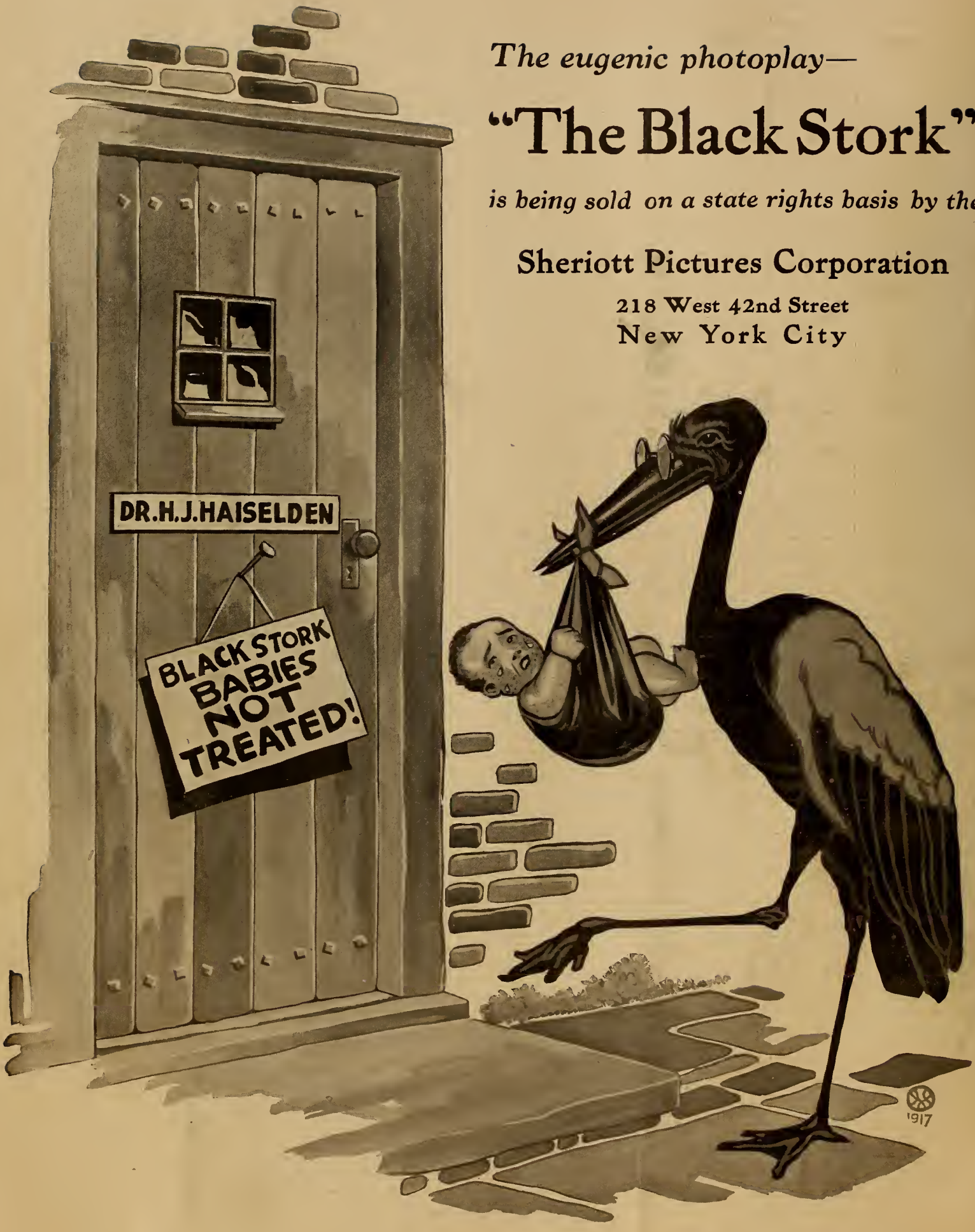
The eugenic photoplay—

"The Black Stork"

is being sold on a state rights basis by the

Sheriott Pictures Corporation

218 West 42nd Street
New York City



WEEKLY AMERICAN WAR NEWS SERIAL

MR. EXHIBITOR:
YOUR PATRONS WANT THE LATEST WAR NEWS IN PICTURES TO DAY.

A MOST INTERESTING PROPOSITION FOR WEEK RUN HOUSES.
A REAL FIND FOR THE STATE RIGHT BUYER.
A LIFE SAVER FOR THE INDEPENDENT EXCHANGE

SOMETHING NEW, ILLUSTRATED TITLES AND TINTED SCENES IN A WEEKLY

STATE RIGHTS FOR SALE

FREDERICK W. BROOKER PRES.

WIRE NOW!

CINEMA WAR NEWS SYNDICATE
LONGACRE B'LD'G, NEW YORK

EGGERS, KNICKERBOCKER ENGRAVING CO., 1587 B'WAY, N. Y.

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

MUTUAL

FRANK POWELL
Presents
The Famous Emotional Actress

NANCE O'NEIL
in
"MRS. BALFAME"

The celebrated novel by
GERTRUDE ATHERTON

What should a woman do who detests her husband but does not believe in divorce? An intensely dramatic story dealing with a problem of the home. Six acts Released the week of April 9th

Booking NOW At All MUTUAL EXCHANGES

Produced by
FRANK POWELL PRODUCING CORP.
Coming "HEDDA GABLER"
with NANCE O'NEIL

MUTUAL

AMERICAN FILM COMPANY, INC.,
Presents

The Popular Favorite

WILLIAM RUSSELL
in
"HIGH PLAY"

by JULIUS GRINNELL FURTHMANN

Second of the new William Russell Series

A story of high finance, through which runs an absorbing theme of love and honor. In five powerful acts. Directed by Edward Sloman Supporting cast headed by Francelia Billington. Released the week of April 9th.

Available NOW At All MUTUAL EXCHANGES

Now Playing WILLIAM RUSSELL *in* "MY FIGHTING GENTLEMAN"
Coming. WILLIAM RUSSELL *in* "THE FRAME-UP"

$1,000,000 FOR EXHIBITORS!

This is a conservative estimate of profits made by exhibitors on each comedy of

Max Linder

based on actual reports of proceeds of those running this series

ARE YOU IN ON THIS MELON?

Your campaign is prepared for you. WE PAY HALF your advertising expenses in newspapers

Here they are:

"MAX COMES ACROSS" "MAX WANTS A DIVORCE" "MAX IN A TAXI"

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A Seven Reel Dramatic Achievement of Impressiveness and Power

By the Producer of "Where Are My Children?"— "Shoes" "Jewel" —and others

A Lois Weber Masterpiece "EVEN AS YOU AND I"

STATE RIGHTS NOW SELLING

The financial possibilities of this great picture will equal or surpass LOIS WEBER'S former productions. If you are looking for a high class proposition that will add to your reputation and make money for you, WRITE TODAY. Choice territory open.

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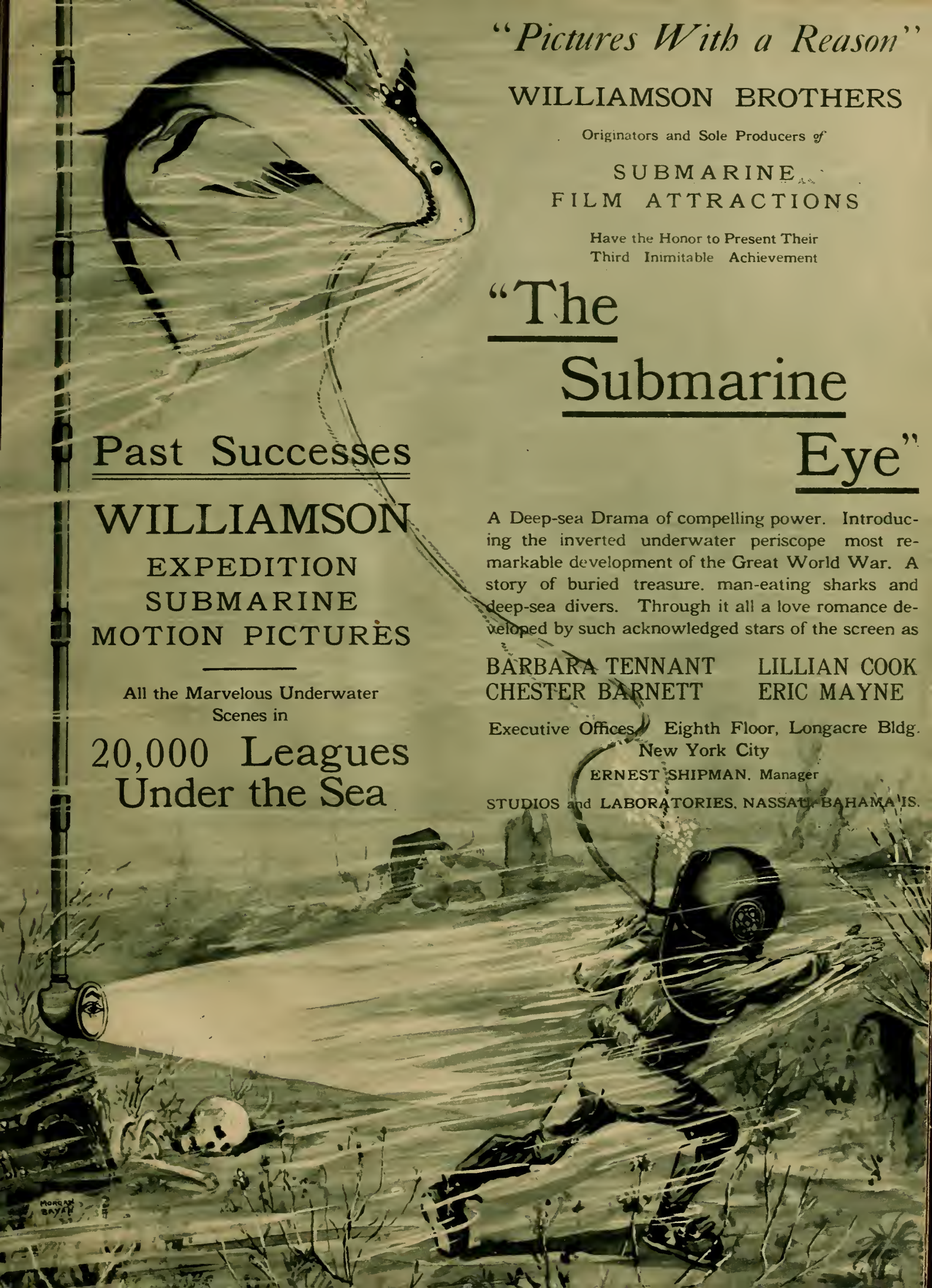

"Pictures With a Reason"

WILLIAMSON BROTHERS

Originators and Sole Producers of

SUBMARINE
FILM ATTRACTIONS

Have the Honor to Present Their
Third Inimitable Achievement

"The Submarine Eye"

A Deep-sea Drama of compelling power. Introducing the inverted underwater periscope most remarkable development of the Great World War. A story of buried treasure, man-eating sharks and deep-sea divers. Through it all a love romance developed by such acknowledged stars of the screen as

BARBARA TENNANT — LILLIAN COOK
CHESTER BARNETT — ERIC MAYNE

Executive Offices, Eighth Floor, Longacre Bldg.
New York City
ERNEST SHIPMAN, Manager
STUDIOS and LABORATORIES, NASSAU, BAHAMA IS.

Past Successes

WILLIAMSON

EXPEDITION
SUBMARINE
MOTION PICTURES

All the Marvelous Underwater Scenes in

20,000 Leagues Under the Sea

"Pictures With a Reason"

WHEN the Williamson Brothers produced their first underwater film known as the WILLIAMSON EXPEDITION SUBMARINE MOTION PICTURES, it was for a particular reason; namely

TO BRING BEFORE THE EYES OF THE WORLD THE MARVELS OF NATURE, HIDDEN FOR COUNTLESS AEONS OF TIME AT THE BOTTOM OF THE SEA

THEIRS was a labor of love: a mission to be fulfilled; a duty to be discharged.

Nevertheless, the seven reels of Submarine views that they obtained in the crystal-clear waters of the West Indies earned for its producers the everlasting good will of motion picture exhibitors by virtue of its inherent money-making qualities. To date, conservative estimates place the profits of this production at a half-million dollars.

LIKEWISE, when the Williamson Brothers staged the underwater scenes for **"20,000 Leagues Under the Sea,"** they did so with the consciousness that they were contributing, by means of their appliances, one of the most important additions to the literature of the screen ever conceived and executed.

COMING down to the present, there is a very specific reason for the existence of the Williamson Brothers' third great success now ready—

THE SUBMARINE EYE

This beautiful production justifies all the hopes and dreams of its producers, and the prophecies of the big men of the industry, freely made at the time the first production was given to the world, have come true. As a demonstration of the wonders and virtual miracles performed in the World War by means of the inverted or underwater periscope, "THE SUBMARINE EYE" not only reveals the reason for its existence, but actually makes it imperative for the showmen of the country to exhibit this super drama to their thousands of patrons or fall behind.

"PICTURES WITH A REASON." This is not a clever catch phrase, but a slogan that really means something. It deserves its place in the trend of Motion Pictures toward better and higher things, and the Williamson Brothers want *you* to know that they intend to live up to it at all times.

EXECUTIVE OFFICES:
EIGHTH FLOOR, LONGACRE BLDG., NEW YORK CITY
ERNEST SHIPMAN, Manager
STUDIOS AND LABORATORIES:
NASSAU, BAHAMA ISLANDS
SEE OTHER TRADE PAPERS FOR ADDITIONAL INFORMATION

The Truth About THE BARRIER

BY

Edgar Lewis

Mr. Stephen Bush in an article in The Moving Picture World of October 9, 1915, said:

"Edgar Lewis . . . a man who laughs at criticism where he thinks it is unjust and who profits by it whenever it is just."

I have tried to live up to this estimate, but so many untruths have been published about the picturization of "The Barrier," and my position in the making of this production has been so misrepresented—that it is no longer a laughing matter. Although I believe that I possess an average amount of patience, that admirable quality, in this instance, has ceased to be a virtue. I have been deluged with requests, telegrams and letters asking me to make a public denial of these misleading statements, so I am publishing the following affidavit in answer thereto.

STATE OF NEW YORK } ss
COUNTY OF NEW YORK }

I, EDGAR LEWIS, being duly sworn, do depose and say:—

1. That "The Barrier" was picturized by me for the Lubin Manufacturing Company of Philadelphia.

2. That I only met Mr. Beach once before starting work on "The Barrier," and the main topic of conversation at that meeting was the discussion of a scenario of his novel made by Adrian Gil Spear, which I had read and found impossible—and that I spent considerable time telling this gentleman *how to re-write it.*

3. That Mr. Gil Spear afterward submitted another scenario, which—while the prologue was acceptable—the adaptation proper was so *crude* and *impracticable* that my secretary, Miss Louise Kellar (now Mrs. Lewis) and I found it necessary to re-write the *entire adaptation.*

4. That on the screen I gave Mr. Gil Spear and Miss Kellar joint credit for the work, but at the private showing and in all advertising matter Miss Kellar's name was eliminated.

5. That every location and every background was personally passed on *by me only.*

6. That every piece of construction, every studio set, every bit of detail, costuming, properties, etc., etc., was *planned* and *supervised by me.*

7. That I *personally selected every actor* in the cast without consulting Mr. Beach or anyone else. That I submitted no photographs, names or data, and that Mr. Beach never even saw one of them until the picture was completed.

8. That Mr. Beach was never on one of the locations, and *never saw a single scene taken.* That he had absolutely *nothing to do with the direction or supervision* of the picture. That the entire production was wholly and *solely in my charge,* and after that first meeting I never saw Mr. Beach again *until the production was completed.*

9. That, if necessary, I am in a position to *prove the truth* of the above affidavit and furnish all data pertaining thereto.

In Witness Whereof I have hereunto set my hand and seal this 9th day of April, 1917.

EDGAR LEWIS.

Sworn to before me this 9th day of April, 1917. *RAY C. WEBER,*

(Seal) *Commissioner of Deeds, City of New York.*

The above affidavit is in answer to articles and advertisements that either directly or by inference give the impression that Mr. Beach was the main instrument in the making of this picture.

"Who steals my purse, steals trash; . . .
But he that filches from me my good name
Robs me of that which not enriches him,
But makes me poor indeed."—(Shakespeare).

The Fruits of My Labors Are Mine, and I Demand Them.

Does anyone who knows me, or my work, believe that the man who made "The Bondman," "Samson," "The Plunderer," "The Nigger," "The Gilded Fool," "The Great Divide" or "The Light at Dusk," needed any supervising hand to guide him?

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

MUTUAL

FRANK POWELL *Presents*

MARJORIE RAMBEAU

IN

"The DEBT"

Adapted from the European Stage Success.

A stupendous drama depicting the struggles of an ex-Countess, and the man who loves her, to repay a debt incurred in the long ago. Mother love, revenge, gratitude — all play their part in the working out of the story. In five acts. Released the week of April 23rd.

NOW Booking At All Mutual Exchanges.

Produced by FRANK POWELL PRODUCING CORP.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

MUTUAL

E·D·HORKHEIMER *Presents*

JACKIE SAUNDERS

IN

"The WILDCAT"

By Dan'l Whitcomb

A delightful comedy-drama. Picturing the transformation of a hoyden—spoiled and ill-tempered—into a charming and lovable wife. In five acts. Released the week of April 23rd. Directed by Sherwood MacDonald. Photographed by Wm Beckway. ~ ~

NOW Booking At All Mutual Exchanges.

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The Warfare Of The Flesh

A picture that will get money no matter where it is shown.

It is a subject that has interested mankind from the beginning of Time.

It is a big smashing subject that is interesting us all right NOW—For a quick turnover this is the bet. Play it.

Now Selling

Not a state as yet SOLD—but have many offers—the highest bidders will get the goods—together with exploitation ideas that are bound to bring money to the box office.

For particulars write to H. Z. LEVINE, Business Manager

EDWARD WARREN Productions

1482 BROADWAY NEW YORK CITY

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

A MIGHTY POWER FOR PATRIOTISM AND PROFITS!

Thomas Dixon's Master Spectacle

"The FALL OF A NATION"

In Seven Tremendous Parts

MUSIC *by* VICTOR HERBERT

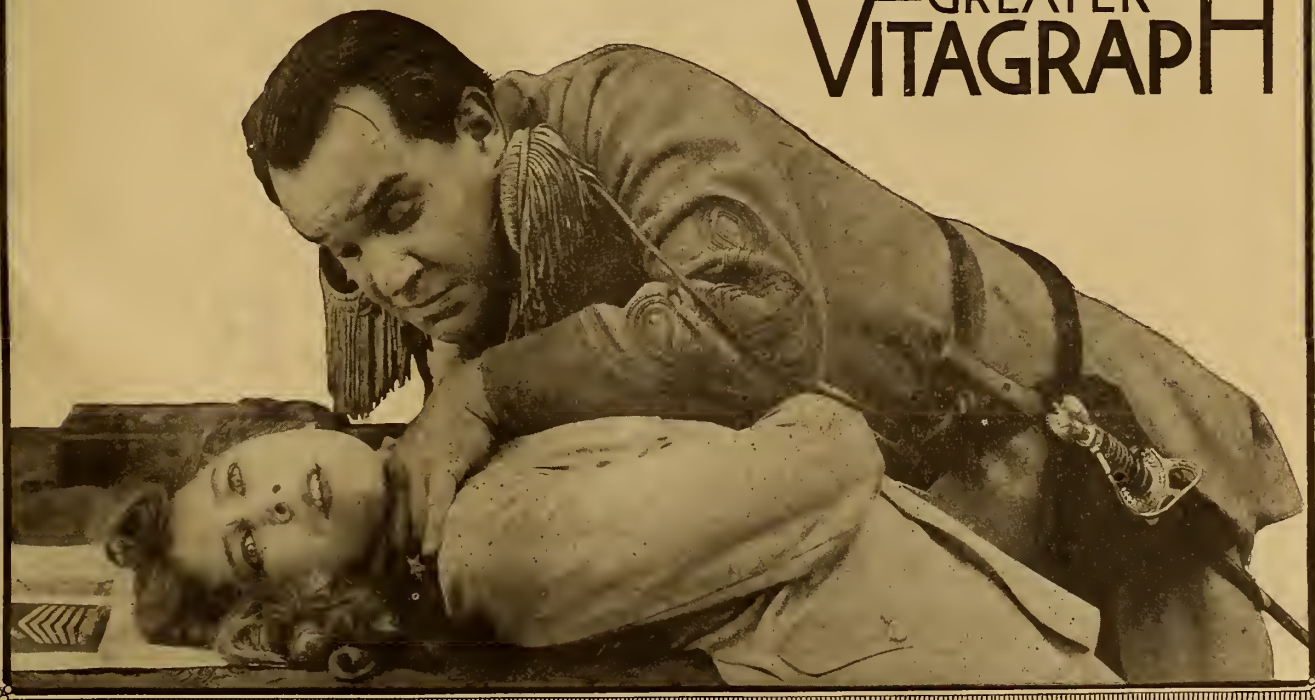
From the Firing Line

"'The Fall of a Nation,' which we ran yesterday, proved a big success in spite of the worst weather of the year. It certainly is a great production, and it is interesting and full of thrills.

"Exhibitors who have not booked it ought to do so at once as it is the picture of the hour and a big money maker. As we are requested for a return date, can you re-book us this production?"

CONRAD BATES, Mgr.
New Grand Theatre
Jasper, Ind.

GREATER VITAGRAPH



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An Army *of* Triangle Players

There's an army of Triangle Players. Every man and woman—and child in it is recruited because of definite, pronounced ability. To suit the wide range of characters required, there is not *one,* but the *pick* of a hundred for each. All types are represented—big manly heroes, beautiful dainty heroines, old men and women, dancers, comedians, villains.

That is why Triangle plays are so true to life. That's why they hold and thrill an audience. The players fit their parts and the parts fit the players. There is always *the* man or *the* woman who can actually *become* the character assumed, and *live* it for the time. It takes earnest study, conscientious effort and a keen knowledge of human nature to pick players for

TRIANGLE PLAYS

TRADE MARK *The Foremost Productions in Motion Pictures*

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

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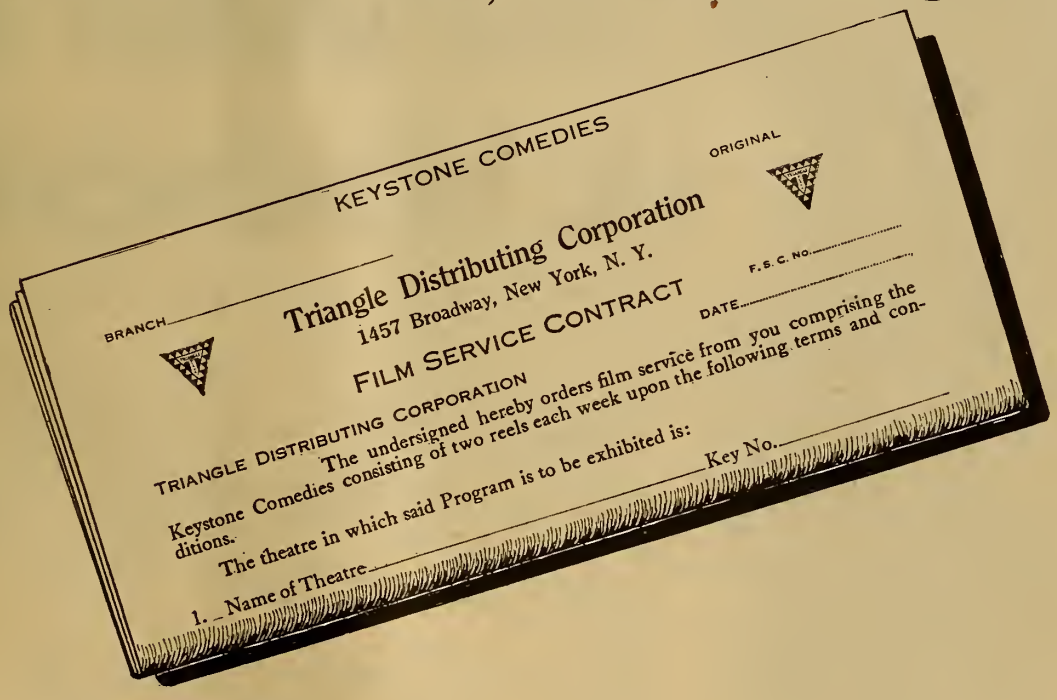
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F. S. C. NO.

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TRIANGLE DISTRIBUTING CORPORATION

The undersigned hereby orders film service from you comprising the Keystone Comedies consisting of two reels each week upon the following terms and conditions.

The theatre in which said Program is to be exhibited is:

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Let us write your's to-day!

A price for all ages.

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The State Rights' Sensation That Will Make You a Fortune!

HERBERT BRENON
Presents
THE FALL of the ROMANOFFS
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ILIODOR
The Famed "Mad Monk" of Russia
And an all-Star cast including
NANCE O'NEIL - EKATERINA GALANTA
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and a Score of others

Herbert Brenon's Screen Masterpiece Tells the Amazing Story of Rasputin and the Russian Court, of Social and Religious Intrigues and of a Nation's Dramatic Stroke for Liberty.

PERSONALLY DIRECTED BY HERBERT BRENON

We Are Swamped With Inquiries
For The Picture That Will Smash
All Existing State Rights' Records

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729 Seventh Ave - New York — Telephone Bryant 7340

THIS IS THE WAY "THE SUBMARINE EYE" IMPRESSED THE DAILY NEWSPAPER CRITICS

EVE. MAIL: The picture aroused enthusiasm. Easily the motion picture novelty of the Summer season.

ZIT. IN THE EVENING JOURNAL: If you like thrills and heart-throbbing moments you are going to get them in bunches. Needless to say I am going to ask you to go and see it.

EVENING WORLD: One of the most thrilling spectacles shown in motion pictures. Ranks with the super-pictures previously played at the Liberty.

TRIBUNE: This new submarine story is so far ahead of anything which has gone before it that there is no comparison.

MORNING SUN: "The Submarine Eye" packs a big punch. Worthy of individual investigation. The audience was stirred fathoms deep.

BROOKLYN EAGLE: The story is gripping in its tensest moments, and is an example of the wonders and terrors of ocean depths. Is well worth seeing.

EVENING POST: It is an excellent photoplay.

N. Y. TIMES: A thrilling sea tale. An interest-compelling picture. Beautiful photography to recommend it.

N. Y. WORLD: This new submarine photoplay may be ranked among the best pictures yet produced. The film is certainly worth seeing.

N. Y. AMERICAN: As full of glamour as "Treasure Island." Clever, unusual, intensely interesting picture.

EVENING SUN: Combines very happily entertainment and instruction of a unique variety.

ROB REEL, CHICAGO AMERICAN: Goes one better than "20,000 Leagues"—It's a Daredevil Thriller.

W. K. HOLLANDER, CHICAGO DAILY NEWS: Romantic blending of Stevenson and Verne—Photography a joy.

MAE TINEE, CHICAGO TRIBUNE: If you are not fascinated I miss my guess—an intricate piece of work beautifully done.

KITTY KELLY, CHICAGO EXAMINER: A regular grown-up fairy tale—warmly recommended for a refreshing two hours.

LOUELLA PARSONS, CHICAGO HERALD: Forget you are a grown-up and go see it.

AND HERE IS THE UNANIMOUS PRAISE-VERDICT OF THE TRADE PRESS REVIEWERS

ADAM HULL SHIRK in N. W. DRAMATIC MIRROR: The story is plausible, and extremely thrilling. Will constitute one of the most profitable State right pictures that has been produced in a long time. It can conscientiously be recommended as a genuine novelty.

EXHIBITORS' TRADE REVIEW: "The Submarine Eye" undoubtedly rivals many of the present day output in its tense dramatic action and well defined thrills. Will receive hearty support from the picture-going public. Exhibitors will find it a meritorious release.

N. Y. CLIPPER: Action—plentiful. Continuity—excellent. Suspense—intense. Detail—superb. Atmosphere—excellent. Photography—magnificent, box office value—the full run.

BILLBOARD: Without a flaw; it grips and thrills, it pleases and satisfies. It should prove a box-office magnet of the highest calibre. Exhibitors who fail to book it are not playing fair with themselves or their patrons.

MOTOGRAPHY: Has about all that is required to keep its audiences in a perpetually interested state. It ought to make a great State rights proposition.

VARIETY: Very effectively visualized. Certain to attract interest no matter in what part of the world it is shown.

JOSEPH L. KELLY IN MOTION PICTURE NEWS: Its action is strong but simple—simple because the simple has been made impressive without the "blare of trumpets." Its continuity reaches the nth power of perfection. Dull moments are conspicuous because of their absence.

N. Y. DRAMATIC NEWS: Held audience completely under its spell.

N. Y. TELEGRAPH: These wizards of the picture industry have produced the eighth wonder of the world . . . Timely, a big drawing card, a genuine novelty in theme and photography.

EXHIBITORS' HERALD: The Williamson Brothers scored a scientific, entertaining money-making hit.

N. Y. REVIEW: The story is one of the most fascinating and dramatic ever conceived, and is developed with a keen eye to sustaining the suspense.

WILLIAMSON BROTHERS

ROOM 813 LONGACRE BLD'G, NEW YORK CITY

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PARALTA PLAYS INC.
J. WARREN KERRIGAN
in
"A MAN'S MAN"
PETER B. KYNE'S play of romance staged in the unknown places where civilization and savagery lock in the death struggle; where men of iron hearts are moulded by a woman's tenderness; where Knave and Knight cross the barrier to confront each other in the great reckoning; where nobility and courage throw down the gage to evil and intrigue and the gun-brand leaves its seared and indelible impress upon the brow of a scoundrel.
HERE'S A PLAY OF LOVE AND LIFE, DANGER AND DARING

OVER 9,000 EXHIBITOR CIRCULATION GUARANTEED.

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